

VINTAGE POSTER

Publication Of The International Vintage Poster Dealers Association

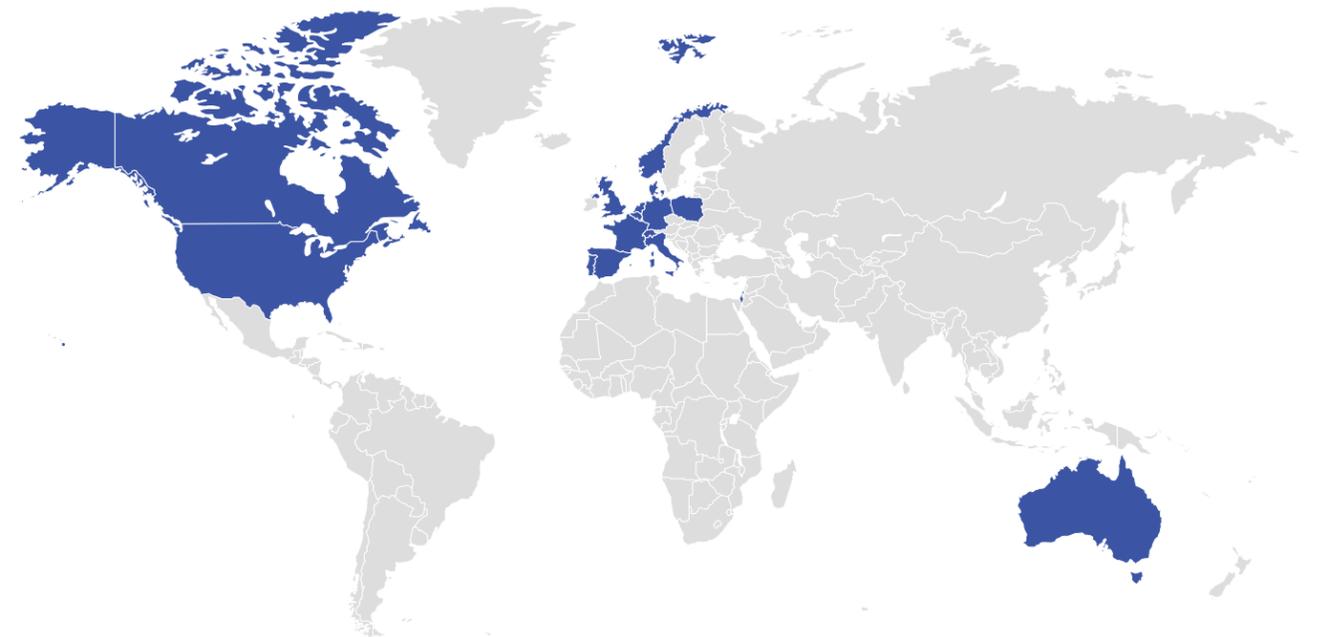
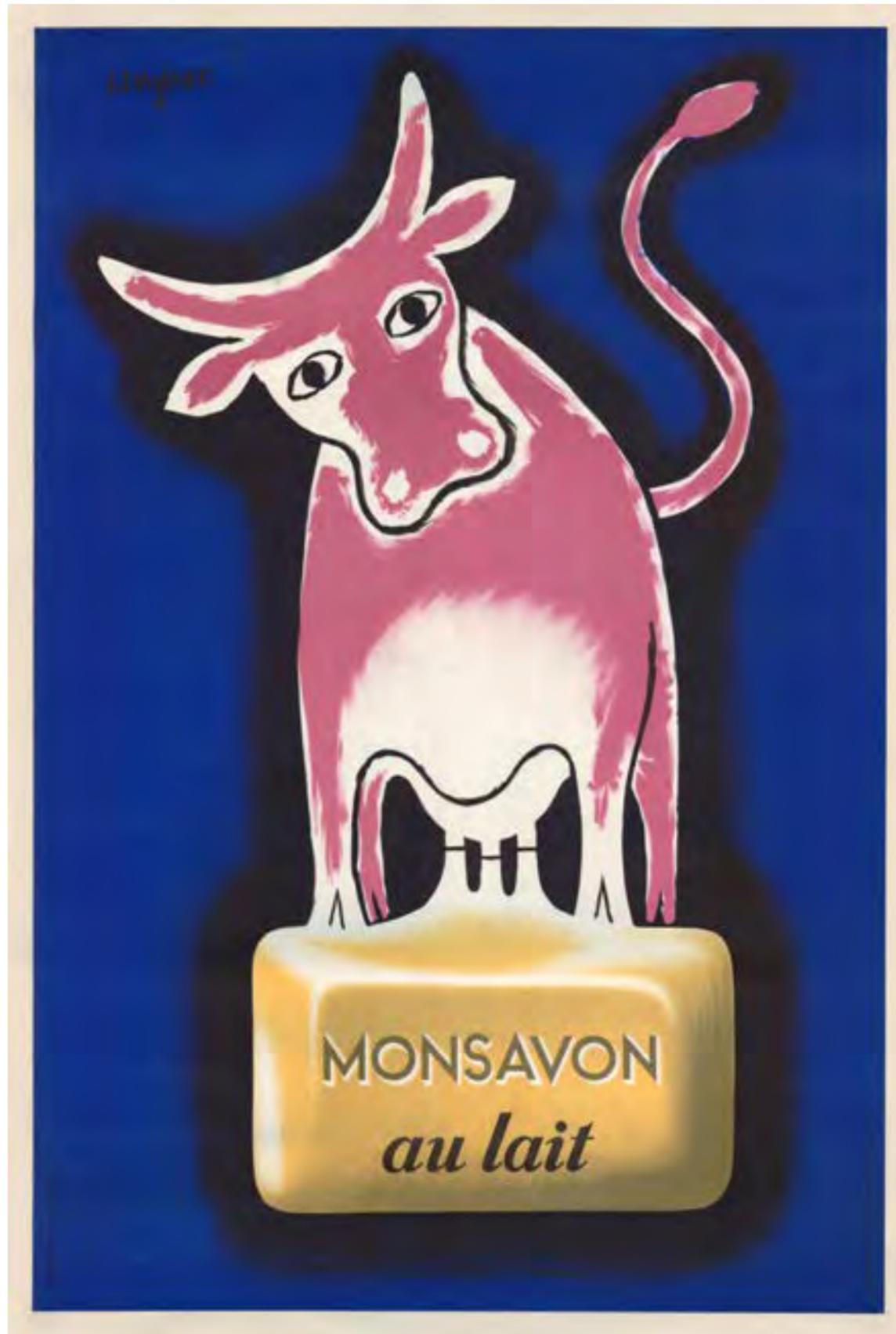
Issue 3 (2020)



Collection Spotlight Posters of the London Underground / Collection Spotlight Vintage Posters of New Zealand / Collection
Spotlight Bibliothèque et Archives nationales du Québec / Conversation with Collector Marc Choko

IVPDA
international vintage
P O S T E R
dealers association

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A trusted source for original vintage posters

An international network of expert dealers with galleries that can be visited online 24/7 or in person

A storehouse of knowledge and expertise on posters from every historic period and topic

Looking for a specific poster? All our members can be contacted easily through the IVPDA website

Monsavon au Lait, Raymond Savignac, 1949

Letter from the Editor

Welcome to the third issue of *Vintage Poster*, a publication of the International Vintage Poster Dealers Association. The IVPDA was created to inform, educate and promote the appreciation of the wide variety of vintage posters from around the globe, and this initiative is designed to do just that.

The current global pandemic has necessitated that we publish on-line, and although that was not our original intention, we hope that the ability to enjoy the splendour of these magnificent works will provide our readers with comfort, as well as a visual escape and some educational insights into posters that are both timeless and enduring.

This magazine was conceived by Kirill Kalinin, the President of the IVPDA, and is edited thoughtfully by its Editorial Board. This is my first issue as Editor in Chief, and although I have made every effort to ensure it is as perfect as it can be, I accept that it is a work in progress that will improve over time. If you have ideas for future articles, questions about posters that you are interested in, or general comments, I invite you to contact the IVPDA through our website, or write to us directly at info@ivpda.com

Keep well, keep safe, and keep collecting!

Karen Etingin, L’Affichiste, Montreal

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International Vintage Poster Dealer Association

The International Vintage Poster Dealers Association (IVPDA) is a non-profit association, founded in 1996 by a group of highly respected poster dealers from North America and Europe. The Association was created to inform and educate the public, collectors and other buyers and to help promote the appreciation of the wide variety of vintage posters from around the globe. The Association members have strict guidelines to ensure the authenticity of the posters they offer for sale and to promote ethical and fair business practices. Our members have many years of professional experience and are respected throughout the arts community for their knowledge and integrity.

When buying an original vintage poster look for Members displaying the IVPDA logo and buy with confidence.

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Collection Spotlight

Everyone's Art Gallery: Posters of the London Underground

Teri J. Edelstein, Teri J. Edelstein Associates Museum Strategies



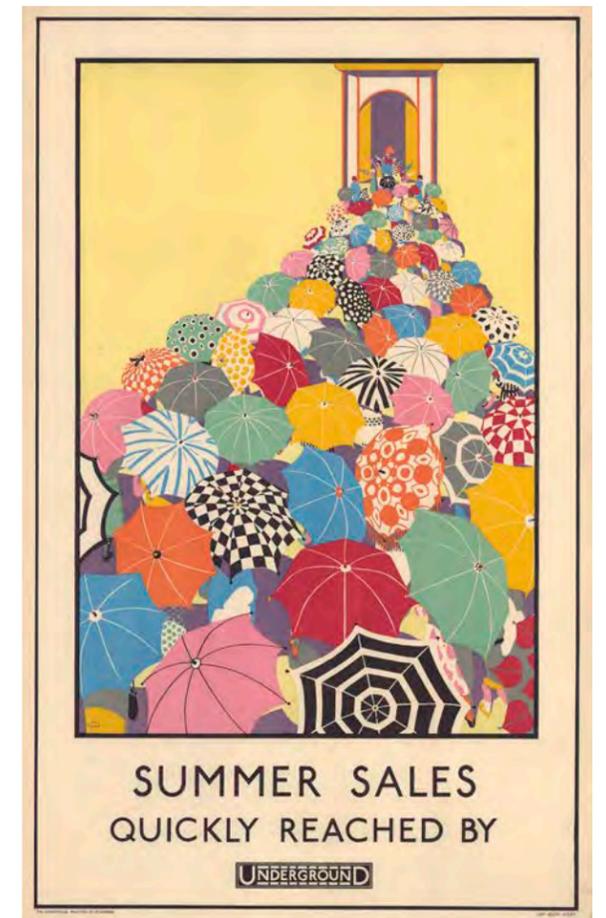
In 1997, a cache of posters was discovered behind a partition at the Art Institute of Chicago. Among the posters were over 300 created for "The Underground" in London. The first 39 posters arrived at the museum in 1919 as a gift of the Underground Electric Railways Company of London, Ltd. (UERL), which was founded in 1902.

It included posters created for Underground rail trains, buses, and trams run by the company. This donation echoed that offered to the South Kensington Museum [known today as the Victoria & Albert Museum, or V&A] on October 24, 1911, when Frank Pick, the creator of the pictorial poster campaign, wrote to the director: "I have the pleasure of sending you a roll containing a selection of posters which we have issued....We shall be pleased to supply further copies...of any posters which we issue in the future if you desire them."

In fact, the museum did desire them. Not coincidentally, the mission of the Art Institute of Chicago, an institution incorporating a school and a museum, was related to that of the V&A, which was founded as an educational resource.

Pick conceived of the pictorial poster campaign in 1908. When tasked with spreading awareness of a new map of the system and increasing ridership, he hired the popular comic-poster designer John Hassall to create the first work. Thus began the greatest sustained poster campaign in history. The primary purpose of the posters was to boost travel. Their messages encouraged journeys during off-peak hours—weekdays between 10 and 4, as well as during weekends and holidays. They also promoted leisure travel to and residence in locales on the edges of London that were now served by the company's new train lines, busses, and trams. The campaign had the added benefit of creating goodwill.

Pick first visited Chicago in 1919, the year of the initial donation. Further gifts arrived at the museum in 1920 and continued, at irregular intervals, until 1939, when Pick left the company. Pick's visit to Chicago, his continued gifts to the V&A, the date when the Art Institute gift ended, and his own extensive involvement with art education in the United Kingdom all suggest that Pick himself was the engine behind these donations.



Summer Sales Reached Quickly by Underground, Mary Koop, 1925



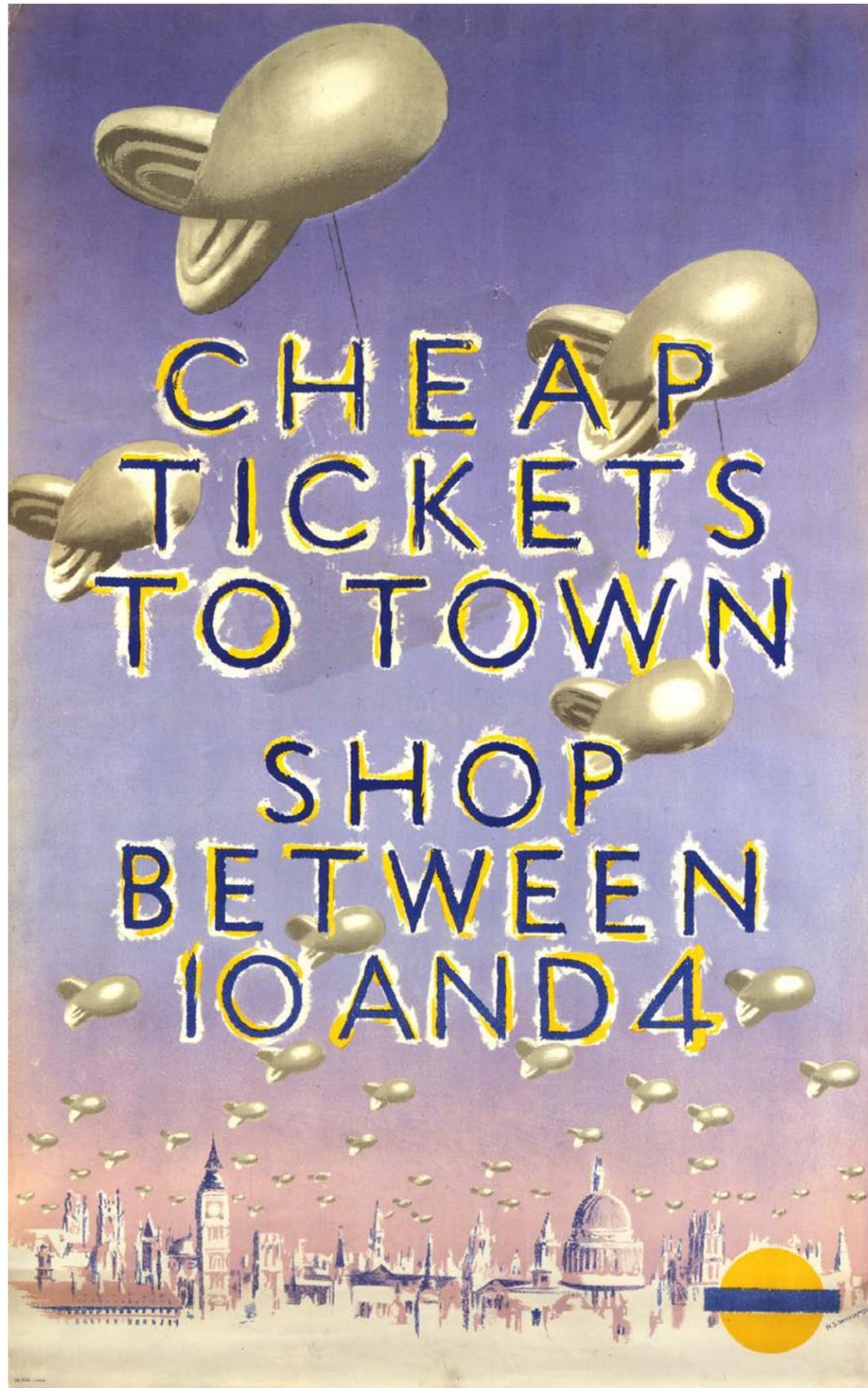
Theatre: Go by Underground, Barnett Freedman, 1936



By Paying Us Your Pennies, MacDonald Gill, 1914



London's Umbrella, Frederick Herrick, 1925



Cheap Tickets to Town: Shop Between 10 and 4, Harold Sandys Williamson, 1939

Celebrating the centenary of the original gift by featuring 100 posters from the collection, *Everyone's Art Gallery: Posters of the London Underground* was on view in the Prints and Drawings Galleries at the Art Institute from 25 May-5 September 2019, curated by Teri J. Edelstein.

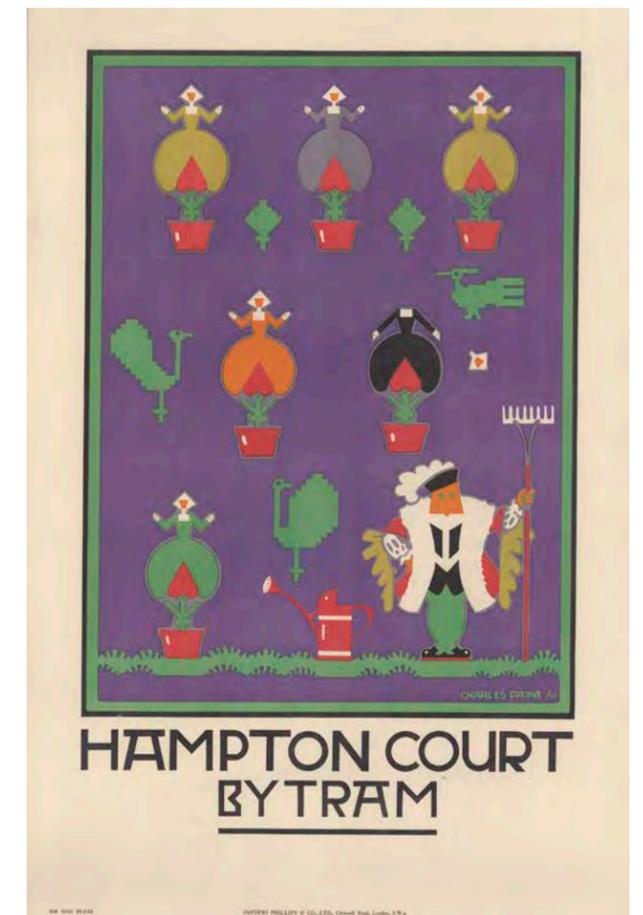
The exhibition opened with a chronological selection of posters from 1914-1939. Highlights included MacDonald Gill's *By Paying Us Your Pennies* (1914), a tour de force of cartography, calligraphy, puns, and allusions that features a discontented giraffe at the zoo who is "fed up," acrobats at Piccadilly Circus, and a swan in search of its pen. Mary Koop was just one of numerous female artists in the exhibition, exemplifying an important aspect of the poster campaign. In her poster, a riot of brightly colored umbrellas surge towards the entrance to the Underground, hardly needing the type announcing *Summer Sales Quickly Reached by Underground* (1925).

UERL employed only the finest printers for these chromolithographed posters, occasionally drawn on the stones by the artists themselves, as in Barnett Freedman's *Theatre by Underground* (1936). Harold Sandys Williamson's poster of 1939 bravely trumpets *Shop Between 10 and 4*, as it displays landmarks of London beneath a sky filled with barrage balloons as protection for London monuments from Nazi bombing raids.

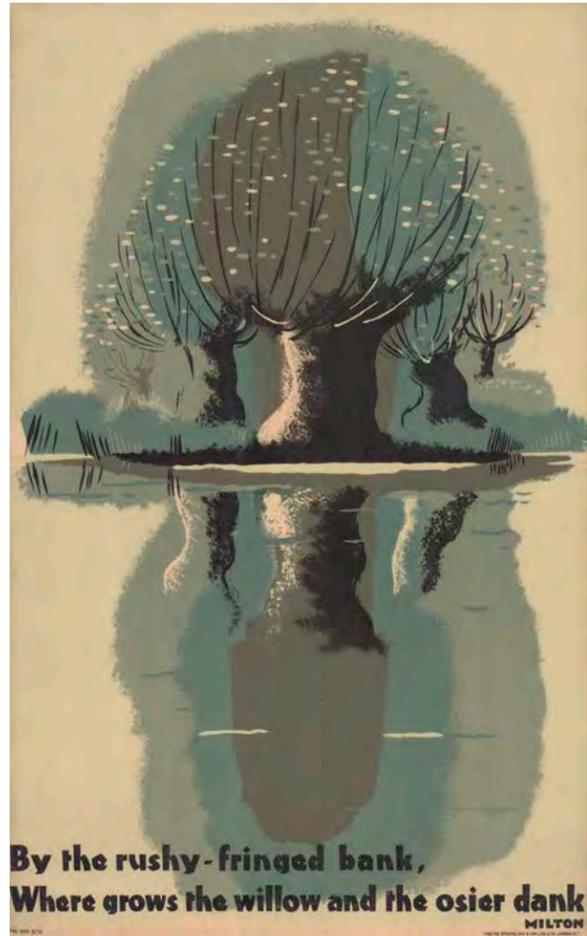
Other galleries of the exhibition highlighted five themes and monographic sections on three artists. The zoo was one of the most popular subjects, and Dorothy Burroughes' work is often mentioned by contemporaries, specifically because of her inspiration from Japanese art. Hampton Court was a logical destination to promote because the company's trams reached it on the very edge of the city; a long ride meant a higher fare. Charles Paine attracted riders with a riff on history: Henry VIII is depicted as a gardener, his wives as topiary bushes, one of whom has already had her head lopped off. Some of Paine's other eye-catching posters, with their large blocks of color and strong designs, merited their own section of the exhibition, including *Trooping the Colour* (1922) where Guardsmen stand against an abstracted Union Jack.

Another artist given his own gallery was Frederick Herrick. Pick submitted his posters, executed by The Baynard Press where Herrick was Head of Studio, to the 1925 World's Fair of Paris where both the artist and the Press were awarded gold medals. The power and inventiveness of Herrick's designs, like *London's Umbrella* (1925), which shows travelers flocking to the shelter of a gigantic broly covering Trafalgar Square,

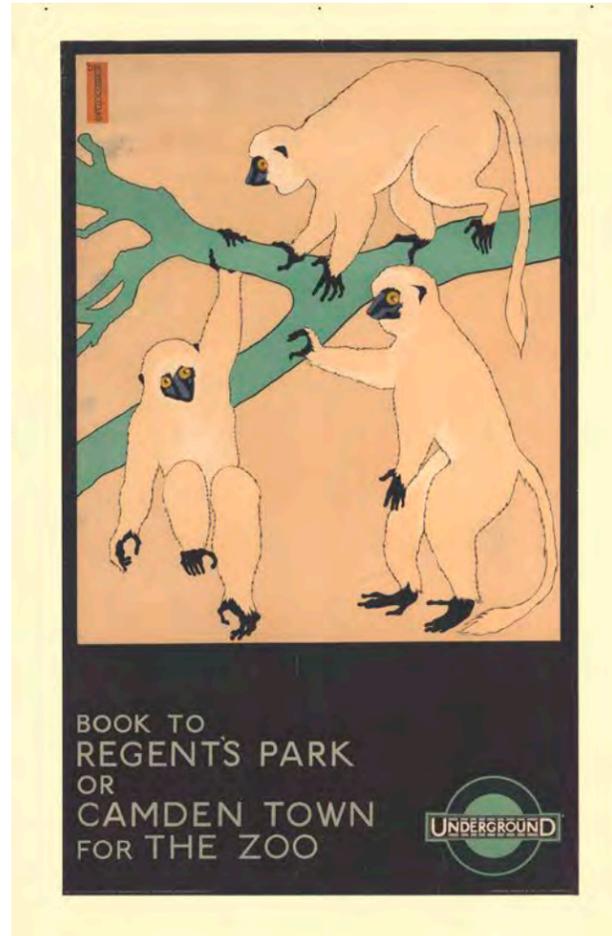
“The primary purpose of the posters was to boost travel.”



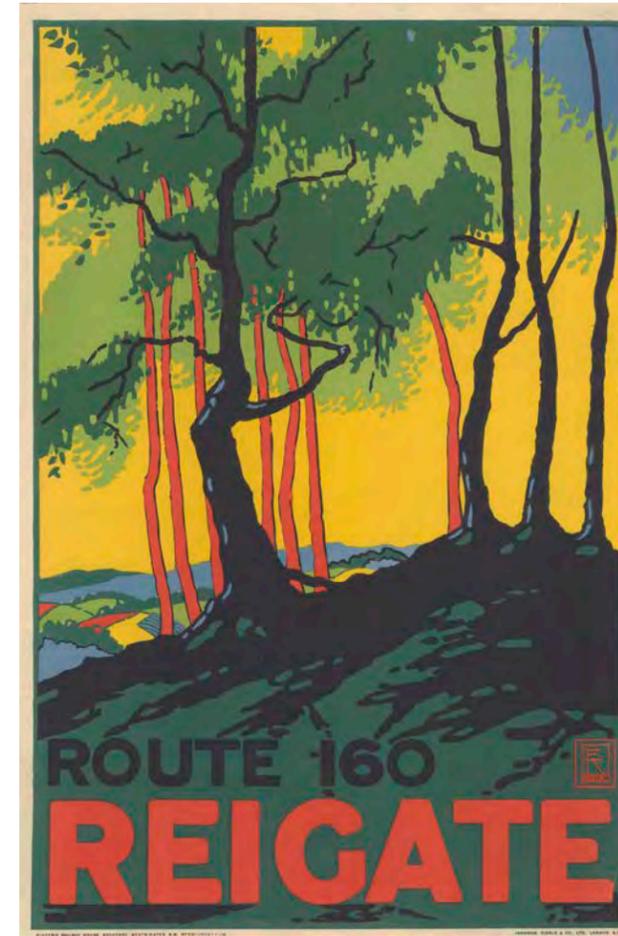
Hampton Court by Tram, Charles Paine, 1922



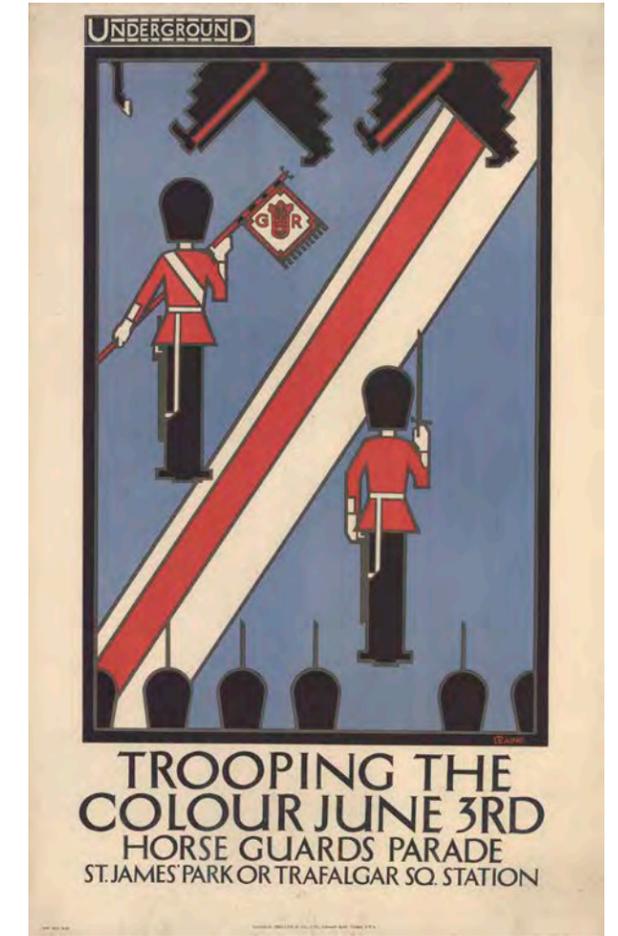
By the Rushy-Fringed Bank, Edward McKnight Kauffer, 1932



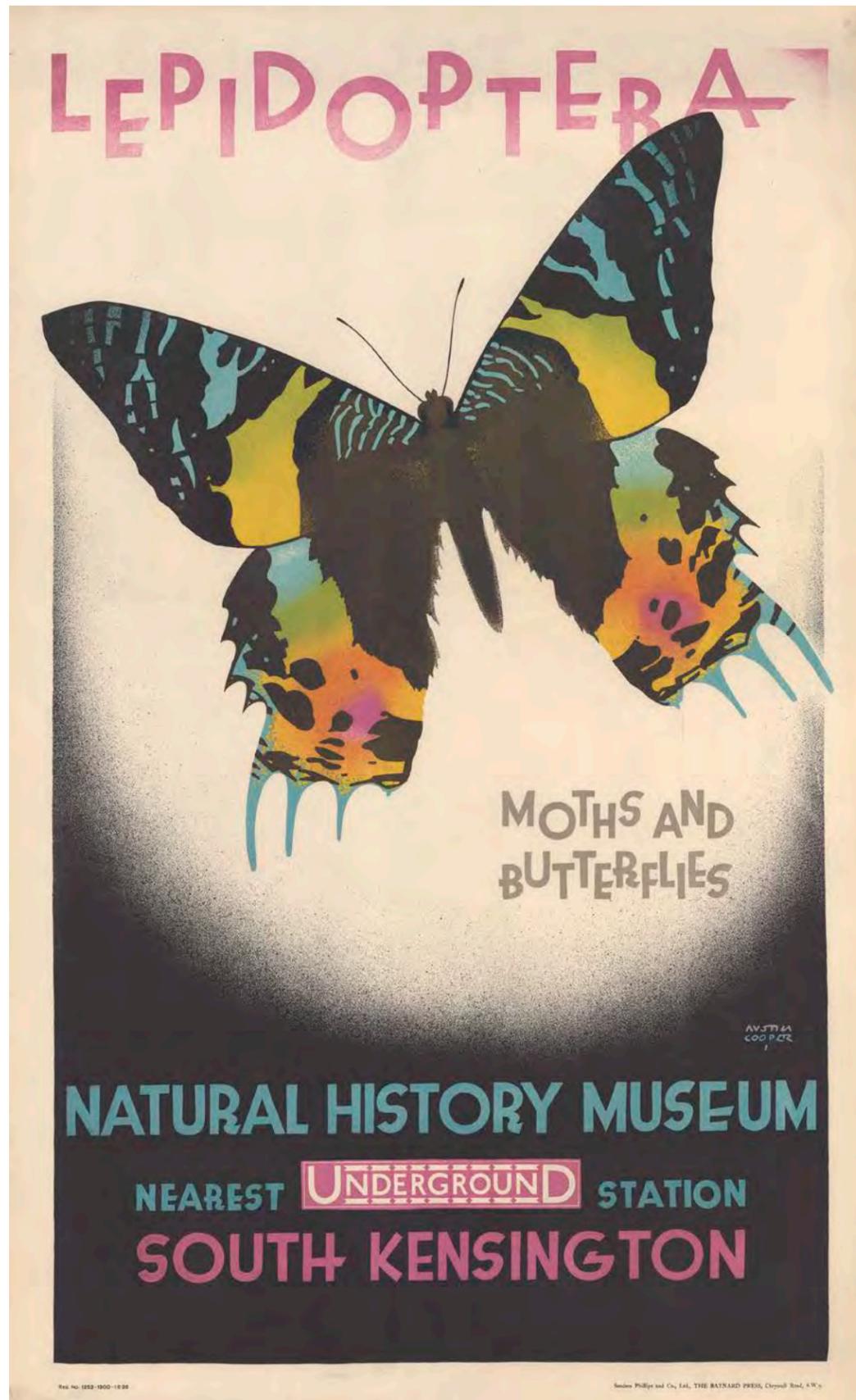
Book to Regent's Park, Dorothy Burroughes, 1920



Reigate, Edward McKnight Kauffer, 1915



Trooping the Colour June 3rd, Charles Paine, 1922



Lepidoptera: Natural History Museum South Kensington, Austin Cooper, 1926

surely helped earn the prize. Typical of Herrick's wit, the clasp of the umbrella is the roundel sign of the Underground.

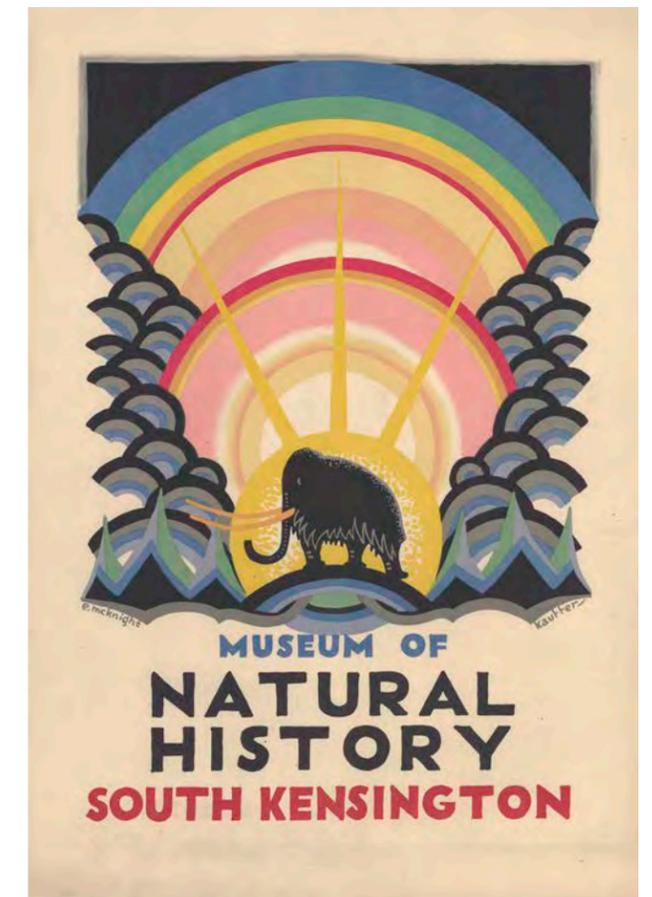
Herrick's work also appeared in a gallery dedicated to Holidays and Events. His posters and others were in the Double Royal size (25 x 40 inches), typically displayed on the outside of Underground Stations and usually printed in runs of 1,000. The company normally printed 1,500 of the slightly smaller (20 x 30 inches) Double Crown posters, which hung on the outside of buses and trams. But most holidays and events lasting a single day—like Derby Day—or others that lasted a few weeks—like the Wimbledon Tennis Championships—were promoted with very small posters in a variety of sizes. These were displayed on the inside of buses, trams, and Underground cars and therefore had much larger print runs. The small format often inspired artists to great creativity, such as the poster promoting the *First Test Match at Lord's* on June 24, 26, 27 of 1939, by Clifford and Rosemary Ellis. It is in the most common size (10 x 12 inches) and had a print run of 7,500 copies.

As the most prolific artist who worked for The Underground and one of the greatest poster artists of the 20th century, Edward McKnight Kauffer deserved his own prominent section. In fact, Kauffer studied at the School of the Art Institute of Chicago and might possibly have encouraged this ongoing gift of posters from the UERL to the Art Institute. Beginning with his first posters created for The Underground, including *Reigate* (1915), in the exhibition his work for the company ended with the atmospheric *By the Rushy-Fringed Bank* (1932). Museums inspired some of the greatest creations, many of them by Kauffer, whose protean style is apparent in the childlike forms of the Woolly Mammoth from the Museum of Natural History, fittingly seen against the brilliant colors of a setting sun. To promote the same museum, Austin Cooper created a magisterial butterfly.

Other prominent artists included in the exhibition were Dora Batty, Edward Bawden, Alfred de Breanski, F. Gregory Brown, Aldo Cosomati, Elijah Albert Cox, J. H. Dowd, Irene Fawkes, Clive Gardiner, Paul Nash, Frank Newbould, Paul Rieth, and Fred Taylor. Sadly, constraints of space meant that other important artists in the collection, including Alma Faulkner, Fougasse, Eric Fraser, Laura Knight, Alfred Leete, Freda Lingstrom, Tom Eckersley, Eric Lombers, John Mansbridge, André Marty, C.W.R. Nevinson, Gerald Spencer Pryse, and Walter Spradberry were not featured. Of course, the London Transport Museum holds the entire archive of posters created for the company.

This poster campaign not only succeeded in promoting The Underground, it gave us some of the greatest achievements in poster design, providing an enduring legacy of timeless travel posters.

Images ©TfL from the London Transport Museum collection



Museum of Natural History, Edward McKnight Kauffer, 1923

Collection Spotlight

Vintage Posters of New Zealand, Graphic Wonderland

Peter Alsop



Peter Alsop-collector, enthusiast, and part-time author-introduces us to New Zealand's proud and varied history of vintage posters.

As the youngest country in the world, New Zealand was forced to play catch-up in commercial art. Tourism-wise, it didn't muck around, establishing the world's first government tourist department in 1901 to underpin a formalised tourism drive. It was no easy task. New Zealand was then 6.5 weeks from Europe by boat; a tough ask to expect Europeans to overlook the Grand Tour and sail riskily into the unknown. Although well-endowed with natural assets—now branded as “100% Pure”—the formation of a successful tourism industry is one of New Zealand's greatest achievements on the world stage.

There are few surviving posters from these early times. The earliest known example, an 1888 poster by the Railways Department, integrates illustration into its graphic design. Typical of pictorial work of the era, the poster included voluminous text amongst detailed imagery, making it more suited to close study than a simple message seen from afar. While encouraging domestic travel on the growing rail network, an 1894 article also suggests a poster like this wove its magic abroad, displayed at “one hundred of the principal railway stations in England.”

The article also noted a New Zealand Shipping Company poster attracting “widespread attention” and requests from “nearly a thousand schoolmasters for teaching about New Zealand”—a great example of the wide relevance of posters. That image is not presently known, though a photo a few years later gives an aesthetic hint. The photo of the design room of the Christchurch Press Company shows New Zealand Shipping Company posters and, more generally, offers a wonderful glimpse of turn-of-the-century poster production, including a part-drawn lithographic plate. For some collectors, such behind-the-scenes material—including preparatory sketches and original artworks—are as special as the published posters themselves. For example, a small watercolour painting shows what a later New Zealand Shipping Company poster might have looked like, though the poster itself (if ever produced) is not known to exist.



New Zealand Railways, Railways Department, 1888. Collection of New Zealand Rail & Locomotive Society



Phil Presents working in a design room at the Christchurch Press Company, c. 1907



Original design for New Zealand Shipping Company poster, Artist Unknown, c. 1894

Time travelling towards the Golden Age, a simpler design style emerged (as in other countries), with the Railways Department often leading the way. Established in 1920, an in-house design studio - Railways Studios - grew rapidly with a mandate to produce art for both government and (surprisingly) non-government clients. Headed by Stanley Davis (1891-1938), still a relative unknown in New Zealand art and design, the Studios had a prodigious output and, literally, decorated the New Zealand scene. Davis himself produced many notable posters, some attracting international praise. In a 1926 article, he cursed the conservative artistic taste of clients; a sign he wanted to stretch boundaries and introduce new styles. In 1938, Davis died unexpectedly at age 46, robbing him (and poster lovers) of a promising artistic career.

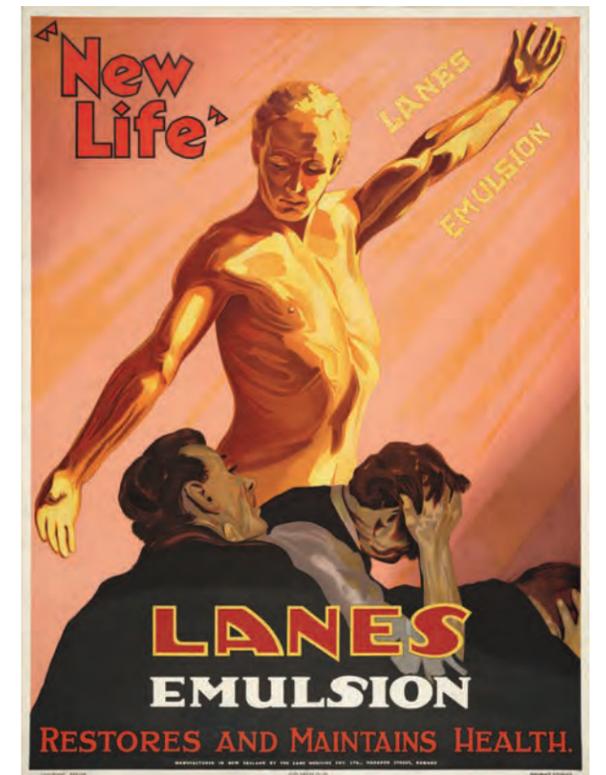
As well as designing single-sheet posters for station platforms, the Studios created large hand-painted billboards (which they called posters), often comprising 24 sheets of overlapping paper that made huge 10x20ft images. Loved by many - "the gallery of the street" - the billboards were loathed by others for scarring the landscape; a debate that raged for years. There are no hand-painted posters/billboards known to exist, though there are significant collections of original artworks (about 10"x15" in size), often only part-painted to colour-code the work without wasting time on the whole design. Multi-sheet lithographed posters were also produced, with important examples of 2-sheet and 4-sheet posters held in public and private collections. An 8-sheet poster (120"x80") also survives, a tobacco advertisement with smoke skilfully forming the main typography.

The Studios continued to grow, dominating outdoor advertising in New Zealand until the mid-1980s; a staggering run for a government agency. Many surviving posters stem from the mid-century period; a time when abstraction was better-honed and the integration of text and imagery - a necessity for great design - was often more adept. *New Century Salt* is reminiscent of Andy Warhol's use of Campbell's soup tins (commencing in 1962), yet was created around 14 years earlier in 1948-49. Such examples underscore the ongoing influence of commercial art on the evolution of fine art (in this case on Pop Art), and the benign attention paid to foundational material like posters and advertisements relative to the art they helped inspire (think cartoons and Roy Lichtenstein as an example).

New Zealand's tourism posters were also benefiting from artistic developments and the wider poster craze. Well-known both then and now is Leonard Cornwall Mitchell (1901-1971), who produced some of New Zealand's most arresting travel poster designs. Chief



Club Coffee, Stanley Davis, 1926
Collection of Peter Alsop



Lanes Emulsion, Stanley Davis, c. 1948. Alexander Turnbull Library



An artist at work painting a large-scale poster, c. 1955
Collection of Alan Love

amongst his creations was *Blue Baths* (1936), an overtly Art Deco design profiling a new public swimming pool, permitting mixed-gender bathing in the curative mineral water of Rotorua's geothermal area. Mitchell's poster is distinguished by his masterful use of primary colours and simplified forms. Using the Renaissance technique of repoussoir, the poster is framed with the venue's Romanesque columns, skilfully leading the viewer's eye into the poster for full immersive effect.

An under-tapped area of travel poster research—globally—is to what extent posters, even when domestically revered, impressed abroad. How well did they work? Did media single out designs? Were particular posters coveted by museums? Like many countries, New Zealand had reciprocal display agreements with other countries, incentivising better work as artists observed work of international peers (essentially an international design competition). A recently discovered photo shows posters from Australia and New Zealand prominently displayed in the window of a Canadian travel bureau. In another example of the poster craze, New Zealand also hosted international travel poster exhibitions, often touring to multiple cities.

Building on his travel poster success, Mitchell was also asked to create the official poster for New Zealand's Centennial Exhibition (1840-1940). While the breaking war hurt attendance, many visitors were drawn by Mitchell's image of a young Maori woman, with upraised arms, holding laurels encircling the event's dates. Imagery of Maori had long been used for tourism promotion, including by Mitchell, but here a young indigenous woman shouldered a much bigger responsibility, representing a young country which had come of age. That a female Maori figure took centre stage, at a celebration of colonialism and European settlement, was even more remarkable. It can now be seen as both a marker and harbinger of women's rights, such as New Zealand being the first country to allow women to vote (1893), through to today's international profile of Rt. Hon Jacinda Ardern, New Zealand's current Prime Minister. Interestingly for United States poster aficionados, Mitchell's poster was likely inspired by Glen Sheffer's *I Will* from the 1933-34 Chicago World's Fair. Both women—*I Will* and *Zealandia*—were well-known allegorical female figures at the time, with Mitchell also creating a European *Zealandia* for the exhibition's certificate.

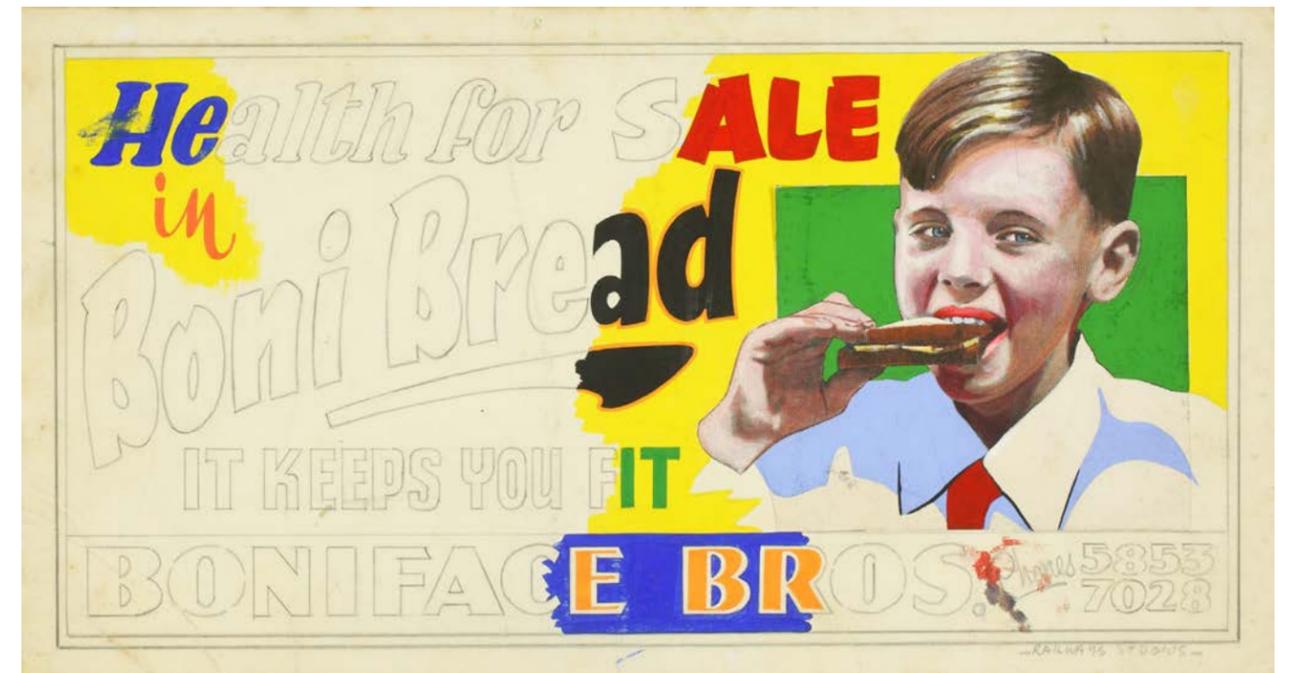
For reasons not fully known, Mitchell largely disappeared from the poster scene after 1940, though continued a long and prodigious commercial art career. In his footprints came Marcus King (1891-1983), now



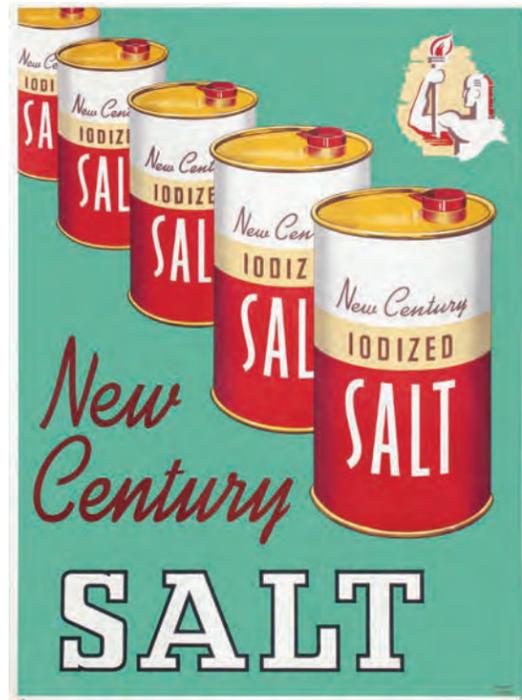
Smoke Park Drive, Railway Studios, c. 1950
Collection of Peter Alsop



Billboard hoarding, c. 1925. Collection of New Zealand Rail & Locomotive Society



Original colour-coded design for Boni Bread billboard, Archives New Zealand

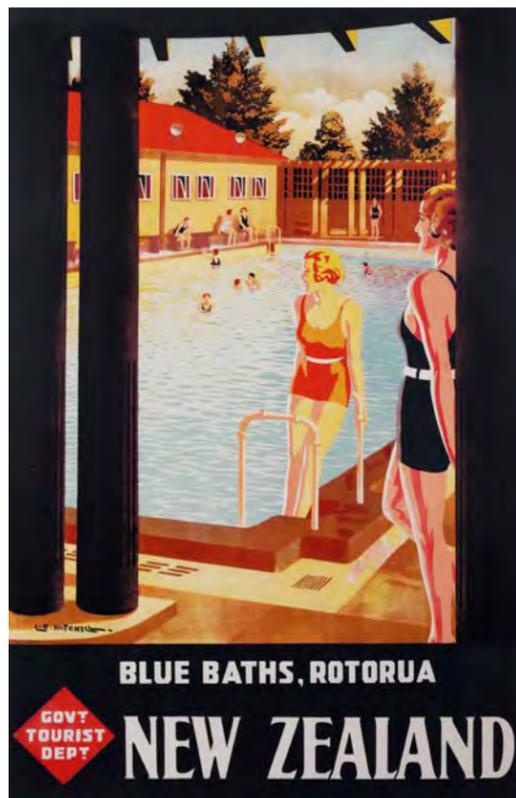


New Century Salt, Railway Studios, c. 1948
Collection of Peter Alsop

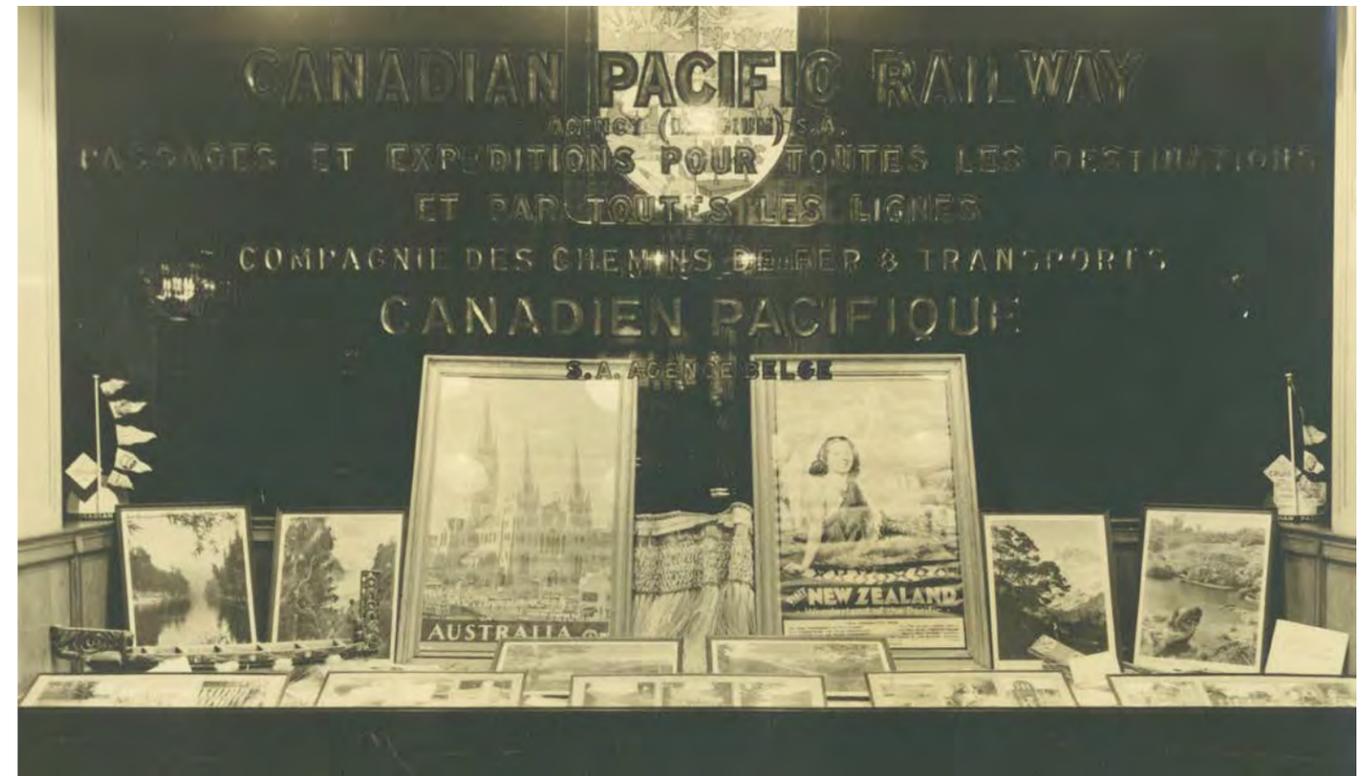
the best-known painter and designer of New Zealand tourism art. King is best known for his striking travel posters, but was also a successful impressionist painter and muralist, including the creator of important history paintings. Internationally, there are probably few artists, anywhere, who have mastered Impressionism, large-scale documentary murals and the sharp edge of graphic design through posters. Among his best posters are a flying skier - suspended dramatically in mid-flight - a Maori chief, a fisherman (cleverly placing the viewer into the scene) and numerous scenes of an idyllic pastoral paradise. The images place King as New Zealand's premier poster artist of the mid-century period. His 26-year stint at the Tourist Department (1935-1961), and retirement at age 70, reveal more than a hint of the passion he held for his work. Even after a prodigious output, King noted in retirement: "I have wasted so much valuable time, which I could have spent painting."

Like other countries, New Zealand's vintage poster record is constantly evolving. There has been growing and perhaps overdue interest recently in posters and design, along with the achievements of artists like Davis, Mitchell and King, and the studios within which they worked. Naturally, this has included a re-assessment of New Zealand's vintage posters in the context of art and social history. As any collector knows, posters are visual and social artefacts with many tales to tell. And, in some ways, the New Zealand vintage poster story has only just begun.

Peter Alsop's short documentary, *Graphic Wonderland*, on New Zealand posters and commercial art, can be viewed on Vimeo (<http://vimeo.com/114574856>)



New Zealand, L.C. (Leonard) Mitchell, 1937



Window display of the Canadian Pacific Railway, c. 1935. Archives New Zealand



Wonderland of the Pacific, Carl Laugesen, c. 1935. Collection of Peter Alsop



International Poster Exhibition, Christchurch, c. 1935
Alexander Turnbull Library



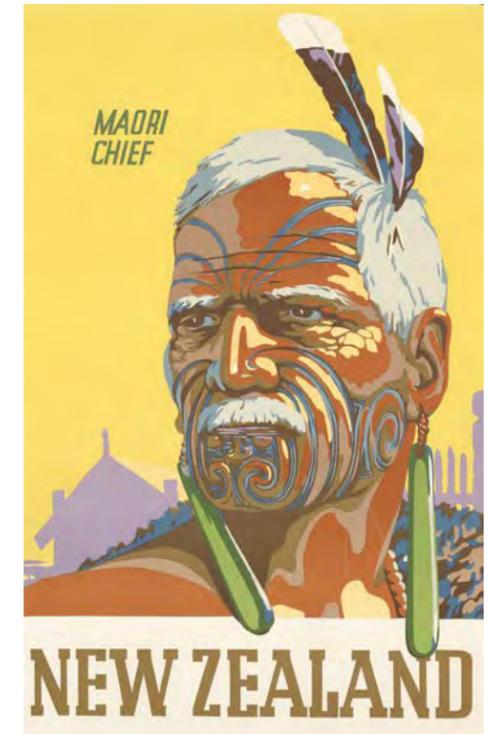
New Zealand Centennial Exhibition Wellington, 1939, L.C. (Leonard) Mitchell



World's Fair Chicago, 1933, Glen Sheffer



Winter Sports at Tongariro National Park, Marcus King, c. 1960. Alexander Turnbull Library



Maori Chief, Marcus King, c. 1948
Collection of Peter Alsop



Certificate of Attendance New Zealand Centennial Exhibition, L.C. (Leonard) Mitchell, 1939
Alexander Turnbull Library



Trout Fishing, Marcus King, c. 1950
Alexander Turnbull Library



South Westland, Marcus King, c. 1955
Collection of Peter Alsop

Conversation with Collector

Marc Choko

Interview by Karen Etingin, L’Affichiste Gallery, Montreal

When I opened my gallery, L’Affichiste, in Montreal roughly 12 years ago, I quickly became acquainted with Marc Choko. Marc has published a great many books on posters and poster history, curated innumerable exhibitions on graphic, urban, and poster design, and is, in my opinion, truly one of the great storehouses of poster history and poster knowledge.

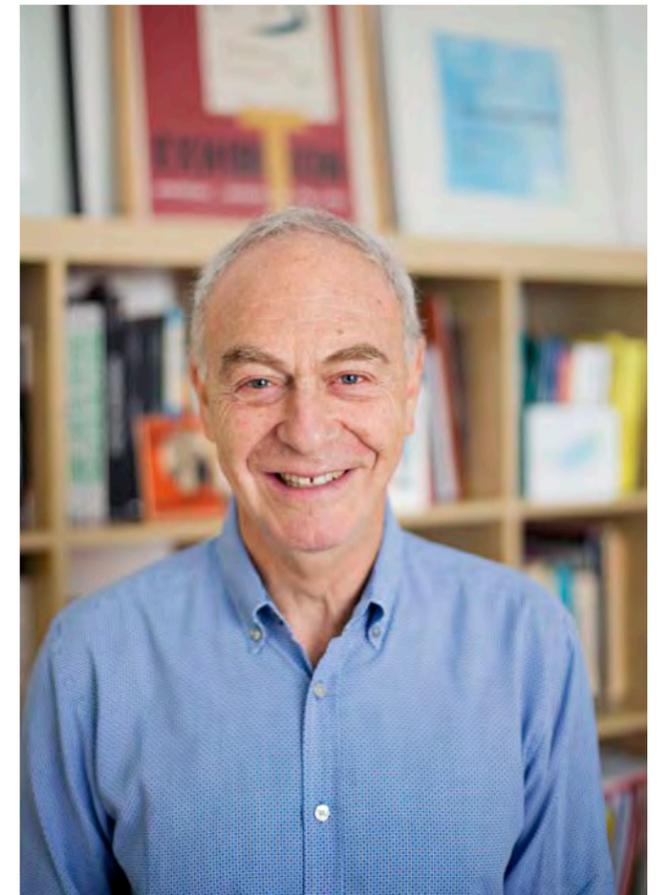
Marc is currently Professor Emeritus of the School of Design at the University of Quebec in Montreal (UQAM), where he taught from 1977–2018. From 1999–2008, he also directed the Centre of Design at UQAM, and he was the director of the National Institute of Scientific Research (INRS), Urbanisation, Culture, and Society, from 1985–2005. Marc majored in Architecture at the University of Montreal, where he also received a Master’s degree in urban planning. His Ph.D. is from the University of Paris VIII in urbanism.

Mr. Choko is the author of numerous reports, articles and works on the subject of urban development and housing. As an associate professor working in China from 1991–2000, his knowledge of that country’s history as it relates to culture—and specifically posters—is immense.

Over the years, Marc has become a great close friend and has provided me with wonderful business opportunities and incredible poster finds. He has also become one of my favorite dim sum luncheon companions. What follows is a translated transcript of a recent conversation we had about how he began collecting, what drives him, and the posters that he considers to be the best in the world.

Karen Etingin: When did you start collecting posters and what was your inspiration?

Marc Choko: It’s a funny story. In 1963, when I was 16, for my birthday, my mother took me to the Flea Market in Paris to see if we could find me a suitable gift. While there, I saw a poster, said, “That. That’s what I want for my birthday.” It was a horrible poster of a richly-endowed woman, most likely done around 1900, that was being used as an advertisement for a chain of bike shops. I must admit that at the time, as a 16-year-old boy, I was most likely more attracted to the woman



Marc Choko

(and her endowments) than to the poster. That's the poster that started my collection.

My parents, particularly my mother, were very involved in the art world, as was my grandfather. Because I couldn't afford to buy paintings, I started to buy posters. At the time, posters were available almost everywhere, and they cost nothing.

KE: Please describe your collection interests.

MC: I have very eclectic tastes because, to me, posters are not just aesthetically pleasing, posters tell stories—stories about graphic history and design, about social and cultural history. And so, at different periods in my life, I have focused on creating poster collections that interested me or that were available to me because of where I was or what I was interested in at the time.

I have a significant collection of Polish posters, maybe 450 different posters from the 1930s until today, because my

mother had collected some and our family background is Polish. I knew some Polish poster artists, so I started to collect, and continue to collect Polish posters.

When I was working in China for the University of Quebec in Montreal (UQAM) as a professor of housing and urban development in 1990, I started looking around for posters. People told me that they didn't exist. Maybe a few political posters here and there, but nothing significant. So I went to the flea markets where you could still find authentic antique furniture and jewelry and things like that, but no posters.

One day, one of the stall owners at the market found three small, damaged posters for me. They were not expensive, and I bought them. From then on, everytime I went to the market, that man and his colleagues would find posters for me. I wasn't the only one buying—other collectors were too, and the more people began collecting, the more often we began to see original (and of course, reproduction) posters at the markets.



Philco, Couronne, c. 1965



La Verité, Decam, 1897

By the time I left China, I had a pretty significant collection of posters, some of which are being used in the Poster House Exhibition *The Sleeping Giant: Posters & The Chinese Economy*.

When I moved to Quebec, I asked everyone I knew where I could find posters and was told—again—that they didn't exist. People gave me various stupid reasons for this state of affairs: the temperature (it was too cold), the lack of money, the lack of archives. And so, faced with this challenge, I set out to find posters that showcased the history of Quebec.

I amassed an important collection of posters from Quebec, which, over the years, I have donated to a variety of institutions, archives, and museums. I believe that until I began to collect vintage posters from Quebec, no one had done so or had done so in an organized manner. Even poster artists hadn't kept examples of their own work because it was considered "commercial art." I really wanted to preserve these posters. It was important to me.

In fact, I wrote a book about the history of Quebecois posters (*L'Affiche au Québec*, 2001) that I found and collected. This book was (and remains) the only book

printed about the history of Quebec posters. I also have thematic collections. To name just a couple, I have a significant collection of posters that feature animals, and another that focuses on posters advertising television from the 1940s until the 1990s, which was the most important period for TV in developing countries.

KE: Do you have a favourite poster?

MC: Oh, that's a hard question. Perhaps Savignac's Monsavon cow.

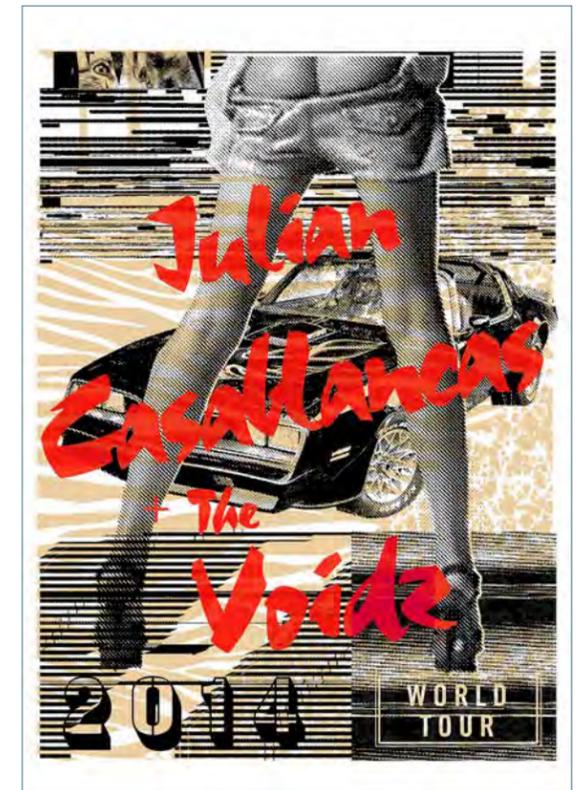
KE: Why?

MC: Why? Because, in my opinion, it does the job and it more than fulfills its main objective. It's graphic, it's memorable, and it inspired a whole generation of poster lovers and artists.

KE: Do you have tips or advice for new poster collectors?

MC: If someone was starting to collect now, I would tell them to buy what they liked. In order to understand contemporary artists and the work of young poster

“I really wanted to preserve these posters. It was important to me.”



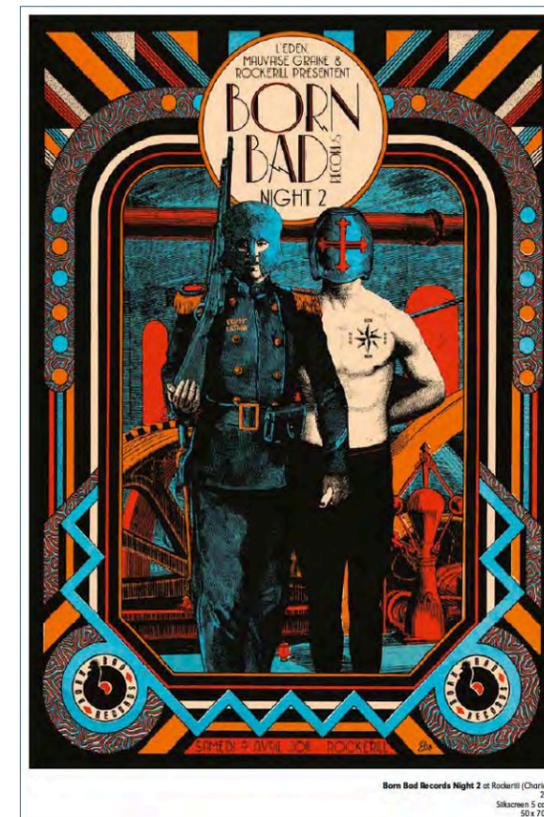
Julian Casablancas The Voidz, Sebastián Lepine, 2016



Raoul, Normand Hudon, 1957



L'Humanité, Vertés, c. 1910



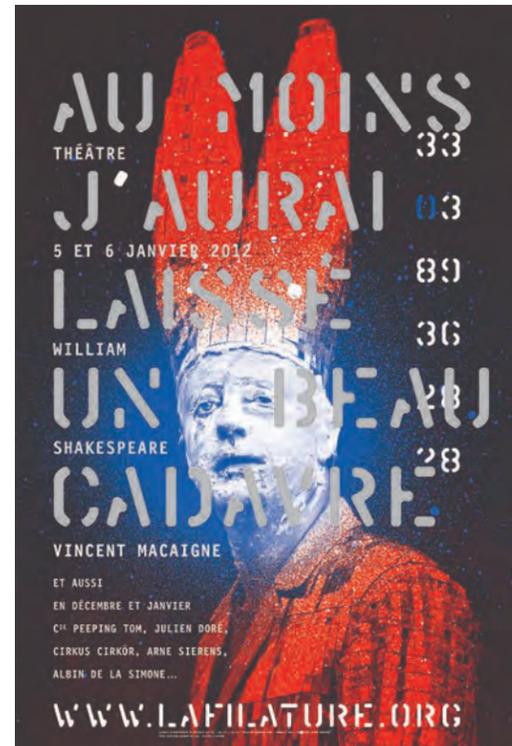
Born Bad, Enzo Durt, 2011



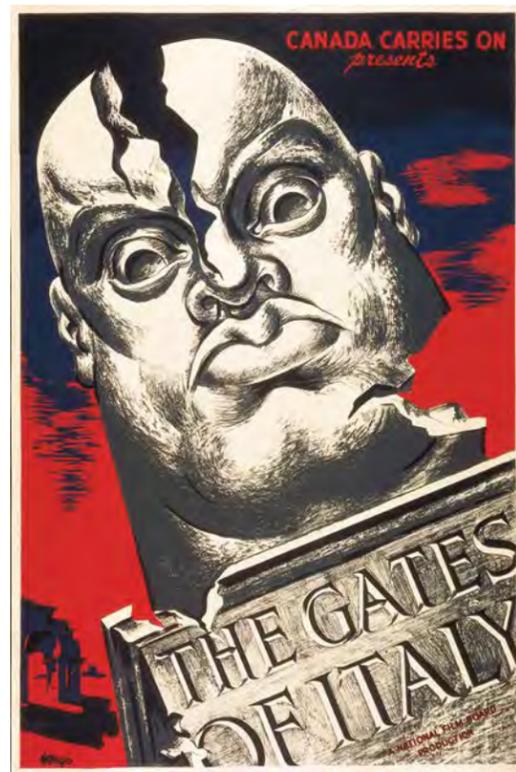
Kochanek, Franciszek Starowieyski, 1970



Canada Carries On Presents Coal Face, Harry Meyerovitch, 1943



Au Moins J'Aurai Laisse Un Beau Cadavre, Vincent Perrottet, 2012



Canada Carries On Presents The Gates of Italy, Harry Meyerovitch, 1943



Trans-Canada Express, Harry Meyerovitch, 1943

designers, new collectors need to train their eye and look at and try to understand the evolution of poster history. In that way they'll be able to train their eye and discern what's important and what is not—to understand, for example, why some beautiful posters are not necessarily good posters.

For example, I don't like Mucha. His posters are beautiful and expensive, but I don't find them particularly interesting. They are too busy, too Rococo, too much. I prefer, for example, the work of Privat Livemont—specifically his *Cabourg* poster. It's focused, to the point, very Art Nouveau, and it's really perfect. But many collectors, particularly those in North America, tend to prefer Mucha. For me, Privat Livemont is much more interesting.

At the other end of the spectrum are Dutch modern posters from the 1920s, with a great deal of typography, a few lines, and lots of white space. It's interesting because it highlights the importance of typography—but it quickly becomes boring. Therefore, in my opinion, it is important to understand posters of the past in order to be able to advance poster art in the future.

For example, for me, Lucian Bernhard was one of the most important poster artists ever. Extremely modern during a period when it was rare to see designs that were not highly influenced by the flourishes and florals of Art Nouveau rococo, he arrived with a different approach that incorporated typography with a clear graphic message.

KE: Which is the most prized poster in your collection?

MC: The poster that I have in my office is by Vertès: a bourgeois guy with a redingote, with a top hat falling, and a big diamond, for a Communist newspaper. The artist Vertès was known for his decorative Art Nouveau posters—like Lepape and Brunelleschi—but nobody knew that he was doing posters for the Communist party. I love the humor of the poster and its sardonic approach. This is the one poster I have in my work space and while it is not the most valuable, it is definitely the most prized.

Marc and I had almost finished our lunch, and he had graciously answered all the questions I had. But he wasn't finished.

MC: There are things that are important to me that we haven't covered. I want to talk about Harry Meyerovitch and Canadian Pacific. When I discovered the work of Meyerovitch, for me he was one of the most interesting poster artists in Canada. I found him by chance when

“If someone was starting to collect now, I would tell them to buy what they liked.”



Animation Festival, Henning Wegenbreth, 2014

I was researching Canadian war posters—which, again, people told me didn't exist. Canadian war posters did exist, but were often misidentified as French or British. The posters that were created for the Canadian war effort, both during the First and Second World Wars, were excellent. Some of the work that Meyerovitch created for the National Film Board (NFB) of Canada during WWII were exceptional. I discovered his work and went to meet him, multiple times. He was kind, very courtly, an architect both before and after he created his wartime posters, and, as I said, one of the best poster designers ever.

In my book on the subject, and with the exhibitions I created on the subject, I always strove to place his work front and center. When he died, his family gifted me with a large part of his archives, which touched me enormously. So I also have a large collection of Meyerovitch posters, many of which I had restored in France. Canadian Pacific, and the history of their posters, was perhaps one of the most significant contributions any travel company has ever made to help a country develop, grow, and prosper. Using the best artists available, and highlighting the huge opportunities in terms of land, landscapes, sport (most particularly skiing), and travel that were available in Canada, CP produced thousands of posters. It should be noted that many Canadian Pacific posters were used to entice and encourage immigration to Canada from Eastern Europe: CP ships carried hundreds of thousands of new Canadians across the sea. Canadian Pacific cruise ship posters are, in my mind, among the best in the world.

I keep collecting. I love silkscreen posters. The colors, the fact that they are less fragile, so many opportunities, I think they are under-rated, but they are a very important part of the story. Enzo Durt, Sebastien Lepine—one Belgian, the other Quebecois—both producing incredible, cutting edge designs, each significant in their own right.

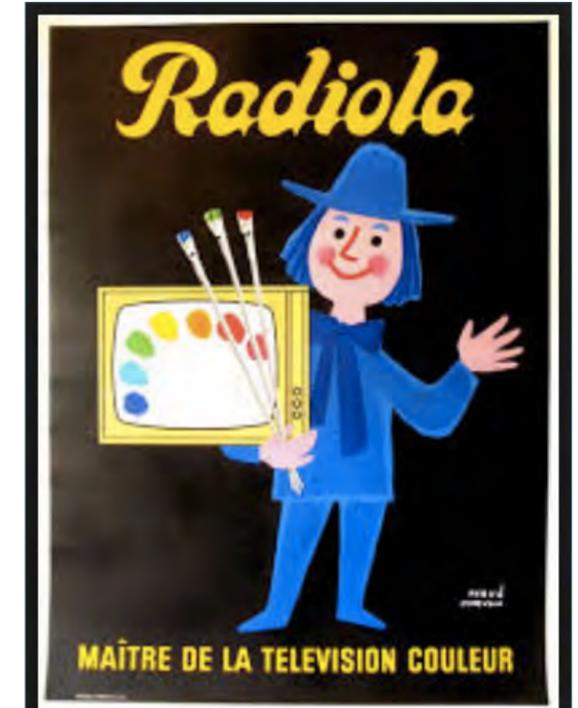
Many of Marc's Chinese posters are on display at New York's Poster House exhibition *The Sleeping Giant: Posters & The Chinese Economy*.



Monsavon au Lait, Raymond Savignac, 1949



Pathé Marconi, Bernard Villemot, 1963



Radiola, Hervé Moran, c. 1967



Phillips, Goufu & Amalric, c. 1965

Graphic Theme

Grand Prix Automobile de Monaco Posters

William W. Crouse

MONACO

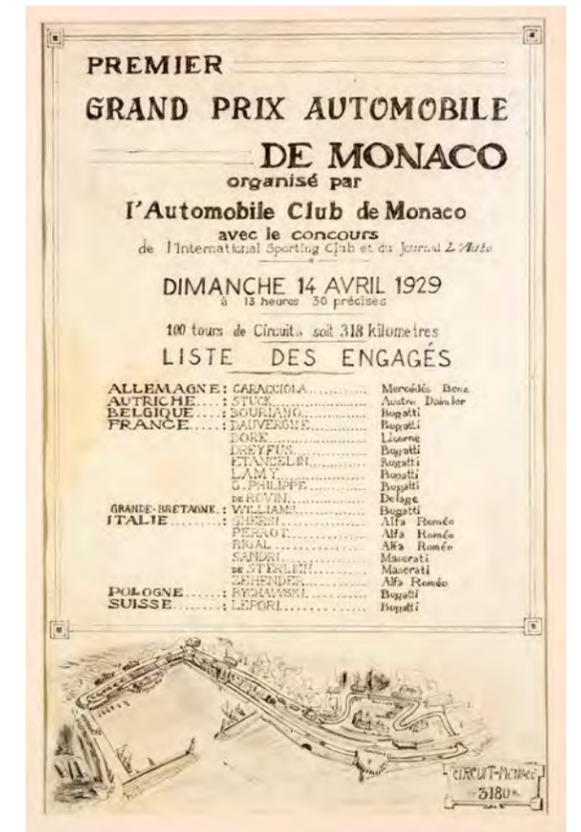
The first Grand Prix automobile race was held in Le Mans in 1906, and by the 1920s Grand Prix races were being contested in Italy, Spain, Belgium, Great Britain, and Germany.

These races were run in high-priced road cars owned and driven by wealthy men promoting manufacturer's brands such as Bugatti, Alfa Romeo, Mercedes, FIAT, and Auto Union (Audi). They raced in open cockpits wearing leather helmets, making it a very dangerous sport with frequent crashes and deaths.

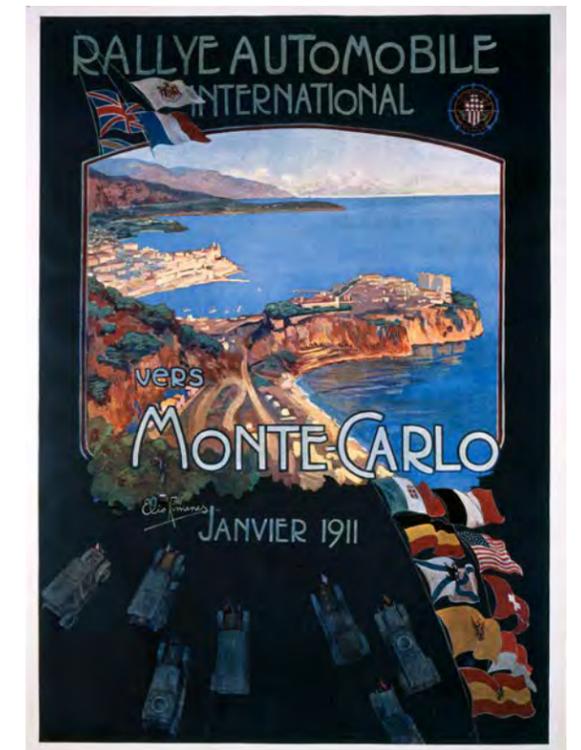
The Automobile Club of Monaco (ACM) sponsored their first auto race in 1911, the Rallye Auto de Monte Carlo. Teams started in six different European cities and raced to Monte Carlo over several days, the team with the fastest time being declared the winner. The ACM wanted to participate in Grand Prix racing, but the International Association wouldn't grant permission as the Monte Carlo Rallye was run in more than one country. So, in 1928, ACM President Anthony Noghes organized a race to be run in the tiny Principality of Monaco (an area only three miles long and half a mile wide).

In 1929, Monaco became the seventh country to hold a Grand Prix race. It was contested on a two-mile, 100 lap course through the streets of Monte Carlo (now it is a 160 mile, 78 lap race). The Grand Prix de Monaco is considered to be the most glamorous, prestigious, and famous Formula One race. Monaco posters provide a wonderful graphic historical record of the splendor and aura of these races, with the posters from 1930 to the 1960s being incredibly iconic, rare, and beautiful works of art.

The very first Grand Prix de Monaco poster doesn't have any real artwork; it just lists the countries involved, the 16 drivers, and the cars entered in the race along with a drawing of the race course. One hundred thousand spectators watched that race won by William Grover in a Bugatti (half the cars in the race were Bugattis). The event took four hours with an average speed of 50 miles/hr. Grover wore a cap—rim to the back—and no protection whatsoever. Prior to taking up racing, he worked as a chauffeur for the Irish painter Sir William Orpen who was famous for having painted the signing of the Treaty of Versailles and Winston Churchill's favorite portrait of himself. Grover was paid well enough to buy a Bugatti and start racing. He later married Orpen's former wife and was an agent in the British Secret Service during WWII. He was ultimately captured by the Gestapo and tortured to death.



Monaco, Artist Unknown, 1929



Rallye Automobile International Monte Carlo, Elio Ximenes, 1911

The 1930 Grand Prix de Monaco poster was designed by Robert Faluccci, who was also an historical painter for the French Army. The poster shows Rudi Caracciola driving a muscular white Mercedes Benz SSK directly toward the viewer in a rush of wind and sparks. Monte Carlo recedes into the distance against a blazing sunset. Twelve of the 17 cars in the race were Bugattis, so it was no surprise that a Bugatti driven by Rene Dryfus won. He drove in the first seven Grand Prix de Monaco races. In 1940, he moved to New York City where he would live out the remainder of his life.

The third Grand Prix de Monaco was held in 1931. The poster for this event was Faluccci's second, and it is surely one of the greatest Art Deco images in the history of racing poster designs. He shows a red Bugatti racing uphill toward the viewer in the blazing sun with Monte Carlo and the harbor in the distance. A Mercedes SSK #2 is in hot pursuit. The white streaks and concentric arcs perfectly portray their speed, and the red, yellow, and blue colors add plenty of panache. Monegasque Luis Chiron won the race in a Bugatti, the third year in a row for the brand.

The Faluccci poster for the fourth race in 1934 contrasts the tranquil and sunny slopes of the Riviera with the blur of speeding racers. The Casino and Hotel de Paris are depicted on top of the hill 130 feet above the Mediterranean. Italy's Tazio Nuvolari won the race in an Alfa Romeo. Considered by many as the greatest driver of all time, he recorded 100 wins, had 17 accidents, and broke almost every bone in his body. In 1932, he won six of the eight Grands Prix contested.

Georges Hamel, known as Géo Ham, designed the next six Grand Prix de Monaco posters (1933-1948). A very talented auto poster artist, he was also a race driver, competing in the 1932 Rallye MC and 1934 24 Heures du Mans.

In his Art Deco poster for the 1933 race, we get a view from behind the speeding French blue Bugatti exiting the Tir au Pigeon tunnel, chasing a red Alfa and several other cars as they approach the finish line. Note Ham's signature use of palm trees and the driver's scarf blowing in the wind. With the effects of the Depression in full force, only France and Italy—thanks to government subsidies—were able to enter the race. Italy's Achille Varzi won in a Bugatti, the last Grand Prix de Monaco victory for the brand. The race was a duel between Varzi and Tazio Nuvolari until Nuvolari's engine gave out on the last lap. Varzi was later killed practicing for the 1948 Swiss Grand Prix.



Monaco, Robert Faluccci, 1932



Monaco 2eme Grand Prix Automobile, Robert Faluccci, 1930



Monaco, Robert Faluccci, 1931



Monaco 5eme Grand Prix Automobile, Georges Hamel (Géo Ham), 1933

“Monaco posters provide a wonderful graphic historical record of the splendor and aura of these races.”



Monaco XVIe Grand Prix Automobile, J. Ramel, 1958

In the 1934 poster, Ham shows England's 5th Earl Howe, Francis Curzon, in a red Maserati with a blue Bugatti in the background. Note the palm trees and the scarf again. Algerian Guy Moll won in an Alfa with Enzo Ferrari as their sports director. Moll was tragically killed three months later at age 24 in the Coppa Acerbo. (He was the youngest winner of the Grand Prix de Monaco until Lewis Hamilton won in 2008). Mussolini, recognizing the power and prestige that Grand Prix racing provided for his country, passionately supported the sport. As a result, Italy won all but one race from August 1933 to July 1934—each time in Alfa Romeos.

The 1935 poster was also designed by Géo Ham, as evidenced by the signature palm tree, flying scarf, and the pastel colors. The poster shows a Mercedes Silver Arrow leading a red Alfa with Monte Carlo and Monte Angel in the background. The cars were called "silver arrows" as their white paint was stripped off to make the weight limit. The winner was Luigi Fagioli, who led from start to finish in a Mercedes that averaged 58 mph.



Monaco 6ème Grand Prix Automobile, Georges Hamel (Géo Ham), 1934



Monaco 7ème Grand Prix Automobile, Georges Hamel (Géo Ham), 1935



Monaco 11-13 Avril 1936, Georges Hamel (Géo Ham), 1936

Fagioli also won the Grand Prix de France in 1951 at age 53, the oldest ever winner of a Grand Prix race. As a driver, Fagioli was stubborn and ill-disciplined, and lacked team spirit. Since he was still recovering from severe fractures of his hip and leg, Mercedes named Prussian Manfred von Brauchitsch as their #1 driver in 1934. During the Eifelrennen that year, Fagioli took it on his own to pass Brauchitsch, which infuriated team manager Ferdinand Porsche. He ordered Fagioli to relinquish the lead, so he angrily stopped his Mercedes in the middle of the track and walked back to the pits. Fagioli died in 1952 from injuries sustained while practicing for the Monaco Grand Prix.

Hitler, following Mussolini's example, understood the benefit to national prestige of winning Grand Prix races. He fervently supported the national team, and as a result, Germany won ten of eleven Grand Prix events in 1935.

In his 1936 poster, Ham depicts a battle between the Germans and Italians, with Auto Union leading a red Alfa through a tight turn. Note the palm tree and the flying scarf once more. The harbor is filled with majestic yachts and the city is in the background. Rudi Caracciola won in a Mercedes. It was raining heavily, and he was a master on wet surfaces (hence his nickname, "Regenmeister"). During World War II, he sought and was given asylum in Italy from Germany despite being a figurehead of the Reich.

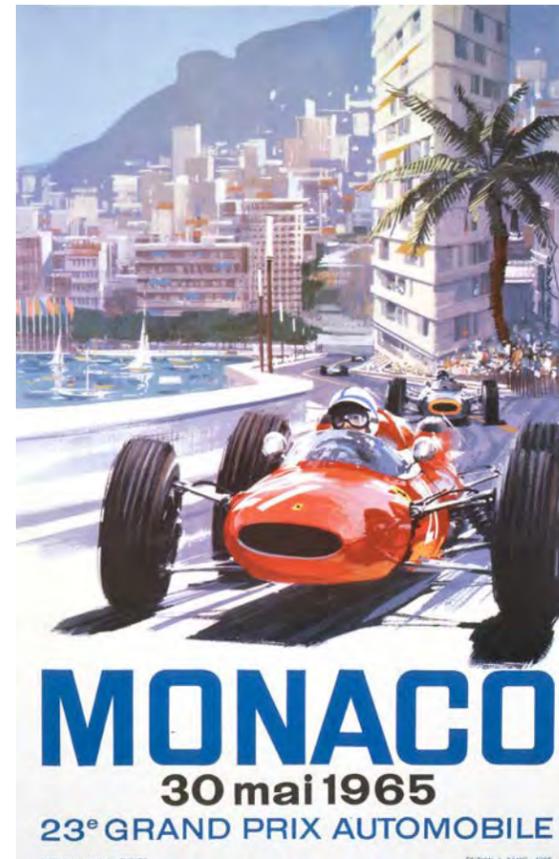
In the poster for the ninth race in 1937, Ham reverses the order of the 1936 poster, showing a red Alfa leading the Auto Union and others as they negotiate a corner at Bureau de Tabac along the harbor. The zigzag composition adds to the portrayal of speed. Again, the flying scarf and palm tree. Note Ham's signature: the "h" looks like a double "t." The race was won by Manfred von Brauchitsch in a Mercedes. In an act of revenge for the Eifelrennen fiasco in 1935, he ignored signals to cede the lead to Caracciola.

1937 would be the last Grand Prix de Monaco for the next 11 years. The 1938 race was not held due to the economic depression, and 1939 was cancelled as Mussolini forbade Italy to enter France due to the impending start of World War II. Hitler's Germany won 52 of 55 Grand Prix races from August 1934 to September 1939. It is ironic that he caused the streak to end by starting World War II.

The tenth Grand Prix de Monaco was held in 1948. The poster is signed Géo Matt, inverting the stylish Ham signature. Why? It seems that Georges Hamel (Géo Ham) was imprisoned in 1945 as a fascist. Less plausibly, he may have collaborated with another artist to design the poster. The 1948 poster shows a much more modern blue Arsenal in a demanding uphill climb, with the castle embattlement in the background. Ham's easily recognizable red scarf is once again blowing in the wind.



Monaco 8 Aout 1937, Georges Hamel (Géo Ham), 1937



Monaco 23eme Grand Prix Automobile, Michael Turner, 1965



Monaco 29eme Grand Prix Automobile, Steve Carpenter, 1971

The 1948 Grand Prix de Monaco was held after much effort. Each driver took an introductory lap as they were announced and his country's national anthem was played. Nino Farina won in a Maserati—actually all the 1948 Grands Prix were won by Italian cars, either Alfa or Maserati. No race was held in 1949 due to the death of SAS Prince Louis II on May 9, 1949. His grandson, 26 year old Prince Rainier, succeeded him. Monaco was nearly bankrupt at this point, but a decade later it was back, mainly due to a loan from Aristotle Onassis and the April 19, 1956 wedding of Prince Rainier and the American actress Grace Kelly.

The Grand Prix de Monaco was held in 1950 and 1952, and has been run every year since 1955.

Excerpted from:

Grand Prix Automobile de Monaco Posters: The Complete Collection, William Crouse



Monaco, Georges Hamel (Géo Matt), 1948

“Ham’s easily recognizable red scarf is once again blowing in the wind.”

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Collection Spotlight

Posters never die at Bibliothèque et Archives nationales du Québec

by Danielle Léger

Librarian in charge of BAnQ's heritage poster collection

www.banq.qc.ca

numerique.banq.qc.ca

Posters in a library?! Quebec's national library - along with a few others - holds a substantial collection of these elusive yet graphically meaningful prints.

Bibliothèque et Archives nationales du Québec's (BAnQ) heritage collections currently include some 38,000 posters. Actively developed since 1992, this unique poster collection focuses on prints that feature Quebec. Its steady expansion relies on three modes of acquisition.

Under the rules of legal deposit—BAnQ's first acquisition mode for the development of its heritage collection—requires any organization or individual issuing a poster in Quebec to give the BAnQ two copies.

The second mode of acquisition relies on purchases. Since 2006, a small budget has been dedicated to the purchase of significant pre-1992 Quebec-made posters or Quebec-related posters published out of the province.

A majority of posters—about 60% of the collection—are now preserved in BAnQ storage spaces thanks to generous donors. Examples of this third mode of acquisition range from the 1,800 posters donated by the Société de la Place des Arts, a major Montreal cultural centre active since 1963, to a set of rare political posters from the 1960s and 1970s offered by collector François-Guy Touchette.

As the collection has gained in volume, depth, and prestige, BAnQ has significantly enhanced its visibility. More than 5,000 posters have been digitized and made available through BAnQ's online catalogue and BAnQ numérique. A project focusing on theatre programmes and posters should bring thousands of documents on the Web once legal rights are obtained and the technical work is completed.

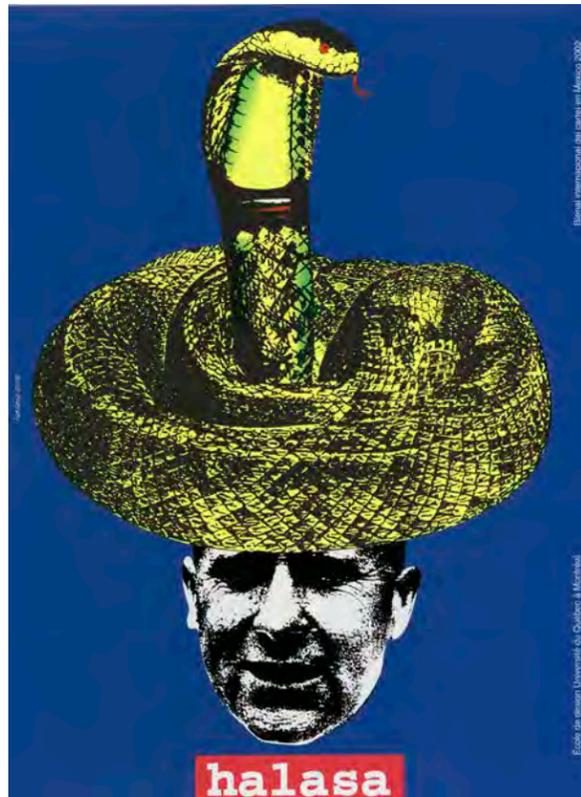
Projects of all sorts are conducted with various collaborators, including poster specialist Marc H. Choko and the Société des designers graphiques du Québec. Publications, conferences, and workshops—indoors or on the street—offer multiple occasions to let these posters shine and tell us part of our history.



Souscrivons À l'Emprunt de la Victoire, Arthur Keelor, c. 1914-1918

Founded in 1968, Quebec's national library inherited its core collection - including a small number of posters - from the Bibliothèque Saint-Sulpice (active in Montreal between 1915 and 1967). This Canadian First World War poster by Arthur Keelor was a 1919 gift from accountant Albert-Pierre Frigon, the Sulpiciens' business manager, who had co-directed the 1918 war loan campaign. The print and 55 other lithographed posters were backed on linen and bound in two albums. It is a vivid example of the home front propaganda posters that clearly inspired postwar advertising.

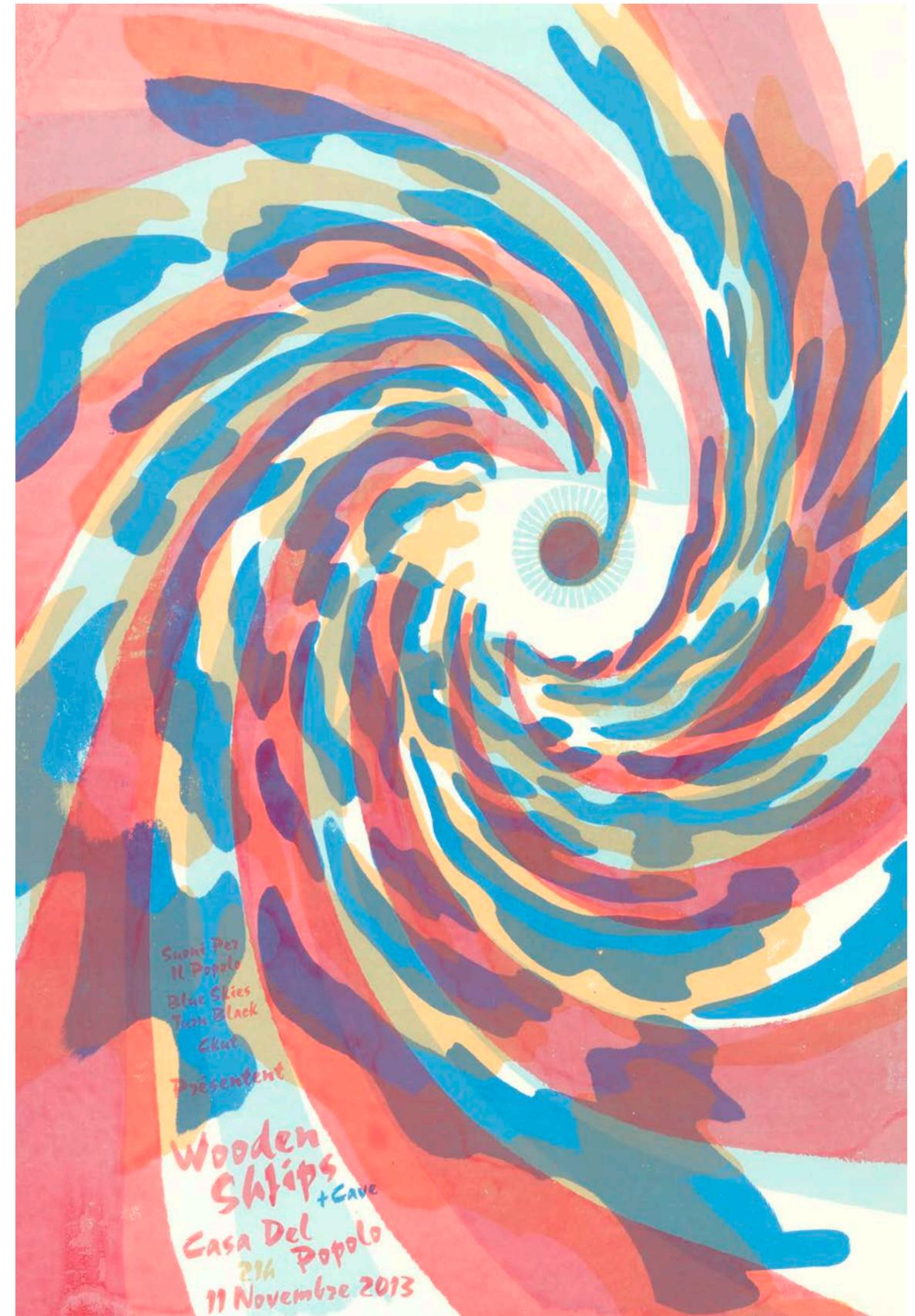
“As the collection has gained in volume, depth, and prestige, BAnQ has significantly enhanced its visibility.”



Bienal Internacional del Cartel en Mexico, Alfred Halasa, 2002



En Spectacle Jeremi Mourand, Simon Bossé, 2003

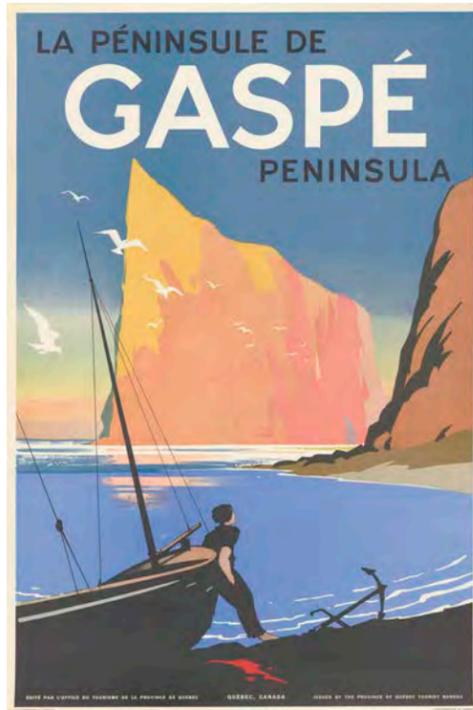


Casa del Popolo, Sébastien Lepine, 2013

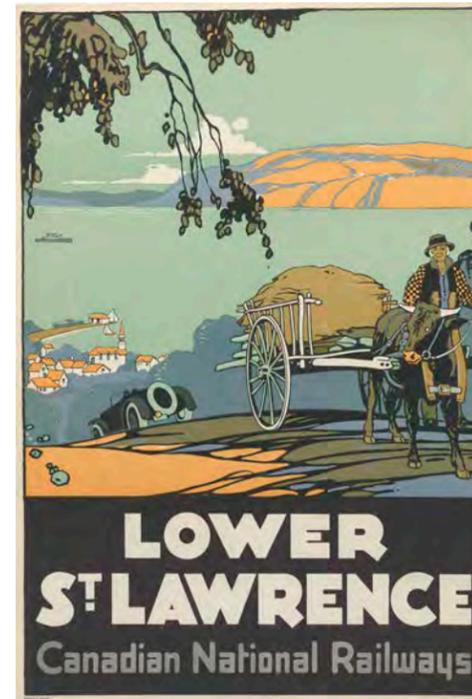
Established in 1992, the legal requirement that artists and institutions deposit copies of every poster they print has proved a good way to assemble a comprehensive body of contemporary prints. A number of “made in Québec” posters are sent by their publisher to the national library. Others are acquired through a special agreement with Publicité Sauvage, a Montréal-based billposting enterprise serving some 1,500 customers. Many Québec poster artists also deposit their works at the national library on a regular basis.



Visitez Visit La Province de Québec, Ernest Senecal, 1948



La Péninsule de Gaspé Peninsula, Ernest Senecal, 1948



Lower St. Lawrence Canadian National Railways, Artist Unknown, c. 1927

Many posters in the BAnQ collection show the St. Lawrence River, ships navigating on its waters, and surrounding landscapes. Below, a print from the 1930s shows a white Canada Steamship Lines ship dominated by “the Gibraltar of America,” Québec City’s Cap Diamant.



Ski Fun La Province de Québec, Ernest Senecal, 1948

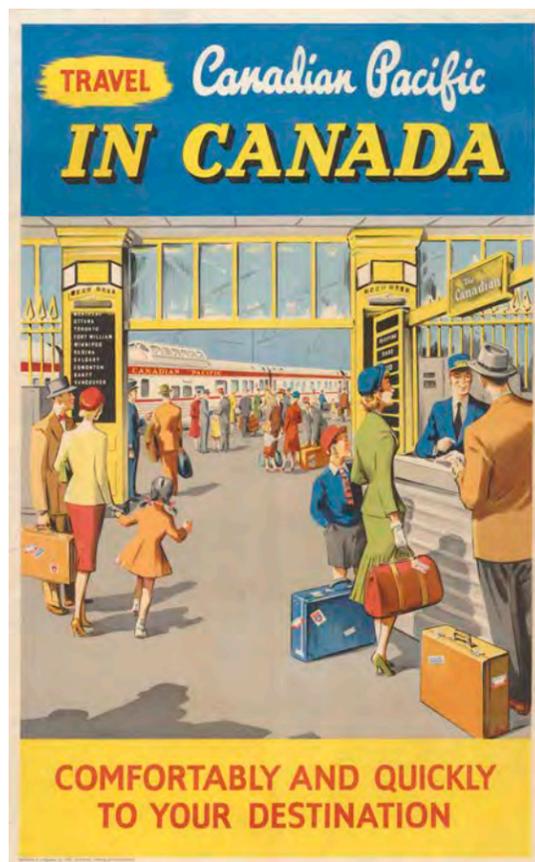


La Province de Québec, Ernest Senecal, 1948

The Gaspé Peninsula poster shown above was for many years the missing piece in this memorable set created by Ernest Senecal for the provincial government to celebrate Québec’s four seasons. Over the past 15 years, BAnQ’s small acquisition budget for posters has been instrumental in bringing Québec graphic prints back home where they can be studied, analyzed, and shown. Acquisitions are made from a variety of sources, including international dealers, collectors and e-commerce sites.



Montreal Québec and Saguenay River Service Canada Steamship Liner, Artist Unknown, c. 1930



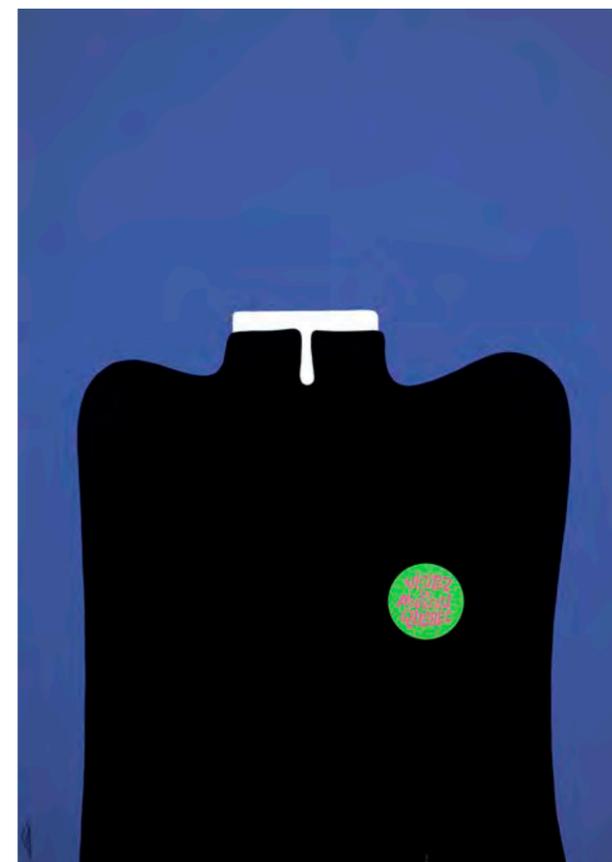
Travel Canadian Pacific in Canada, Artist Unknown, c. 1950

Among the travel posters collected by BANQ, those issued by the Canadian Pacific are of significant interest. According to poster specialist Marc H. Choko, more than 2,500 different posters were produced by or for CP between 1883 and 1963. Gates still visible today in Montreal's Windsor Station, where the CP once had its headquarters, can be recognized in the image. The building housed the company's printing workshop, a formidable graphic powerhouse where about a thousand of CP posters were designed and printed by local artists.



Grande Bretagne Expo 67, Reginald Mount & Eileen Evans, 1967

The 1960s were a landmark era in Quebec history. Montreal's Expo 67 sparked the creation of several graphic design projects, including innovative posters like this one that were created for each country represented at the World's Fair.



Nouveau Québec, Vittorio Fiorucci, 1967

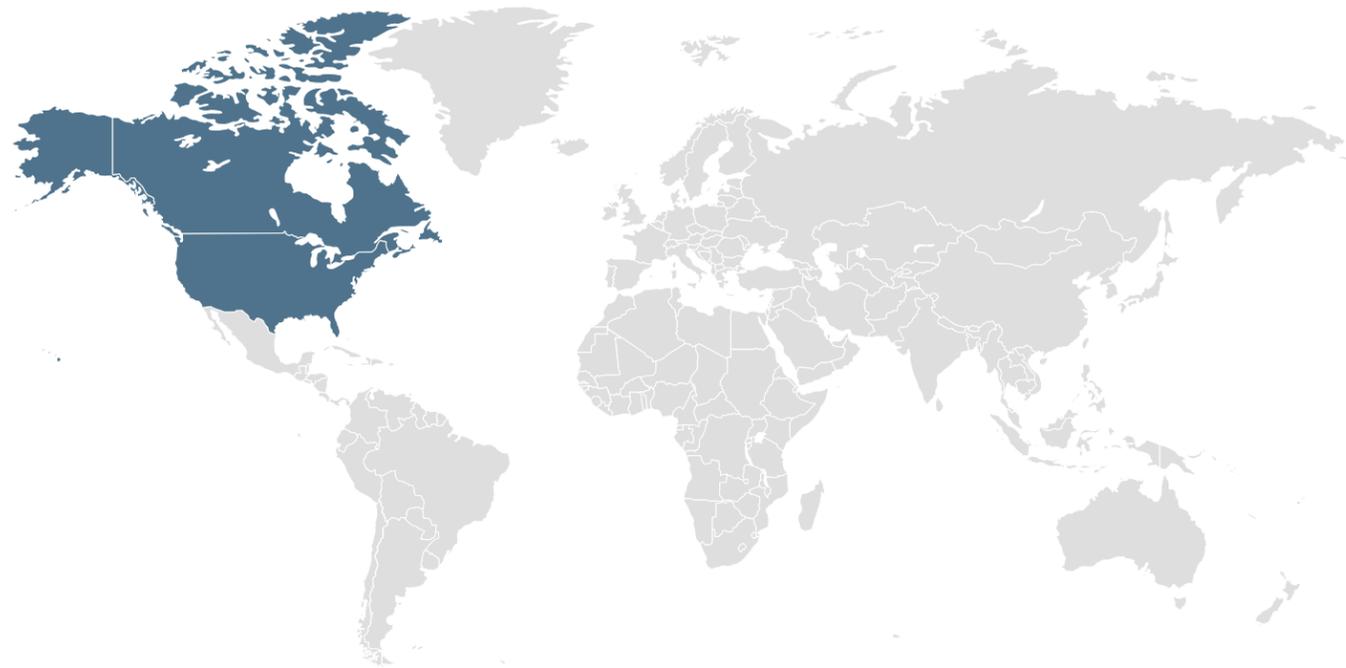
Vittorio Fiorucci's 1967 poster was seen as a comment on the ongoing Révolution tranquille (Quiet Revolution), which profoundly transformed Quebec society. A headless Catholic priest wears a lapel pin with an invitation to visit "Nouveau Québec" (the New Quebec) society.



A toute heure ayez une apparence parfaite, Emmanuel Galland & Nicolas Baier, 2003

Contemporary visual artists often propose challenging creations. In 2003, a transatlantic project generated 1.76 metre-high silkscreens designed by artists from both Quebec and France. These were published in Bordeaux by Le bleu du ciel under an evocative title: *Les Affiches ne meurent jamais* (Posters never die). Emmanuel Galland and Nicolas Baier's contribution, above, reproduces a damaged poster in a dry cleaner's window that says: "Make sure your appearance is always perfect."

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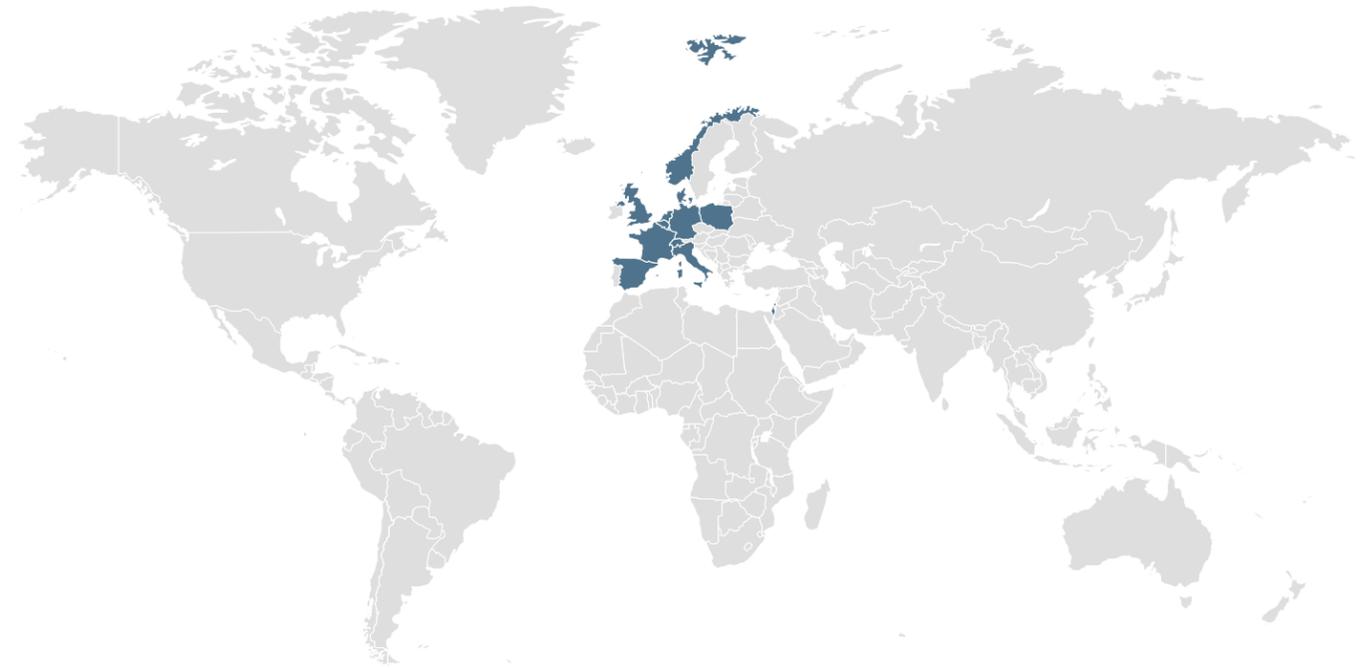
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