Beginning to See the Light:
Posters in Social and Political Revolutions

By Julie Garcia

B.S. Communication Studies, May 1987, Northwestern University;
J.D. May 1992, Georgetown University Law Center

A Thesis submitted to

The Faculty of
The Columbian College of Arts and Sciences
(formerly the Corcoran College of Art and Design)
of The George Washington University
in partial fulfillment of the requirements
for the degree of Master of Arts

May 17, 2015

Thesis directed by

Kerry McAleer-Keeler
Associate Professor of Art and Design

Dedication

To Silvie Garcia, Joshua T. Bibbs-Garcia, and most of all to Spot Garcia, the sweetest soul I have ever known, who was by my side until the end.

Acknowledgments

The author wishes to extend heartfelt thanks to the faculty, staff, and students at the Corcoran College of Art and Design 2011-2015. Their wealth of knowledge is matched only by their generosity of spirit in accepting this Washington lawyer with open arms and only a few muffled giggles, and helping me achieve my dream of receiving my Master's Degree in the Art and the Book program.

Table of Contents

List of Figures

To every age its art, to every art its freedom.

(Motto engraved over the door of the Vienna Seccession exhibition hall,
designed and built by Joseph Olbrich)

Section One: What Goes On - A Brief Introduction to Poster Art

Posters and their predecessors have been a vital communications tool in social and political systems for centuries. Starting with cave paintings, societies have used basic symbols painted, posted, or carved into walls to share information with others. With the advent of printing, broadsides became popular for commercial purposes and for governmental messaging. Poster art, a logical extension of these early broadsides, became popular in Europe in the late 19th century and ultimately attracted many of the fine artists of the era. Despite the increasing ubiquity of electronic and digital media throughout the 20th and 21st centuries, posters remain a vibrant and meaningful choice for targeting an audience and spreading grassroots messages.

As a primary means of public announcement, broadsides and posters influenced public opinion and helped establish political and social power. The purpose of a poster has always been to deliver a message.[1] Early evidence of this influence comes from the fact that governments attempted to control what could be posted, and who could post it. As a measure of control in 1539, Francis I of France declared that he alone could post public announcements and they could not be removed. This and other edicts led to "significant clandestine poster activity"[2] and demonstrate the influence that posters had on the population. A few centuries later, the posting must have gotten out of hand again, because a regulation was issued in 1722 that limited the number of bill posters to 40 and placed stringent requirements on their qualifications.[3] Needless to say, despite rigorous interventions, bill posting in Paris continued to thrive and does so to this day.

---

[1] Cees De Jong, Alston Purvis, and Martin LeCoultre, eds., *The Poster: 1,000 Posters from Toulouse-Lautrec to Sagmeister* (New York: Abrams, 2010), 7.
[2] Alain Weill. *The Poster: A Worldwide Survey and History* (Boston: G.K. Hall, 1985), 12.
[3] Ibid.,14.

The importance of broadsides as a means of communication cannot be overstated. In the United States, the first published copies of the Declaration of Independence were broadsides created by printer John Dunlop.[4] Historians estimate about 200 copies of this broadside were produced and sent throughout the colonies, including a copy sent to the Continental Army's Commander-In-Chief, George Washington, who had the Declaration read out to the troops.[5] An occasionally reversed watermark, copies smudged from wet ink, and bits of punctuation that moved around from one copy to another all suggest that the broadside was prepared quickly.

The power of posters to communicate and influence public opinion is evident in both social and political movements. The psychedelic era in the United States in the late 1960s and the Czechoslovakian Velvet Revolution of 1989 are two circumstances in which posters had significant impact on society. In these instances, posters defied social norms and created a spirit of liberation that advanced a specific agenda. These posters all served the ends of social revolution through their unique communicative potential to express community, provide a message, and announce the presence of a new social force. The use of posters in each of these periods is representative of their influence in the modern era, and examining the posters, the artists, and the circumstances of their creation reveals similar artistic roots and influences.

Poster artists in the United States during the psychedelic era were heavily influenced, particularly in their lettering style, by artists involved in the Vienna

[4] "Preserving American Freedom." Declaration of Independence: First Newport Printing by Solomon Southwick, July 4, 1776. Accessed December 14, 2014. http://digitalhistory.hsp.org/pafrm/doc/declaration-independence-first-newport-printing-solomon-southwick-july-4-1776.
[5] "Declaring Independence: Drafting the DocumentsExhibition." Exhibition. Accessed December 14, 2014. http://www.loc.gov/exhibits/declara/declara4.html.

Secession such as Alphonse Mucha, Gustav Klimt, and Albert Roller. These artists all had significant ties to what is the present-day Czech Republic. The posters of the time spread messages of tolerance, love and openness that helped change the social fabric of American society. In turn, the psychedelic era poster arts shared common elements with the posters from a new generation of Czechoslovakian artists whose work flourished during and after the days of the Velvet Revolution (1989), trying to change the fabric of their society. While the foundation of much modern poster art can be found in the golden age of the poster from the Belle Epoque in Paris in the late 1800s, each generation and movement has added their own design elements that speak to the particular time and place of the postings.

The unique communicative qualities of posters make them a staple of social and political change, including the very public nature of their posting (the medium *is* the message), the potential for community, repetitiveness, and ubiquity. Despite advances in electronic messages and mass communications, underground movements and political campaigns around the world continue to rely on posters.[6] The experiences of the United States in the 1960s and the Civic Forum opposition group during the Velvet Revolution in 1989 provide an excellent avenue to explore the impact of posters on social revolutions and political campaigns, and to understand their unique influence on mass consciousness.

An interesting but only tangentially relevant tidbit about the Velvet Revolution is its connection to Lou Reed and the music of the Velvet Underground. Václav Havel

[6] For information about the history and development of posters in the modern era, see in general De Jong, Purvis and LeCoultre, eds., *The Poster: 1000 Posters from Toulouse Lautrec to Sagmeister*; Laura Gold, *First Ladies of the Poster: The Gold Collection* (New York: Poster Art Library, 1998); Josef Muller-Brockmann and Shizuko Muller-Brockmann, *Geschichte Des Plakates = Histoire De L'affiche = History of the Poster* (Paris: Phaidon, 2004); Weill, *The Poster: A Worldwide Survey and History* (Boston: G.K. Hall, 1985).

smuggled a Velvet Underground record into Czechoslovakia in 1967, setting off a series of events that led both directly and indirectly to his participation in the opposition movement and ultimate election as the first president of Czechoslovakia and the Czech Republic. Therefore, Velvet Underground song titles serve as the section titles for this paper. The reader should keep in mind the connection between posters, politics and society; posters face out to the world, can protest or celebrate, can be used by anyone for any purpose, and, like music, can be the impetus for a revolution.

Section Two: Follow the Leader - Symbolism in Cave Paintings to Jules Chéret

> *Of all our inventions for mass communication, pictures still speak the most universally understood language*.[7]

Social organization requires publicity. In order for society to be organized by any set of rules or common beliefs, those rules must be widely known. In all primitive societies, historians have found forms of communication in traces of writing and signs.[8] While examples of writing date back about 5,000 years, humans have used symbols to communicate for over 30,000 years. Cave painting is the earliest example of humans attempting to use a medium other than spoken words to communicate ideas. These messages include everything from information about the constellations to the expression of shared beliefs. Prehistoric humans moved from cave paintings to petroglyphs to pictograms and ideograms to convey meaning, and this gradually evolved into early writing systems. Throughout the history of our species, we have felt the need to memorialize and publicize information. In fact, the purpose, style and design aspects of modern posters draw inspiration from the earliest cave paintings to the golden era of poster art.

One of the earliest known public inscriptions using an early system of writing is the code of Hammurabi from 2050 B.C. that appears both on a giant stone and also clay tablets.[9] This Babylonian code of law deals with matters from contract terms to punishments for misbehavior to family relationships. One of the earliest writings that was not inscribed in stone is an Egyptian papyrus offering a reward for

---

[7] "Walt Disney Quote." BrainyQuote. Accessed January 11, 2015. http://www.brainyquote.com/quotes/quotes/w/waltdisney131651.html.
[8] Weill, *The Poster: A Worldwide Survey and History, 9*.
[9] Mary Fogle, "Hammurabi of Babylon: Code, Summary & Stele | Education Portal." Education Portal. Accessed November 14, 2014. http://education-portal.com/academy/lesson/hammurabi-of-babylon-code-summary-stele.html#lesson; Muller-Brockmann and Muller-Brockmann, *Geschichte Des Plakates = Histoire De L'affiche = History of the Poster,* 25.

escaped slaves that can be traced to 164 B.C.[10]

However, it was during the Roman Empire that a system of outdoor publicity truly flourished. The forum of all Roman cities featured a wall whitened with lime that carried all legal notices and official public postings. In addition, private advertisements were widely posted on public streets, as revealed by the preserved ruins in Pompeii.[11] These notices included theater and circus advertisements, signs for booksellers, and political notices promoting candidates for elected offices. The barbarian invasions of the late Roman Empire and its eventual dissolution (4th-5th century) led inexorably to the dissolution of the orderly whitened lime walls and the public notice structures. During the ensuing Middle Ages, most of Europe fell into a long period of illiteracy and town criers were used to spread news and information.[12]

The invention of movable type in the mid 15th century and the ability to create multiple copies of one text revolutionized the dissemination of the printed word. Much of the early printing work (other than religious tracts) was advertisement rather than public announcements as illiteracy was still rampant. William Caxton of England produced one of the earliest known printed advertisements in 1477 to accompany a collection of ecclesiastical rules he had printed.[13] These public announcements, known as broadsides, were one of the most common forms of printed material between the sixteenth and nineteenth centuries and were widely used in North America and Britain. Broadsides are printed on one side of a single sheet of paper and are used "to inform the public about current news, events and public decrees, publicize official proclamations and government decisions, announce and record public meetings and entertainment events, advocate social and political

---

[10] Weill, *The Poster: A Worldwide Survey and History*, 9.
[11] Muller-Brockmann and Muller-Brockmann, *Geschichte Des Plakates = Histoire De L'affiche = History of the Poster*, 18.
[12] Weill, *The Poster: A Worldwide Survey and History*, 10.
[13] John Barnicoat, *A Concise History of Posters: 1870-1970* (New York: H.N. Abrams, 1972).

causes, advertise commercial and private products and service, and celebrate popular literary and musical efforts."[14] Historically, broadsides were considered ephemera; they were created for a specific short-term purpose and meant to be posted or distributed and then discarded.

The phenomenon of broadside advertising was the genesis of several innovations in print culture, not the least of which was the creation of large wooden type. Broadsides need to be legible from a distance to be effective, and therefore required large text. Metal type larger than about 18 pica was expensive to make, heavy to carry and cumbersome to store, and not many print shops had a wide variety of large metal type. It is likely that printers did not have enough large letters in the same face to set an entire broadside, and this is why the type styles in early posters were mixed based upon what was in the print shop's collection.[15] Metal type was also problematic because it was very challenging for the maker of the font to forge the larger pieces without cracks and with an evenly flat surface.[16] Commercial pressure and a ready market for consistent large type on the part of broadside printers helped spur wood type production.[17]

Wood was a logical choice for typeface production because it could be produced less expensively than metal and because the material was light, available, and had known printing qualities. Although moveable wooden type was in use in China as early as 1040AD, it was American Darius Wells who introduced a basic lateral router into the process and mechanized the ability to mass produce wood type

[14] Ashley Barreda, "A Brief History of The Broadside." University of Arizona School of Art. June 27, 2011. Accessed October 13, 2014. http://ua-letterpress.blogspot.com/2011/06/declaration-of-independence-broadside.html.
[15] "Broadsides." Design History. January 1, 2011. Accessed October 13, 2014. http://www.designhistory.org/Poster_pages/Braodsides.html.
[16] Barreda, "A Brief History of The Broadside."
[17] "Broadsides." Design History.

in the West.[18] As a result, broadside printers were able to print with more consistent typefaces and make choices based on style rather than on what was available in their limited drawer space. The availability of wood type therefore enhanced the availability and desirability of printed material.

In Europe, particularly Britain and France, political leaders believed broadsides to be "quite effective in gaining and retaining support in elections" and thus they were used widely for this purpose from the end of the 18th century.[19] A variety of strategies, including appeals to nationalism, class struggle, and ethnic prejudices can all be seen in the broadsides produced in this period. The first known broadside in the United States was published in 1639 by Stephen Day, and was quickly followed by others advertising publications, plays and businesses.[20]

By 1848, it was possible to print black and white sheets at a rate of up to 10,000 an hour, but color lithography was in its infancy. The poster as we know it today dates back to about 1870, when the perfection of techniques for color lithography made mass production possible. The artist Jules Chéret (1836-1933) is regarded as "the first name in posters"[21] known for using color lithography to bring his magnificent works of art to the streets.

---

[18] David Shields, "What Is Wood Type?" Hamilton Wood Type Printing Museum RSS. January 1, 2014. Accessed November 10, 2014. http://woodtype.org/about/whatis.

[19] Steven A. Seidman, *Posters, Propaganda, & Persuasion in Election Campaigns around the World and through History* (New York: P. Lang, 2008), 102.

[20] Weill, *The Poster: A Worldwide Survey and History*, 14.

[21] Barnicoat, *A Concise History of Posters*, 12.

Section Three: I'm Set Free - Fin de Siècle Posters Set the Stage for Social Change via Poster Art

The techniques used first by Jules Chéret and quickly adopted by other artists enabled not only the mass production of posters, but also allowed for many more illustrations in posters than had previously been economical. Wood and copper engraving were expensive procedures and this helps explain why there are very few illustrated posters from the 18th century.[22] Shortly after Aloys Senefelder identified the techniques that form the basis for lithography, other enterprising businessmen had spread the technique throughout Europe. The technique was improved and some of the issues around chromolithography were resolved so that colored posters became widely available.[23] These colored posters from fine artists were accessible at prices affordable to a much wider segment of the population than original artworks. People began to collect posters, and collecting clubs, exhibitions and publications sprung up throughout Europe.[24]

In terms of style, Art Nouveau was especially influential on poster artists of the late 19th and early 20th centuries and was perhaps epitomized by the work of Alphonse Mucha. The common characteristics of posters from this time are "winding and undulating lines, flat areas of color, organic patterns, an elegant harmony and a complex and esoteric symbolism."[25] Mucha's first poster, created in 1894 for the actress Sarah Bernhardt, highlights many of these qualities (Figure 1). This artwork arrived in a landscape dominated by Chéret's carefree sylphs and Toulouse-Lautrec's representations of the demi-monde; its meticulous attention to detail launched a new

---

[22] Weill, *The Poster: A Worldwide Survey and History,* 17.
[23] Weill, *The Poster: A Worldwide Survey and History,* 17-19.
[24] Greg Yaneff, "Cheret, Lautrec, Picasso, Mucha and Steinlen - Vintage Posters." Cheret, Lautrec, Picasso, Mucha and Steinlen - Vintage Posters. Accessed September 28, 2014. http://www.yaneff.com/html/history/history.html.
[25] De Jong, Purvis and LeCoultre, eds., *The Poster: 1000 Posters from Toulouse Lautrec to Sagmeister, 15.*

chapter in poster art. The combination of the long, narrow shape, the pastel colors and the thoughtful treatment of his subject introduced a new level of dignity and seriousness to the genre. Paris in the late 1800s is known as the "absolute climax of artistic illustrative posters – unequalled even today thanks to artists such as Chéret, Toulouse-Lautrec, Bonnard, Steinlen and others."[26] Many of these posters used the female form to attract attention and sell commercial goods.

Chéret's work often displayed "large, graceful and animated" female figures and was the inspiration for many French women to "assume more liberated roles in society."[27] This is perhaps an unwitting precursor to the psychedelic poster era of the 1960s. Chéret was also known for simple, bold drawings with strong outlines. He shunned superfluous detail and, reveling in the influence of Japanese woodcuts that had recently made their way to Europe, focused on flat, colored shapes. The influence of Japanese woodcut art stimulated poster artists to produce some of the era's more extravagant erotica.[28] This in turn led to commercial enterprises attempting to sell their products in combination with the idea of sex and sexuality, and a long-standing tradition in the poster arts was born.

Posters for alcoholic beverages provide an interesting example. In the 19th century, drinking by women was regarded in a negative light and liquor advertisements were addressed to men. Poster artists began putting lively, attention-grabbing women in the ads, both praising the products and ultimately sampling them. Attractive and respectable women were shown enjoying apertifs and

---

[26] Muller-Brockmann and Muller-Brockmann, *Geschichte Des Plakates = Histoire De L'affiche = History of the Poster,* 26; Yaneff, Greg. "Cheret, Lautrec, Picasso, Mucha and Steinlen - Vintage Posters." Cheret, Lautrec, Picasso, Mucha and Steinlen - Vintage Posters. Accessed September 28, 2014. http://www.yaneff.com/html/history/history.html.

[27] De Jong, Purvis and LeCoultre, eds., *The Poster: 1000 Posters from Toulouse Lautrec to Sagmeister, 15.*

[28] Muller-Brockmann and Muller-Brockmann, *Geschichte Des Plakates = Histoire De L'affiche = History of the Poster,* 39.

other alcoholic drinks with enthusiasm, both in the company of other women and together with men. One of Chéret's "most uninhibited sprites" is nearly leaping off the page in a poster for Vin Mariani, a tonic wine.[29] She is wearing a flowing yellow dress as she simultaneously dances, throws her head back, and pours herself a drink (Figure 2). In an 1896 poster for absinthe, artist Privat Livemont depicts a voluptuous woman against an Art Nouveau background inspecting a drink that she has apparently just prepared whilst wearing a completely sheer garment (Figure 3). These posters and many others like them unquestionably helped break the taboo against women and drinking.[30] Women started to see other women like themselves, or perhaps acting in ways that they wished to act, and this reduced the inhibition of public drinking.

These posters furnish us with a reflection of the times, and to some extent they are images of empowerment for women, depicting them taking charge of situations and becoming active participants in life.[31] So the posters both reflect and influence, showing women stepping out of traditional roles and taking to the road on bicycles and even driving automobiles. During the era when driving was still a hobby for the wealthy and adventurous, a Chéret poster for a European gasoline brand shows not one but two daring young women at the wheel of then-modern automobiles (Figure 4). These women are confident and carefree, engaged in a daring and liberating activity. At the end of the century in France, "the effect of the poster was pervasive and profound, much as television is today."[32] Therefore, these posters exposed a message of liberation to a wide range of the female population.

---

[29] Gold, *First Ladies of the Poster: The Gold Collection*, 31. The presence of cocaine in this particular product probably helped its sales, but it was also an early textbook example of imaginative promotional strategy.
[30] Yaneff. "Cheret, Lautrec, Picasso, Mucha and Steinlen - Vintage Posters."; Gold, *First Ladies of the Poster: The Gold Collection*, 29-36.
[31] Gold, *First Ladies of the Poster: The Gold Collection*, vi-vii.
[32] Ibid, ix.

There can be little doubt that the French poster of this era instilled in its audience a greater yearning for the advertised freedoms, and at the very least a welcome escape from the drudgery of everyday life. These posters unquestionably contributed to the liberation of gender roles and stand as a testament to posters' ability to change social beliefs.

Just as posters were finding their place both commercially and as a decorative art, publishers began to use these same artists in the development and popularization of illustrated books. To promote these new books, publishers asked the illustrators to create advertisements (broadsides) to be distributed to booksellers. "This was a major revolution for the poster which, for the first time, was being created by artists of recognized talent who brought to it at once effectiveness and prestige."[33] In addition, these artists illustrated calendars, catalogues, and journals. Theophile-Alexandre Steinlen, best known for his *Le Chat Noir* poster, was commissioned to illustrate an advertisement for a serialized novel about white slavery in *Le Journal* and did so with a sensationalized poster of a pimp and three of his prostitutes (Figure 5). The original version of the poster, depicted in Figure 5, was censored due to adverse public reaction to the nudity of one of the figures and replaced by a similar poster with a clothed prostitute. Toulouse-Lautrec created advertisements for *Le Revue Blanche*, and Edward Penfield as art director for *Harper's* magazine created a new poster for each month's issue. Thus, the early colored lithograph poster advertisements were closely linked to advancing book and literary culture in the 19th century.

The success of this approach in selling illustrated books and magazines spurred all the large publishing houses to use posters and also to make use of the best artistic talents of the day. Other businesses saw the success of the publishing houses and began using posters to promote their goods and services. At the same

[33] Weill, *The Poster: A Worldwide Survey and History*, 19.

time, the artists recognized the exceptional quality that was achieved through the color lithographic process and created works that "reveal their enthusiasm for the new technique and for the medium of the poster."[34] The relationship with the publishing houses was a mutually beneficial one that accelerated the advancement and acceptance of posters as a radically democratic and widely available popular art form.

Centers beyond France for poster activity in Europe were Berlin and Munich in Germany, and Vienna in Austria. Artists associated with the Viennese Secession (founded 1897 by Gustav Klimt, Koloman Moser, Josef Hoffman, Joseph Olbrich, Max Kurzweil and others) believed that art should have a social purpose and influence "the way of life of the whole population."[35] However, the Secession lacked a specific artistic program and therefore is sometimes overlooked by art historians as an actual movement.[36] The artists involved borrowed elements from Art Nouveau and its German counterpart, the Jugendstil movement, but they were by no means a branch of Art Nouveau. The Secession artists developed their own style that "centered around symmetry and repetition rather than natural forms" and featured "recurring motifs /of/ the grid and checkerboard."[37] The movement brought together naturalists, modernists, and impressionists whose work cross-pollinated and borrowed also from the Arts and Crafts and Japonesque movements. The group hoped to create a forum in which artists could "awaken the desire for beauty and freedom of thought" and in this way was concerned with "controlling and

[34] Muller-Brockmann and Muller-Brockmann, *Geschichte Des Plakates = Histoire De L'affiche = History of the Poster,* 26.
[35] Ibid, 40.
[36] R. Rosenman,"A HISTORY." The Viennese Secession. January 1, 2013. Accessed September 29, 2014. http://www.theviennasecession.com/vienna-secession/.
[37] Ibid.

administering the circumstances under which art was created."[38] The Secessionists, led by Klimt, and encompassing painters, sculptors and architects, imagined a community in which public life was not dominated by economic and political matters, but by those who create and those who enjoy.

Klimt's, and later Alfred Roller's, emphasis on flat visual planes, strong colors and outlines, and patterned surfaces "appealed to the Secessionists and helped form a bridge between fine and graphic arts."[39] These philosophies about art and the public sphere led the Secessionists to create a deeper connection with the Viennese public in the hopes of affecting traditional aristocratic morality with their innovative works. To some degree, they succeeded. By forcing the viewer to "think and interpret symbolic meaning" they focused on "raising public consciousness and provoking debate," which they believed was lacking in Vienna and the art world.[40] In his 1902 poster for the Exhibition of the Austrian Secession, Roller demonstrates this holistic aesthetic and also his bold, condensed lettering (Figure 6). The work of the Secession artists also frequently featured women, both real and mythical. Ultimately, the Vienna Secession, much like other Secessionist movements, encouraged the public to value art independent of its utility or subject matter but for its beauty as seen in its analytical or allegorical message. The artists of the 1960s can also be seen to be forging the same types of connections with the public while attempting to raise consciousness.

Poster art flourished in Europe and America after the turn of the century. It was World War I that ushered in yet a new role for the poster: pure propaganda. The United States alone produced over two millions poster (2500 different designs) in

[38] Kat Sark, "Vienna Secession - Klimt, Freud, and Jung." Suites Culturelles. August 24, 2011. Accessed September 29, 2014. http://suitesculturelles.wordpress.com/2011/08/24/vienna-secession-klimt-freud-and-jung/.
[39] Ibid.
[40] Ibid.

less than two years to support the war effort. These posters were critical to the wartime needs of the country and the combatants, from recruitment of soldiers and volunteers, to raising money and spurring production.[41] Of course they were also aimed at increasing citizen outrage at the enemy's atrocities. These lessons of this successful poster campaign were not lost on the Bolsheviks (and later, the Soviets), who proved to be masters of modern propaganda. Russia just prior to the beginning of the Soviet Union era produced both the Constructivist movement and Malevich's Suprematist movement all marked by photomontage and strong diagonals and color. These movements ultimately had a major impact on Western design through the Bauhaus and de Stjil movements in Europe. By this point, the poster became a weapon of propaganda used in future hot and cold wars everywhere.[42]

The addition of photography in poster art came nearly 80 years after the process was invented and it was pioneered in Russia. The first photo-posters appeared in Russia and Germany, designed by El Lissitzky, Kluziss, Dolgorukow, Moholy-Nagy and Tschichold in the 1920s.[43] They were soon joined by others, and photography has become a staple of poster design. The eventual use of photolithography (photo offset) in printing dramatically changed the way in which posters were produced. Today we find that most commercial posters produced prior to World War II are lithographs, while most commercial posters produced afterwards are offset printed.[44] Offset printing can often be recognized by the type of dot pattern in photographs seen in newspapers or magazines. Photographs are now

[41] "A Brief History of Posters." History of Vintage Posters. Accessed September 28, 2014. http://www.internationalposter.com/about-poster-art/a-brief-history-of.aspx.
[42] Ibid.
[43] Muller-Brockmann and Muller-Brockmann, *Geschichte Des Plakates = Histoire De L'affiche = History of the Poster,* 42.
[44] Yaneff. "Cheret, Lautrec, Picasso, Mucha and Steinlen - Vintage Posters".

another tool in the poster artist's toolbox, and can be seen in both the psychedelic posters and revolutionary posters examined in this paper.

Section Four: I'll Be Your Mirror - Communicative Power of Posters

Posters communicate in several ways. The more obvious ways are through the words and images. A successful poster in this regard should grab the viewer's attention and hold it until the message has been conveyed. This is the most graphic element of a poster, and the designs that create a successful poster in this regard continue to evolve. Posters can also communicate by their very existence and placement in a public space. Certain properties inherent to posters enhance their communicative abilities in these situations. Each poster possesses a spatial dimension within the community related to the its location, and of groups of posters have a spatial component in relation to one another. The message on a poster reaches people through constant and open display in a shared environment.[45] There is also a temporal dimension to a poster's or display of posters' spatial context; that is, they may or may not have a lasting presence in the public space.[46]

The visual elements of the poster have been discussed throughout this paper, and the illustrations provide immediate information about visual impact. A poster should embody one dominant idea that is presented graphically, using words or images or both. Posters are intended to deliver a message, or endorse a product, cause, or event. At the turn of the century, posters were displayed in designated areas referred to as "hoardings," so they competed with each other in eye-catching design in order to be conspicuous among the competitors for attention.[47] Many posters do not catch the eye of people hurrying past, and have therefore failed in their purpose. A poster must be active and reach out, even though it is pasted to a

---

[45] Delia Dumitrescu, "Spatial Visual Communications in Election Campaigns," OhioLINK ETD. January 1, 2009. Accessed September 26, 2014. https://etd.ohiolink.edu/ap/10?0::NO:10:P10_ACCESSION_NUM: osu1251837832,6.

[46] Ibid, 7.

[47] Alston W. Purvis in De Jong, Purvis and LeCoultre, eds., *The Poster: 1000 Posters from Toulouse Lautrec to Sagmeister, 11.*

wall and condemned to immobility. If it distracts the passer-by for just a moment, they pause and inspect the message. If they can be enticed and drawn in, they will absorb the message and the poster has achieved its goal. It is much easier to determine why a poster fails to engage a viewer than to elucidate standard principles for how to create a successful design.[48] Successful posters have the right messages for the right times, with the right design elements. While the success of a typical poster might lie in its legible message and its ability to impart information quickly, the posters of the psychedelic era violated these rules and met with great success nonetheless. Many of the typographic innovations and color variations introduced in the 1960s became part of mainstream commercial advertising.

Beyond its immediate visual impact, another factor in the influence of posters relates to their spatial dimension, and the fact that they are posted in public space. This is a case of the medium being at least part of the message, with the outdoor posting space working symbiotically with the poster to influence how the message is received. This feature of visibility in a public space sets posters apart from other types of communication tools. While digital media such as television, radio and the internet may be much more pervasive, they are also fleeting and in most cases, private. The communications are directed at individuals sitting in their homes, at their televisions or computers, or perhaps one or two people driving together in a vehicle. They do not take advantage of the public milieu and the sense of neighborhood and community that a public posting can elicit. There is no doubt that mobile phones and the internet allow rapid communication and organization for intervention in public affairs. Anti-globalization demonstrators strategically used the internet to coordinate their demonstrations at the 1999 World Trade Organization

[48] Muller-Brockmann and Muller-Brockmann, *Geschichte Des Plakates = Histoire De L'affiche = History of the Poster,* 18.

meeting in Seattle.[49] However, the internet can also be used to disseminate slogans and even the posters themselves. In fact, no demonstration would be complete (and certainly would be less effective) without protestors wielding posters and banners in a very public way.

A poster campaign could never compete with a nationwide or even a city-wide electronic media campaign in terms of the breadth of audience reached, but therein lies one of its peculiar strengths. By embedding itself in the very physical space of a neighborhood, a poster campaign signals a type of presence that is difficult for other types of advertising to replicate.[50] Imagine seeing a poster for your favorite band, or even your favorite politician, located on a college campus. Now imagine seeing that same message created in graffiti under Georgetown's Key Bridge. The medium on which the message is conveyed has specific nature and characteristics, from which some sort of change in our ideas or perceptions occur.[51]

The medium is the extension of our body or mind or senses from which the message arises. Marshall McLuhan did not mean his famous phrase in an obvious sense, but thought of the message as the change that occurs as a result of new information or innovation. So the *effect* of the poster is the message, and this effect will vary depending on the circumstances in which the poster is viewed. This idea goes to the very heart of the possibility of posters to influence social and political change. The facts that posters are a step away from street art, can be put almost anywhere, and can be made with the most meager of resources, add depth to the importance of the spatial component of postering.

---

[49] James Aulich, *War Posters: Weapons of Mass Communication* (New York: Thames & Hudson, 2007), 228.
[50] Dumitrescu, "Spatial Visual Communications in Election Campaigns," 15.
[51] Mark Federman, "What Is the Meaning of The Medium Is the Message?" July 23, 2004. Accessed December 14, 2014. http://individual.utoronto.ca/markfederman/article_mediumisthemessage.htm.

In addition to signaling a local presence, a poster campaign is accessible to virtually anyone. In countries where access to media may be too expensive or controlled by the political opposition, a poster campaign remains a potent tool to spread a message. As Dezelan and Maksuti demonstrated in their study of European election posters from 2004-2010, posters were a "core campaign tool" in Central and Eastern European democratic transitions "since they provided a solution to the infrastructure limitations and the usurpation of the state-controlled media."[52] Posters were used in virtually all of the anti-communist uprisings of the late 1980s and showed a solidarity of purpose as well as simply providing a means to share messages in otherwise closed societies. This is because they possess the elements of "accessibility, inescapability, relative permanence and the dominance of the visual over the verbal."[53] The moment that opposition posters start to appear is the moment that underground opposition groups are ready to announce their grievances publicly. This can become the tipping point of a revolution.

Another significant set of factors in the influence of any particular poster or group of posters is when they are posted and the amount of time they remain visible. These temporal elements combine with the spatial to affect the ability of any particular poster to influence its audience. The two elements rely on each other, because a larger number of copies of any particular poster put into the public space have a greater chance of remaining visible for a longer period of time. The longer the poster remains visible, the greater chance it has to communicate its message to the largest number of people.

The most effective posters are also timely. They catch the viewer's attention because they relate to subject matter that is relevant at the time they are posted.

---

[52] Tomaž Deželan and Alem Maksuti, "Slovenian Election Posters as a Medium of Political Communication: An Informative or Persuasive Campaign Tool?" January 1, 2012: 146. Accessed September 26, 2014. http://mams.rmit.edu.au/ap0iqg624upfz.pdf.
[53] Ibid.

They focus on a current event, controversial subject matter, or advertise an upcoming date. For example, Black Lives Matter is a current movement, created after a 2012 incident of a white vigilante being acquitted after killing a young black man in Florida.[54] The movement has been revitalized by two recent highly public deaths of black men at the hands of white police officers: Eric Garner in New York (who was put into a chokehold last summer and who's last words captured on videotape were "I can't breathe") and Michael Brown in Missouri (who was shot seven to eight times in a controversial confrontation with a police officer). Garner's death set off protests that featured a wide variety of posters using his last words, his photograph, and simply the words "Justice for Eric Garner." After the acquittal of the officer who shot Michael Brown, riots occurred in and around Ferguson, Missouri that featured numerous posters with Brown's image, depicting black hands in the air in a sign of surrender and the words "Hands Up, Don't Shoot."

Filmmaker Spike Lee has posted two large memorial posters at his headquarters in Brooklyn, New York. The first is large headshot of a smiling Eric Garner on a blue background, captioned "I Can't Breathe – Eric Garner, RIP." The second is an equally large headshot of a smiling Michael Brown on a red background, captioned "My Hands Are Up – Mike Brown, Rest in Power."[55] The posters developed around these protests demonstrate the usefulness and availability of posters as a means of expression. Many are handmade, others are elaborate and professional, but they each capture the moment with a slogan or photo that catches attention because of the renewed controversy over race relations in this country.

---

[54] "What Is #BlackLivesMatter?" Black Lives Matter. January 1, 2012. Accessed December 15, 2014. http://blacklivesmatter.com.

[55] Natalege Whaley, "Spike Lee Puts Up Michael Brown Memorial at 40 Acres Headquarters." BET.com. August 14, 2014. Accessed December 15, 2014. http://www.bet.com/news/national/2014/08/14/spike-lee-puts-up-michael-brown-memorial-at-40-acres-headquarters.html.

Although they are somewhat less engaging than inflammatory posters related to controversial recent events, campaign posters have long been part of the political process. Political consultants worldwide understand that election posters can be an exceptionally important aspect of a political campaign.[56] Nearly everyone recognizes the Shepard Fairey HOPE poster, with Barack Obama in three-quarter profile. Although Fairey made and began distributing the poster independently, it later became the official and indeed central portrait image of the Obama campaign. The artwork is considered iconic of the 2008 election campaign and the original artwork now hangs in the Smithsonian's National Portrait Gallery.[57]

While the Obama example is well known, virtually all elections employ yard signs, posters on telephone poles and throughout public spaces to garner public recognition of the candidate's names and faces. Although many voters simply vote along party lines, the recognition of a name in a field of otherwise unknown candidates can make a difference in the outcome of elections. The Obama HOPE poster was memorable, though, because it moved beyond "bland tropes" and made a "novel graphic statement" that reflected the energy and the time in which Obama was initially running for President.[58] It appealed to a youthful, hopeful audience and benefited from its spontaneous creation by a street artist rather than an advertising agency. It is an excellent demonstration of the way in which election posters and posters that highlight current events can capture the visual, temporal and spatial aspects of poster art and become very effective means of communicating a message.

---

[56] Delia Dumitrescu, ""Spatial Visual Communications in Election Campaigns: Political Posters Strategies in Two Democracies."

[57] "National Portrait Gallery | Face to Face Blog: NPG Acquires Shepard Fairey's Portrait of Barack Obama." January 7, 2009. Accessed January 14, 2015. http://face2face.si.edu/my_weblog/2009/01/npg-acquires-shepard-faireys-portrait-of-barack-obama.html.

[58] Steven Heller, "Beyond Red, White and Blue", *Campaign Stops Blog*, The New York Times, February 15, 2008.

Section Five: Walk on the Wild Side - Posters of Social Revolution/ United States, 1960s

In the United States, the 1960s are known as an era of social revolution. People young and old were questioning traditional values, experimenting with drugs, and creating and listening to new kinds of music. These changes were "arrestingly reflected in graphic production,"[59] and the posters coming out of the West Coast of the United States in the 1960s influenced a new social consciousness. Five significant posters artists of the psychedelic era were Rick Griffin, Wes Wilson, Stanley "Mouse" Miller, Alton Kelley, and Victor Moscoso. Each had a different path to becoming a poster artist, from Griffin, a surfer and musician whose first poster was for his own musical group the Jook Savages, to Moscoso, who studied color theory at Yale with Josef Albers. However, many of the posters had similar elements such as obscuring the functionality of lettering, sometimes to the point of illegibility, a rediscovery of the fluidity of Art Nouveau styles and artists, and an "explosion of energy that was meant to be consumed in the street and on the spot."[60] The bold new aesthetic was the primary feature of these posters, and their impact in shaping attitudes was significant.

While posters had previously been among the most important avenues of visual communication, their production was waning at the start of the 1960s due to the rise in television and film. However, popular music and the Vietnam War "helped create a resurgence of American posters" that "celebrated the anti-establishment subculture" of that time.[61] Many of the most well-known posters of this time and place were advertisements for live music shows at the Fillmore and the Avalon ballrooms in San Francisco. Others were for new records by San Francisco-based

---

[59] Weill, *The Poster: A Worldwide Survey and History,* 347.
[60] Ibid.
[61] De Jong, Purvis and LeCoultre, eds., *The Poster: 1000 Posters from Toulouse Lautrec to Sagmeister, 361.*

musicians. Paul Williams of *Crawdaddy!* magazine suggested that audiences were drawn in to these venues to hear the music, but they exited with an enlivened sense of community and social possibility.[62] The poster was both an invitation to come inside, and a reflection of what occurred in these venues. After the resurgence of poster art in the 1960s, it has remained an influential tool in communicating in a particular way to a particular segment of the population. A poster, unlike a television commercial or radio airtime, is a method of communication that is available to nearly everyone. Even today's graffiti artists, who paint directly on outdoor surfaces, are creating their own version of the white wall from Roman times, posting messages of protest and celebration and solicitation.

The five major poster artists of the 1960s West Coast scene worked together and separately, and clearly influenced one another as well as seeking inspiration from the early European poster artists. They ultimately banded together to form the company Berkeley Bonaparte to create and distribute psychedelic posters. Although Griffin and Kelley have passed away, the other three artists are still at work, creating in the artistic vein they pioneered in the psychedelic poster era.

In a recent interview, Wes Wilson (b.1937) talks about the design process for many of the Family Dog and Fillmore concert posters. He explains that in most cases, the job came in and the artists designed, printed and delivered the posters in under a week, sometimes with just a few days turnaround. This is much the same as current events posters found in the immediate aftermath of controversial events, and poster-making in times of revolution. Wilson's early budgets were around $60 for a run of 300 posters, and after Wilson became more well-known and the print runs edged into the thousands, he would add $100 on top of the printing charges for his

[62] Kramer, Michael J. *The Republic of Rock: Music and Citizenship in the Sixties Counterculture*. New York: Oxford University Press, 2013. P 3

artwork.[63] Wilson was known for his innovative use of typeface, and he would use type and blocks of color to create the shapes in his posters. His 1966 poster for The Association in which the text appears as flames is regarded as the first true psychedelic poster, with the colors seemingly vibrating off the page (Figure 7). It was the registration problems with the printing of this poster that created the white outlines on one side of the flames. This was a happy accident in the printing process that Wilson capitalized on and used in his future work. It was this poster for *The Association* that attracted artist Victor Moscoso to his signature "vibrating colors" look.

Wilson's trademark style came to include influences from the Art Nouveau movement combined with Edwardian and Victorian display lettering. He preferred letter forms that were developed "as a direct influence of Alfred Roller's lettering" for the Secessionist exhibit in 1903.[64] The rectilinear forms worked for Wilson, who liked to wrap words around free-flowing areas to fill space. Legibility was a secondary consideration to the overall look and feel of the poster design. Wilson's innovative work in poster design earned him an award from the National Endowment for the Arts in 1968 and he was profiled in mainstream magazines such as *Life*, *Time* and *Variety*.[65] This exposure undoubtedly helped pave the way for acceptance of the artistic style and the lifestyle it represented. When poster art reached its height of

[63] Ben Marks, "Psychedelic Poster Pioneer Wes Wilson on the Beatles, Doors and Bill Graham." Collector's Weekly (September 19. 2011) Accessed online.
[64] Colin Brignall, "The Psychedelic Poster Art of Wes Wilson." Wes-Wilson.com. Accessed September 3, 2014. http://www.wes-wilson.com/the-psychedelic-poster-art-of-wes-wilson-by-colin-brignall.html.
[65] Michael Erlewine, "A Brief Biography." Wes-Wilson.com. Accessed September 3, 2014. http://www.wes-wilson.com/a-brief-biography-by-michael-erlewine.html.

popularity in the early 1970s, college campuses became an ideal milieu to celebrate the anti-establishment subculture that they represented.[66]

Wilson was undoubtedly an influence on Victor Moscoso (b.1936), who studied art at Cooper Union in New York and at Yale before migrating to San Francisco to study and work as an instructor at the San Francisco Art Institute. Moscoso was the only one of the major poster artists of the time to have formal artistic training. He created posters for concerts at the Avalon and Fillmore venues, and was also part of the *Zap Comix* collective under the auspices of Robert Crumb. Moscoso was enamored of Wilson's poster for *The Association* (Figure 7) and used that as a jumping off point to pioneer a series of poster art with vibrating colors, creating an aesthetic that "continues to exert an influence on the culture, and whose staying power has not withered."[67] To create the illusion of vibrating colors, Moscoso would use colors from the opposite ends of the color wheel with equal value and intensity. Then the colors are placed next to each other with no break so that they vigorously compete for attention and the eye does not know where to focus. Moscoso was also the first of the artists to use photo-collage in his designs as part of the optical effect.

A great example of Moscoso's technique and influence can be found in the Chambers Brothers poster from 1967 (Figure 8). This poster was created from a photo and three colors that strongly demonstrate the vibrating effect. These vibrating colors should not be confused with neon or fluorescent colors, two techniques that Moscoso typically did not employ. Moscoso recalls creating this

[66] De Jong, Purvis and LeCoultre, eds., *The Poster: 1000 Posters from Toulouse Lautrec to Sagmeister, 361.*
[67] Gary Groth, "An Interview with Victor Moscoso." The Comics Journal. February 9, 2011. Accessed December 7, 2014. http://www.tcj.com/an-interview-with-victor-moscoso/.

poster in less than 6 hours from start to finish.[68] He was working on several posters that same day, and this one needed to be finished and sent to the concert promoter quickly. Its influence can be seen, among other places, in the 2000 movie poster for Cameron Crowe's film *Almost Famous* (Figure 9) and the 2012 cover the *The Advocate* magazine featuring Madonna (Figure 10). While the movie poster uses the same head shot and reflective sunglasses, *The Advocate* cover is a wholesale copy of Moscoso's concept from color choice to typeface.

Stanley "Mouse" Miller (b.1940), is perhaps best known for his Grateful Dead album art (the skeletons and roses motifs). He journeyed to California from his home state of Michigan and joined forces with the artist Alton Kelley of The Family Dog. Together they worked for Chet Helms and created posters for the concerts that The Family Dog sponsored at the Avalon Ballroom in San Francisco. Later, like many of the top poster artists of the era, they also worked for Bill Graham at the Fillmore.

The influence of Alphonse Mucha on these two artists is pronounced. A 1967 poster for the Grateful Dead and Quicksilver Messenger Service depicts a woman with flowing blonde hair in a Greek-style one-shoulder gown with her right arm leaning on a large vase (Figure 11). We can also see her left arm resting on the front of the vase and her long hair cascading down around the vase and her body. The colors of this poster are muted, with a beige background offset by a large reddish-orange circle behind the women. The olive colored lettering follows the arc of the top of the circle. Compare this to a 1894 poster created by Mucha to advertise Sarah Bernhardt in the play *La Samarataine* (Figure 12). Bernhardt is depicted with long, flowing blonde hair that curls and waves around her body and the vase that she is leaning on. Her right arm rests on that vase, and her left hand is posed on its front.

[68] Michael Organ, "Victor Moscoso - Rites of Spring 1967." Victor Moscoso - Rites of Spring 1967. February 1, 2014. Accessed December 7, 2014. http://ritesofspring1967.blogspot.com.

She is wearing a loose gown with one shoulder covered in tones of beige and pale olive green. She is crowned by a circular halo of color with red Hebraic lettering. Her name, written in stylized text, follows the arc of the circle. The Mucha work is obviously the inspiration for the later poster.

An even more blatant example of this "influence" is a poster Mouse created in 1966 for a concert featuring the Jim Kweskin Jug Band and Big Brother and the Holding Company (Figure 13). This poster is colloquially known as "The Girl with Green Hair." The central image on this poster is the woman from the Job rolling paper posters popularized in 1898 by Alphonse Mucha, copied right down to the cigarette dangling from her fingers (Figure 14). Mucha's poster was one of a series he created for Job rolling papers in a similar vein and the woman has become the unofficial mascot for these rolling papers. By appropriating and altering this image, the artist creates an association with the prevalent youth drug culture that constituted their primary audience. This association, together with the hot pink background, green hair, and vibrating imagery combined to make this traditional Art Nouveau image psychedelic.

The Family Dog promoters clearly had great success with their borrowed images, and looked around for further inspiration. In 1966, Kelley and Mouse incorporated into a Grateful Dead poster a black and white skeleton drawn by Edmund Sullivan for the first illustrated edition of the *Rubáiyát of Omar Khayyám* (Figures 15 and 16). This iconic image later became the album cover art for the *Skull and Roses* album. While virtually everyone of a certain age would recognize the skeleton as part of the Grateful Dead canon, very few would be able to identify its source as a book illustration from 1913.

The Grateful Dead were among the bands that were great patrons of the psychedelic poster artists. In addition to the seminal artwork by Kelley, some of poster artist Rick Griffin's most well-known work was also created to promote a

Grateful Dead album. Griffin joined the scene in late 1966, after creating the poster art for his own band, the Jook Savages. He was offered work by both Chet Helms and Bill Graham, designed the poster for the first Human Be-In (Figure 17), and created the famous Aoxomoxoa artwork for the Grateful Dead's third studio album (Figure 18). Griffin also enjoyed playing with typography and diehard fans know that there is a "hidden message" within the typeface spelling out Grateful Dead on the poster and the album cover.[69] Although he joined forces with the other artists in the Berkeley Bonaparte venture, Griffin left San Francisco in 1969 and became a born-again Christian in 1970. He moved away from psychedelic artwork and focused on works that reflected his newfound religious convictions.

The elements of design pioneered in the posters of the 1960s made their way to the East Coast where the art became a bit more organized and tame, ultimately leading to innovations at Push Pin Studio by Milton Glaser and Seymour Chwast. Push Pin Studio was founded in the 1950s and became one of the most influential graphics studios from the sixties and seventies.[70] One of its founders, Milton Glaser, had earlier produced among many other posters the now-famous Dylan image in which Dylan's hair was represented in multi-color waves (Figure 19). This poster was created as a record-album insert in which Glaser crystallized the countercultural message by depicting Dylan's long hair as "rainbow of richly flowing waves" and anticipated the coming psychedelic poster craze.[71] Images such as these were moving far afield from the existing advertising standards by coopting the originality

[69] The "hidden message" which can be read in both the GRATEFUL DEAD lettering and the interstitial spacing, is "WE ATE THE ACID." Another interesting factoid about this album is that the child photographed on the back cover lounging outside with the band is a young Courtney Love, whose father Hank Harrison was the one-time road manager for the Grateful Dead.
[70] Weill, *The Poster: A Worldwide Survey and History*, 348.
[71] "A Brief History of Posters." History of Vintage Posters. Accessed September 28, 2014. http://www.internationalposter.com/about-poster-art/a-brief-history-of.aspx

and excitement of the San Francisco artists and transforming it "into a commercial style that appealed to a large market of youthful consumers."[72] Push Pin Studio's innovative use of color, form and typography influenced graphic art for the next decade.[73]

The Vietnam War was a clear impetus for a different kind of poster during this same period, but those works are beyond the scope of this paper. There is no question that the posters appearing during this time "made in optimism or rage between 1965 and 1975" expressed the feelings of an entire generation. They may seem simple or naïve today, "but they visibly changed minds and, above all, brought a formidable creative energy to light."[74] When the style moved to New York, the high-energy, dynamic look of this artwork had become part of the establishment. From Push Pin's studio work, full pages of color and experiments with text leaked into mainstream commercial design around the world.[75] Before it went mainstream, though, these posters were underground art designed with minimal budgets by participants in the very activities they advertised, much like successful posters of political revolutions. By offering a new way of looking at things, a vibrant and vibrating aesthetic, and making posters that required the viewer to look very carefully to understand what was being advertised, the designers of the psychedelic poster era helped revolutionize society.

---

[72] Introduction by Steven Heller to Victor Moscoso, *Sex, Rock & Optical Illusions* (Seattle, Wash.: Fantagraphics Books, 2005), 9.

[73] Milton Glaser himself did not see the Dylan poster as "psychedelic" but more a reflection of his formalist art training. He styled the Dylan poster after a 1957 self-portrait by Marcel Duchamp and that the colors and shapes in the poster were inspired by his interest in Art Nouveau. Similarities to the West Coast psychedelic posters, in his view, were at this point in his career coincidental. This perhaps reflects an underlying shift in social consciousness across the nation, centered in the West Coast but ultimately welcome in New York and the rest of the world as well.

[74] Weill, *The Poster: A Worldwide Survey and History*, 353.

[75] Hannah Ogg, "Psychedelic Poster Movement." Hannah Ogg Design Blog. September 20, 2012. Accessed September 3, 2014. http://hannahoggdesignblog.wordpress.com.

Section Six: Waiting for the Man - Posters of Political Revolution/ Czechoslovakia, 1989

The influence of posters on society goes beyond changes in attitudes about community and social structures. The events around the Velvet Revolution (1989) in Czechoslovakia demonstrate the powerful impact that posters can have on political events. The posters of the 1960s social revolution and the posters created at the time of the Velvet Revolution have much in common. Both were seeking change by a segment of society that did not have mainstream legitimacy. Both were created under less than ideal artistic and financial circumstances. And both used a new aesthetic to appeal to their audience, to draw them in and change their views about the status quo.

A highly abbreviated and subjective summary of modern political events in Czechoslovakia sheds light on the context of the poster campaign during this time. In 1948, a Soviet-backed coup d'etat resulted in the Communist Party rising to power. The Czechoslovakian people did not take kindly to Communist rule, and various complaints and demonstrations led to the 1967 appointment of Alexander Dubček as the First Secretary of the Communist Party in Czechoslovakia. Dubček launched a series of reforms to increase personal freedom and end censorship that led to the 1968 Prague Spring. During this same time, a Velvet Underground cover band called the Plastic People of the Universe popularized "revolutionary" and "anti-establishment" music after listening to and copying a bootleg VU record that Vaclav Havel snuck into the country.

In August of 1968, Soviet troops successfully invaded the country to reassert Moscow's power and the democratizing reforms were repealed. Musicians were no longer allowed to play revolutionary music such as that of the Velvet Underground. The Plastic People of the Universe were unable to perform openly, but an entire underground movement formed around them and the clandestine shows they played.

Poet, playwright, and music aficionado Havel's works were also banned and he went underground to continue writing and performing plays.

In 1976, the government arrested and convicted the Plastic People of the Universe band members for continuing to play subversive music, most notably the songs of the Velvet Underground. The trial became a media event, with Havel writing critically about it and the surrounding events and working with others to draft a document critical of the government's human rights record.[76] The document was deemed illegal, and its supporters (including Havel) were imprisoned for subversion. After his release from prison, Havel kept a relatively low profile but continued to engage in anti-Communist activities and to stage plays that reflected negatively on the regime.

In November 1989, shortly after the bloodless end to Communist rule in Poland and Hungary, and the fall of the Berlin Wall, peaceful demonstrations began in Czechoslovakia. The violent government response only strengthened the resolve of the peaceful protestors, and toward the end of that month, about 750,000 people swarmed Prague and the majority of the nations' workers went on strike. The demonstrations and the strikes were encouraged by a loosely formed group known as the Civic Forum, or *Občanské forum* (OF) which included many of the group who had drafted Charter 77. The tactics of the Civic Forum were wildly successful, and by the end of November, the Communist party had ceded power. Despite this remarkable victory, chaos still reigned in the streets and no clear line of communication or authority had arisen. In this power vacuum, the impact of the poster campaign can be examined and its influence can be clearly seen. Havel was appointed the interim head of government pending free elections the following year. Much of his renown came from a series of posters featuring his name and face that

[76] This document became known as Charter 77, and its authors as the Charter 77 Group. Eda Kriseova, *Vá clav Havel: The Authorized Biography*. (New York: St. Martin's Press, 1993).

were distributed throughout the country in the days leading up to the Communist withdrawal.

The posters supporting the opposition movement by definition did not have mainstream legitimacy. They began to spring up spontaneously at first, and in a disorganized manner.[77] After the protestors, led by the Civic Forum, took possession of the Mánes Exhibition Hall in Prague's Wenceslas Square, they set up a department in the basement of that building focused solely on making and distributing posters.[78] One of the artists remembered "On November 20 as of 9 am I was writing banners in Mánes. The entire exhibition area was full of students producing and distributing flyers."[79] In addition to artists, paper, printing materials and cash made their way to Mánes from the beginning to help with the opposition messaging. Designs were created spontaneously at first by each artist, and then made to order by the increasingly organized Civic Forum.[80]

Many of the posters had a number of variations due to separate runs, the availability of paper and ink, color processing problems and human error. According to correspondence with graphic designer Filip Blažek, who was a student volunteering at the Mánes during the revolution, the protestors used whatever was available for printing the posters, typically urging printers to hijack paper from other projects.[81] Especially during the early days of the revolution, it was quite risky for

---

[77] Filip Blažek, *Plaká ty Sametové Revoluce: Př ibě h Plaká tů Z Listopadu a Prosince 1989 = Posters of the Velvet Revolution*. (1. Vyd. ed. Praha: Nakl. XYZ, 2009), 99.

[78] Ian Willoughby, "Poster Designers Added Color to Eastern Europe's Velvet Revolution." Deutsche Welle. December 15, 2009. Accessed September 18, 2014. http://www.dw.de/poster-designers-added-color-to-eastern-europes-velvet-revolution/a-5014381.

[79] Michal Cihlář, interview with Filip Blažek, *Posters of the Velvet Revolution,* 30.

[80] Michael Rittstein, interview with Filip Blažek, *Posters of the Velvet Revolution,* 56.

[81] Filip Blažek, email message to Julie Garcia, October 1, 2014. "The paper was very diverse. Most of the printers had very basic paper available, usually glossy coated paper and ordinary uncoated or recycled paper. The supply of paper to printers was controlled by the

the printers to be participating in this subversive activity. Most printers used offset presses at that time, with a few using rotary presses or the silkscreen method. Of course, some of the posters were made by hand in the basement of the Mánes Exhibition Hall. The overall sense of immediacy and the lack of professional equipment harkens back to the early days of poster design in the psychedelic era.

Among the very first to appear was a poster announcing the General Strike, created by Professor Karel Čapek (Figure 20). On Monday, November 20, he took his class from the Secondary School of Graphic Design to a preview of Havel's play "Sanitation" at the Realistic Theater. On Tuesday, he purchased printing screens and drew his poster directly on them; by nightfall he and his students had printed 1500 copies. On Wednesday he brought two more screens to a school where he had previously worked and his former students created 5,000 more prints. The poster is comprised completely of blocks of color depicting a stylized segment of the Czechoslovakian flag and bold, handwritten lettering that follows the curves of the color blocks. Čapek declares that making the poster "was my own decision" although he solicited help with the distribution from the Civic Forum group at Mánes.[82] Čapek dismisses those who claim the participants in the events of November 1989 were too naïve and hopeful, and states "after all I've been through with my students at the time, I'm not going to let anything spoil it."[83] Much like the artists of the psychedelic era in the United States, these artists had a sense of hope and community and they believed they were ushering in a new era of social justice.

---

government and the supplies were limited. No special papers! The printers had to steel (sic) the paper from other project actually and they could be punished for it. They risked a lot printing illegal papers during the night, especially in the early two weeks of the Velvet Revolution. I guess, some of the posters were printed on rotary press, most of them on ordinary offset printers, a few of them used the silkscreen method."

[82] Karel Čapek, interview with Filip Blažek, *Posters of the Velvet Revolution,* 34-35.

[83] Ibid, 35.

Echoing this sentiment is artist František Skála:

> It was an amazing feeling. The printers worked with enthusiasm and for free. . . I'm happy I experienced it. Everyone who didn't have enough courage to become direct dissidents, to get thrown out of school and who didn't want to emigrate, could suddenly find work full-time on a common thing. I discovered I had hidden reserves of organizational abilities within me. Suddenly everything worked like clockwork. People came and offered their services in all fields. That feeling, when a person loves all people and would give of himself freely, that's never going to be repeated.[84]

It seems that many of the artists and the other protestors who showed up with supplies and support shared in this feeling, despite the challenging printing and distribution circumstances. The process and the feeling described by Skála were much the same as that described by Wes Wilson in creating his initial posters for the music scene in San Francisco. He was strapped for time and resources, but was able to rise to the occasion and produce innovative and influential work.

Michal Cihlář, creator of the "Calm Christmas with the Civic Forum" poster, also recalled a very hectic production schedule that "always ended with a handover to whoever whose turn it was [sic]." He remembered "everything happen/ing/ at an unbelievable tempo" and a "euphoric trust in a free tomorrow."[85]

> Back then the cutting of revolutionary posters, the ringing of keys or the handing out of flyers was absolutely the same endorphin entertainment. Time wasn't divided into work and revolution.[86]

The unity of spirit is remembered by many who participated in the protests. Everyone was cooperative and excited by the anticipatory hope that surrounded them.

The most famous and perhaps most widely dispersed posters from 1989 were the many variations on the "HAVEL NA HRAD" or "HAVEL TO THE CASTLE" design by four artists including Pavel Hrach (Figure 21). Mr. Hrach remembers "an incredible

---

[84] František Skála, interview with Filip Blažek, *Posters of the Velvet Revolution,* 63.
[85] Michal Cihlář, interview with Filip Blažek, *Posters of the Velvet Revolution,* 29.
[86] Ibid, 30.

working ferment" that included climbing over a barred gate to obtain the photo of Havel that was used in the poster.[87] This poster is an offset photo of Havel's face with bold text underneath, a protest against the current government and a call for new leadership. Unlike many of the other poster designs, and in obvious contrast to the psychedelic posters, this message is intended to be legible and crystal clear from a distance. When the Communists began their retreat from Prague, thousands of people started appearing at Mánes to offer help and to print and distribute posters, and this was one of the primary posters sent outside the city. Havel's face was not well known outside of Prague and the distribution of hundreds of thousands of the black and white copies of the *Havel to the Castle* posters, along with tens of thousands of color copies, was critical to expanding awareness about him.[88]

Havel has stated that he truly believes that he "inhabit/s/ a system in which words are capable of shaking the entire structure of government"[89] and this has always been reflected in his plays. When the Civic Forum called for a general strike, and banners and posters advertised the details (see, for example, Figure 20), nearly 75% of the Czechoslovakian population participated.[90] This demonstrates the breadth and depth of the reach of the poster campaign during this time. The opposition did not have access to radio or television broadcasting, and relied solely upon word of mouth and the poster publicity to spread their messages. The effectiveness of this messaging is historically apparent.

The posters from the Velvet Revolution are very diverse; some feature only large text, some were created in a matter of a few hours, and others were designed

---

[87] Pavel Hrach,interview with Filip Blažek, *Posters of the Velvet Revolution,* 39.
[88] Filip Blažek email message to Julie Garcia, September, 2014.
[89] "The Velvet Revolution: A Peaceful End to Communism in Czechoslovakia." Tavaana. Accessed October 13, 2014. https://tavaana.org/en/content/velvet-revolution-peaceful-end-communism-czechoslovakia-0.
[90] Ibid.

by more than one artist and appeared later. While some posters were screen printed and offset, others were very detailed works of art in linoleum cut or lithography. In seeking common threads among the collection of posters, it is clear that despite Czechoslovakia's cultural isolation in the totalitarian era, its artists managed to keep their minds open, and the posters as a whole highlight the "free expression of fundamental ideals."[91]

It is also important to view the language and images of the posters through the lens of the day. Although phrases such as "End single party rule" and "Havel to the Castle" don't seem particularly startling today, these messages were shocking for their newness and their challenge to the totalitarian regime of the time. Rostislav Vaněk's poster is a simple, clean looking poster that effectively imparts several genuinely revolutionary messages (Figure 22). This poster at once agitates for the election of Havel by using his name, touts the benefits of the Civic Forum through its logo, and promotes a peaceful transition with the use of the peace sign. People can immediately connect with the messages of this poster, it is like a big smiley face sending out positive impressions related to Havel. In fact, the use of the Civic Forum logo without the smiley face that was in the original logo specifically brings that earlier version to mind (Figure 23). Fundamentally, this type of poster is the same as the psychedelic posters from the 1960s. It breaks with tradition, creates innovative ways of communicating with the public, and shares a startling new viewpoint. Posters from both of these time periods managed to unsettle the status quo and provide a vision of new social order.

Another very impactful poster was created by Jiří Votruba. The slogan on his poster was "Teacher, You Don't Have to Lie to Us Anymore" (Figure 24). This poster depicts students smiling and making the peace symbol with their hands, much like the peace symbol in the OF Havel poster. The words hang like a banner above the

[91] Filip Blažek, *Posters of the Velvet Revolution,* 100.

students in an almost childish typeface, with the word for "lie" larger and colored orange to stand out against the blue of the poster. Votruba remembers speaking with another artist about the necessity and importance of using posters to communicate with the general public.[92] Others remember how this particular poster affected their teachers and classrooms, giving rise to great hopes and excitement for the future. Although today it may be hard to imagine, writing and posting those words and sentiments was very courageous for the times. There was not previous acknowledgment that the educational system was mis-educating its students, and certainly few citizens sought radical changes in it. The willingness of dissidents to finally express these views via posters in extraordinary historical situations demonstrates the dramatic circumstances. In both the social movement in the United States in the late 1960s, and in anti-Communist revolutions in 1989, street graphics in the form of posters emerged as a spontaneous response to a shared desire for changing conditions. Both sets of posters represent authentic artistic reactions to immediate events and contemporaneous experiences, much like street art. For those who participated and those who witnessed from afar, they evoke the memories, emotions, and experiences from the time of their creation.

The posters continued even after Havel's transition to power, commemorating the opposition party's victory and expressing hope for a new society in the new year. Designers Aleš Lamar and Milan Kinci created the "New, Free Year" poster in January 1990 (Figure 25). This poster is a celebration of the new regime and depicts a many-pointed star in a bright sky with marks that appear to be flower petals or confetti interspersed among the points of the star. The letters run at the top and bottom of the poster and also around the outside of the star in a circular pattern. There are elements of visual chaos and the revolutionary spirit seen in the pre-Havel-era

[92] František Skála, interview with Filip Blažek, *Posters of the Velvet Revolution,* 75.

posters and that were also abundant in the posters of the psychedelic era in the United States.

The explosion of posters with opposition messages that flooded Czechoslovakia during and after the Velvet Revolution changed the course of post-Communist Czechoslovakia and today's Czech Republic, assuring Havel's rise to power. At a time when the Communist Party still maintained control of most of the state's media, posters provided an avenue for communication that could not be easily stopped. Protesters associated with the Civic Forum movement gathered in an old exhibition hall to gather supplies, generate ideas, and create and distribute posters, banners and other material. Volunteers drove stacks of posters to regions outside of Prague that were not receiving traditional avenues of communication and spread the word of the opposition's successes and hopes for the future. It was through this grass-roots poster campaign that Havel became widely known and was able to accede to the Czechoslovakian presidency in December 1989 and again in June 1990, in the first free elections in nearly half a century.

Section Seven: All Tomorrow's Parties - Reflections on the Power of Poster Art

For the Vienna Secessionists, art had a social purpose and was intended to influence the way of life of the entire population; so too in the 1960s social revolution and again in the late 1980s political revolutions. One of the most liberating and equalizing aspects of poster art is that it requires only paper, ink, and an idea. It is a medium that is truly at the intersection of book culture, art, and social change. A poster can be seen as a book turned inside out, a missive made public rather than available only to one reader at a time. Whereas a book, especially an artists' book, provides an interior and somewhat individualized private experience, a poster revels in its public medium and seeks to attract popular attention. Successful posters do just that, and in so doing change the way people perceive certain ideas or individuals.

Milton Glaser's Dylan poster is one of the more sought-after collectibles in the poster art world. It is widely recognized and beloved by many. Why is this the case? Why does this poster fetch hundreds of dollars at auction and reside in museums across the country? It is one of literally hundreds of Dylan posters available. Many people, even those too young to purchase the Dylan album contemporaneously with the issue of that poster, had many albums of favorite musicians that came loaded with liner notes and poster inserts. An entire generation of music lovers would lay in bed at night and look up at the posters they had taped to their ceilings – whether it was Barry Manilow, Chicago, the Kinks or Rod Stewart. Movie posters and album inserts could generate excitement separate from the musical recording, and once CDs became the musical medium of choice, collectors would go to great lengths to track down favorite posters that were no longer available in albums. This author personally pursued Eric Clapton and BB King's *Riding with the King* poster across two continents, ultimately finding it in a record store in Toronto.

Those who obsess over posters are not alone. Collector's magazines and websites flourish, selling both original posters and reproductions. Museums mount exhibits of posters by certain artists or from certain periods of time. The Museum of Modern Art in New York in recent years has shown *Polish Posters 1945-1989* (May 6 – November 30, 2009); *The New Typography* (December 23, 2009 – July 25, 2010); *Seeing Red: Hungarian Revolutionary Posters 1919* (February 2 –August 1, 2011) and has an upcoming exhibit entitled *The Paris of Toulouse-Lautrec:Prints and Posters* (July 26, 2014–March 22, 2015). The Museum of Fine Arts in Boston has *Over There! Posters from World War* I on display through June 2015, and Tate Modern has *Russian Revolutionary Posters* on display indefinitely. Many other museums as well as universities and government archives collect and exhibit posters. As the titles of the exhibits demonstrate, poster collections can be very diverse or keenly focused on one period of time or element of graphic design.

Posters create associations with the images they convey, whether that is a message of political protest or a favorite pop star. They recall a moment in time, much like certain song lyrics. They can make the viewer feel closer to the cause or the person or the message they convey. The Glaser Dylan poster marked the dawn of something new, a new way of looking at posters, a new typography that was invented for use in this poster, and a new way of looking at Bob Dylan. It is hard to imagine today the excitement a record collector might have felt to have purchased the latest Dylan album and received this poster.

Today many people use Twitter, Facebook, Instagram and other real-time social media sites to communicate and to commemorate events with photographs and messages. They also use these types of sites and other internet communication to respond to and communicate about current events and to organize public response. All of these new media only serve to increase the importance of the poster in a public gathering. The recent public outcry around suggestions of police racism

and brutality show the relevance of posters in creating an immediate and impactful response to news as it occurs. Ten thousand people marching and shouting make an impact and a news story, but ten thousand people with two thousand posters make a much more imposing impact, both visually and viscerally. The new media can be used to organize rallies and also to share slogans and designs for the banners and posters that will be used at those rallies.

In addition to their effectiveness to make a political and social point, posters are a fun and accessible art form. Anyone can make or collect posters. Children today have posters torn out from magazines of their favorite pop stars on the walls and ceilings of their room, just like this author did many years ago. The choices they make help form their identity, help them determine what they like musically and stylistically. They help them express their individuality. This thesis began with statements about society's need to express itself and to live by common rules. Posters serve that purpose at a societal level, and they also serve that purpose on an individual level. Posters are quite literally open books – they want to share their meaning in the most obvious way possible. Just one look and their secrets are revealed.

Bibliography

"A Brief History of Posters." History of Vintage Posters. Accessed September 28, 2014. http://www.internationalposter.com/about-poster-art/a-brief-history-of.aspx.

Albright, Thomas. "A Unique Radiance: Wilson's Giant Step Forward." *The San Francisco Chronicle*, March 3, 1973.

Aulich, James. *War Posters: Weapons of Mass Communication*. New York: Thames & Hudson, 2007.

Barnicoat, John. *A Concise History of Posters: 1870-1970*. New York: H.N. Abrams, 1972.

Barreda, Ashley. "A Brief History of The Broadside." University of Arizona School of Art. June 27, 2011. Accessed October 13, 2014. http://ua-letterpress.blogspot.com/2011/06/declaration-of-independence-broadside.html.

Barton, Laura. "Hope – the Image that is Already an American Classic." *The Guardian*, November 10, 2008. Accessed January 14, 2015. http://www.guardian.co.uk/artanddesign/2008/nov/10/barackobama-usa.

Berman, Paul. *A Tale of Two Utopias: The Political Journey of the Generation of 1968*. New York: W.W. Norton &, 1996.

Black, Phil, and Fionnuala Sweeney. "Fireworks and Rock as Czechs Celebrate Velvet Revolution." CNN. November 17, 2009. Accessed September 19, 2014. http://edition.cnn.com/2009/WORLD/europe/11/17/czech.velvet.revolution.1989/index.html?iref=24hours.

Blazek, Filip. *Plakáty Sametové Revoluce: Př ibě h Plakátů Z Listopadu a Prosince 1989 = Posters of the Velvet Revolution*. 1. Vyd. ed. Praha: Nakl. XYZ, 2009.

Brader, Ted. "Striking a Responsive Chord: How Political Ads Motivate and Persuade Voters by Appealing to Emotions." *American Journal of Political Science* 49, no. 2 (2005): 388-405.

Brignall, Colin. "The Psychedelic Poster Art of Wes Wilson." Wes-Wilson.com. Accessed September 3, 2014. http://www.wes-wilson.com/the-psychedelic-poster-art-of-wes-wilson-by-colin-brignall.html.

"Broadsides." Design History. January 1, 2011. Accessed October 13, 2014. http://www.designhistory.org/Poster_pages/Braodsides.html.

Crowley, David. *Posters of the Cold War*. London: V & A Pub., 2008.

De Jong, Cees, Alston Purvis, and Martin LeCoultre, eds. *The Poster: 1,000 Posters from Toulouse-Lautrec to Sagmeister*. New York: Abrams, 2010.

"Declaring Independence: Drafting the DocumentsExhibition." Exhibition. Accessed December 14, 2014. http://www.loc.gov/exhibits/declara/declara4.html.

Deželan, Tomaž, and Alem Maksuti. "Slovenian Election Posters as a Medium of Political Communication: An Informative or Persuasive Campaign Tool?" January 1, 2012. Accessed September 26, 2014. http://mams.rmit.edu.au/ap0iqg624upfz.pdf.

Duberstein, John. *A Velvet Revolution: Václav Havel and the Fall of Communism*. Greensboro, N.C.: Morgan Reynolds Pub., 2006.

Dumitrescu, Delia. "Spatial Visual Communications in Election Campaigns: Political Posters Strategies in Two Democracies." OhioLINK ETD. January 1, 2009. Accessed September 26, 2014. https://etd.ohiolink.edu/ap/10?0::NO:10:P10_ACCESSION_NUM:osu1251837832.

Dumitrescu, Delia. "The Importance of Being Present: Election Posters as Signals of Electoral Strength, Evidence from France and Belgium." *Party Politics* 18, no. 6 (2012): 941-60.

Erlewine, Michael. "A Brief Biography." Wes-Wilson.com. Accessed September 3, 2014. http://www.wes-wilson.com/a-brief-biography-by-michael-erlewine.html.

Federman, Mark. "What Is the Meaning of The Medium Is the Message?" What Is the Meaning of The Medium Is the Message? July 23, 2004. Accessed December 14, 2014. http://individual.utoronto.ca/markfederman/article_mediumisthemessage.htm.

Fischlin, Daniel, Ajay Heble, and George Lipsitz. *The Fierce Urgency of Now: Improvisation, Rights, and the Ethics of Cocreation*. Durham: Duke University Press, 2013.

Fogle, Mary. "Hammurabi of Babylon: Code, Summary & Stele | Education Portal." Education Portal. Accessed November 14, 2014. http://education-portal.com/academy/lesson/hammurabi-of-babylon-code-summary-stele.html#lesson.

"Former Czech President and Anti-Communist Icon Vaclav Havel Dies at 75." Fox News. December 18, 2011. Accessed September 18, 2014. http://www.foxnews.com/world/2011/12/18/former-czech-president-and-anti-communist-icon-vaclav-havel-dies-at-75/.

Gold, Laura. *First Ladies of the Poster: The Gold Collection*. New York: Poster Art Library, 1998.

Gilson, Ronni. "Psychedelia: The Trippy 60s and Its Influence on Graphic Design." Issuu.com. April 1, 2014. Accessed September 25, 2014. http://issuu.com/ronnigolson/docs/bookprint/1.

Groth, Gary. "An Interview with Victor Moscoso." The Comics Journal. February 9, 2011. Accessed December 7, 2014. http://www.tcj.com/an-interview-with-victor-moscoso/.

Gungor, Rima. "GameChanger." GameChanger. October 20, 2013. Accessed September 13, 2014. http://gamechangerfilm.com/blog.

Heller, Steven. "Beyond Red, White and Blue", *Campaign Stops Blog*, The New York Times, February 15, 2008. Accessed January 14, 2015.

"International Poster Gallery." History of Vintage Posters. Accessed September 28, 2014. http://www.internationalposter.com/about-poster-art/a-brief-history-of.aspx.

Johansen, Jurgen. "Peaceful Revolutions." Resistancestudies.org. November 17, 2007. Accessed September 14, 2014. resistancestudies.org/wp-content/peaceful-revolutions.doc.

Kirby, David. "Cher Was Not a Fan." The Wall Street Journal. March 30, 2012. Accessed September 18, 2014. http://online.wsj.com/news/articles/SB10001424052702304724404577297941421025630.

Kramer, Michael J. *The Republic of Rock: Music and Citizenship in the Sixties Counterculture*. New York: Oxford University Press, 2013.

Kriseova, Eda. *Václav Havel: The Authorized Biography*. New York: St. Martin's Press, 1993.

Lieven, Anatol. *The Baltic Revolution: Estonia, Latvia, Lithuania, and the Path to Independence*. New Haven: Yale University Press, 1993.

Levitin, Daniel J. *This Is Your Brain on Music: The Science of a Human Obsession*. New York, N.Y.: Dutton, 2006.

Marks, Ben. "Psychedelic Poster Pioneer Wes Wilson on the Beatles, Doors and Bill Graham." Collector's Weekly (September 19. 2011) Accessed online.

Medeiros, Walter. "Robert Wesley Wilson." Wes-Wilson.com. Accessed September 3, 2014. http://www.wes-wilson.com/robert-wesley-wilson-by-walter-medeiros.html.

Moscoso, Victor. *Sex, Rock & Optical Illusions*. Seattle, Wash.: Fantagraphics Books, 2005.

Muller-Brockmann, Josef, and Shizuko Muller-Brockmann. *Geschichte Des Plakates = Histoire De L'affiche = History of the Poster*. Paris: Phaidon, 2004.

"National Portrait Gallery | Face to Face Blog: NPG Acquires Shepard Fairey's Portrait of Barack Obama." 'National Portrait Gallery | Face to Face Blog' January 7,

2009. Accessed January 14, 2015. http://face2face.si.edu/my_weblog/2009/01/npg-acquires-shepard-faireys-portrait-of-barack-obama.html.

Nepstad, Sharon Erickson. *Nonviolent Revolutions: Civil Resistance in the Late 20th Century*. Oxford: Oxford University Press, 2011.

Ogg, Hannah. "Psychedelic Poster Movement." Hannah Ogg Design Blog. September 20, 2012. Accessed September 3, 2014. http://hannahoggdesignblog.wordpress.com.

Organ, Michael. "Victor Moscoso - Rites of Spring 1967." Victor Moscoso - Rites of Spring 1967. February 1, 2014. Accessed December 7, 2014. http://ritesofspring1967.blogspot.com.

Pasick, Adam. "Iconic Obama poster based on Reuters photo". Reuters. Archived from the original on January 20, 2009. Retrieved January 14, 2015.

Peddie, Ian. Popular Music and Human Rights, British and American Music. Vol. 1. Farnham, Surrey, England: Ashgate Publishing, 2011.

"Posters from the 1989 Velvet Revolution." Http://www.vlada.cz/. May 4, 2009. Accessed September 18, 2011. http://www.vlada.cz/scripts/detail.php?id=56933&tmplid=51.

"Preserving American Freedom." Declaration of Independence: First Newport Printing by Solomon Southwick, July 4, 1776. Accessed December 14, 2014. http://digitalhistory.hsp.org/pafrm/doc/declaration-independence-first-newport-printing-solomon-southwick-july-4-1776.

Rawsthorn, Alice. "Tripping Back to the World of Psychedelia." The New York Times, March 16, 2009, U.S. ed. Accessed September 10, 2014. http://query.nytimes.com/gst/fullpage.html?res=9D0CE6D6173FF935A257.

Rosenman, R. "A HISTORY." The Viennese Secession. January 1, 2013. Accessed September 29, 2014. http://www.theviennasecession.com/vienna-secession/.

Sark, Kat. "Vienna Secession - Klimt, Freud, and Jung." Suites Culturelles. August 24, 2011. Accessed September 29, 2014. http://suitesculturelles.wordpress.com/2011/08/24/vienna-secession-klimt-freud-and-jung/.

Seidman, Steven A. *Posters, Propaganda, & Persuasion in Election Campaigns around the World and through History*. New York: P. Lang, 2008.

Shields, David. "What Is Wood Type?" Hamilton Wood Type Printing Museum RSS. January 1, 2014. Accessed November 10, 2014. http://woodtype.org/about/whatis.

"Singing Revolution." Wikipedia. October 9, 2014. Accessed September 13, 2014. http://en.wikipedia.org/wiki/Singing_Revolution.

Solomon, Andrew. *The Irony Tower: Soviet Artists in a Time of Glasnost*. New York: Knopf, 1991.

"The Velvet Revolution: A Peaceful End to Communism in Czechoslovakia." Tavaana. Accessed October 13, 2014. https://tavaana.org/en/content/velvet-revolution-peaceful-end-communism-czechoslovakia-0.

"Victor Moscoso: Master of Psychedelic Art & Comix." Victor Moscoso Master of Psychedelic Art & Comix. Accessed December 7, 2014. http://www.victormoscoso.com.

Weill, Alain. *The Poster: A Worldwide Survey and History*. Boston: G.K. Hall, 1985.

Whaley, Natalege. "Spike Lee Puts Up Michael Brown Memorial at 40 Acres Headquarters." BET.com. August 14, 2014. Accessed December 15, 2014. http://www.bet.com/news/national/2014/08/14/spike-lee-puts-up-michael-brown-memorial-at-40-acres-headquarters.html.

"What Is #BlackLivesMatter?" Black Lives Matter. January 1, 2012. Accessed December 15, 2014. http://blacklivesmatter.com.

Willoughby, Ian. "New Book Collects Posters That Helped Shape 1989's Velvet Revolution." Radio Prague. November 27, 2009. Accessed September 18, 2011. http://www.radio.cz/en/section/arts/new-book-collects-posters-that-helped-shape-1989s-velvet-revolution.

Willoughby, Ian. "Poster Designers Added Color to Eastern Europe's Velvet Revolution." Deutsche Welle. December 15, 2009. Accessed September 18, 2014. http://www.dw.de/poster-designers-added-color-to-eastern-europes-velvet-revolution/a-5014381.

Yaneff, Greg. "Cheret, Lautrec, Picasso, Mucha and Steinlen - Vintage Posters." Cheret, Lautrec, Picasso, Mucha and Steinlen - Vintage Posters. Accessed September 28, 2014. http://www.yaneff.com/html/history/history.html.

Zunes, Stephen. "Estonia's Singing Revolution." Learn about Nonviolent Conflict and Civil Resistance. April 1, 2009. Accessed September 13, 2014. http://www.nonviolent-conflict.org/images/stories/pdfs/zunes_estonia.pdf/.

Figures

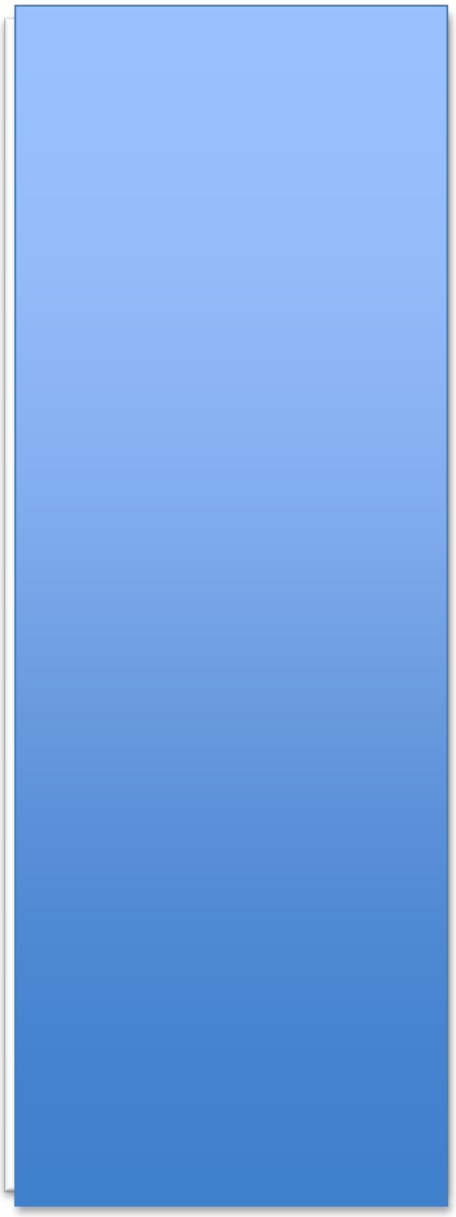

Figure 1. Alphonse Mucha, *Gismonda*. 1894, early color lithograph, 73.7 x 213.4 cm. Available from: ARTstor, http://www.artstor.org (accessed December 2, 2014).

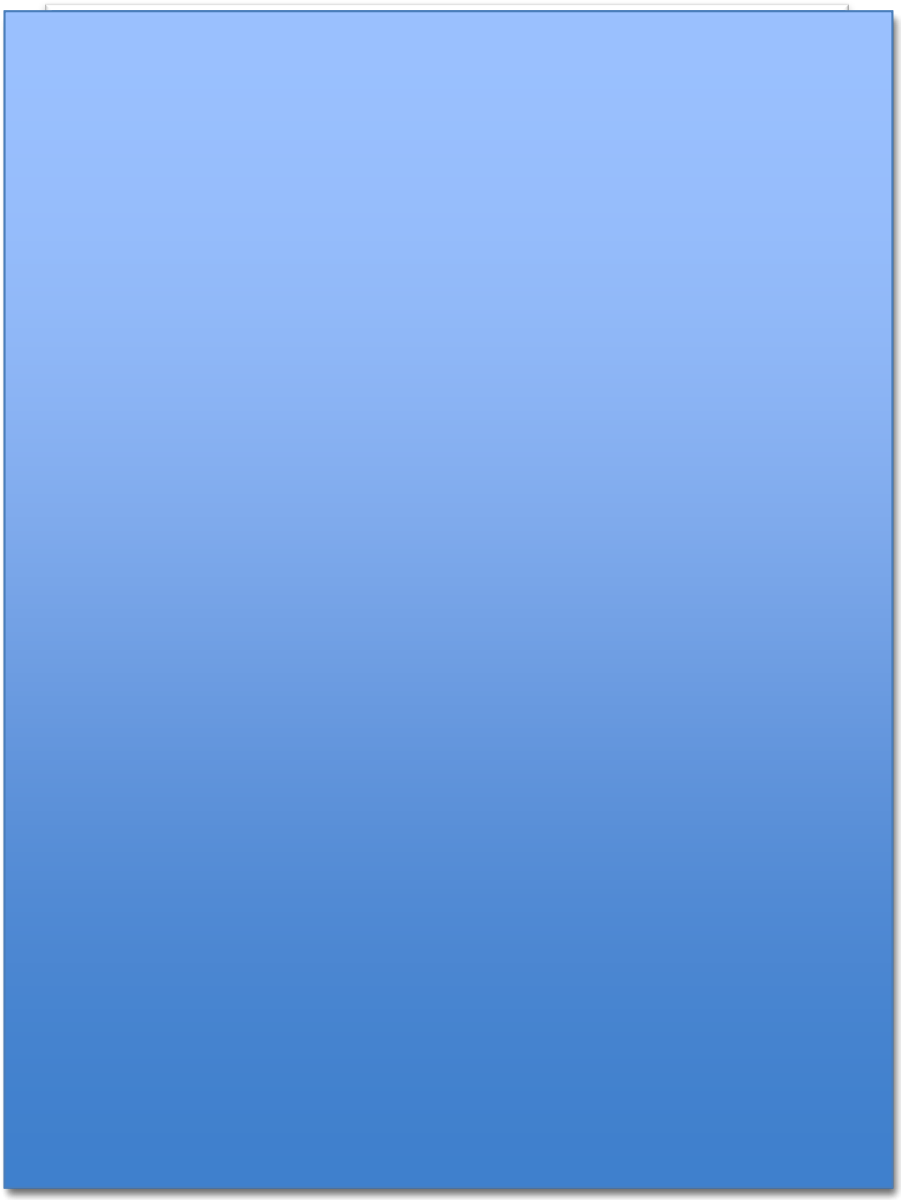

Figure 2. Jules Chéret, *Vin Mariani*. 1894, early color lithograph, 86 x 123.2 cm. Available from: www.art.com (accessed December 2, 2014).

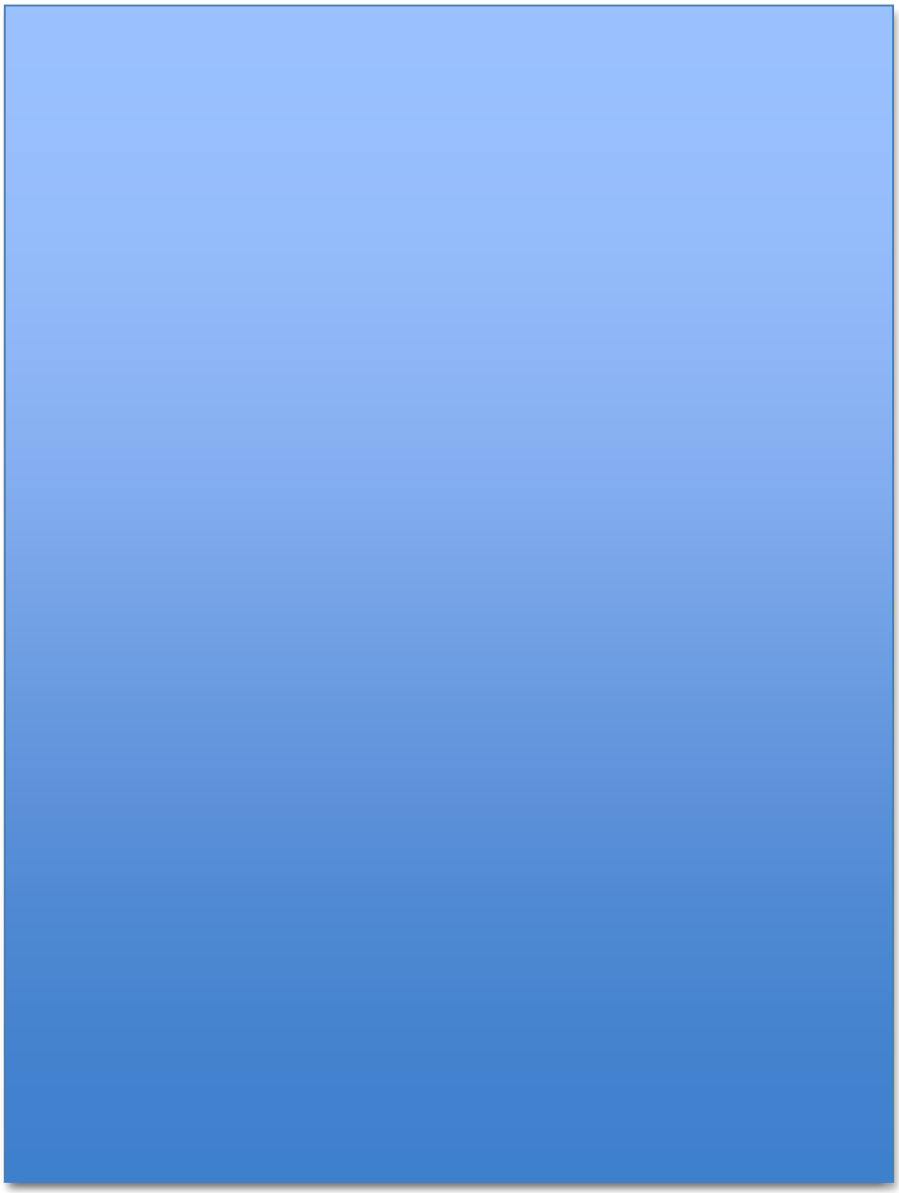

Figure 3. Privat Livemont, *Absinthe Robette*. 1896, early color lithograph, 83.2 x 110.5 cm. Available from: ARTstor, http://www.artstor.org (accessed December 2, 2014).

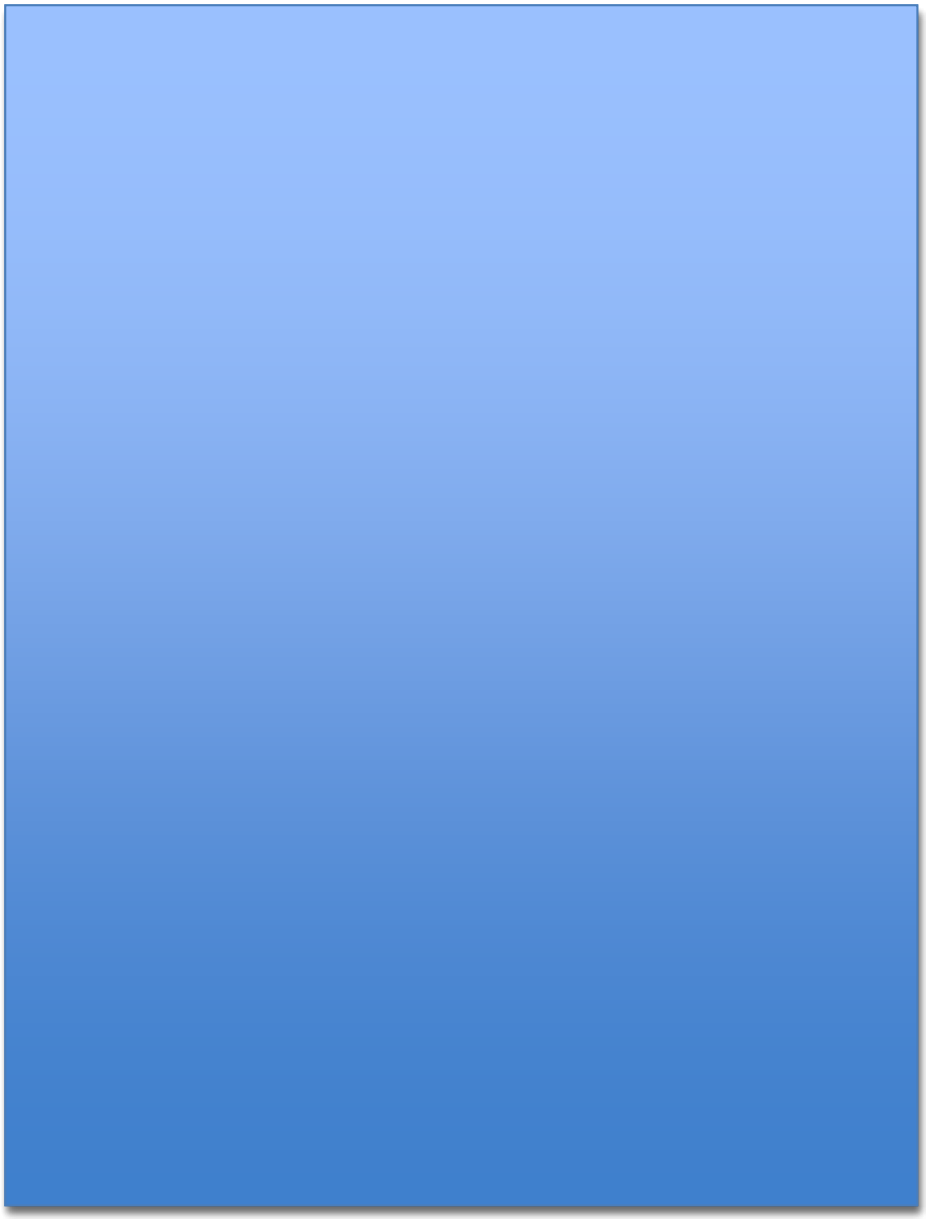

Figure 4. Jules Chéret, *Benzo-Moteur.* 1900, early lithographic poster, 87.6 x 124.5 cm. Available from: www.art.com (accessed December 2, 2014).

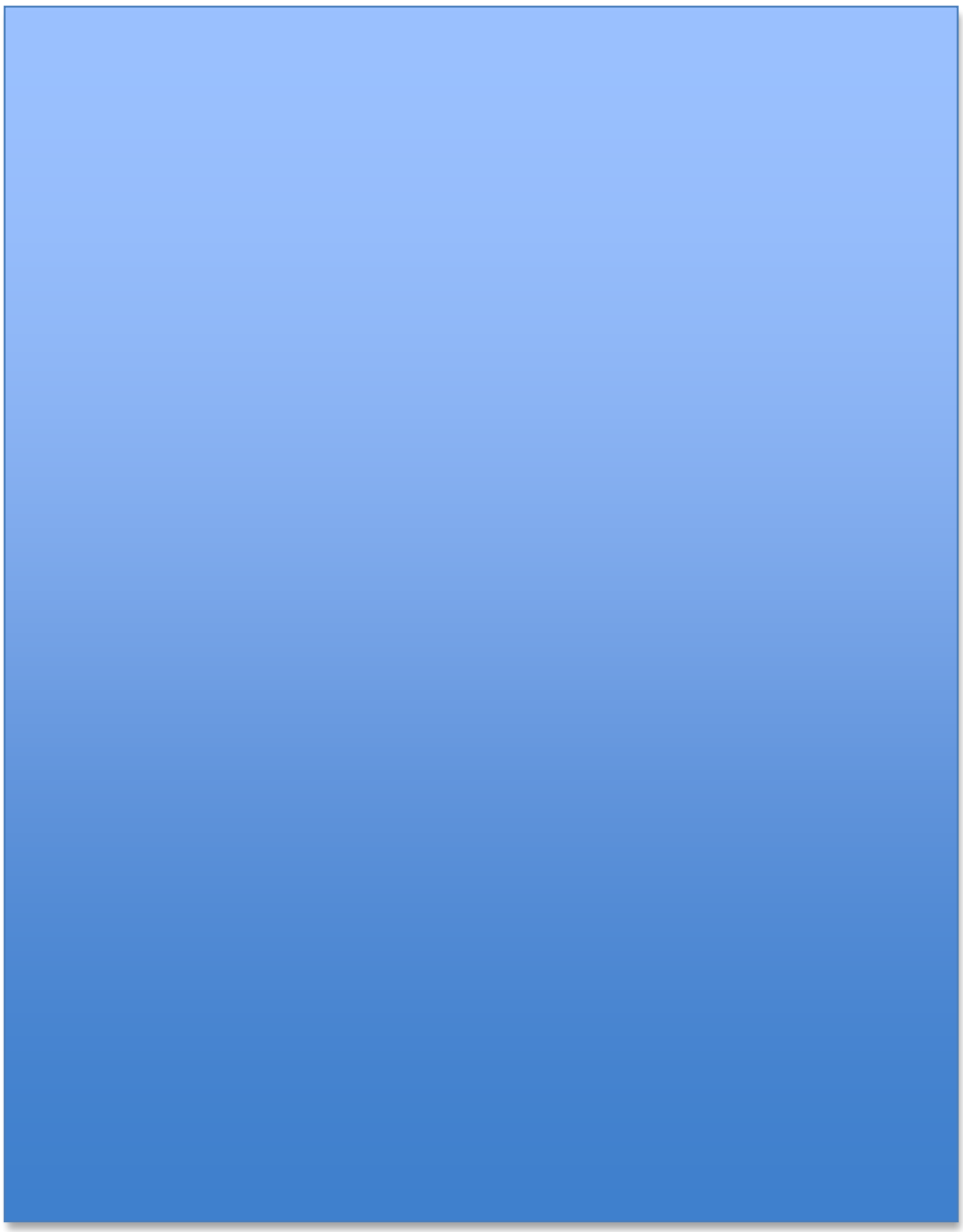

Figure 5. Theophile-Alexandre Steinlen, *La Traite des Blanches*. 1899, early color lithograph, 122.5 x 188 cm. Available from: www.art.com (accessed December 2, 2014).

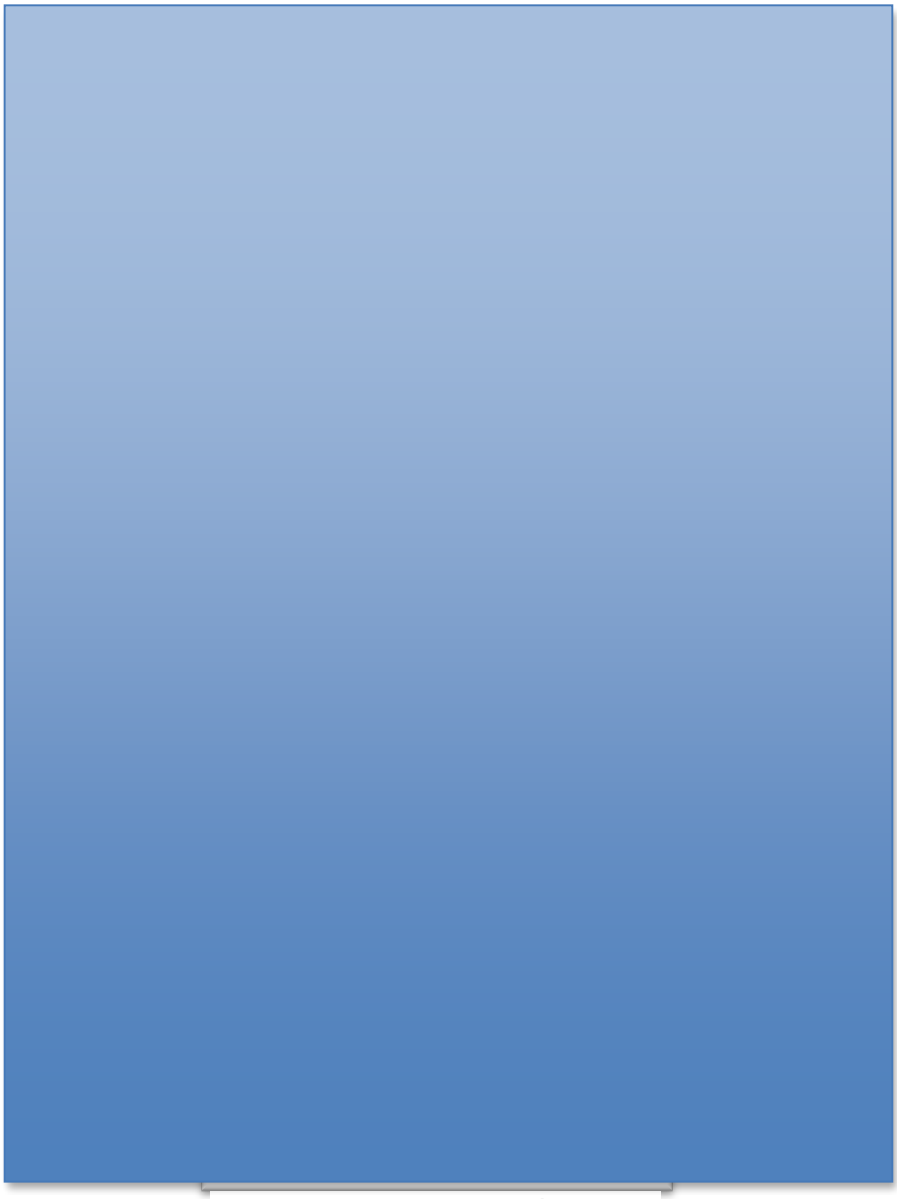

Figure 6. Alfred Roller, *Klinger Beethoven 14th Exhib. of Assc. Artists of the Austrian Secession.* 1902, early color lithograph, 185 x 59.2 cm. Available from: ARTstor, http://www.artstor.org (accessed December 2, 2014).

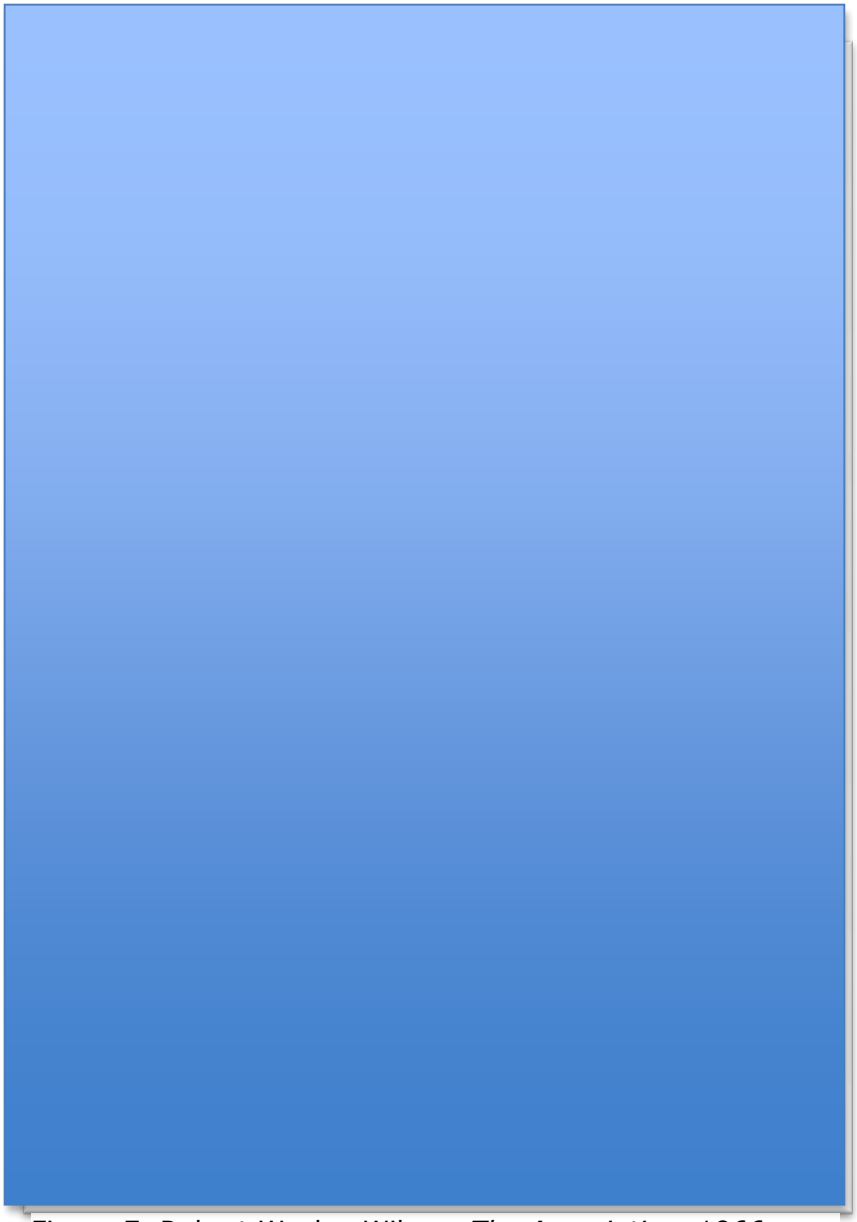

Figure 7. Robert Wesley Wilson, *The Association*. 1966, silkscreen printed on colored paper, 20 x 14 in. Smith College Museum of Art, Northampton, MA. Available from: ARTstor, http://www.artstor.org (accessed December 2, 2014).

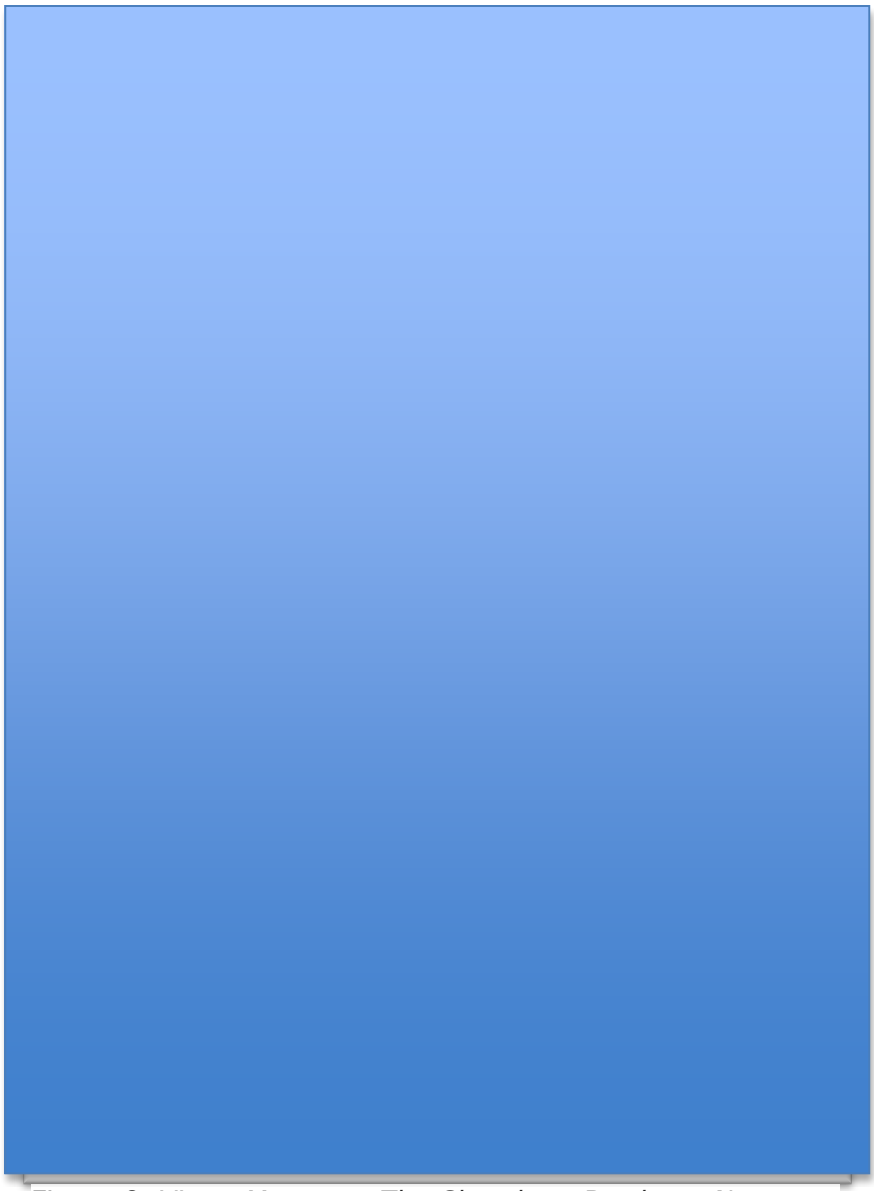

Figure 8. Victor Moscoso, *The Chambers Brothers,* Neon Rose series #12. 1967, 14.125 x 20 in, 3 color photolithographic poster. Available from: http://ritesofspring1967.blogspot.com (Accessed December 7, 2014).

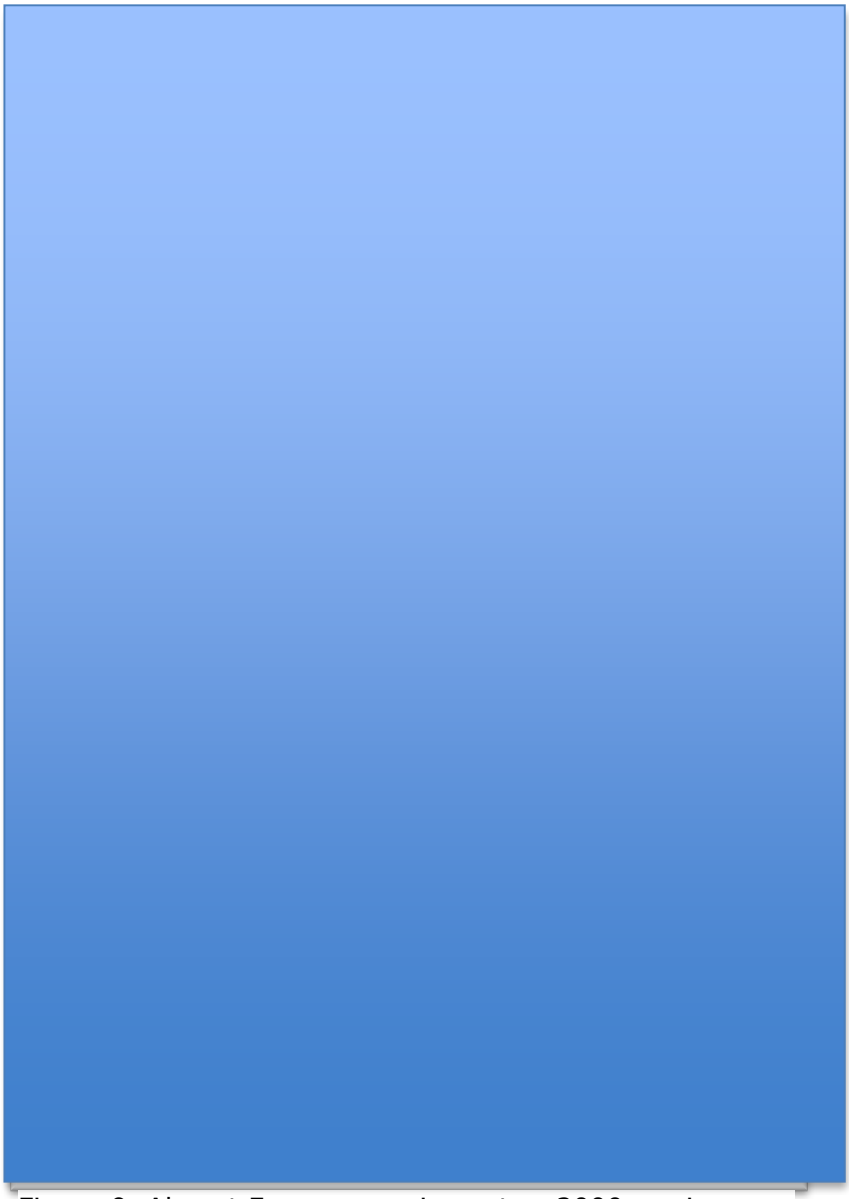

Figure 9. Almost Famous movie poster. 2000, various sizes. Available from: http://www.film.com/movies/reviews-almost-famous-2000 (accessed December 7, 2014).

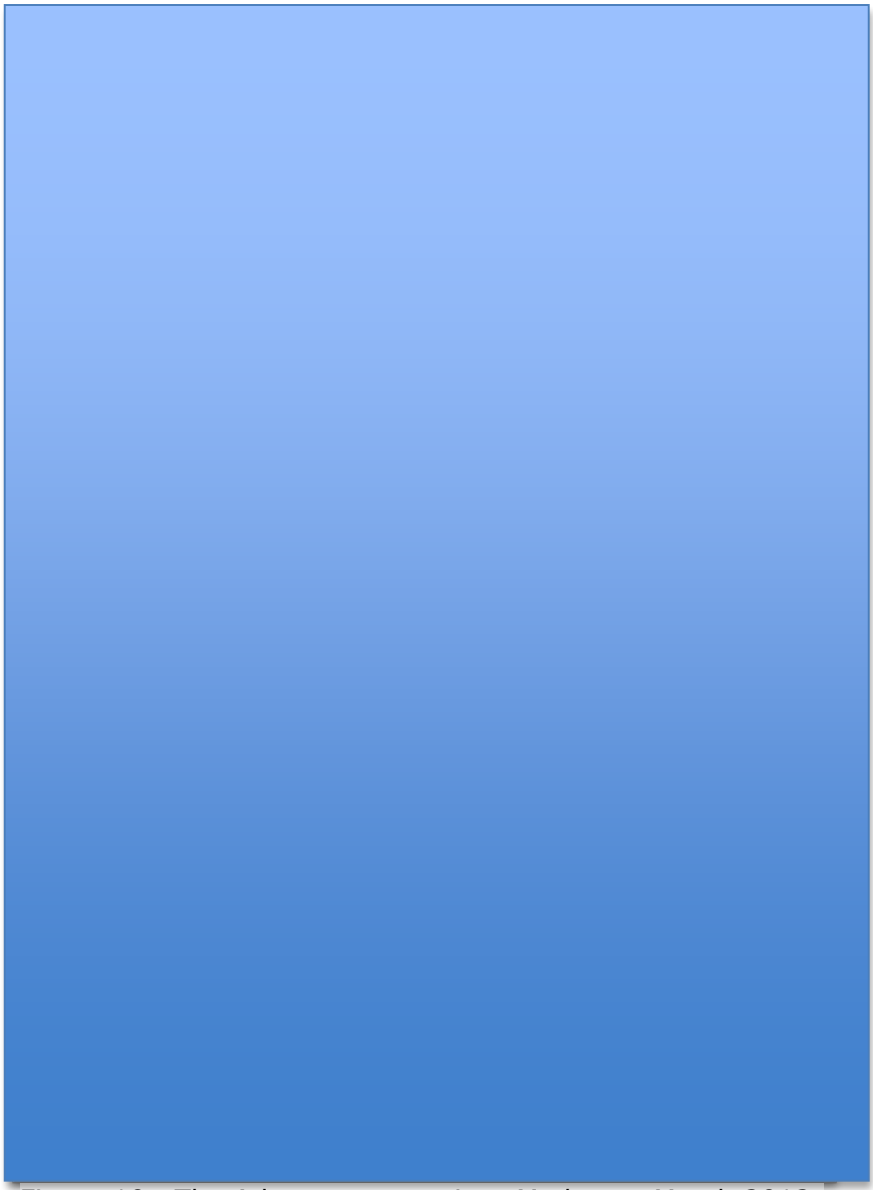

Figure 10. The Advocate magazine, *Madonna.* March 2012. Available from: http://ritesofspring1967.blogspot.com (accessed December 7, 2014).

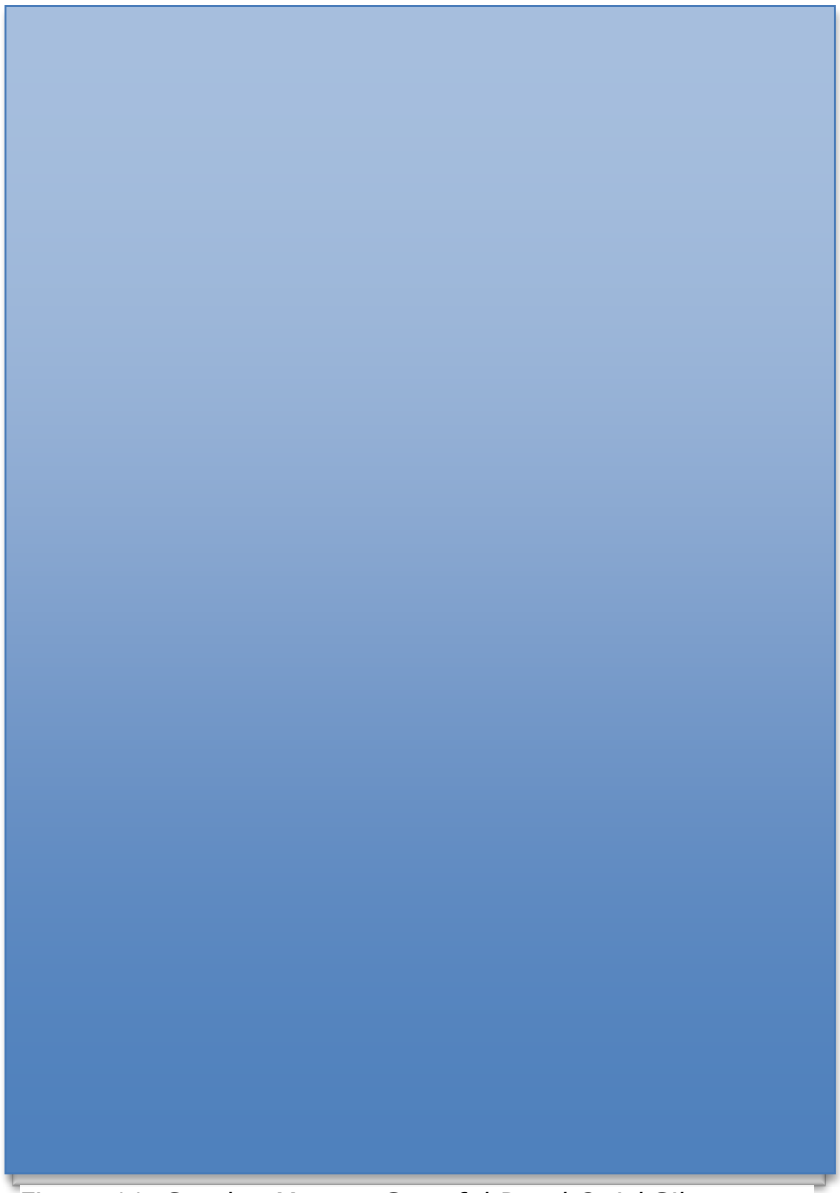

Figure 11. Stanley Mouse, *Grateful Dead QuickSilver Messenger Service Avalon Ballroom*. 1967, offset lithography, 14 x 20 in. Available from: JerryGarcia.com (accessed December 2, 2014).

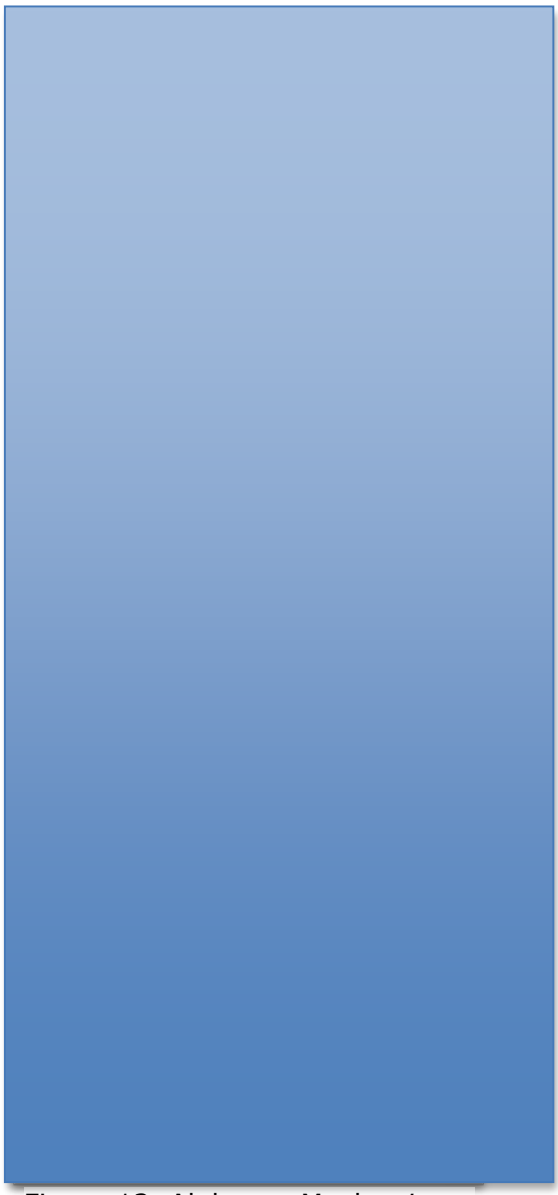

Figure 12. Alphonse Mucha, *La Samaritaine.* 1894, lithograph, 169 x 54 cm. hoto Credit: Erich Lessing/ART RESOURCE, N.Y.Available from: ARTstor, http://www.artstor.org (accessed December 2, 2014).

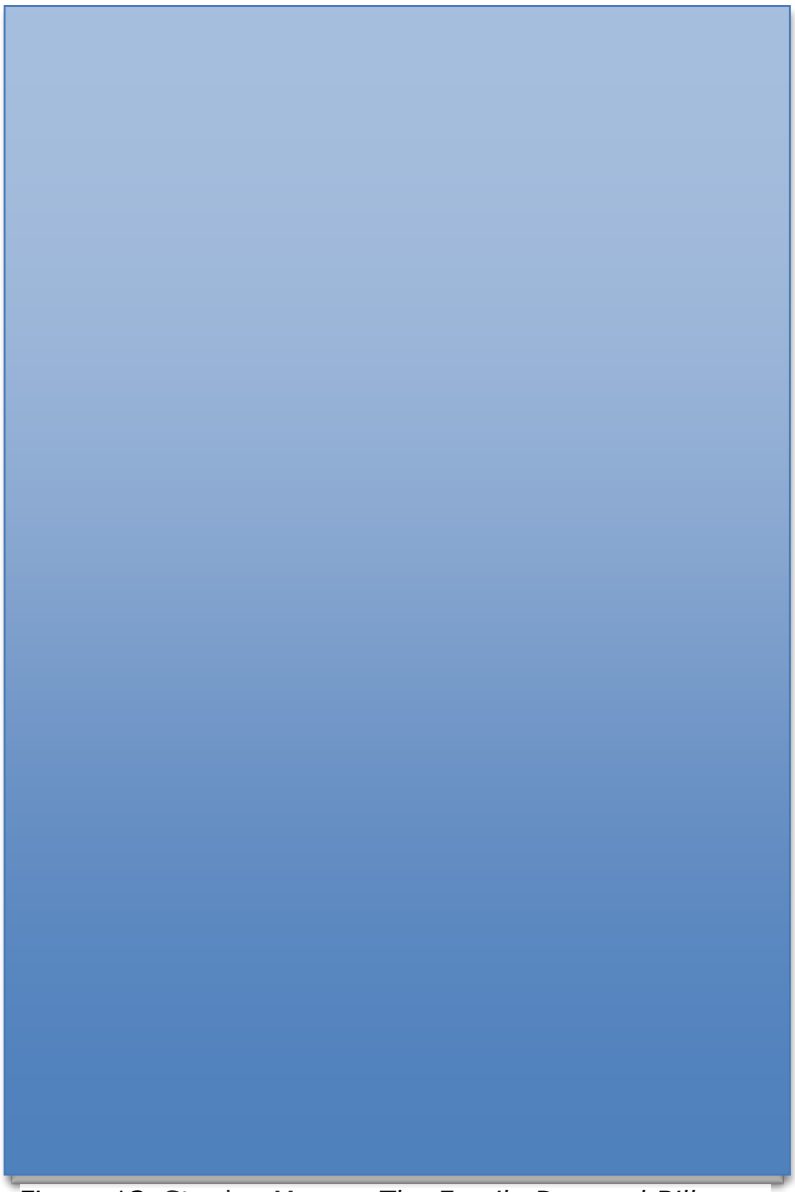

Figure 13. Stanley Mouse, *The Family Dog and Bill Graham Presents (29) "Girl with Green Hair" Jim Kweskin Jug Band; Big Brother and the Holding Company, Avalon Ballroom, 10/7-8/66.* 1966, lithograph, 14 x 20 in. Available from: http://art.famsf.org (accessed December 2, 2014).

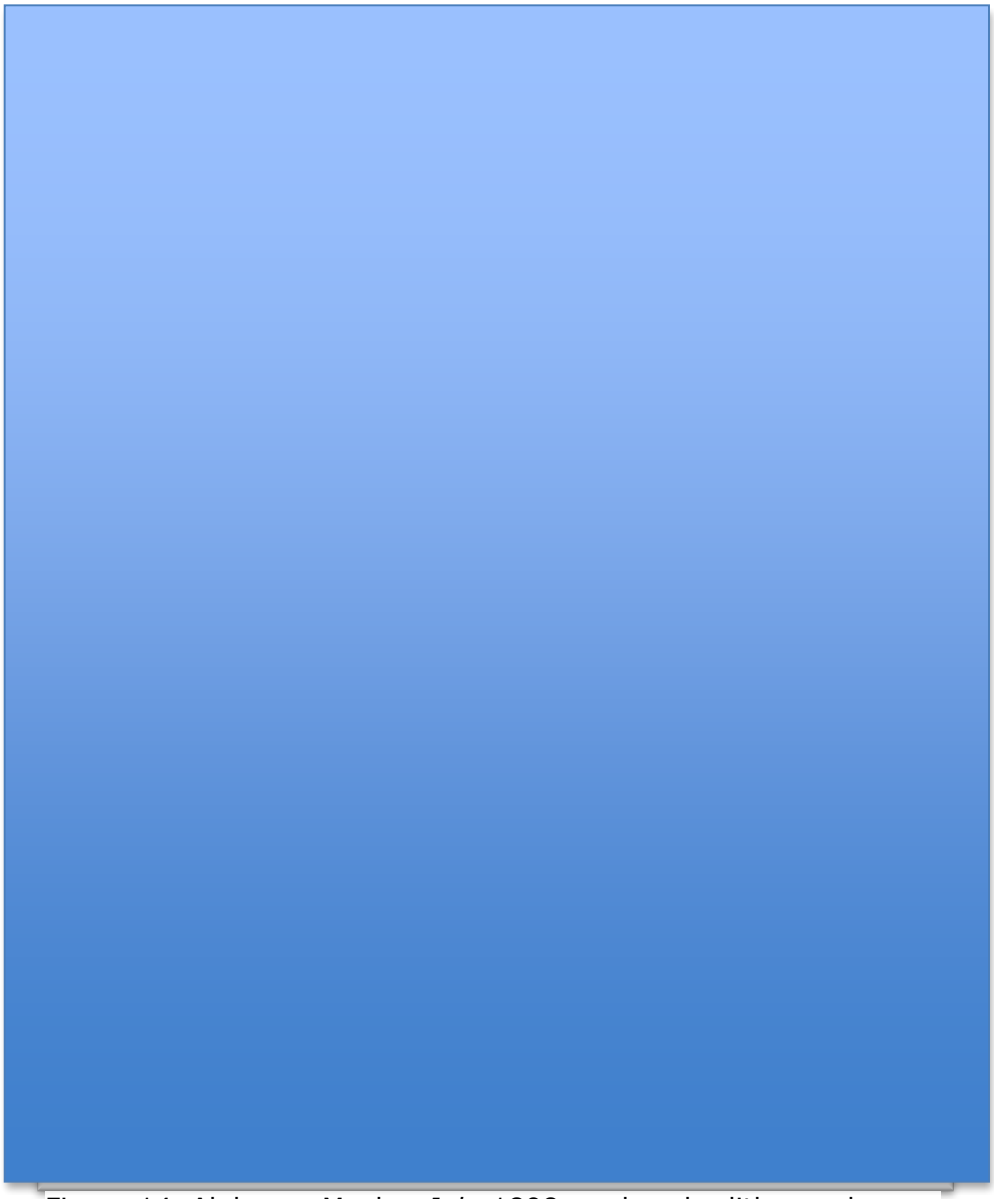

Figure 14. Alphonse Mucha, *Job.* 1898, early color lithograph, 20.25 x 15.25 in. Available from: ARTstor, http://www.artstor.org (accessed December 2, 2014).

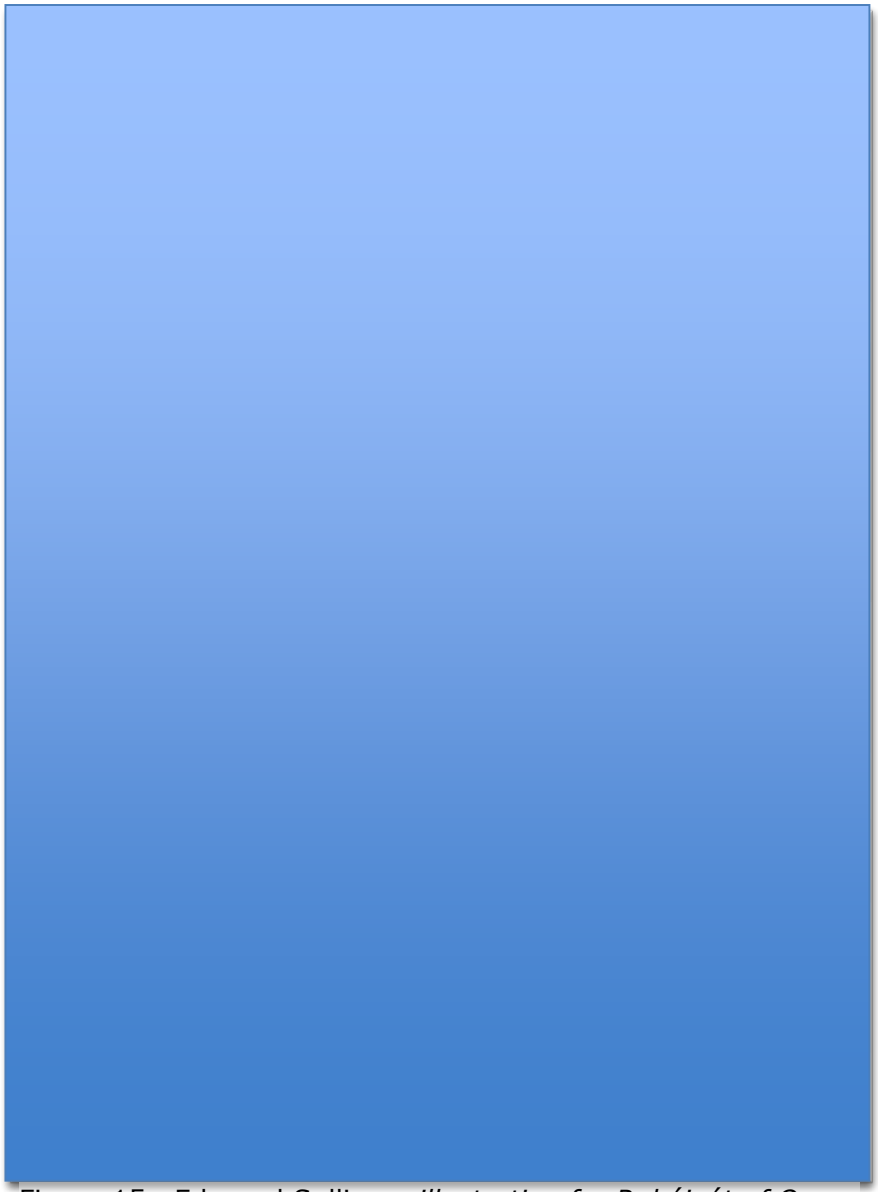

Figure 15. Edmund Sullivan, *illustration for Rubáiyát of Omar Khayyám.* 1913, book illustration. Available from: http://archivesofkhazad-dum.blogspot.com (accessed December 2, 2014).

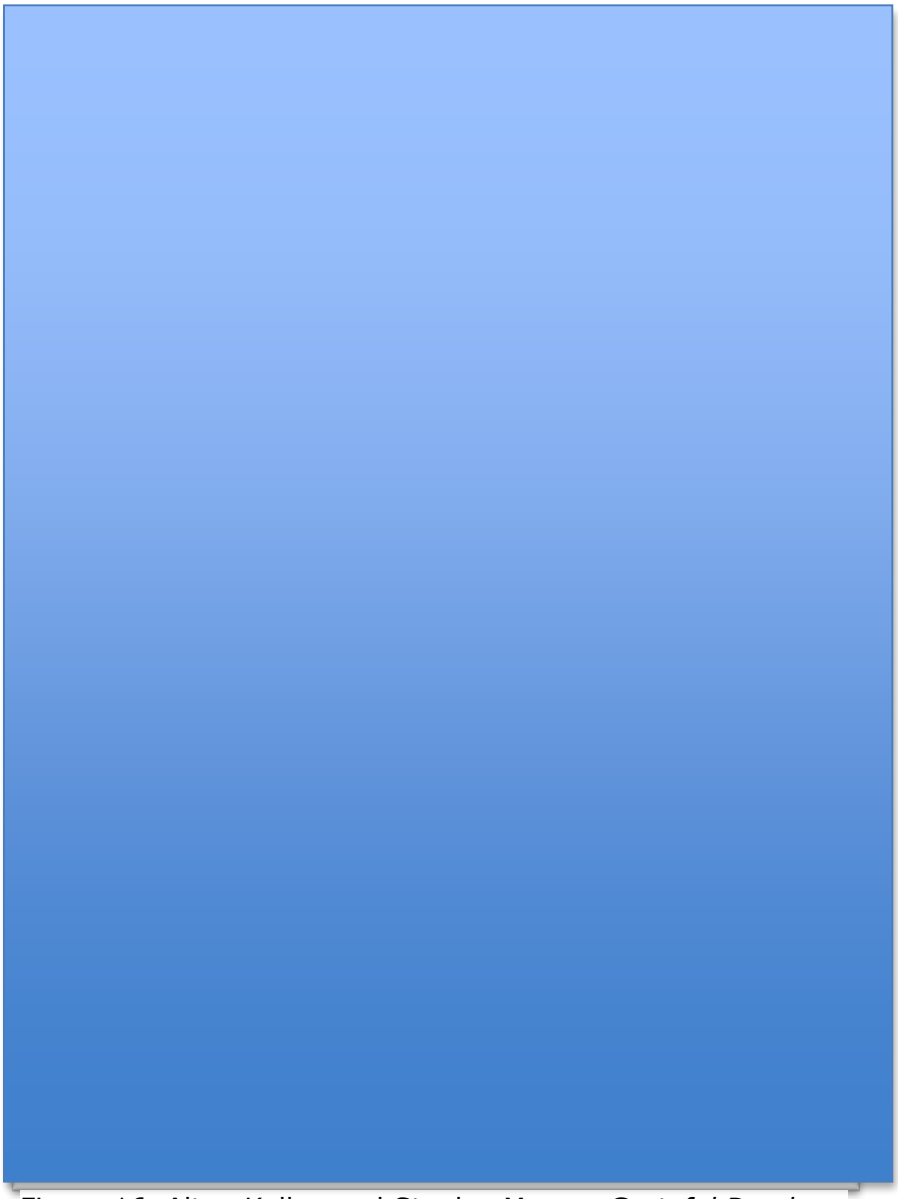

Figure 16. Alton Kelley and Stanley Mouse, *Grateful Dead, Oxford Circle*. 1966, offset lithograph, 20 x 14.125 in. Available from: ARTstor, http://www.artstor.org (accessed December 2, 2014).

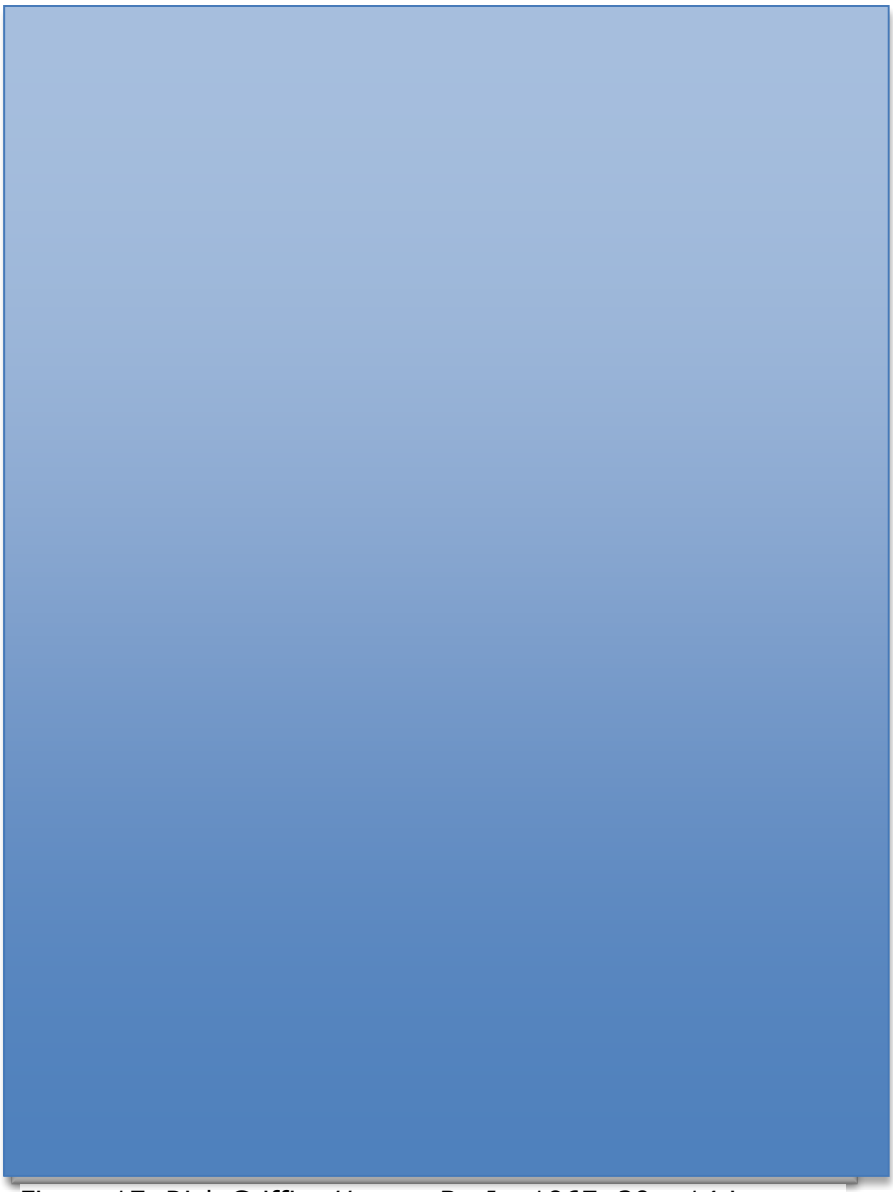

Figure 17. Rick Griffin, *Human Be-In*. 1967, 20 x 14 in. Available from: http://www.concertpostergallery.com (accessed December 2, 2014).

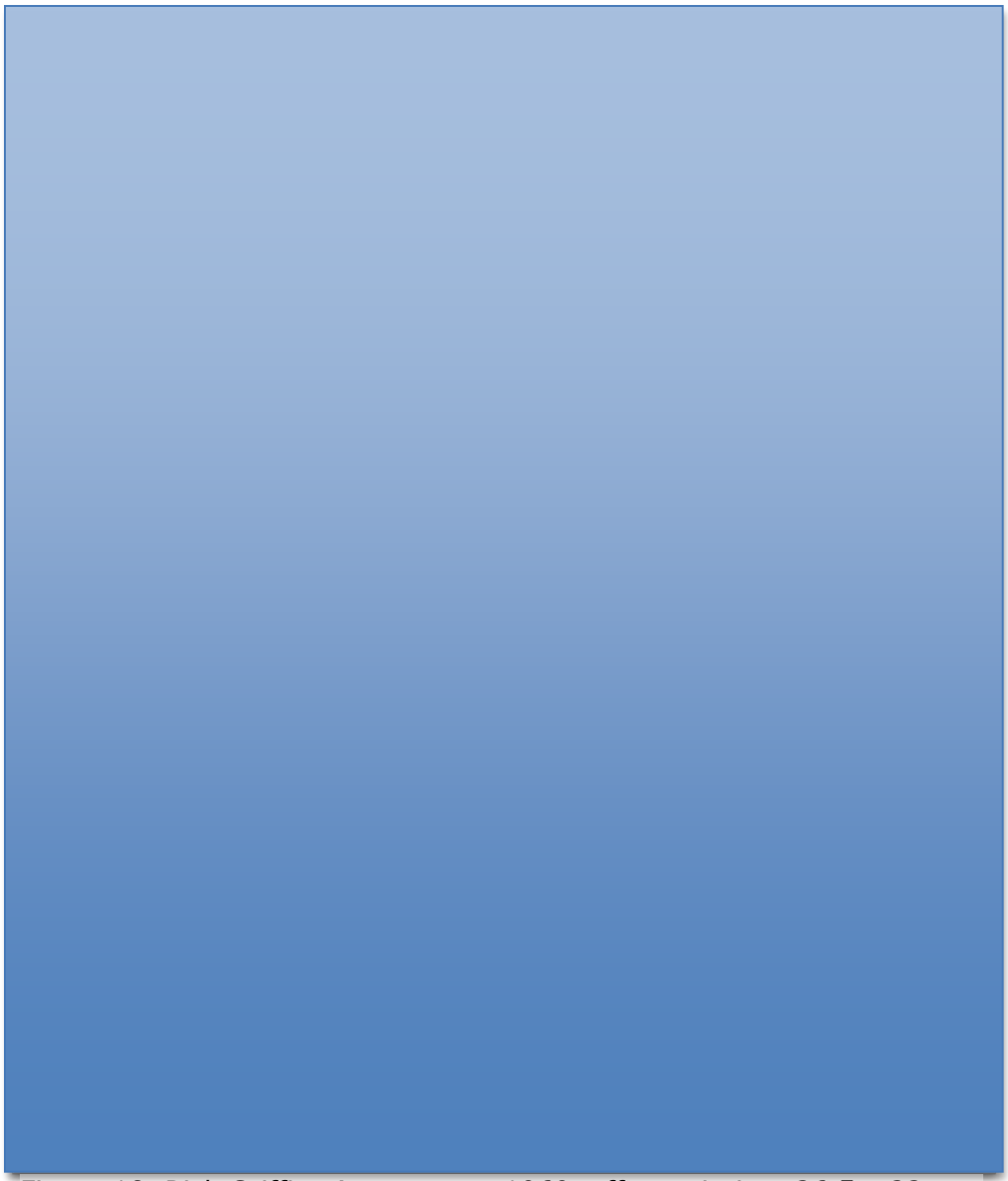

Figure 18. Rick Griffin, *Aoxomoxoa*. 1969, offset printing, 26.5 x 22. Available from: http://www.bonhams.com (accessed December 2, 2014).

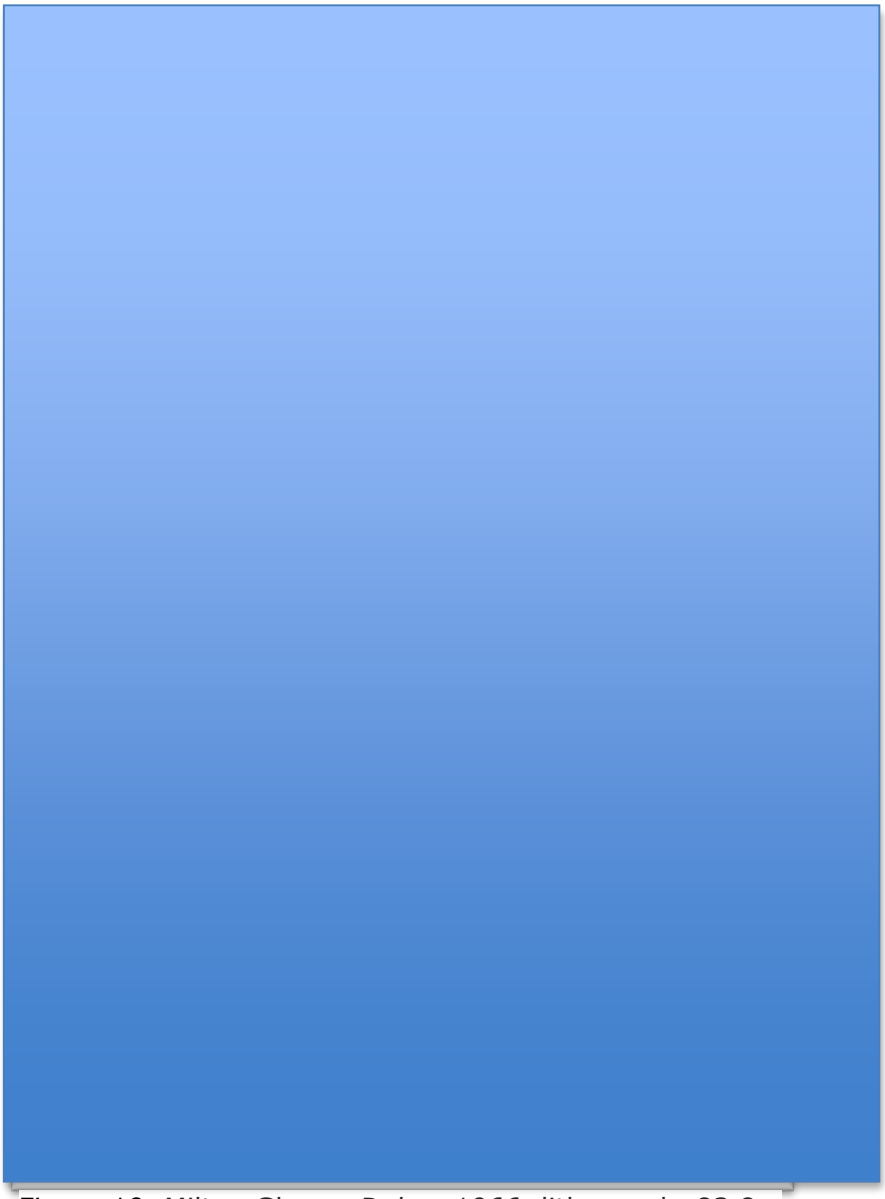

Figure 19. Milton Glaser, *Dylan*. 1966, lithograph, 83.8 x 53.5 cm. Museum of Modern Art, New York, NY. Available from: ARTstor, http://www.artstor.org (accessed December 2, 2014).

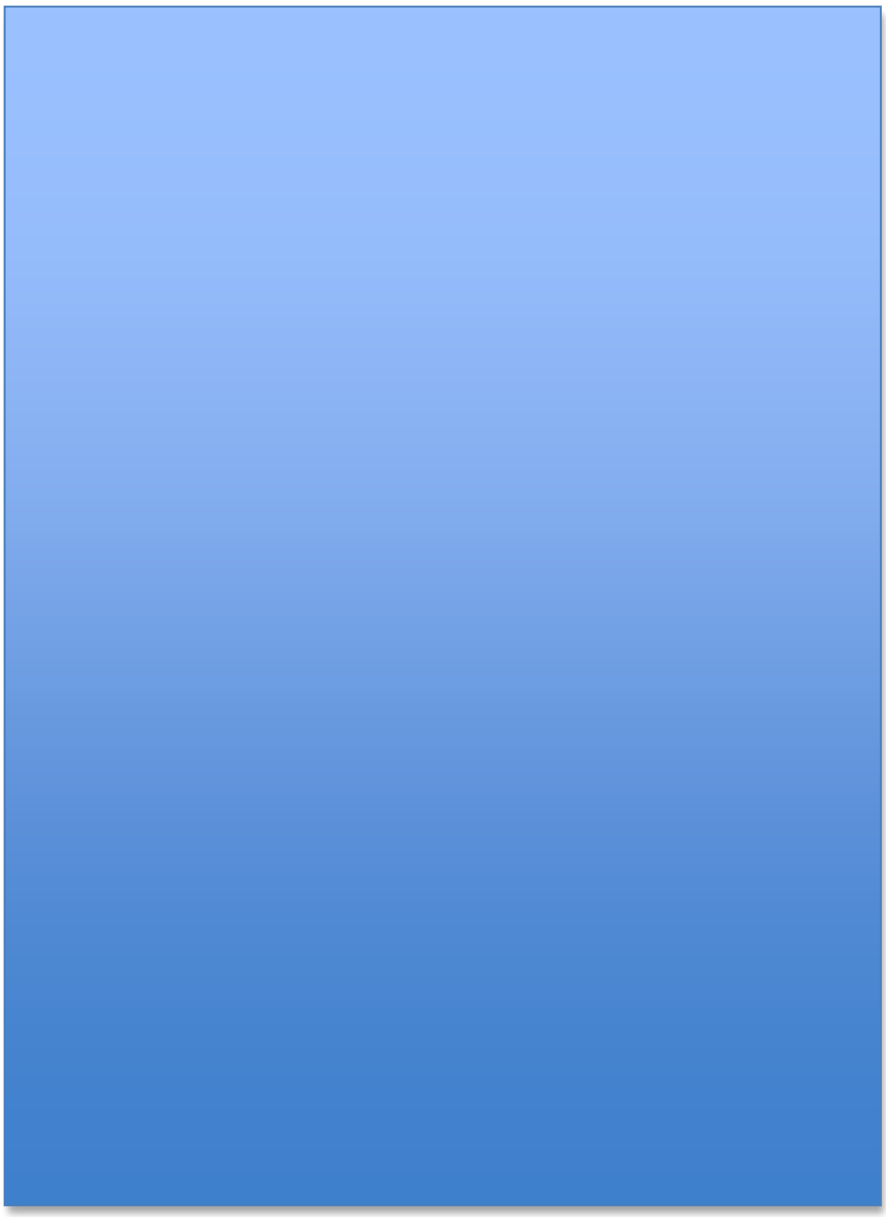

Figure 20. Karel Čapek, *Generální Strávka (General Strike)*. 1989, silkscreen, 610 x 850 mm. Available from: Blazek, Filip. *Plakáty Sametové Revoluce: Př ibě h Plakátů Z Listopadu a Prosince 1989 = Posters of the Velvet Revolution*. 1. Vyd. ed. Praha: Nakl. XYZ, 2009.

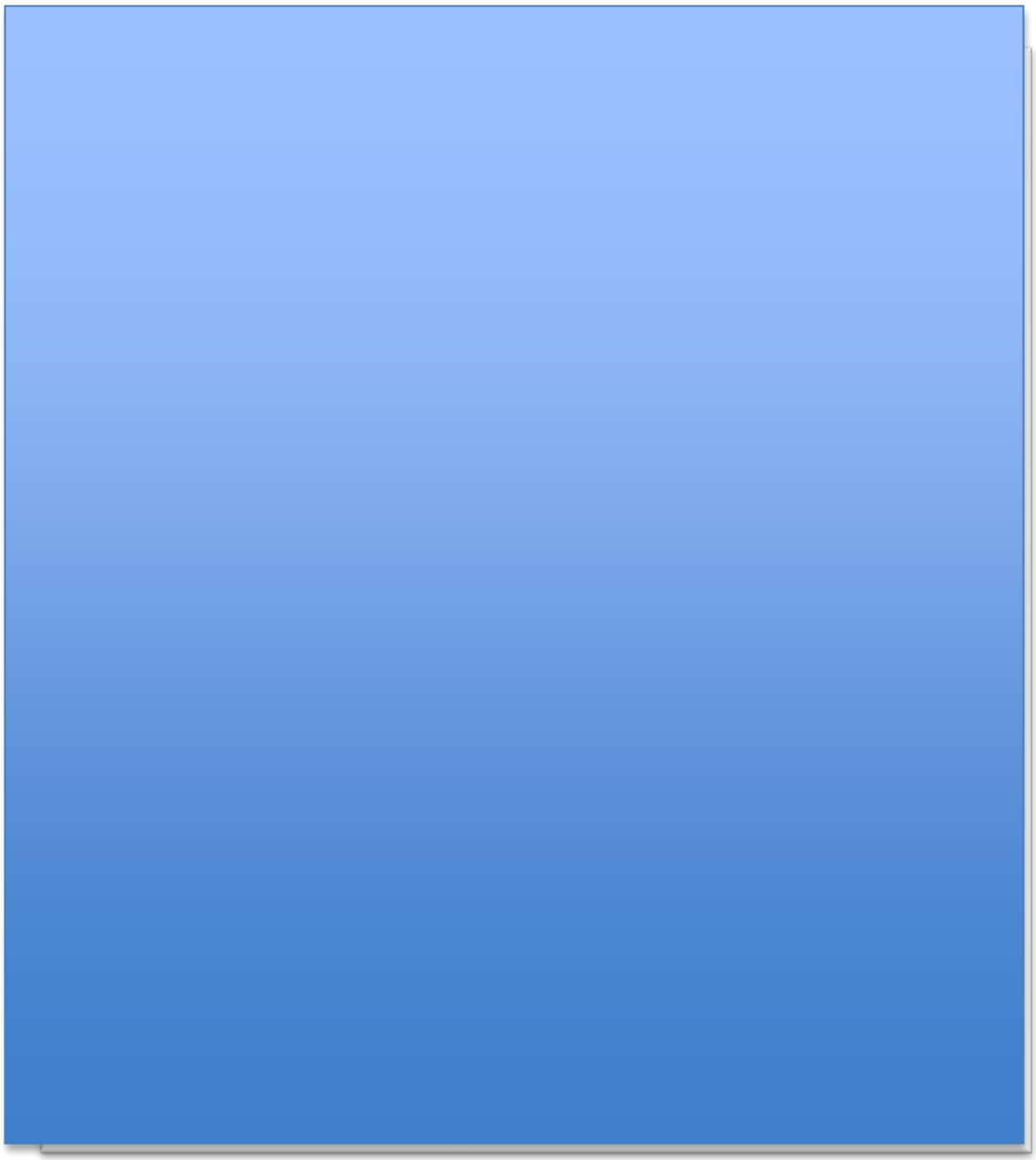

Figure 21. Pavel Hrach, *Havel na Hrad (Havel to the Castle)*. 1989, offset photo, 427 x 599 mm. Available from: Blazek, Filip. *Plakáty Sametové Revoluce: Př ibě h Plakátů Z Listopadu a Prosince 1989 = Posters of the Velvet Revolution*. 1. Vyd. ed. Praha: Nakl. XYZ, 2009.

Figure 22. Rostislav Vaněk, OF Havel. 1989 offset, 390 x 360 mm. Available from: Blazek, Filip. Plakáty Sametové Revoluce: Příběh Plakátu Z Listopadu a Prosince 1989 = Posters of the Velvet Revolution. 1. Vyd. ed. Praha: Nakl. XYZ, 2009.

Figure 23. Pavel Štastný, *Občanské fórum (Civic Forum)*. 1989, silksreen and then offset photo, 637 x 469 mm. Available from: Blazek, Filip. *Plakáty Sametové Revoluce: Př ibě h Plakátů Z Listopadu a Prosince 1989 = Posters of the Velvet Revolution*. 1. Vyd. ed. Praha: Nakl. XYZ, 2009.

Figure 24. Jiří Votruba, *Paní, učítelco, uź nam nemusíte lhat (Teacher, You Don't Have to Lie to Us Anymore)*. 1989 offset, 850 x 599 mm. Available from: Blazek, Filip. *Plakáty Sametové Revoluce: Pribe□h Plakátu□ Z Listopadu a Prosince 1989 = Posters of the Velvet Revolution*. 1. Vyd. ed. Praha: Nakl. XYZ, 2009.

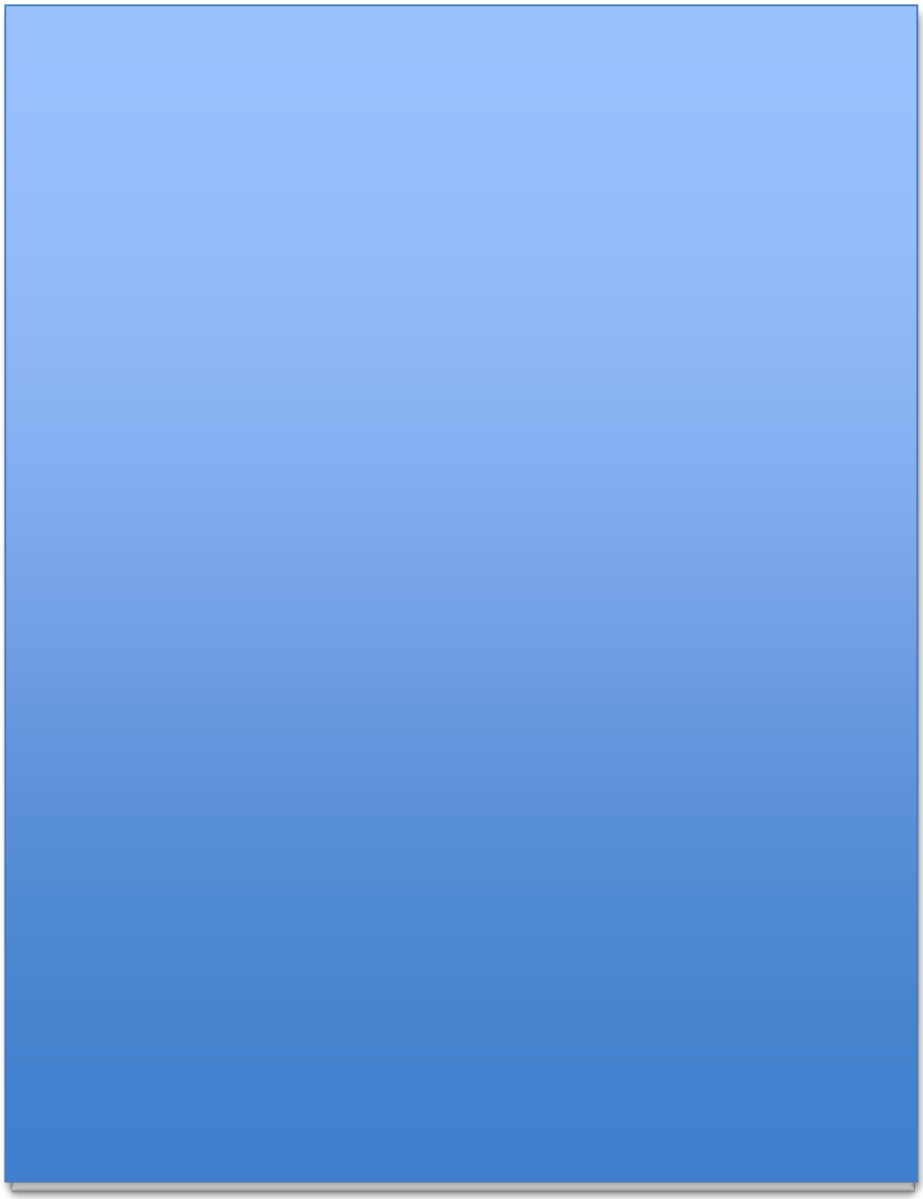

Figure 25. Aleš Lamar (design) and Milan Kinci (typography), *Nový svobodný rok (New, Free year 1990)*. 1990, offset, 427 x 599 mm. Available from: Blazek, Filip. *Plakáty Sametové Revoluce: Pribe□h Plakátu□ Z Listopadu a Prosince 1989 = Posters of the Velvet Revolution*. 1. Vyd. ed. Praha: Nakl. XYZ, 2009.