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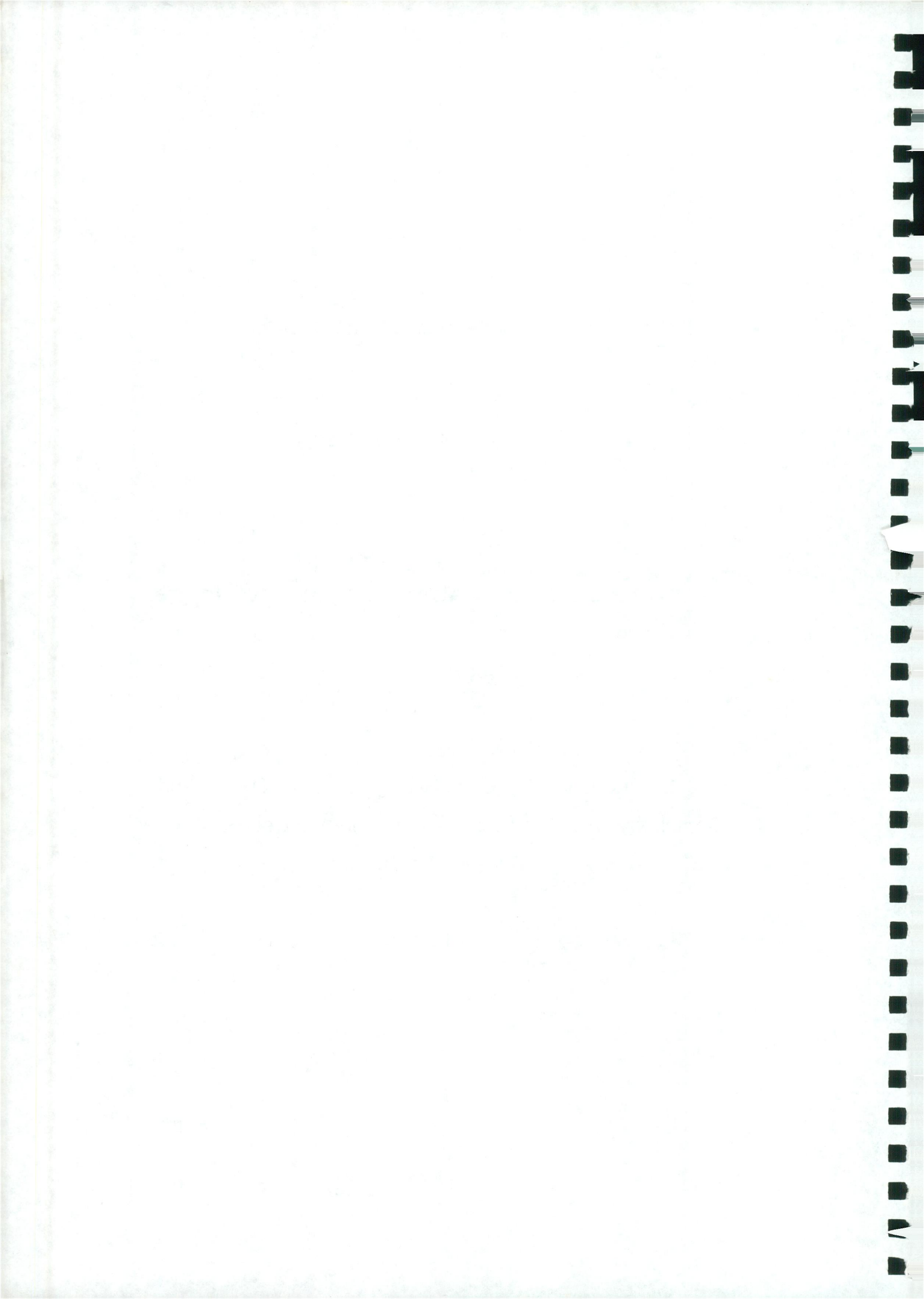
4th Year Visual Communication.

The Cassandre Poster
A powerful combination of Type and Image.

by Niall Allen

Submitted to the Faculty of History of Art and Design and
Complementary Studies in Candidacy for the Degree of BDes
in Visual Communication.

1993.



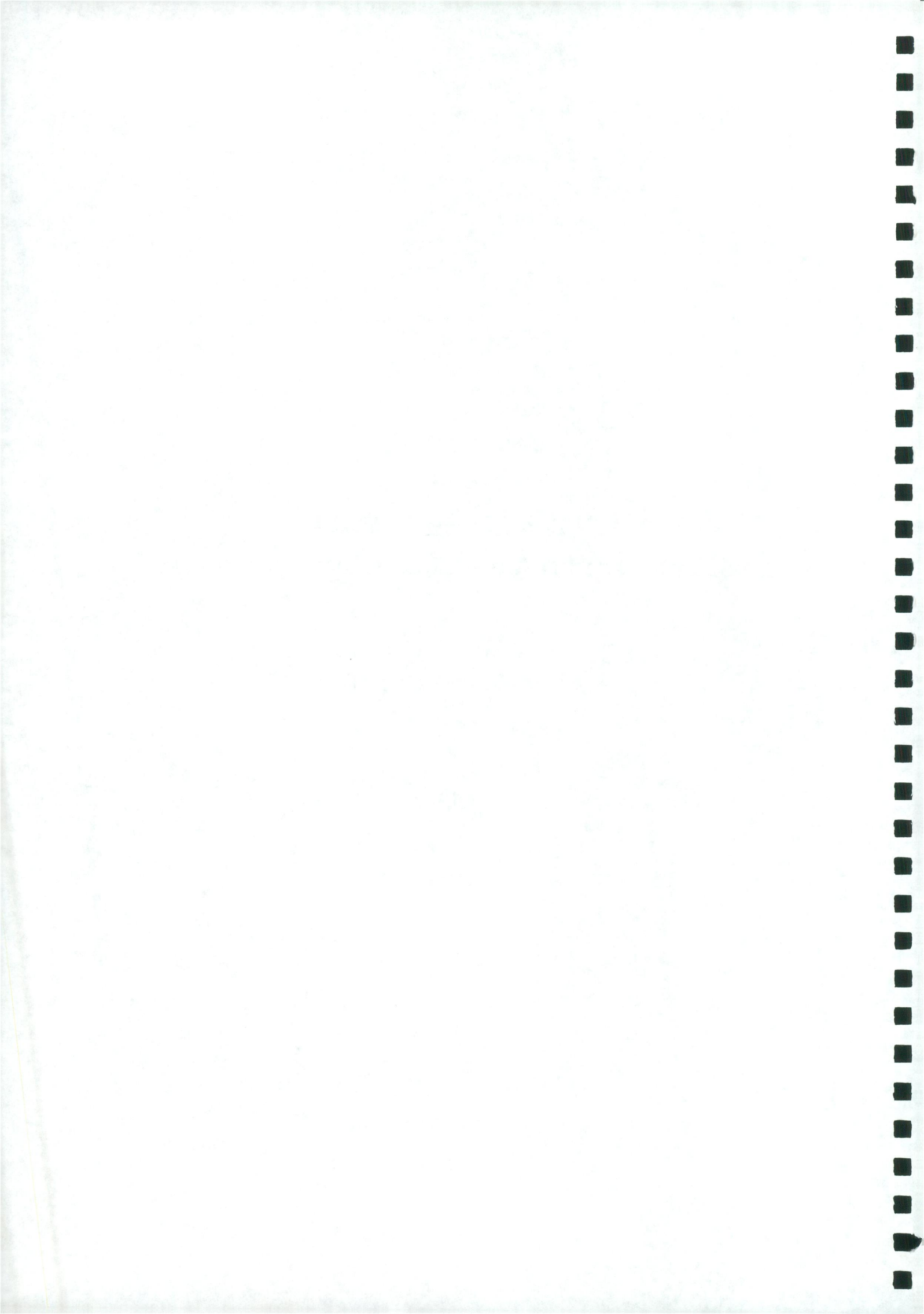
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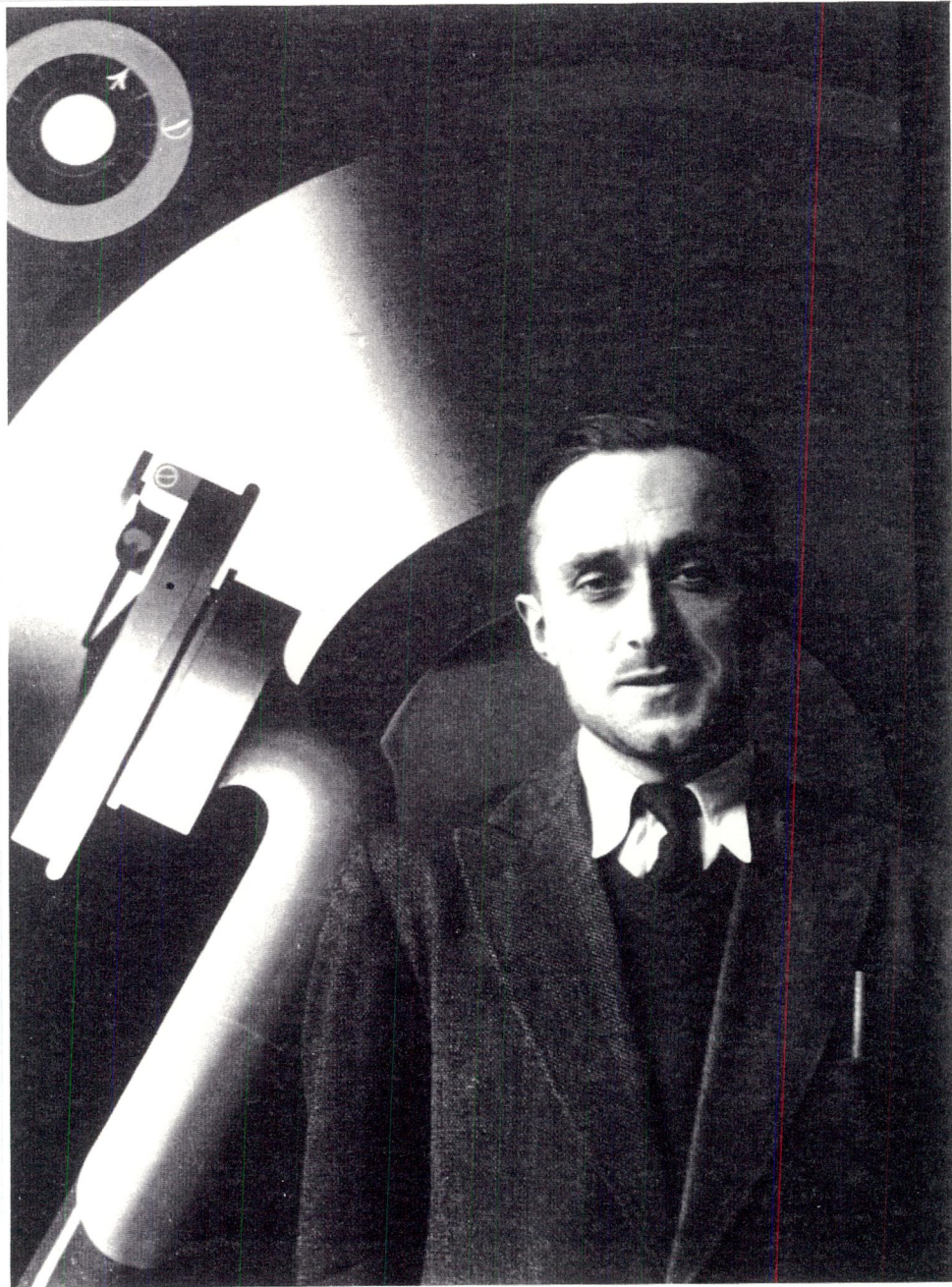


Illustration no.1.
Cassandre,
1931.

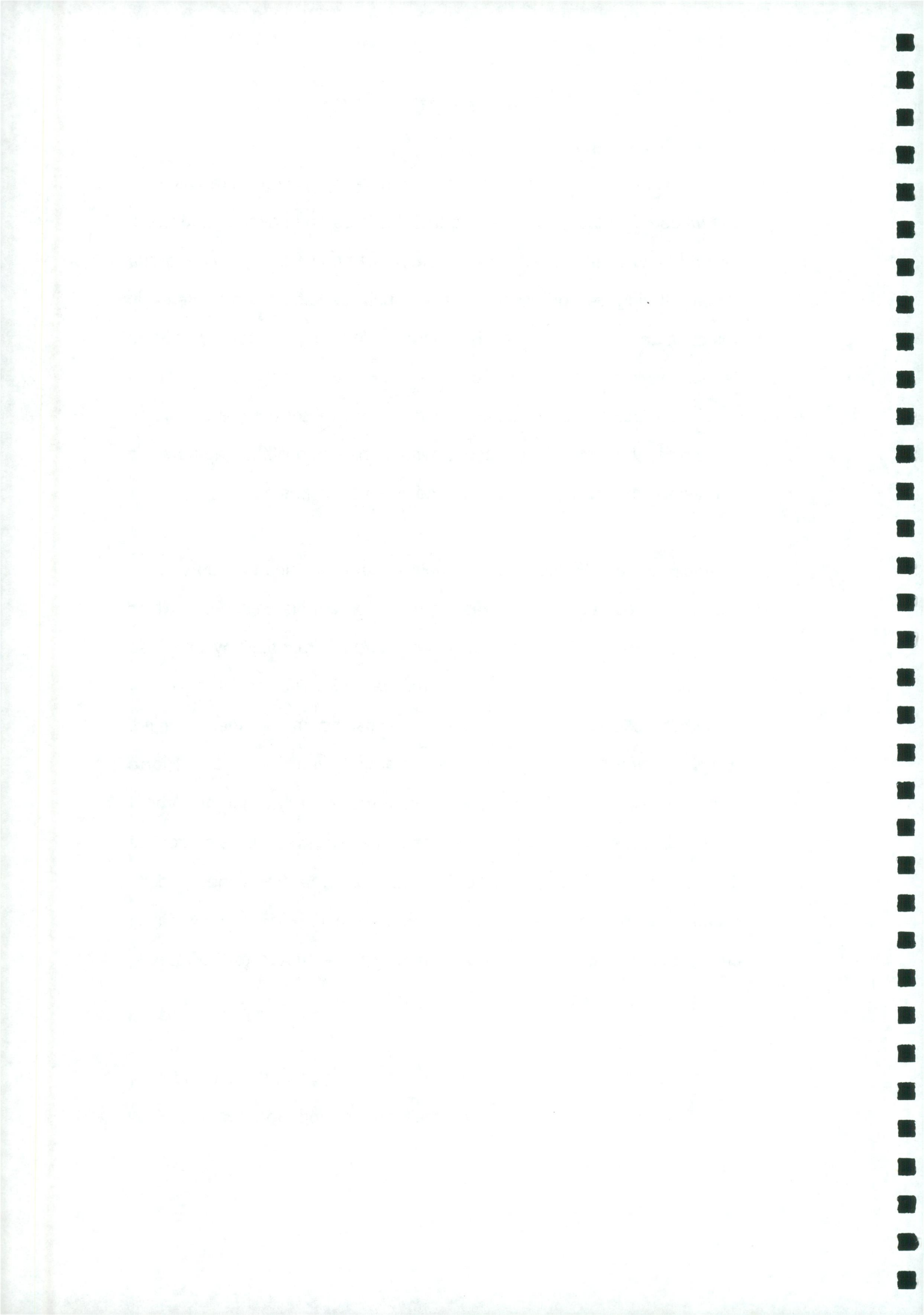


Introduction

Only a small number of poster artists can clearly be considered as masters whose contributions exceeded their lifetimes and have provided connecting links to the forward development of poster design. This group would certainly be comprised of artists such as Jules Chéret¹, Henri de Toulouse-Lautrec² and Lucian Bernhard³, who brought graphic design to its most basic elements in new bold ways as early as the 1900s. And then came A.M.Cassandre, the poster designer, theatre designer, lithographer, painter and the creator of typefaces, who managed to fill the gap between the Avant-Garde cultural poster and the commercial poster.

Adolphe Mouron Cassandre was born in the Ukraine in January 1901. His father, Georges Mouron, was married and sent his children, of which Cassandre was the youngest, to be educated in France. They remained there because of the outbreak of World War One. The rest of the family eventually followed, leaving all their possessions and business behind. (Brown, Reinhold, 1986, p.1). In an interview with Cassandre, Pierre Andrin, in *Revue de l'Union de l'Affiche Francise* gave details about Cassandre's beginnings. In 1919 Cassandre, who was still a student at the Académie Julian, put a design into a competition organised by Michelin. His project, which eventually came in third, place was a variation on the Michelin Man and was little more than a tribute to the leading designers of the day. (Brown, Reinhold, 1986, p.4).

Cassandre, after this promising start, could see that there could be a future for him in poster art. Cassandre's father supported him financially

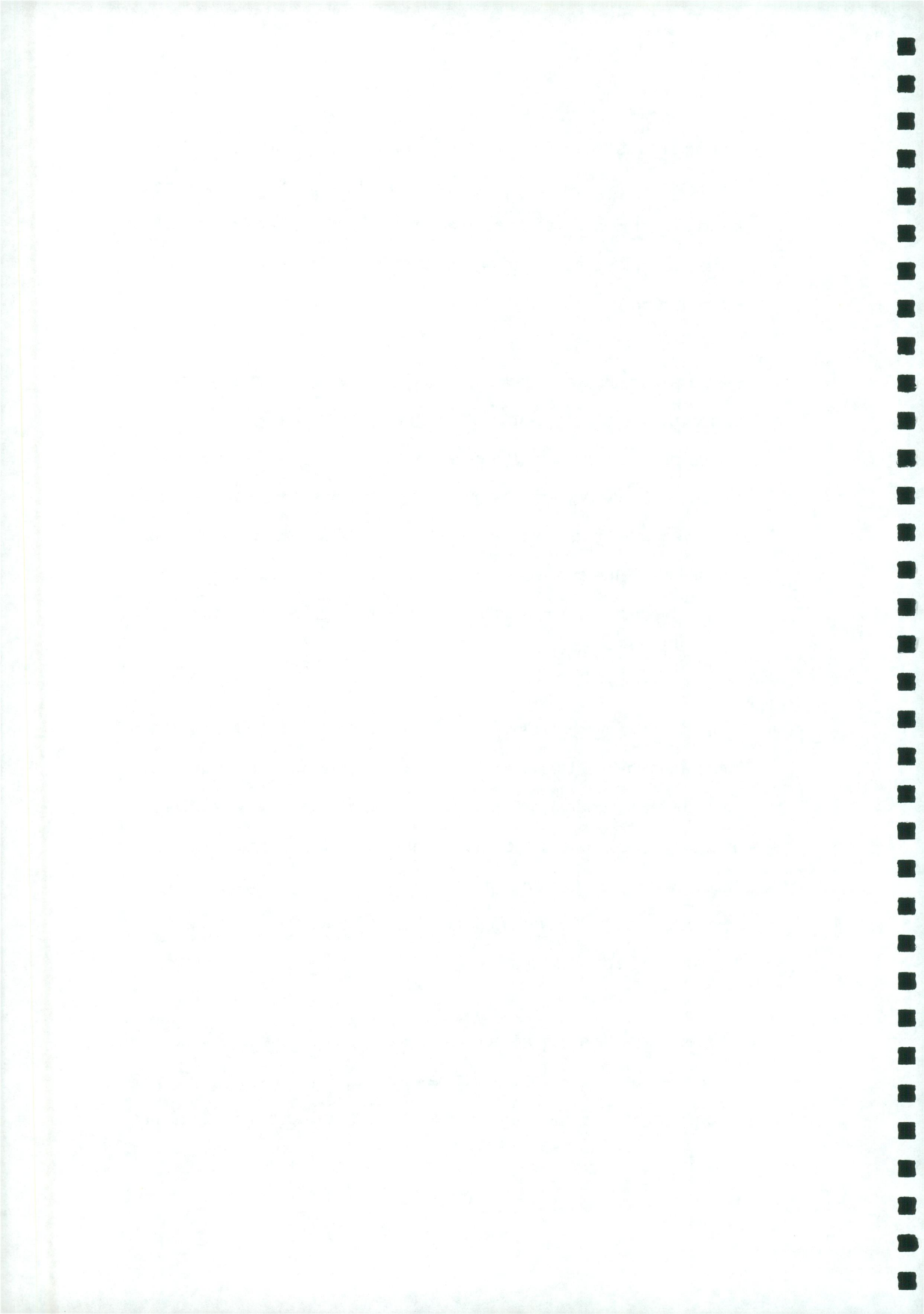


over the next couple of years which gave him the incentive to work hard. Cassandre turned to poster art in the hope of being self supportive and so he would not waste the unique talent he had acquired. At first he wanted to be recognised as a painter, but soon he found himself addicted to poster design.

Cassandre had a remarkable ability to combine image and type in a strong dynamic style. Some of his most popular designs include *Au Bûcheron*, *Étoile Du Nord*, and *Dubo....Dubo....Dubonnet*, which were regarded as masterpieces and still are today. Cassandre would research his environment and solve the problems of how his posters would fit into the real life of the city streets. He also made a successful step into commercial typography, which gave him an extra edge when it came to the construction of his posters.

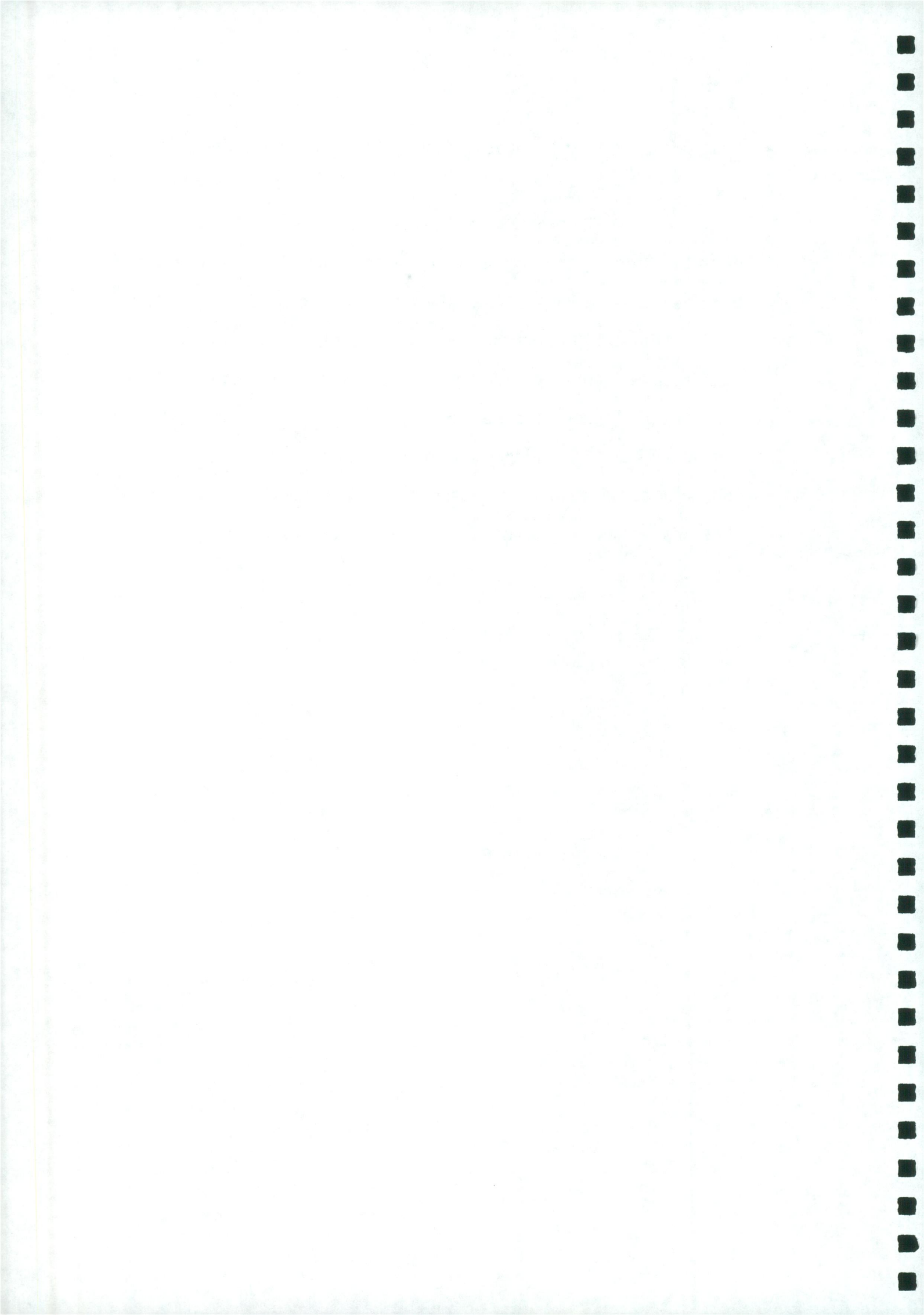
Lettering played an essential role in his posters and it was of great importance to him. Designed to shock and dazzle the viewer, he made powerful revolutionary typefaces. His typographical work was heavily influenced by typographers such as Charles Peignot⁴. Cassandre made a major impact on the rest of the world with his ideas and he designed alphabets such as *Peignot*, *Bifur* and *l'Acier*. These are only a few of his typefaces; a lot of his others never made it to print.

Cassandre also had a very powerful array of geometrical structures which ruled his poster designs. He saw it necessary to establish his work on geometric figures and regulating lines which gave a sense of balance



to his posters, his most famous designs being *Pivolo* and *l'Intransigent*.

In many ways Cassandre's work is seen to have very strong influences; such influences include that of the Impressionists, the Cubists, Constructivists and Purists. He acquired a lot of his inspiration from artists such as Fernand Léger⁵ and Pablo Picasso⁶. From these artists, Cassandre learned to hone in on the most direct theme and to cleverly construct it in an architectural fashion. Where did Cassandre get his unique ideas and how did they evolve? How did they become so popular so quickly being, as they were ideas that turned poster art on its head? These issues and more will be discussed in the coming chapters.

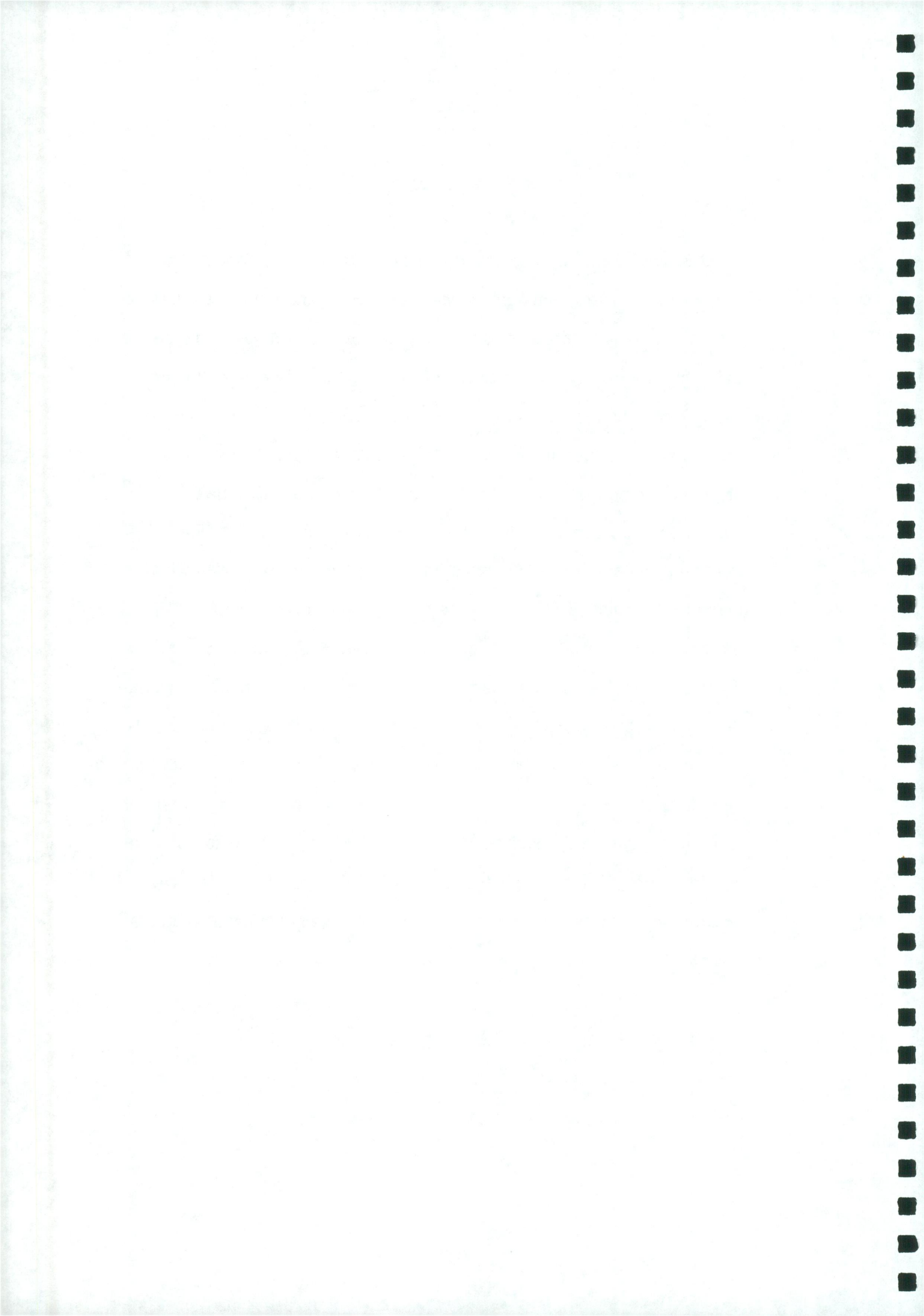


Chapter 1.

Cassandre's powerful Typefaces.

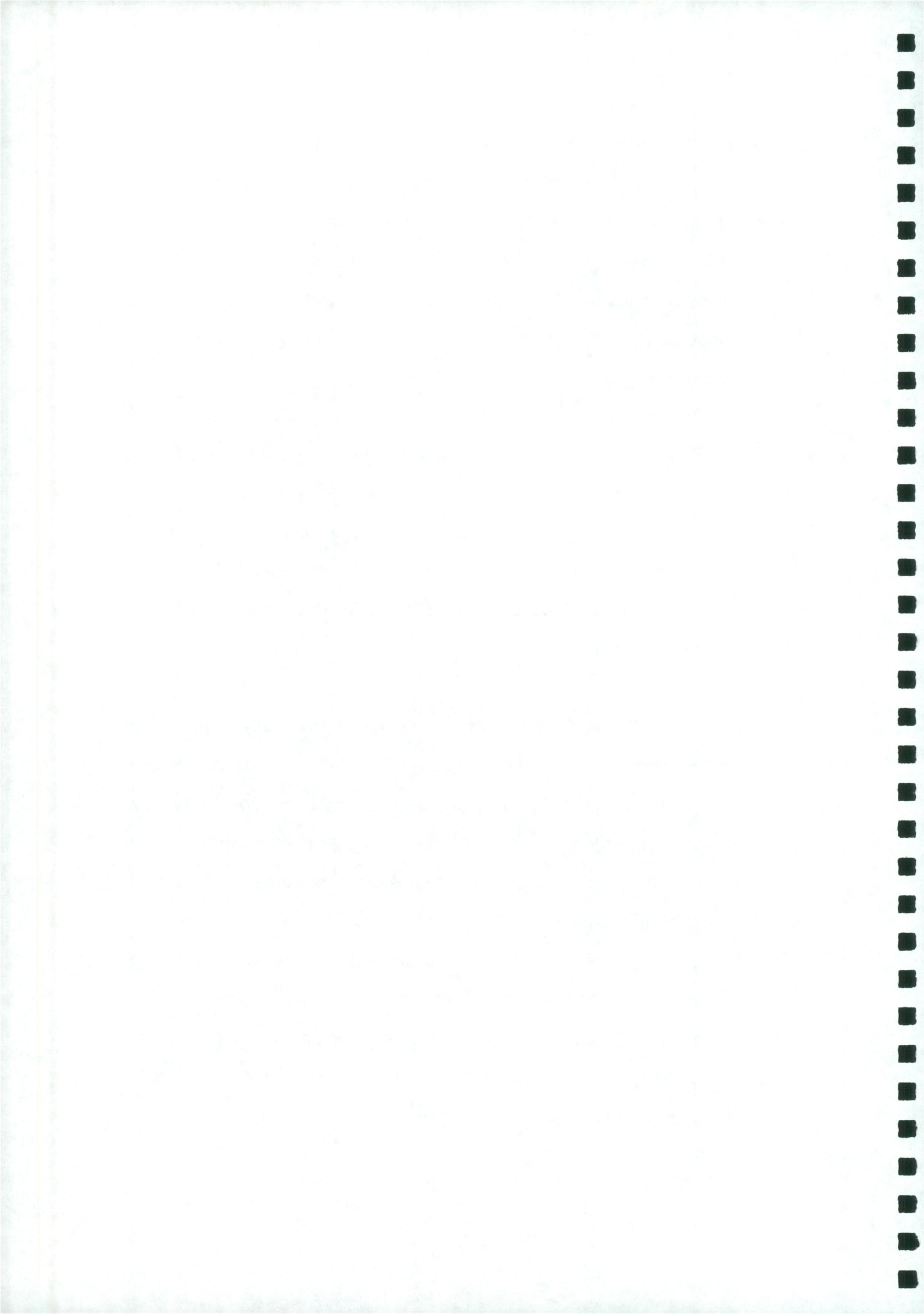
Cassandre, who is recognised mainly for his poster images, made a successful step into commercial typography. From the start of his career Cassandre had an attraction to type, but he never saw the use of type as being his first priority when it came to the design of his posters. It is interesting that even though he never meant to involve himself in typography, we can see that throughout his career he designed many typefaces which show us that he had a very high understanding of the whole idea of what typography was about. Lettering had become very important to him, playing an essential role in his posters and giving him an extra edge when it came to designing. This we can see with his three main typefaces, *Bifur*, *l'Acier* and *Peignot*. Cassandre's typefaces were mainly developments of themes and styles which he had used previously in his commercial work. They were not at first developed for commercial gain, they were developed from his strong desire to communicate with the public, (without the use of illustration), which had come about from his years of experimentation and refinement. In each of his typefaces we can see a different man with the changing demands of the time in which he was working. However, unlike many other typefaces, his typographical statements have stood the test of time.

Cassandre's first jump into typography was mainly centred on the poster designs of his earliest most productive years. These early works stuck rigidly to the Bauhaus⁷ principal of using only sanserif letters. It was



the simplicity and the impressive inscriptions of the ancient romans which the Bauhaus designers had revitalised. They tended to reject the individual and personal elements of painting, refer a lot to architecture and the environment which was based on geometric structuring and return to the origins of type with its old carved style lettering, and get the best use out of industries unlimited means of mechanical reproduction. Bauhaus typographers looked for legibility and clarity, which is seen in the work of Herbert Bayer⁸, who created the *Universal* typeface, (illustration no.2); and Paul Renner⁹, with his creation of the *Futura* typeface, (illustration no.3). As one can see, these two typefaces are very clean cut and simple with no decorative elements being added, giving a fine example of Bauhaus type design in its purest form. Cassandre had found a new faith with many of his opinions being very closely related to the Bauhaus principals. (Walter, 1988, p.52).

By 1939 Cassandre had restricted his typography totally to the use of capitals. He believed that the use of capitals enhanced the modularity and monumental nature of his work and also allowed proportional distortion without affecting legibility. This is where Cassandre started to run against the Bauhaus theory, that the higher case characters were more legible. In Cassandre's opinion the capital letter towered over the lower case letter with great power. This was not just because of its size, usually about a third larger than the lower case letter, but also in its design make up. The higher case alphabet is made up of more angular letters than in the lower case alphabet which has more letters with a lot more curved elements in their construction.



abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£\$(.,;:)

E1 a E1 a E1 a Ea1

72pt 19.2mm
IL406 N

72pt 19.2mm
IL407

60pt 16mm
IL408 N

60pt 16mm
IL409

48pt 12.9mm
IL410 N

48pt 12.9mm
IL411

36pt 9.4mm
IL412 N

Ea1 Ea1 Ea1 Ea1 Ea1 Ea1 Ea1

24pt 6.2mm
IL413 N

20pt 5mm
IL414 N

16pt 4.4mm
IL2915 N

14pt 3.2mm
IL415 N

12pt 2.8mm
IL416 N

10pt 2.4mm
IL417 N

8pt 2mm
IL3222 N

Illustration no.2.

Universal typeface specimen,
Herbert Bayer,
1923.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 ß &?!£\$(.,;:)

E1 a E1 a E1 a Ea1

72pt 18.3mm
IL2683

72pt 18.3mm
IL2684

60pt 15.6mm
IL1817

60pt 15.6mm
IL1818

48pt 12.1mm
IL1819

48pt 12.1mm
IL1820

42pt 10.7mm
IL1821

Ea1 Ea1 Ea1 Ea1

36pt 9.3mm
IL1822

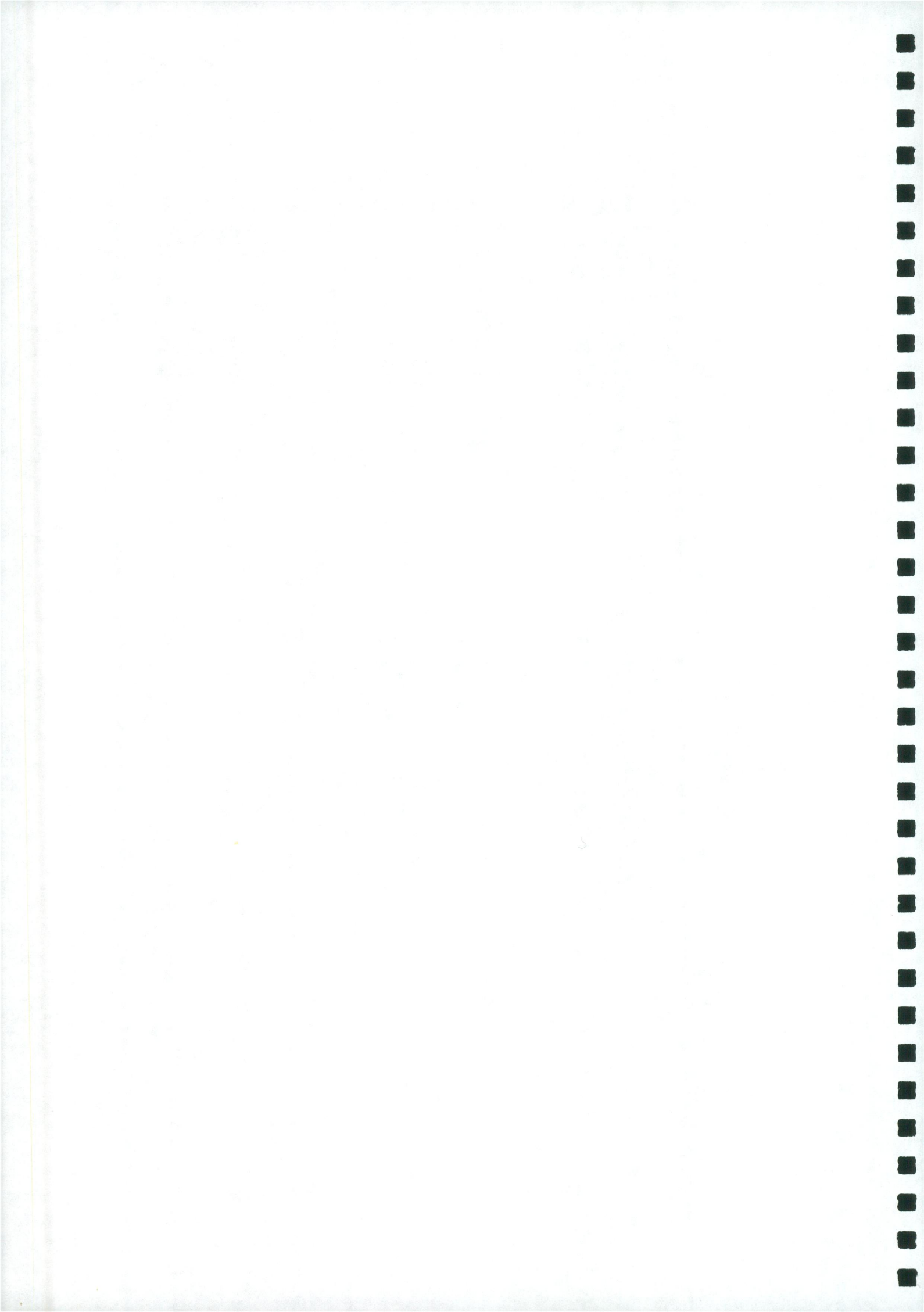
28pt 7.4mm
IL1823

24pt 6mm
IL1824

20pt 5.5mm
IL2323

Illustration no.3.

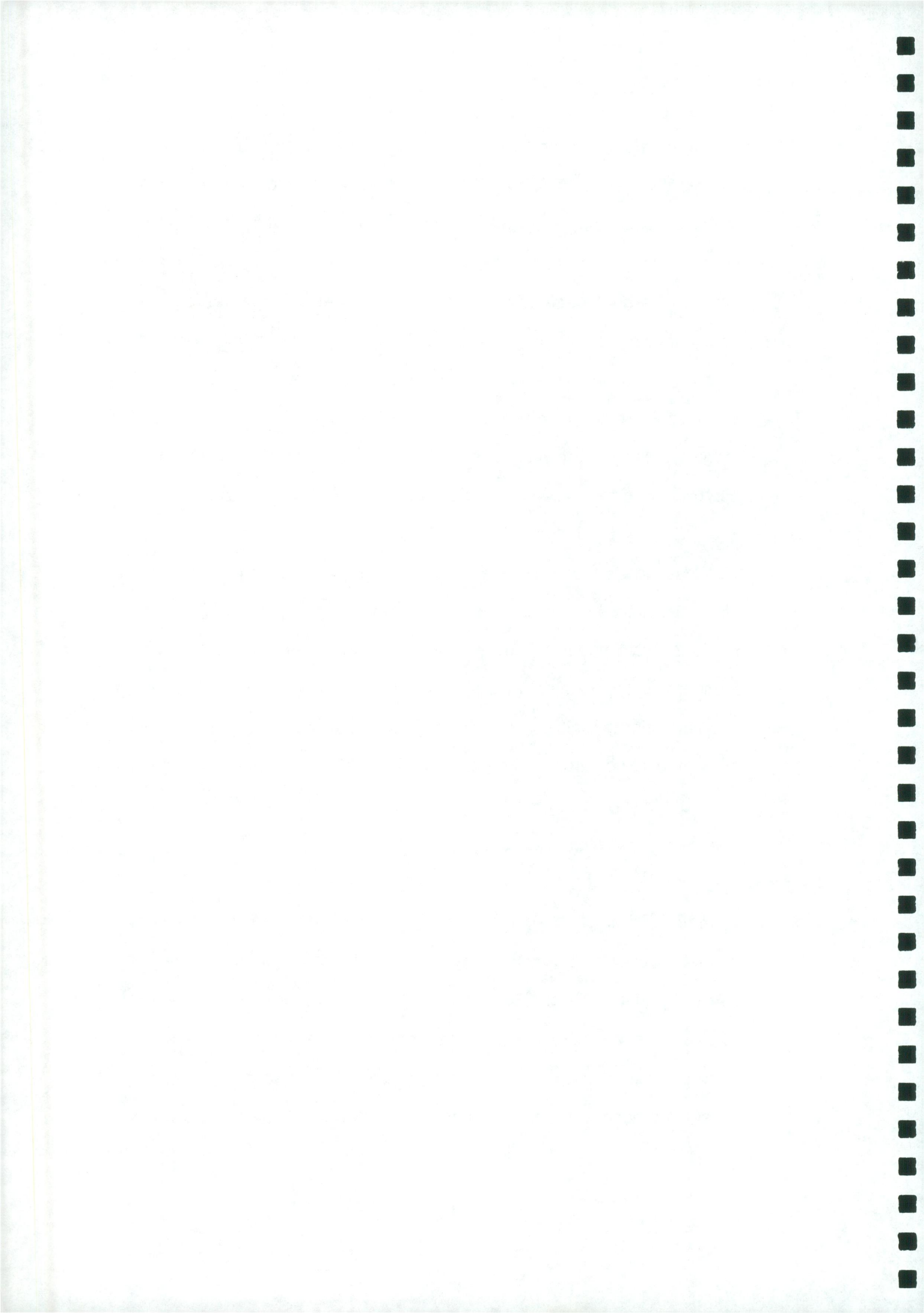
Futura typeface specimen,
Paul Renner,
1923.



During the 1920s and 1930s, typography was given intense study by typographers such as Charles Peignot to see if there could be a change in the ideas behind new typefaces being developed at that time, by reinventing typography to create something more powerful and exciting. Charles Peignot decided to attract the services of many artists and designers who could look at the idea of designing type with the greatest of enthusiasm, eventually and hopefully producing some remarkable results which could be of a revolutionary status in the world of type. Even though many typefaces were produced for Peignot, in my opinion Cassandre's can be said to have been some of the greatest. (Day, 1966, p.8).

Cassandre's first major step into commercial typography was with a typeface called *Bifur*, which was designed for *Deberny and Peignot* and made its first appearance in March 1929. Cassandre had met the type founder Charles Peignot at the *Exposition des Arts Décoratifs* in 1925 and this gave him the initiative to develop a type that was simple but strong enough to attract an audience. Even though *Bifur* may have been one of the most impractical types ever created, it was intended to surprise the onlooker, and this it does.

Bifur (illustration no.4); was created with only the use of the essentials needed to classify it as being a typeface, and was mainly developed for use in headlines. In the stripping down of an alphabet, it shows that Cassandre had confidence in his typographic work at this time. It is made up of an array of lines and connecting shapes. Elements which were not considered necessary, such as some of the strong horizontal and vertical



A B C D E F G H I J K L M
N O P Q R S T U V X Y Z
Œ Æ W Ç Ç^E Ç^E Ç^E
1 2 3 4 5 6 7 8 9 0 & \$
. , ; ' - ! ? (" =
~ ~ ~ ~ ~

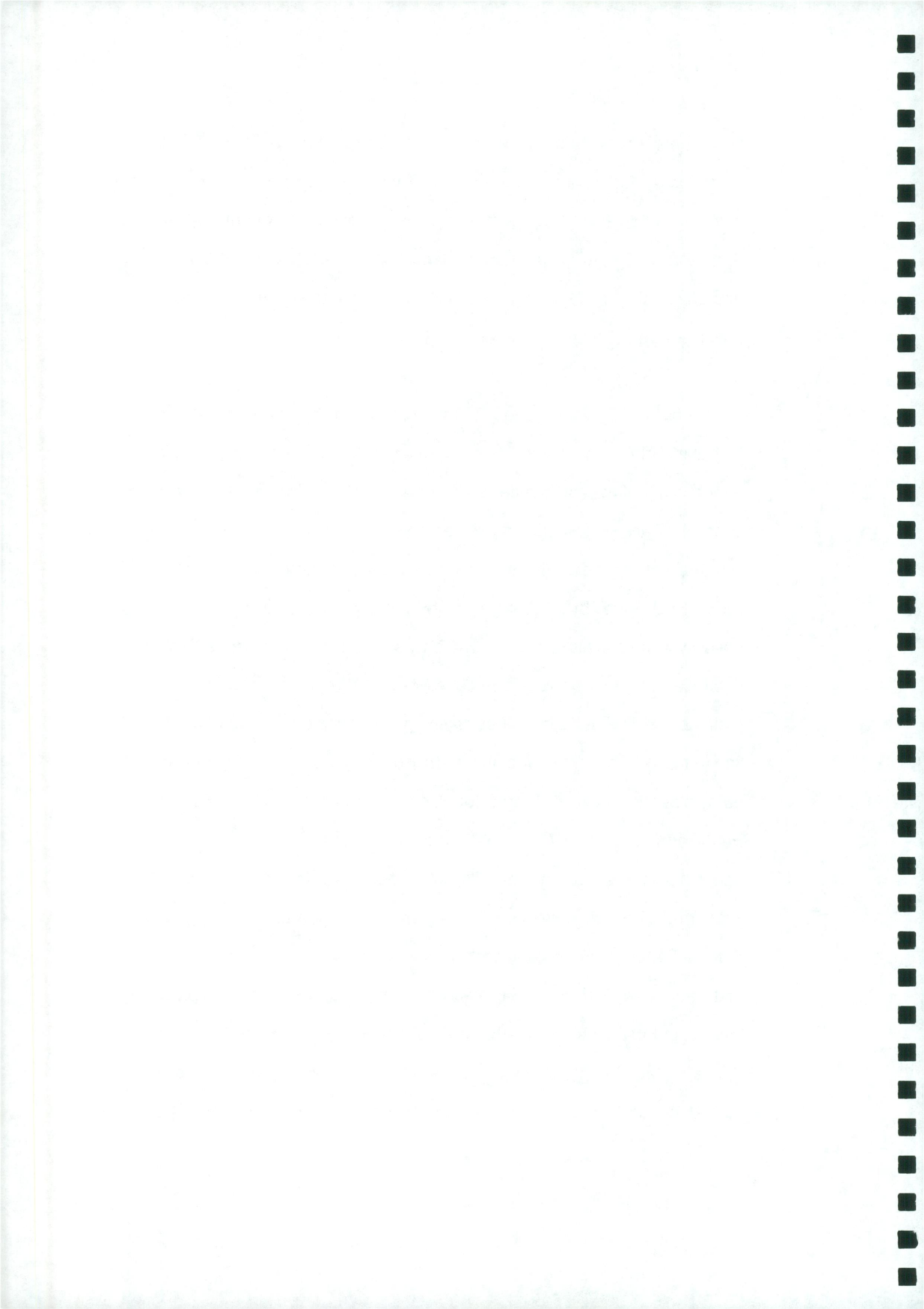
20/11/27
H.P.

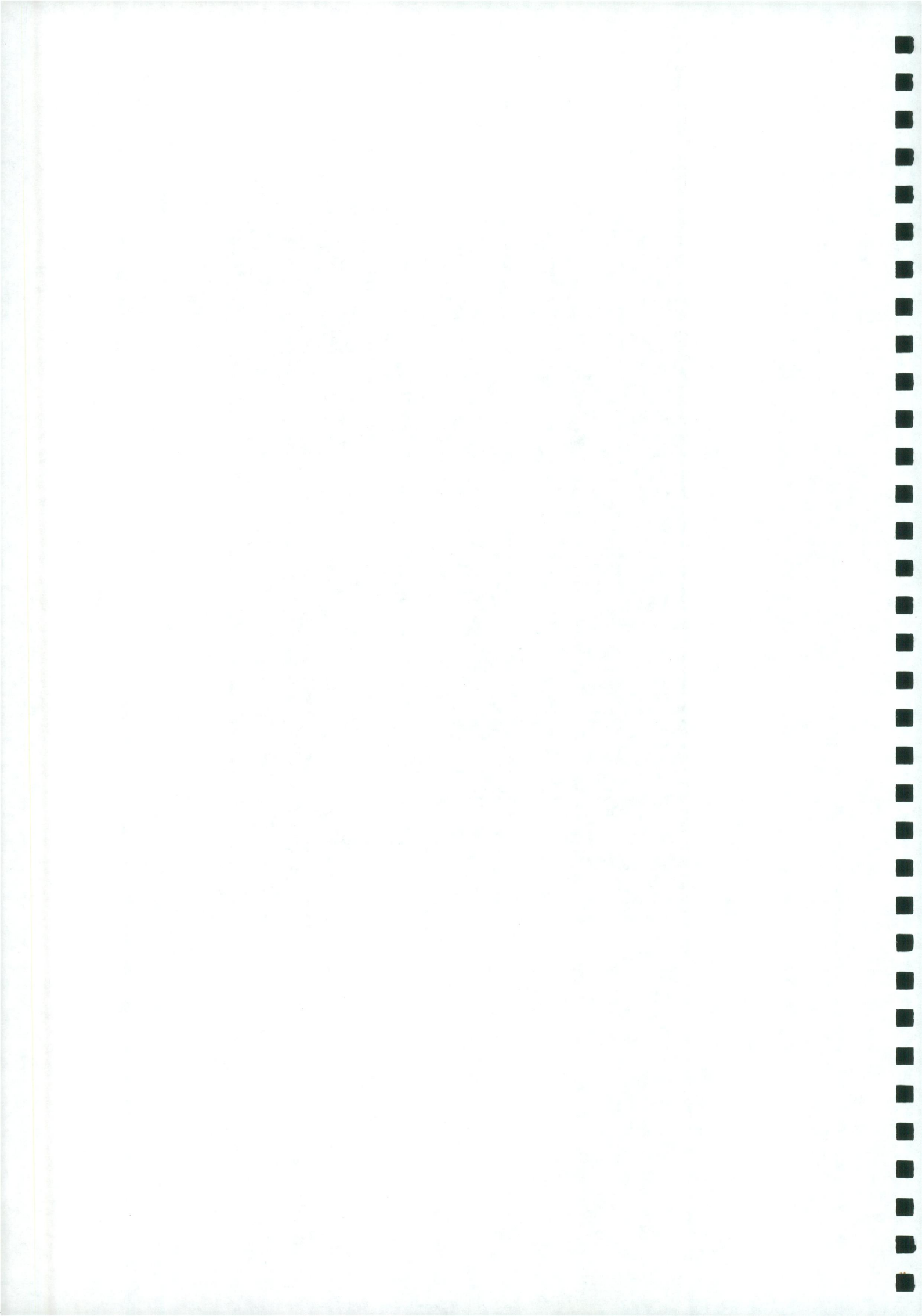
Illustration no.4.
Bifur specimen,
black India ink,
1927.



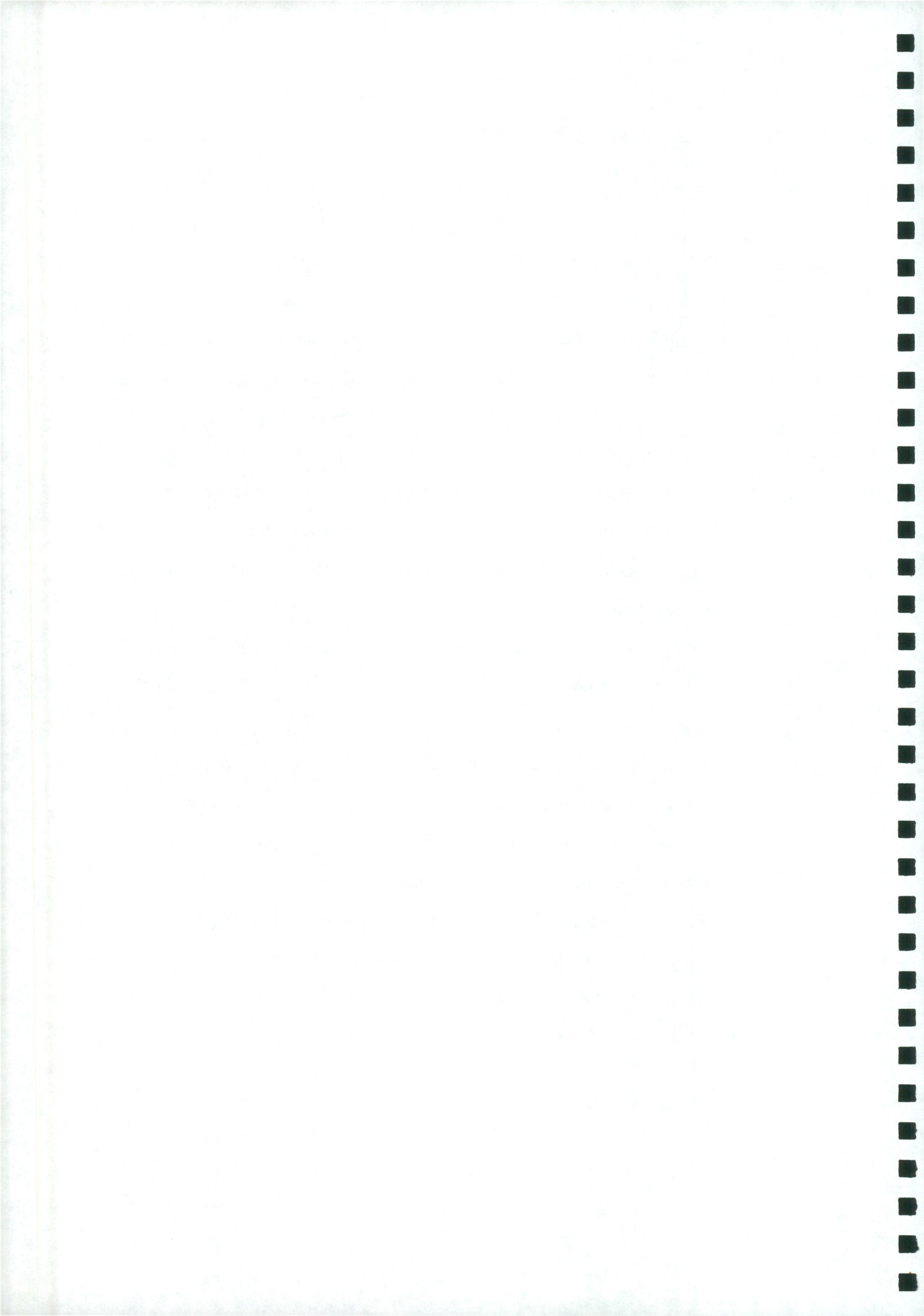
lines, were simply removed and any connecting space between the characters was filled in with colour or smaller vertical and horizontal lines. This shading restores the basic forms of each character and therefore the eye is able to fill in the missing parts with each character being read clearly and efficiently. Since Cassandre did not believe in the lower case letter, he only developed a higher case alphabet for *Bifur*.

The form of the letters are left in the reader's mind, even when the subject written in the text has been forgotten. Each letter on its own has its own individuality, which reflects the originality of *Bifur*. But even if each character can be read clearly by itself, this does not necessarily mean that it is the same when it is reproduced as a full block of text, (illustration no.5). Each letter by itself is readable, but as a whole, in block form, its legibility suffers. This is mainly why it was kept only for use as a headline typeface. Its legibility suffers because of the formation of the letters with their vertical and horizontal lines clashing. Our eyes tend to jump from one line to the next becoming lost in an array of lines. Each line of type is printed to close to the next. With a lot of other typefaces, such as *Futura*, by Paul Renner, (illustration no.2); letters such as the 'C's, 'D's, 'G's and 'O's and other letters such as the 'E's, 'F's, 'N's, 'M's and 'W's in their higher case form easily clash with each other when forming a block of type. Many of these letters have the same characteristics, which gives the impression that each letter was not conceived as an individual unit. With *Bifur*, each letter is in total contrast with the next, which does not tire the eye and promotes faster reading. It cannot be said to be just writing, it is more than this, Because it does not have the appearance of a normal typeface. It





was a daring typographical experiment that was successful at the time and is still used now and again by some of today's designers. Cassandre did use *Bifur* for his own typographical compositions (illustration no.6); which was designed for *Deberny and Peignot* in 1929. As we can see from this design, *Bifur* works well as a headline. Cassandre also used his own typefaces in his own poster works, (illustration no.7); which is the poster *Pivolo* designed in 1924. This was the first time he used one of his own typefaces in one of his designs. It was used to give the poster the greatest amount of visual impact possible, Echoing the illustration of the bird and wine glass. The area at the centre of the 'V' and the 'O's are filled in with grey which turns them into active solid objects, just like the illustration. Cassandre has brought together '*pivolo*', (which is made up of upper case letters with the 'I' and 'O's being upper case but in a smaller form), and '*Aperitif*', which is a different higher case typeface, in such a way that they do not fight each other, showing that the *Bifur* typeface can work by itself and with another type without losing its legibility. The '*Pivolo*' is the most dynamic part of the whole design. The typeface *Bifur* is a clever alphabet but unfortunately it was never a total success. This was probably because it was too revolutionary for that period in time. It was very different to what had been designed before, even though that was the whole idea behind its creation in the first place. The only real success it had was that it gave Cassandre's contemporaries a new view on what a typeface should look like, how typefaces could be developed over time and how a type should be used to give the greatest impact.



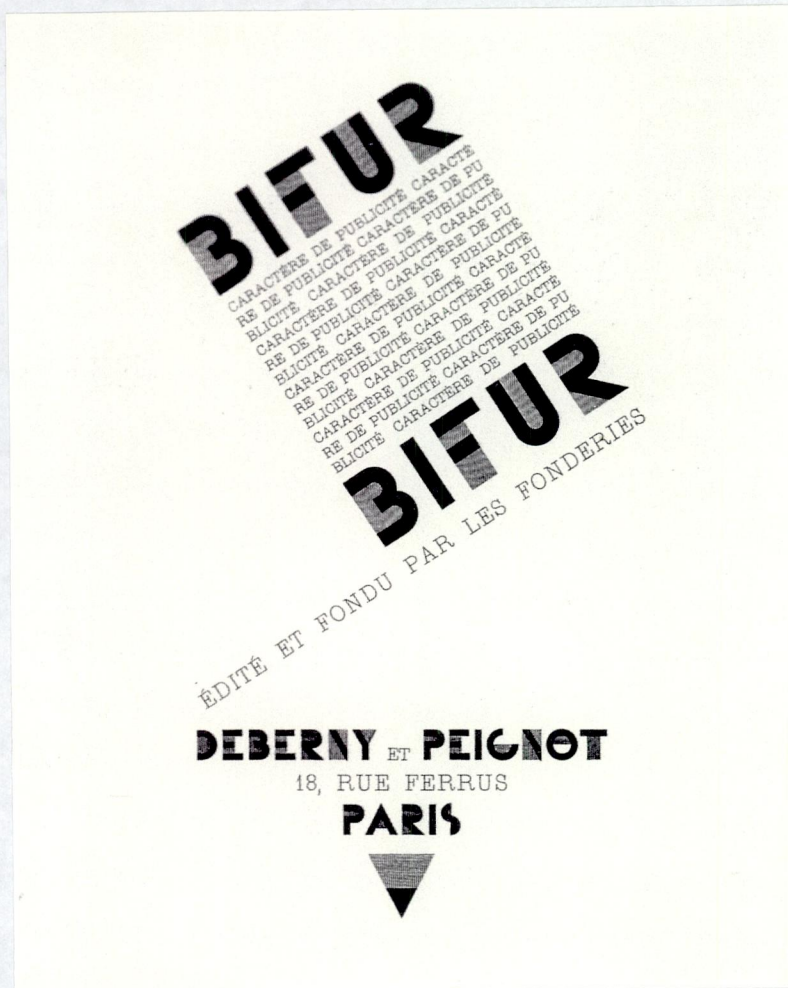


Illustration no.6.

Bifur advertising composition for Deberny and Peignot,
1929.



Pi Volo

LAPERITIF



A.M.CASSANDRE

AUX VINS DE FRANCE

Illustration no.7.
Pivolo poster with *Bifur* specimen.



If *Bifur* reflected Cassandre's early work, then *Peignot*, (illustration no.8); which was first printed in 1937 and was his most famous typeface, was the sign of a maturing typographical mind. It was, however, designed as a text face, unlike *Bifur*. *Peignot* was not created over night; it was visualised over a period of two years and slowly developed over this time. Cassandre had been looking at how a person's reading habits had evolved over the centuries. What was it that charmed the eye as words were read and also what captivated and delighted the eye? In this way it was not only just designed, but was conceived differently from all other types which had been developed previously. Its legibility was going to be the success or failure of *Peignot*. He believed that the written word had to regain its dignity and this could only be achieved by removing all decorative elements that had accumulated over the years. Like *Bifur* he wanted to return to the origins of type, that being the simple ancient roman typefaces, (Brown, Reinhold, 1986, p.12).

Peignot was comprised of two alphabets, an upper case and a lower case, the lower case being made up of small sanserif capitals with lower case characteristics. Even though the lower case *Peignot* seemed more graceful because of its large amount of ascenders and descenders, it was not used as much as the upper case. *Peignot* is made up mainly of thin vertical lines and thick horizontal lines, which have been rounded off at connecting and intersecting points. The idea behind this was so that the impact of the type on the eyes was not monotonous which could cause a lack of interest to develop. *Peignot* might have been created to reflect the fluency of hand writing, which is riddled with smooth and free flowing

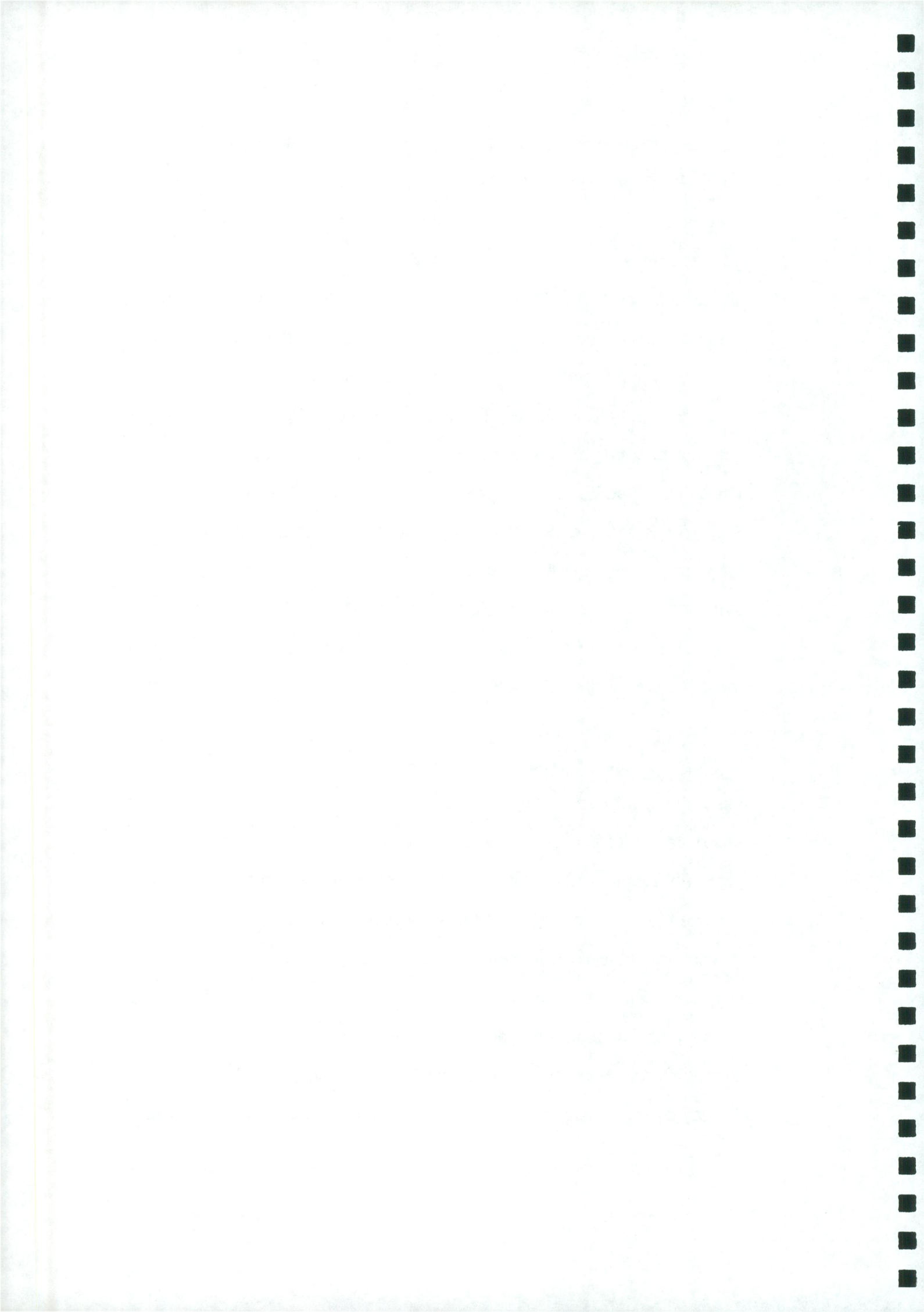




Illustration no.8.
Peignot specimen,
November 1937.



ascenders and descenders.

Peignot is a unique alphabet, built for legible purposes as used by Cassandre (illustration no.9). People at first found it difficult to get used to reading lower case capitals but in time, as with most things, people would acquire a taste for it. Cassandre was not the only one to use *Peignot*. Many other designers such as Maximilien Vox, (illustration no.10); created many typographical compositions using both upper and lower case *Peignot*. Even though many French typographers like it, many seem to think it is very foreign and alien when compared to other conventional typefaces. It has only remained as a display type used in posters, packaging, brochures and television graphics, as opposed to books, magazines and newspapers, for which it was first intended. Cassandre refused to accept what other typographers were achieving at that time, typographers such as Herbert Bayer and Paul Renner of the Bauhaus. He decided to stick with his ideas of increased legibility. But even though this typeface was clear and new, it did not excite the market and therefore was never used in the way it was intended to be used. (Day, 1966, p.90).

Cassandre eventually decided he needed a change and came away from the whole idea of designing type for the poster, so he branched into the designing of characters for Olivetti typewriters, which he saw as a challenge since it was not for public view in the street, but for a machine that would be used to print small scale blocks of letters on a page. He was commissioned in 1958 by Olivetti to design several typefaces. These included *Nuova Pica*, which was an old style set of characters very like

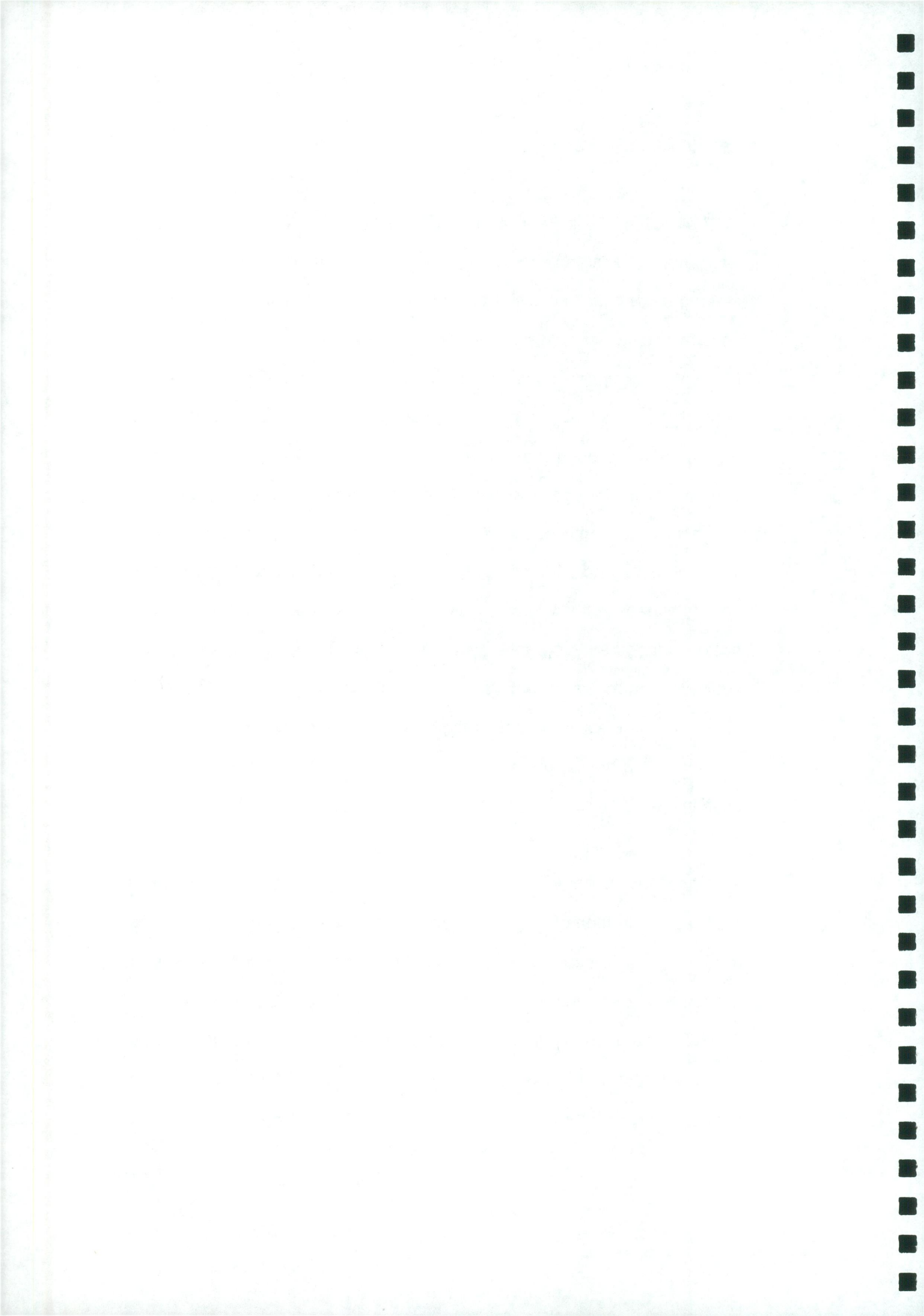




Illustration no.9.
Peignot specimen,
November 1937.



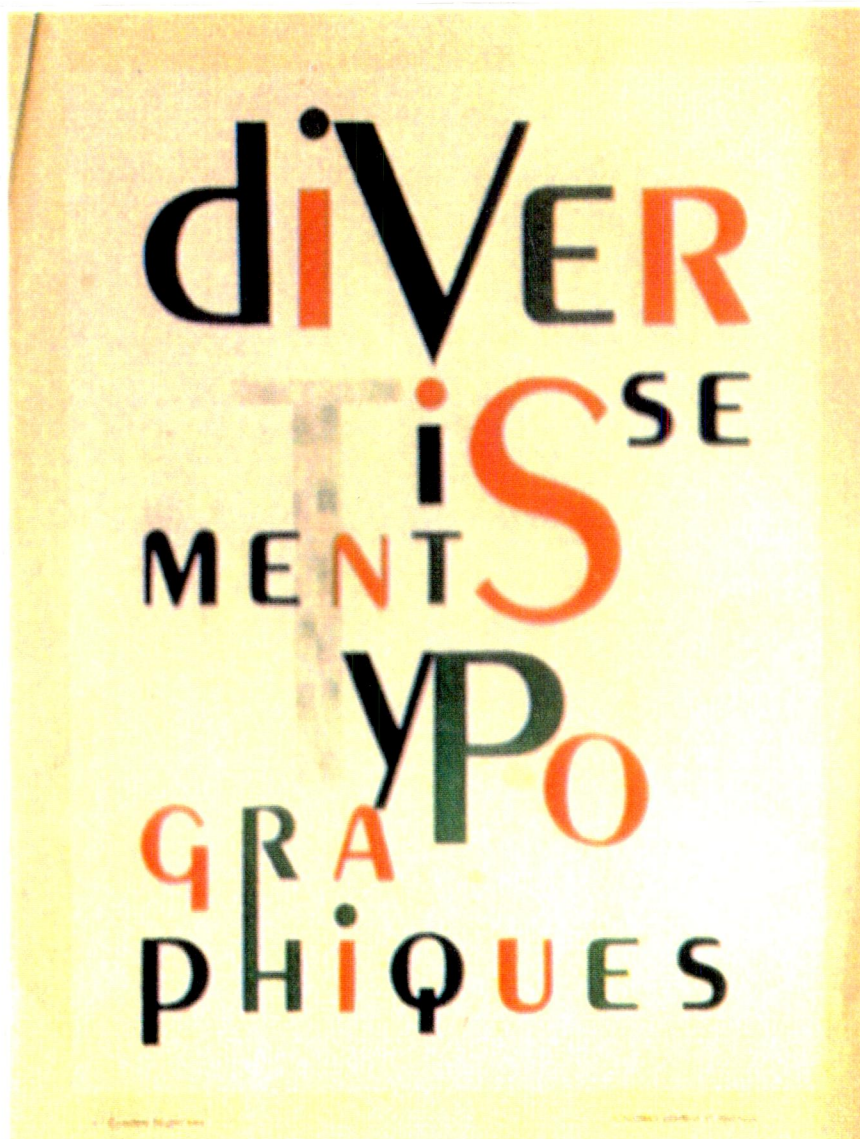


Illustration no.10.
Maximilien Vox,
Typographical composition using *Peignot* upper and
lower case,
1937.



the *Caroline Capitals* which were inscribed on a tomb attributed to Alcuin¹⁰ of York, Rome, on a Roman block of stone in 796 A.D; (illustration no.11) and *Graphika 81*,(illustration no.12). For *Graphika 81* Cassandre used an old style serif type, very like the old roman carved stone letters. Each letter is kept plain with its vertical and horizontal lines the same width. Again, we notice the constant use of the capital letter keeping up a monumental quality. It displays how attached Cassandre was to old type styles. He only uses the smallest amount of decoration needed without distortion of the type's original form. All these were worked in close consultation with Olivetti engineers so that Cassandre would have an insight into how the typewriter worked, so he could design with the best of his ability.

Cassandre's last typeface was produced shortly before his death in 1968. It was a total change from what he had accomplished before this. After World War Two, he had been spending most of his time in theatre design and oil painting and he had broken away from the geometrical structured poster work he had produced before the war, to develop a more freehand style of work produced for *Yves Saint Laurent*. Part of this text was dedicated to a French poet called Pierre-Jean Jouve. Cassandre's explanation for this was in total contrast to what he had stated previously before the war. He goes very close to undermining every idea he had accomplished and achieved in his life. As quoted by Cassandre, "It is a dangerous error to reduce the letter to simple graphic architecture - that is to strip it of everything that makes it live movement....Actually each letter is a rhythmic element (like an isolated gesture in choreography)",

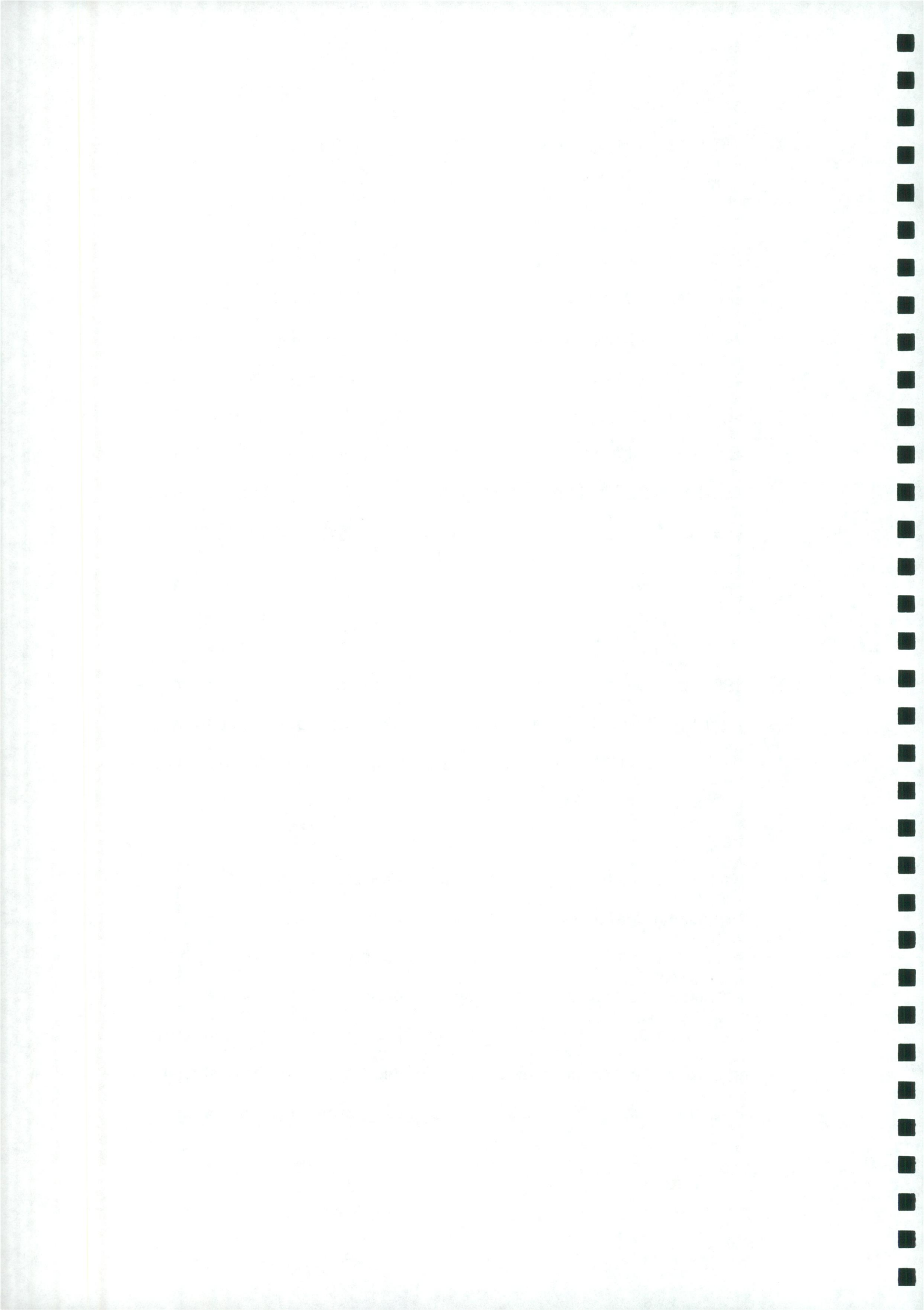
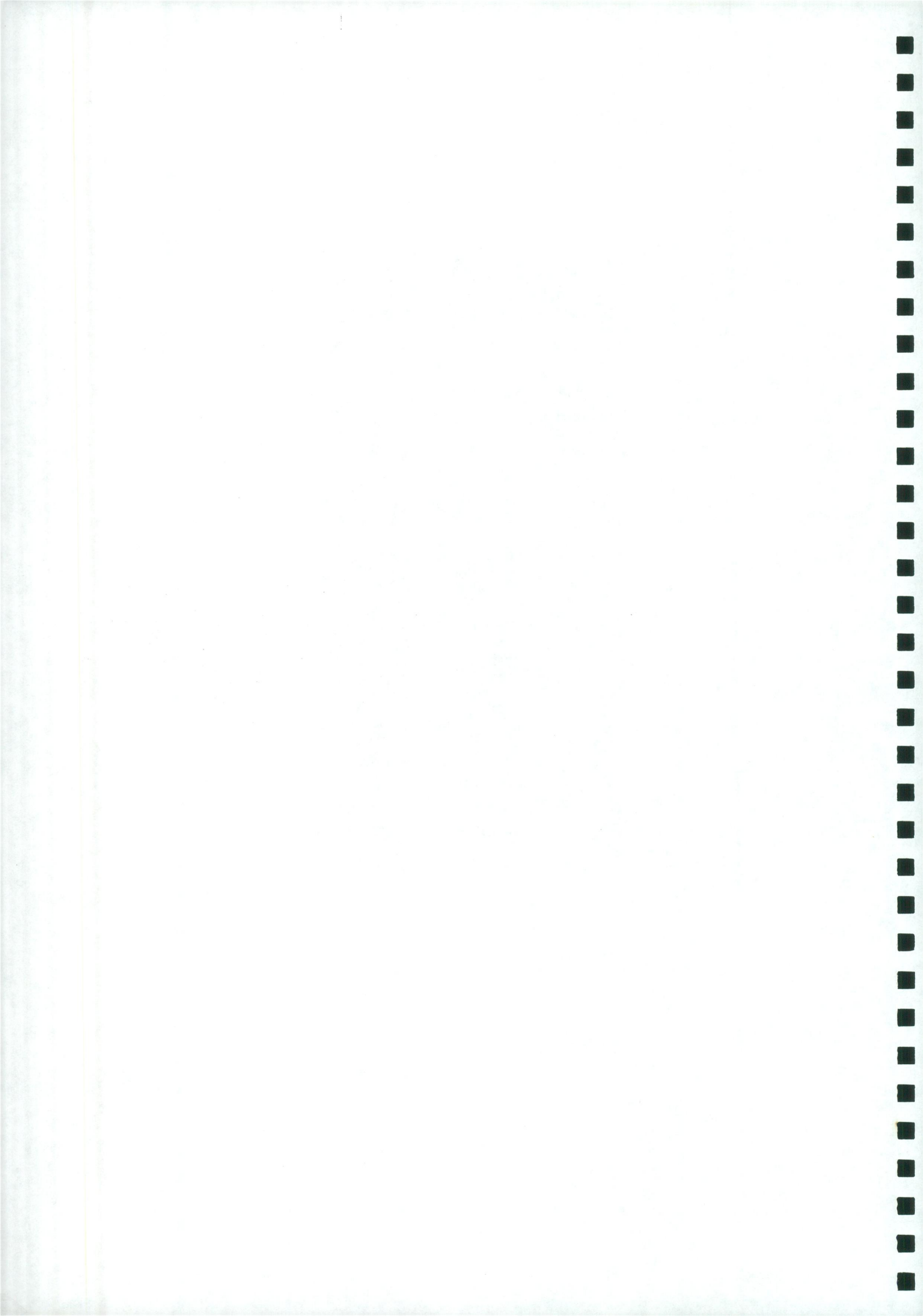




Illustration no. 11.
Caroline Capitals,
stone carving,
Rome 796 A.D.



IN UN PRECEDENTE ARTICOLO SU QUESTA RIVISTA ABBIAMO CERCATO DI RICHIAMARE L'ATTENZIONE SULLA IMPREPARAZIONE GENERALE DEL NOSTRO PAESE, O MEGLIO DELLE NOSTRE FORZE DEL LAVORO, RISPETTO AI PROBLEMI CHE DOVREMO FRONTEGGIARE NEI PROSSIMI ANNI. SE NON VOGLIAMO ESSERE IRRIMEDIABILMENTE ESCLUSI DA QUEL MOVIMENTO E QUEL PROGRESSO ACCELERATO VERSO UN LIVELLO DI VITA MATERIALMENTE MIGLIORE, CHE SEMBRA CARATTERIZZARE LA PRESENTE EPOCA STORICA DELL'UMANITA', OCCORRE CHE CON GRANDE URGENZA ED ESTREMA SERIETA' DICHIAMI TUTTI I NOSTRI SFORZI A RISOLVERE IL PROBLEMA DELL'ISTRUZIONE, DELLA FORMAZIONE CULTURALE E PROFESSIONALE DELLA NOSTRA POPOLAZIONE A TUTTI I LIVELLI.

IN UN TENTATIVO, CHE CI SEMBRA ABBLA FATTO UNA CERTA IMPRESSIONE, DI ESPRIMERE CON CIFRE LE DIMENSIONI DEL PROBLEMA, ABBIAMO CERCATO DI METTERE IN EVIDENZA LA "QUANTITA'", SE COSI' CI POSSIAMO ESPRIMERE, DI SCUOLE, DI INSEGNANTI E DI ALLIEVI DI CUI DOVREMMO DISPORRE NEI PROSSIMI ANNI, ALMENO PER ALCUNE CATEGORIE CARATTERISTICHE DI FORZE DI LAVORO E PER ALCUNI SETTORI PRODUTTIVI.

OCCORRE TENER CONTO DELLA TRASFORMAZIONE IN ATTO NELLA STRUTTURA STESSA DELLE ATTIVITA' PRODUTTIVE IN TUTTO IL MONDO, DOVUTA A DIVERSI FATTORI: DISPONIBILITA' DI NUOVE FONTI DI ENERGIA, SMISURATA ESTENSIONE DELLA GAMMA DELLE MATERIE PRIME, POSSIBILITA' DI CREARNE PREDETERMINANDONE A NOSTRA VOLONTA' LE CARATTERISTICHE, MOLTIPLICAZIONE DEI "SERVIZI", AFFERMAZIONE DELL'AUTOMAZIONE NELLA FABBRICA E NEGLI UFFICI.

TUTTI QUESTI ELEMENTI CI SPINGONO A RIVEDERE I CRITERI ED I METODI PER LA FORMAZIONE E LA PREPARAZIONE DEGLI UOMINI ADATTI AD OPERARE EFFICACEMENTE IN QUESTO NUOVO MONDO CHE E' OGGI ALLE PORTE E PORTARVI UN NOSTRO CONTRIBUTO POSITIVO ED ATTIVO, ONDE NON MINACCIARE DI RESTARNE ESCLUSI O TRASCINATI A RIMORCHIO E CIOE' ALLA MERCE' DI NAZIONI PIU' INDUSTRIE E PIU' FATTIVE.

DOVREMMO ESSERE ORMAI LONTANI DAL CONCEPIRE IL NOSTRO PAESE COME UNA FONTE VIVA DI LAVORO, PER IL FATTO DI CONTARE FRA NOI ALCUNI MILIONI DI UOMINI SENZA OCCUPAZIONE, E DI ALTRI, MENO IN EVIDENZA, CHE SONO PARZIALMENTE UTILIZZATI; ALMENO OVE AL CONCETTO DI LAVORO NON SI DIA L'ACCEZIONE DI MERO ESERCIZIO DELLA SOLA FORZA MUSCOLARE.

SURVEY OF GRADES IN THE HARDWOOD PLYWOOD INDUSTRY. AN EXAMPLE OF ANALYSIS ON ROLLERDRAFT BLURRS IN THE SPINNING PROCES.

WERKSTOFF JAHR JEMALS GESCHWINDIGKEIT JUST.

Illustration no.12.

Graphika 81,

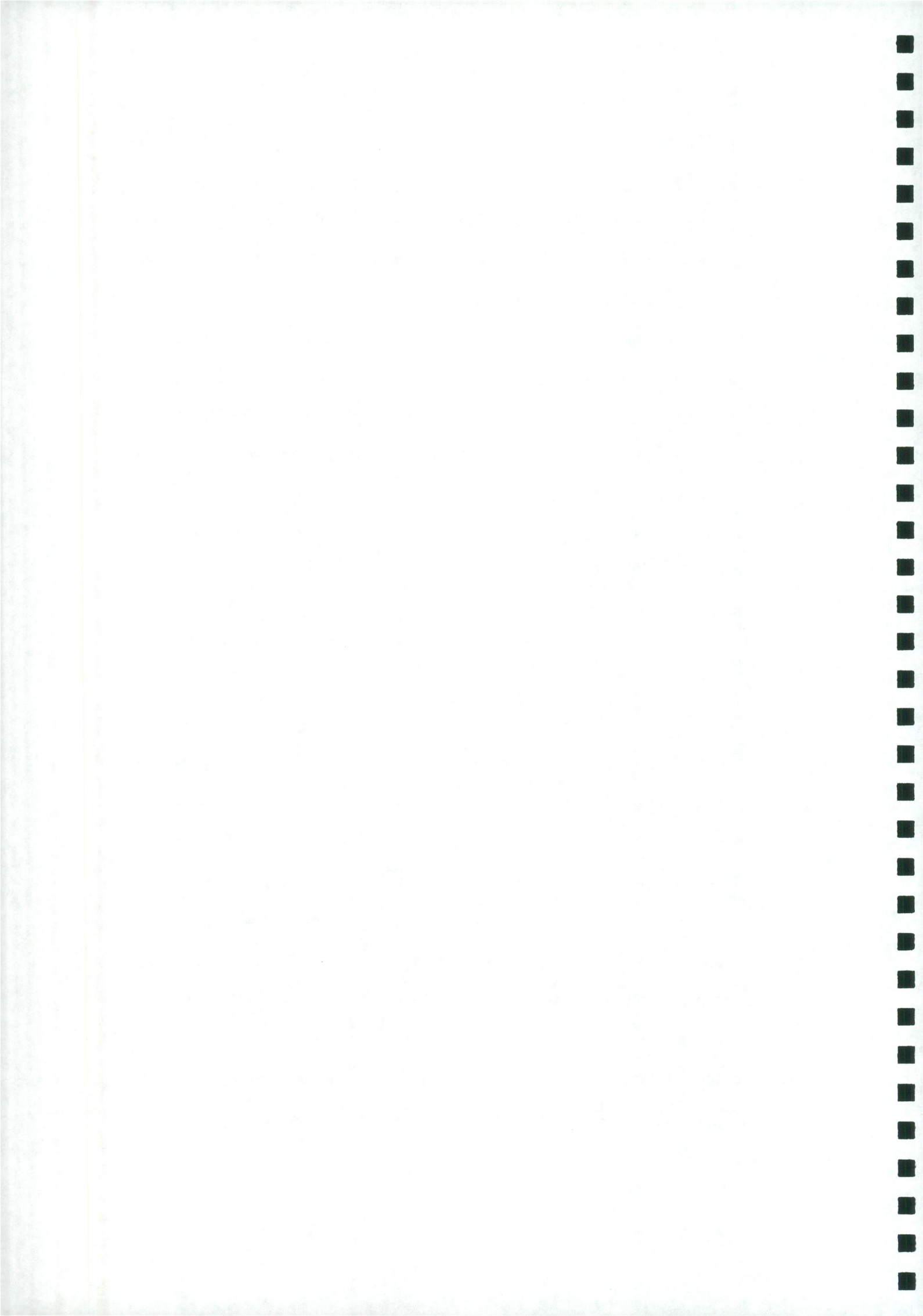
Typeface for Olivetti typewriters,

1958.



(Mouron, 1985, p.148). At this time his ideas seemed to be going in the opposite direction compared with before. As one can see in *Yves Saint Laurent*, (illustration no.13); his work seems to be very fluent and decorative than before, with the 'Y', 'S', and 'L' being stronger than the other letters. He uses two different types of 'S', a larger one and a smaller one, his 'A's have a loose italic feel to them leaving behind the strong, thick, bold letters produced years before this, and his 'R' has a descender stretching down towards the imaginary horizontal plain upon which the 'Y', 'S', and 'L' are based, which is very unlike *Cassandre*. He adds in a lot of extra elements which he had not used before, leaving all his ideas about a type remaining clear and simple behind. Each letter has different thicknesses of line in their composition. After this came the *Cassandre* typeface which had an even more of a fluent style to it.

The typeface *Cassandre* is made up of essentially capitals, again with little regard for the lower case. It was based on the most recent forms around in contemporary architecture, namely the trapezoids¹² and ovals. These shapes are what gave contemporary architecture its unique characteristics, just what *Cassandre* had intended for the *Cassandre* typeface. The *Cassandre* typeface, (illustration no.14); has no set baseline, with different letters having descenders originating from different horizontal plains. It seems to have a life that springs from freehand writing or that of sharp cuts in stone or wood. Its angularity and rendering gives the impression that not a lot of planning went into its creation. Even though this may be suggested, there was detailed planning for each and every character. *Cassandre* was essentially a headline typeface. (Illustration no.15); shows



YVES SAINT LAURENT

Illustration no.13.

Yves Saint-Laurent Logo,
1963.

ABCDEFGHI
HIJKLMNO
PQRSTUVWXYZ
YZ Æ Œ W &
123456
7890
abcdefghijklmnop
ghijklmnopq
rstuvwxyz
æ œ w s s ß

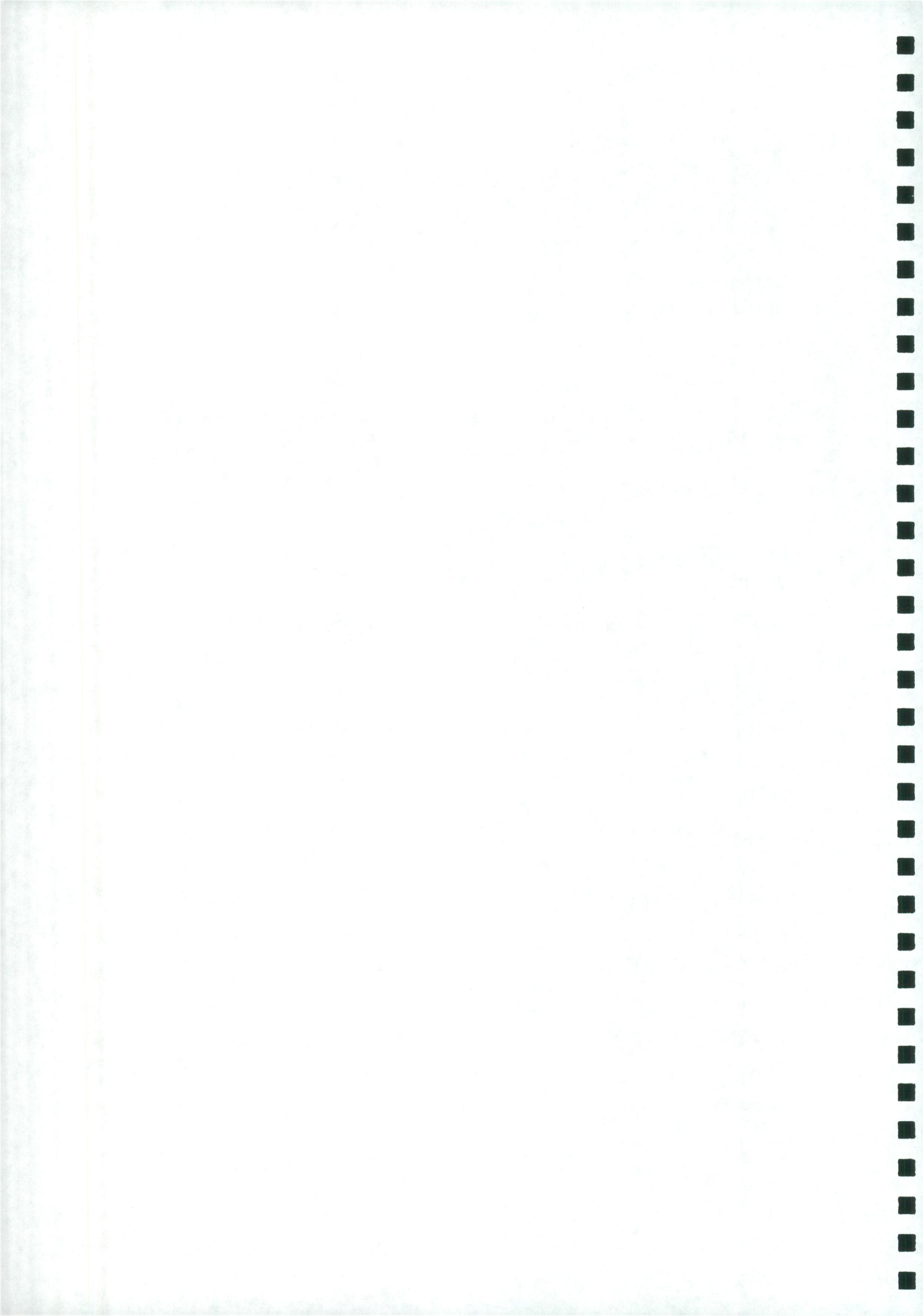
Illustration no.14.

Cassandre specimen,
1968.

AEROPORT
DE
PARIS

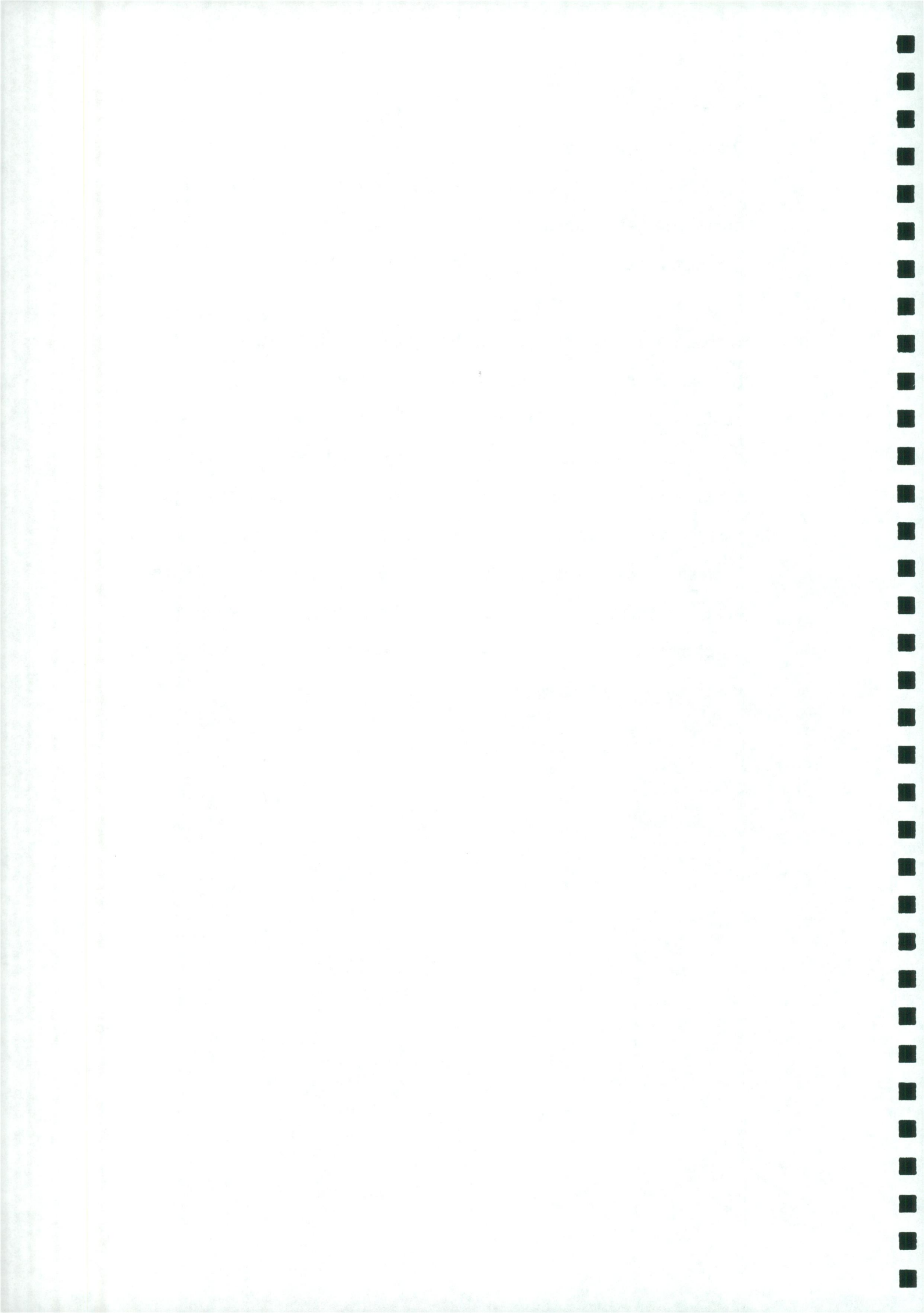
Illustration no.15.

Typeface for Charles de Gaulle Airport, Paris,
1963.



the use of the *Cassandre* typeface for the Charles de Gaulle Airport, Paris in 1968. It has bold vertical and sloping strokes, which seem to be balanced out by its smooth curves which suggests that they have been hand traced, but yet keep an elegant quality.(Mouron, 1985, p.147).

Cassandre was Cassandre's last typographical style before he died. The typeface never got a name while Cassandre was alive and therefore was named *Cassandre* after he died. As we can see from the above typefaces, Cassandre was a master of type. He may not have created many typefaces, but it was his ideas and the brand new direction he managed to take them that gave him his success with typography. He gave a new and interesting look to typography with the development of some totally different type styles to what had been seen before. Cassandre also designed a lot of strong posters which have interesting combinations of type and image and this is discussed later on in chapter 3.

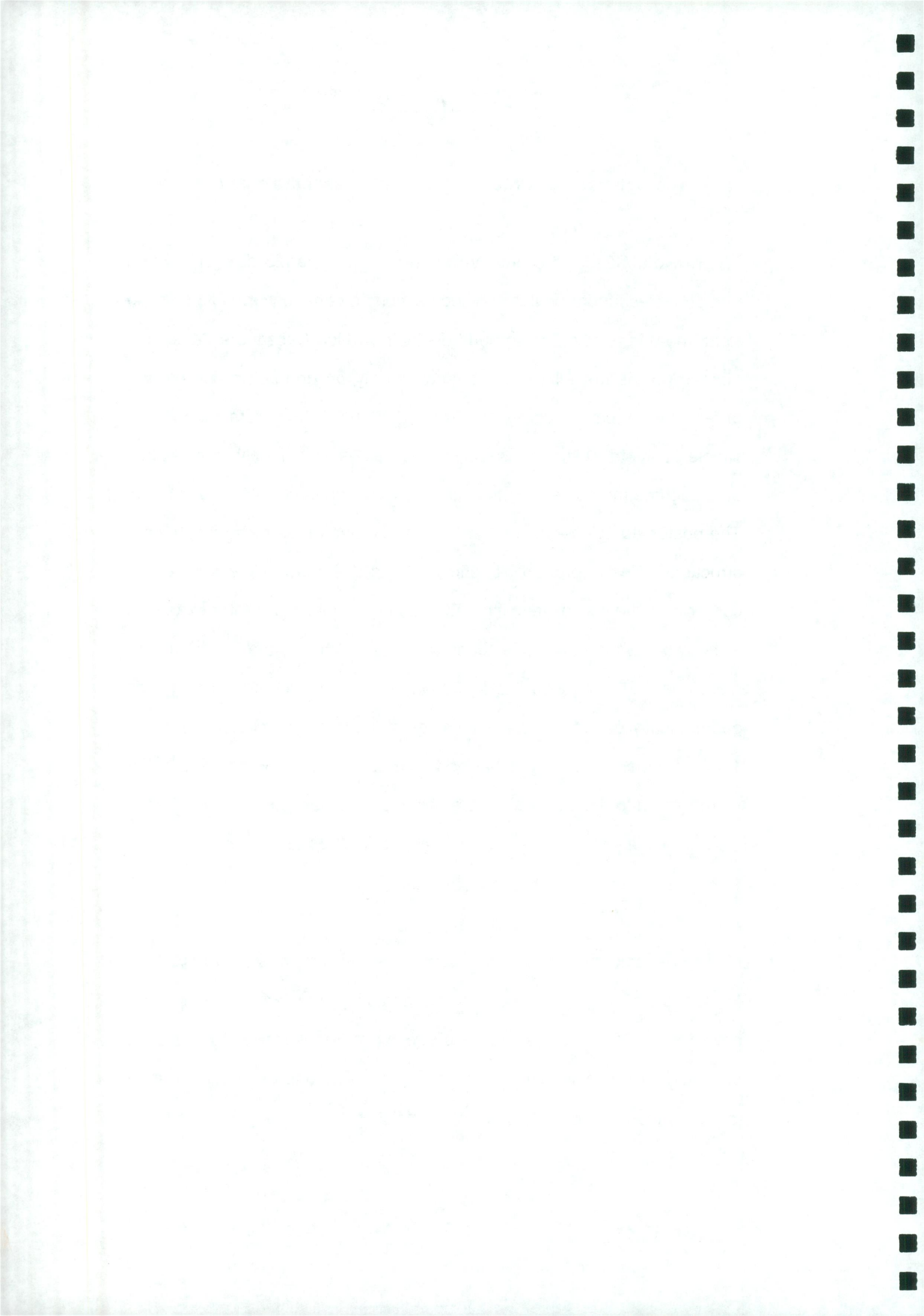


Chapter 2.

The Geometrical structuring behind Cassandre's posters.

How did Cassandre achieve such strong dynamic designs? Even though a Cassandre poster may look simple in construction in its finished form, there is a lot of background designing which Cassandre developed himself that is not fully seen, based entirely on geometric figures and ordered lines, controlled by numerical rhythms. His posters range from simple geometrical structures such as *Au Búcheron*, to highly complex layouts such as the poster *Pivolo* which is discussed later on in this chapter. The poster *Au Búcheron* could be said to be one of his most simple constructions. This is probably because it was designed at the start of his career while he was developing and maturing, compared to later examples of his work, which are more technical. To Cassandre, the Cubist movement was the main event of the 1900s, and since his method of work was geometrically based, people tended to call him and his posters Cubistic. This did not correspond to what he thought, since he saw his work being more related to architecture. This architectural influence is more evident in his earlier posters such as *Pivolo* designed in 1924 and *L'Intransigeant* in 1925.

Let us look at the more complex of the two which is *L'Intransigeant*, (illustration no.16), which has a very interesting structure and is considered to be Cassandre's masterpiece by many. *L'Intransigeant* was designed for a newspaper in Paris and is certainly one of his most daring tasks. Its make up is fairly complex, consisting of a rectangle with a base



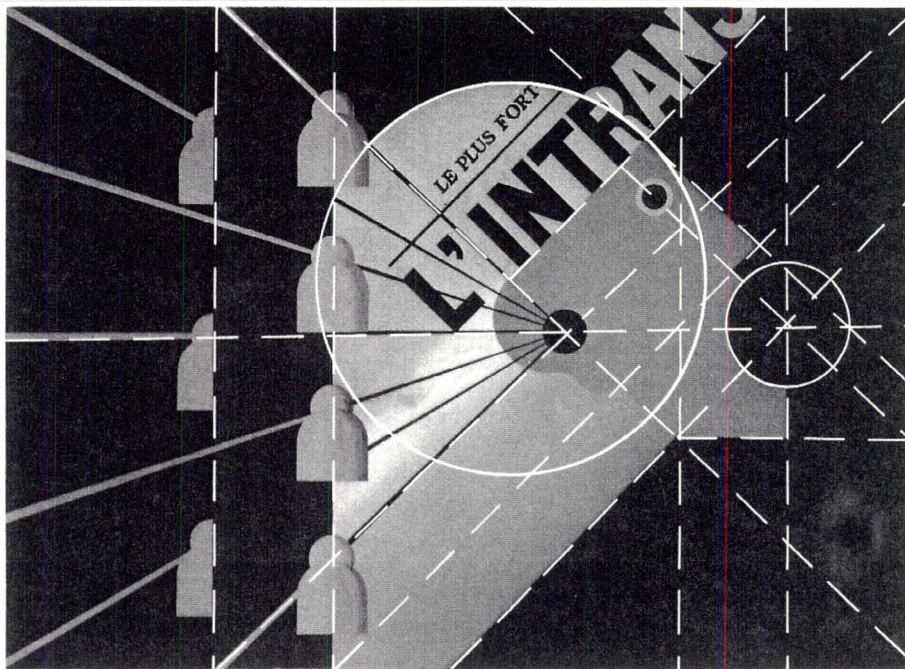


Illustration no. 16.
L'intransigeant,
 Study of geometrical structure,
 1925.

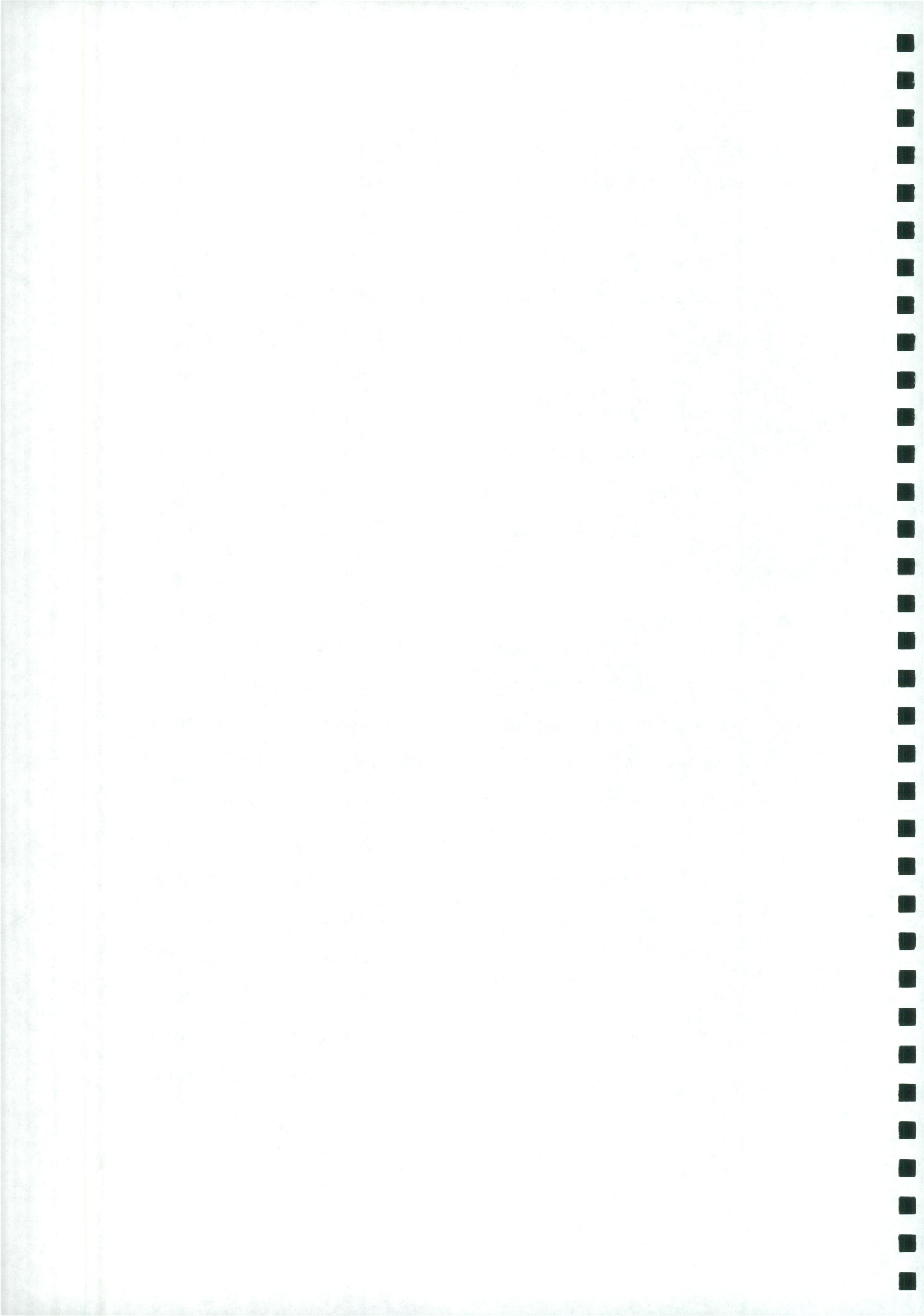


Illustration no. 16a.
L'Intransigeant,
 1925,
 Lithographic poster,
 Hachard and Cie,
 Paris,
 Private collection, Paris.



equal to four modules and having sides three modules high. Since his work was related mainly to architecture, the word module¹² is best used here. The composition combines a pair of three-module squares, two thirds of each square overlaps on to the other. The box on which the whole composition is based is sub-divided into four equal parts. Two of these decide the width of the telegraph pole, which coincides with the vertical side of one of the squares (illustration 16b). The chin, eye, bottom of the nose and opened mouth are determined by subdivisions of the module. Lined along the diagonal intersecting the left hand square are the tops of the letters making the newspaper title. A half module regulates the line of the forehead, which is a tangent to the top of the ear. (Mouron, 1985, p.29).

This geometrical basis does more than just regulate the design, it also dictates the poster's form. This structure leaves us with an outline that has the quality of a paper cut-out. This is due to the sharpness of the neck and face, which is the voice of France, outlined against the darkened background. The headline has been abbreviated down to '*Intrans*' with the loss of the '*igeant*', which was a technique used frequently at this time by not just Cassandre, but by others such as Pablo Picasso. It is treated as a small module inside a larger one with the same geometrical rhythms found in the messenger's face. The masthead was so well known that it could be shortened without losing its recognition. *L'Intransigeant* was also constructed in a square format for which the same principals apply. This was used on the sides of newspaper delivery vans as in (illustration no.17).



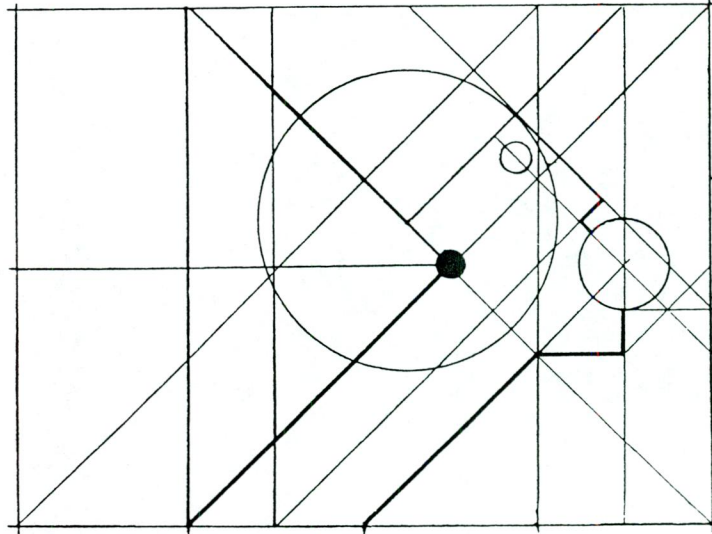


Illustration no.16b.
Diagram showing structure of *L'Intransigeant*.

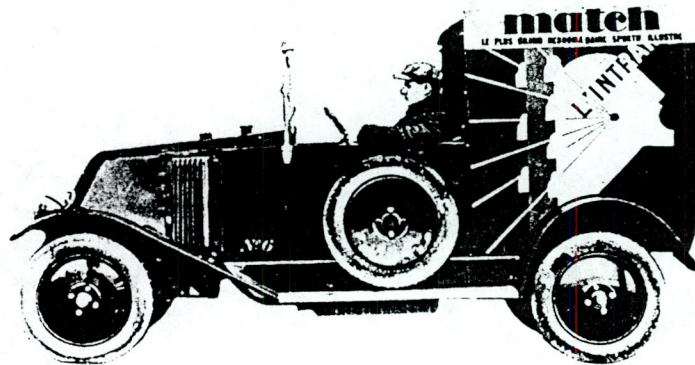
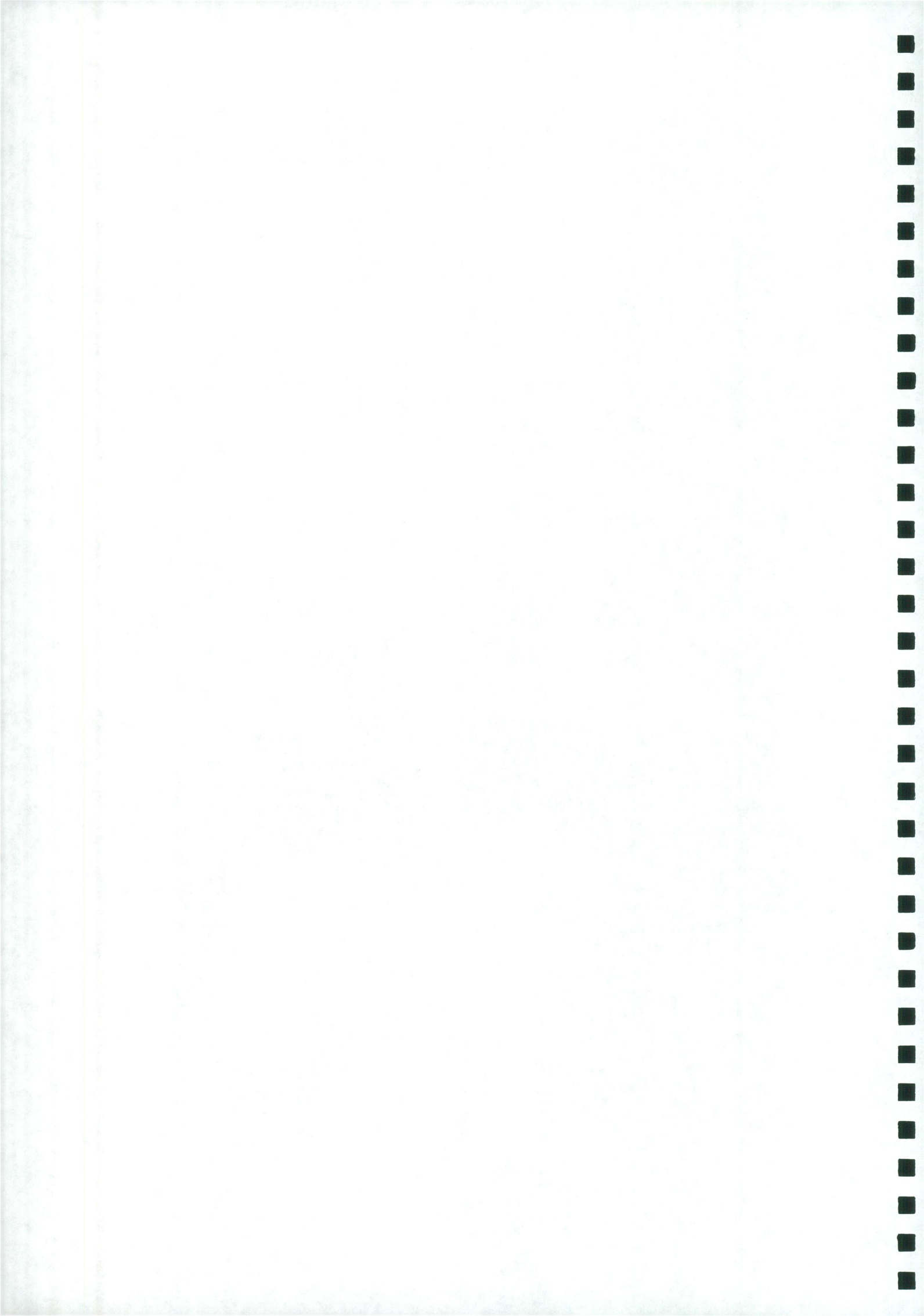
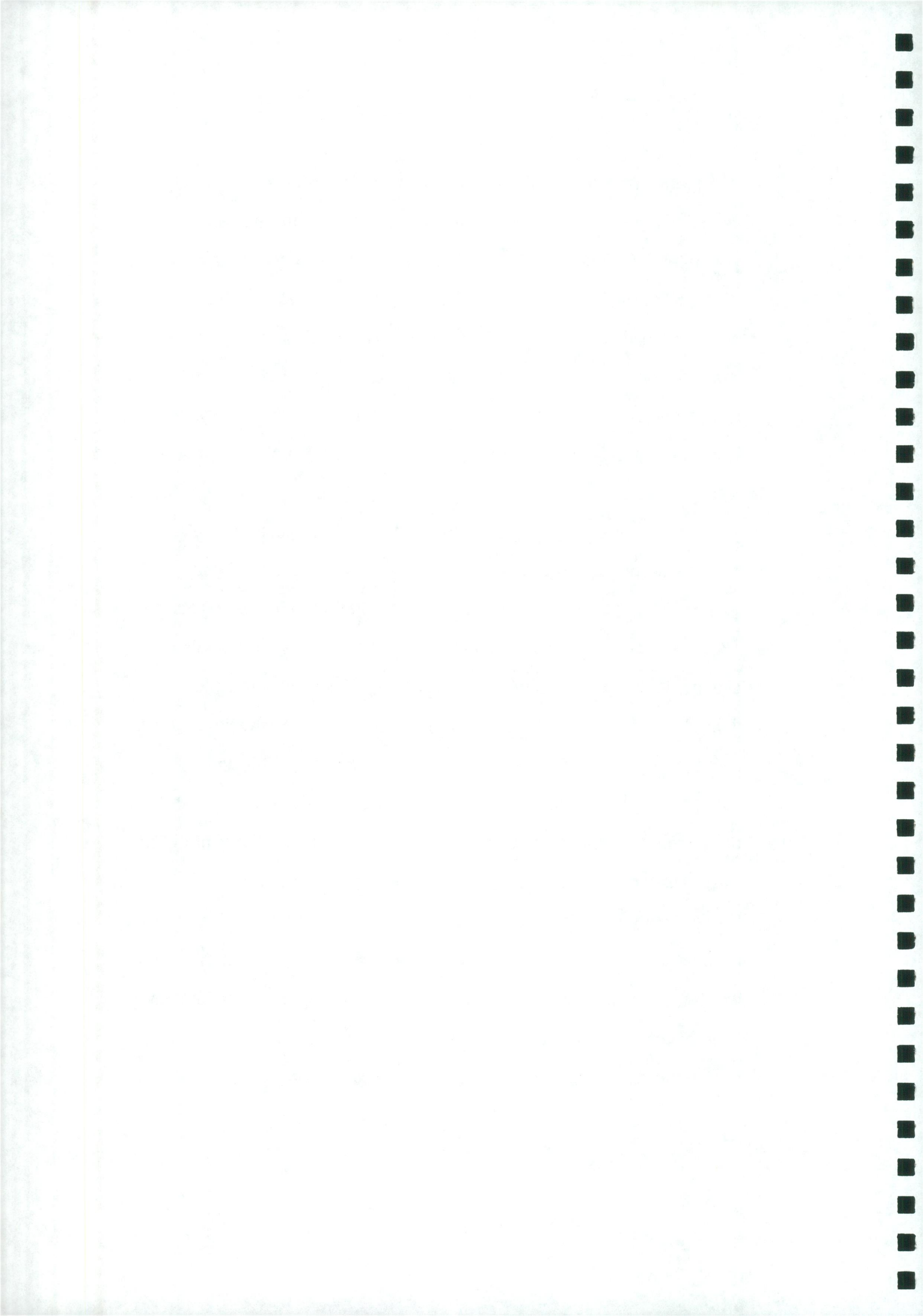


Illustration no.17.
L'Intransigeant delivery van,
1926.



So, how does *l'Intransigent* compare with some of his other works. Let us look at *Pivolo*, (illustration no.18); which emerged in 1924 and came a year after *Au Bûcheron*. The idea behind *Pivolo* was to use a visual pun¹³. This bird is composed of curves and straight lines, along with the wine glass¹⁴, which Cassandre gives a crystalline quality which one would associate with the artists of such a movement as the Purists. Its make up is less complex than *l'Intransigent*, with the outline of the *Pivolo* poster, which is a rectangle, surrounding the composition and being achieved in Cassandre's usual way, by taking a square whose side is equal to the smaller side of the rectangle, (which is the base), (illustration 18b) and then subdivided it into two rectangles of equal size. One of these rectangles is divided down further into two right angled triangles, (illustration 18c). Their hypotenuse, (which is the side of a right-angled triangle opposite the right angle), determines the length of the longer side of the illustration, (illustration 18d). The base of the illustration, (the magpie) is established by repeating this half-square, (illustration 18e). The upper half of the first half-square establishes the upper limit of the bird which is the top of his tail. The vertical sides of the rectangle determine the width of the illustration. If we keep dividing the different rectangles down in a rhythmic fashion into smaller squares which determine those rectangles we get all the structures of the other elements in the design. These being the line on which the '*Pivolo*' rests, the height and width off the glass, the width of the '*V*' in '*Pivolo*', are all aligned with each other and from this the centres and radii of the circles represent the bird's main body and wing.



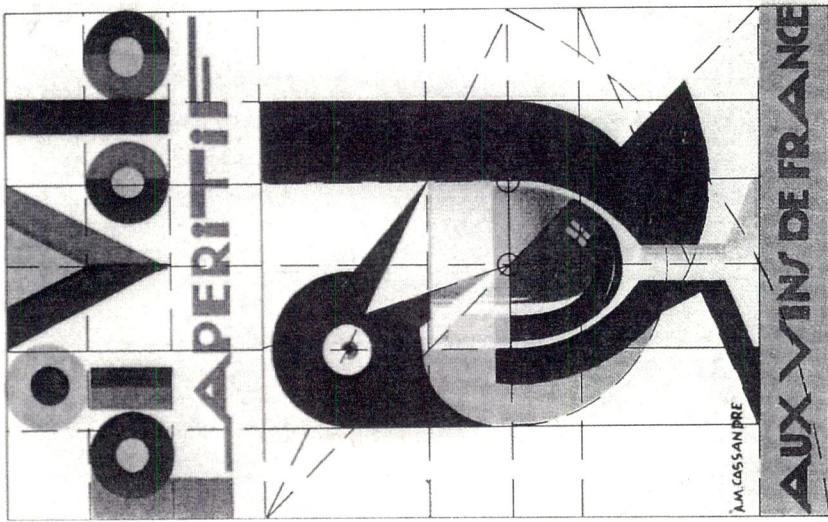
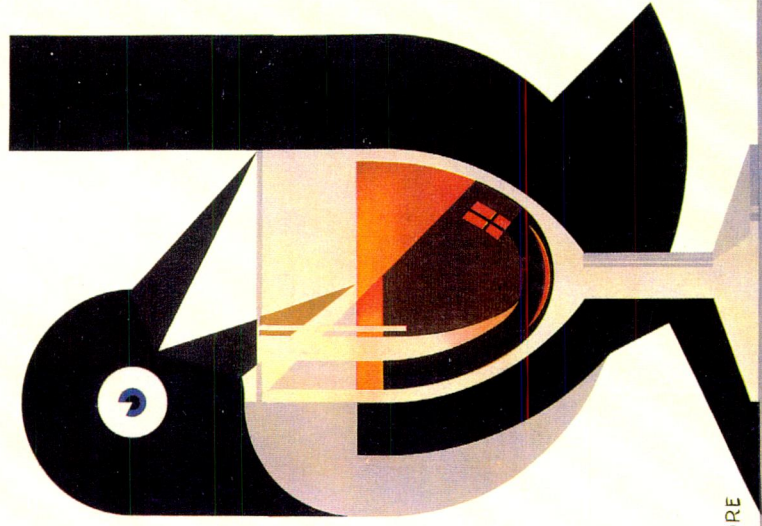


Illustration no.18.
Study of geometric form,
1924.

Pivo!o
APERITIF



A.M. CASSANDRE

AUX VINS DE FRANCE

Illustration no.18a.

Pivolo,

1925,

Lithographic poster,

97 x 130 cm,

Hachard and Cie,

Paris,

Collection Susan J. Pack,

New York.



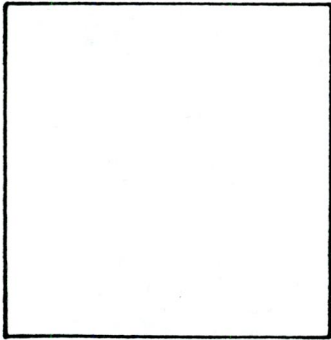


Illustration 18b.
Square with sides equal
to width of base.

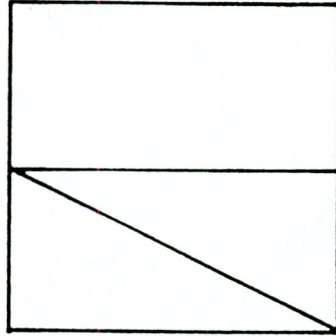


Illustration 18c.
Two right-angled triangles.

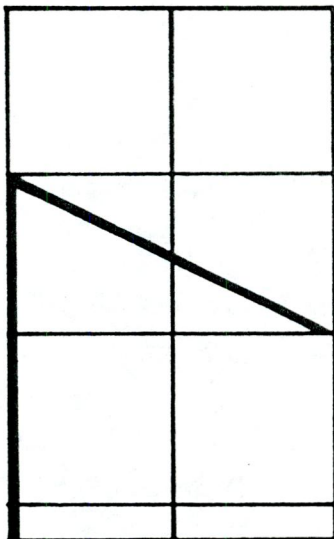


Illustration 18d.
Hypotenuse is equal in size to
the length of the illustration.

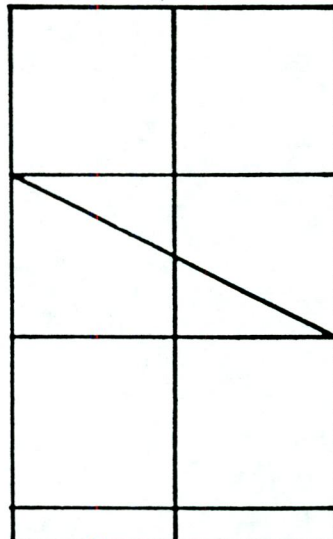
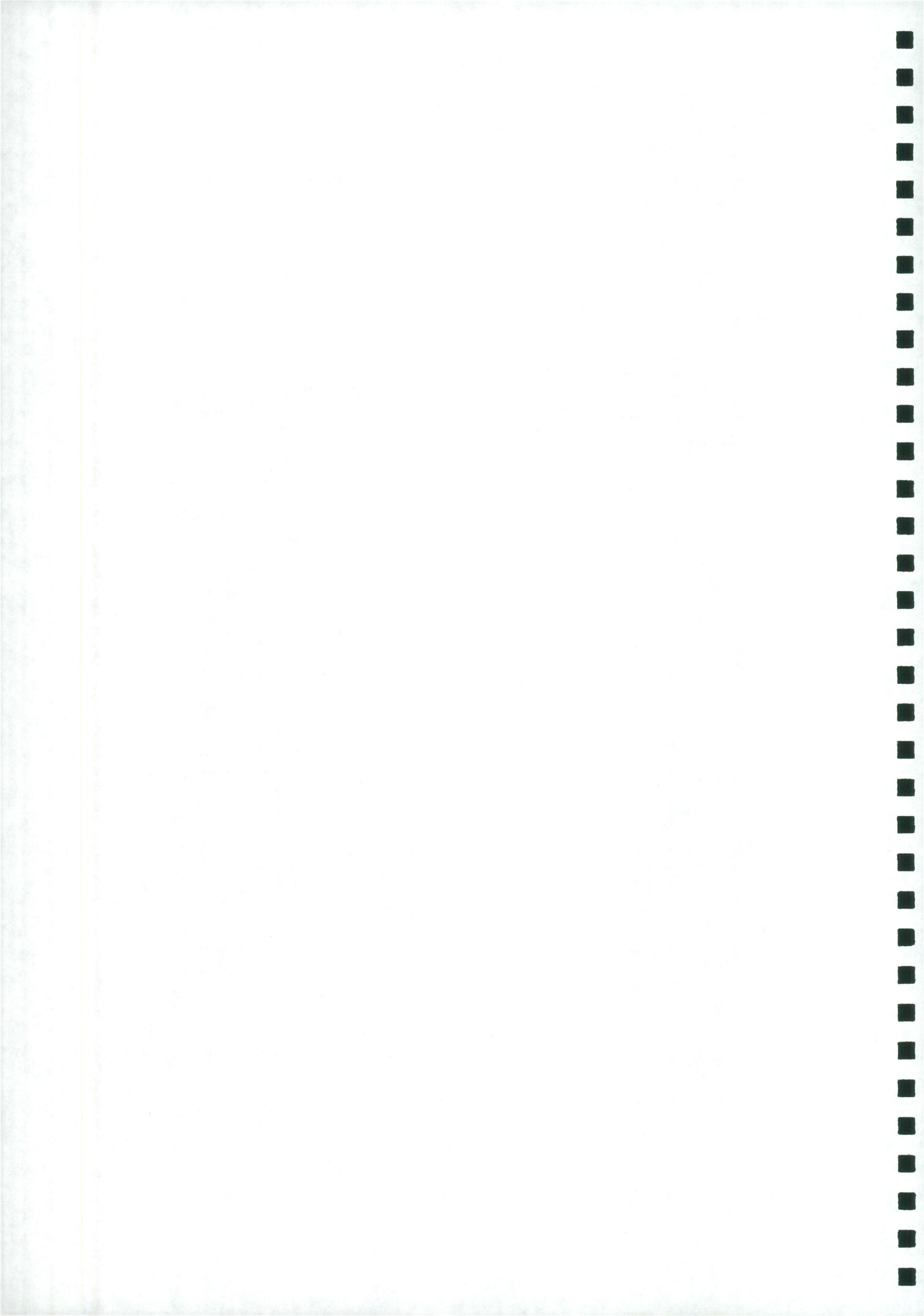
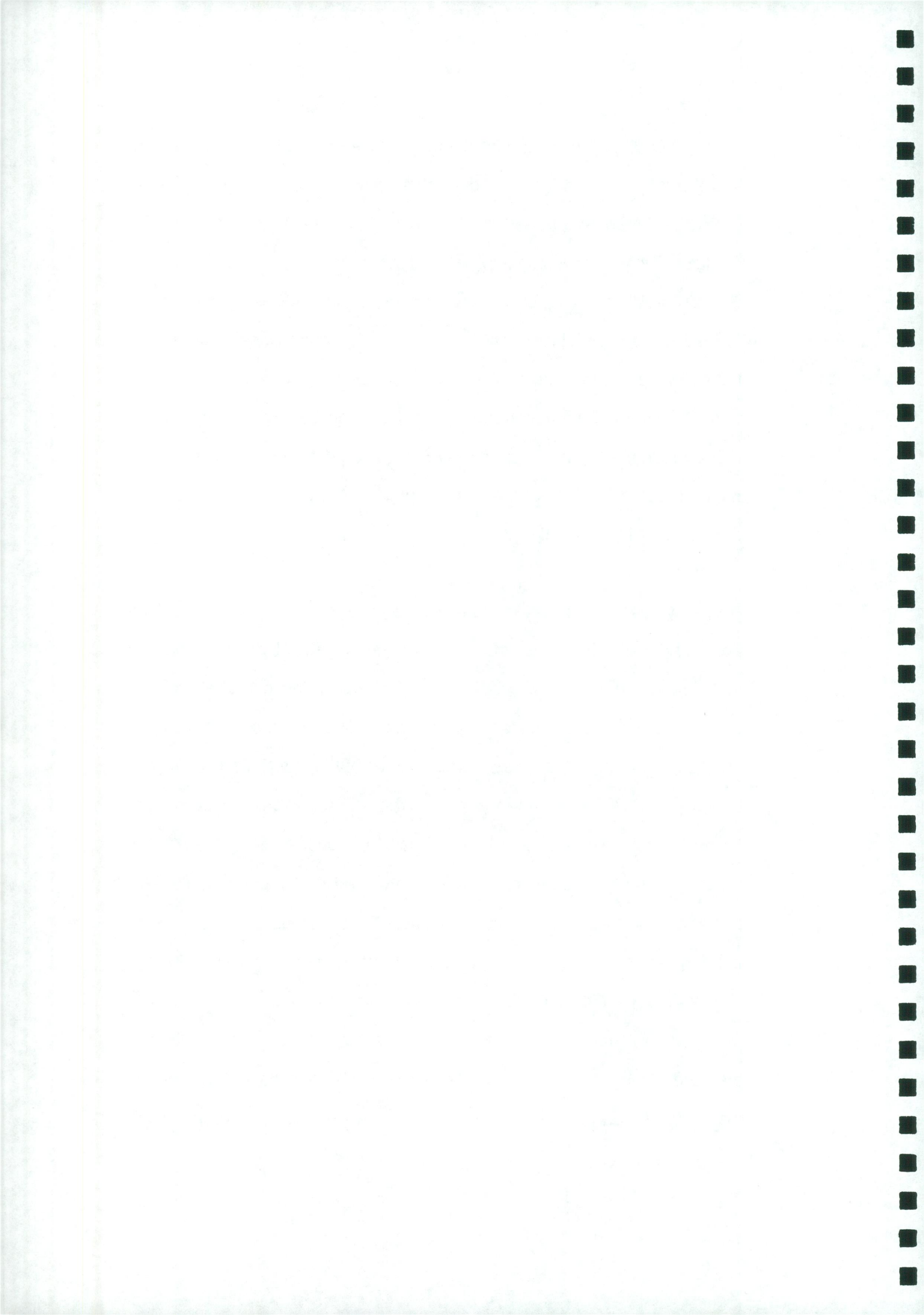


Illustration no.18e.
Half square repeated to establish
the base of the illustration.



The heading '*Pivolo Aperitif*' is the typeface *Bifur* and it is constructed into the top half of the top module, this being half the length as it is in width. This module again is divided down into three smaller rectangular modules, which are rectangles two squares in width and three in length. Since '*Pivolo*' is mainly comprised of circular elements, they have been formed in these smaller square boxes, one of them being sliced in half by the line which is part of the tail structure of the bird. The stem of the '*P*', '*I*' and '*L*' are formed by either one or two small square modules high and a half a module in width. '*Aux Vins de France*' is kept centered in a rectangular box at the bottom of the design out of the way which leaves '*Pivolo*' prominent at the top of the page.

It may seem like a very complex way of creating such a simple looking poster, but this is how Cassandre developed his unusual ideas. Compared to *'Intransigent* and *Pivolo*, *Reglisse Florent* has an extremely simple form, which moves us back to the origins of Cassandre's constructions. *Reglisse Florent*, which was produced in 1925, (illustration no.19); is based again on a two : three rectangle ratio. The diagonal of the bottom four squares, which makes up two thirds of the poster, divides the illuminated area from the blue shadow. The word '*Reglisse*' is put into an inferior position at the top of the main rectangle. This word is used as a visual echo in the background to the tin box with its interesting lid. '*Reglisse*' is simply the full width of the top two squares and a quarter of the length of these same squares. The '*G*' and the '*S*'s reflect the curves of the tin and the florent curve in the bottom module. The tin's lid is easily recognised, thanks to its front label, also emphasised by the trademark *Florent*, which



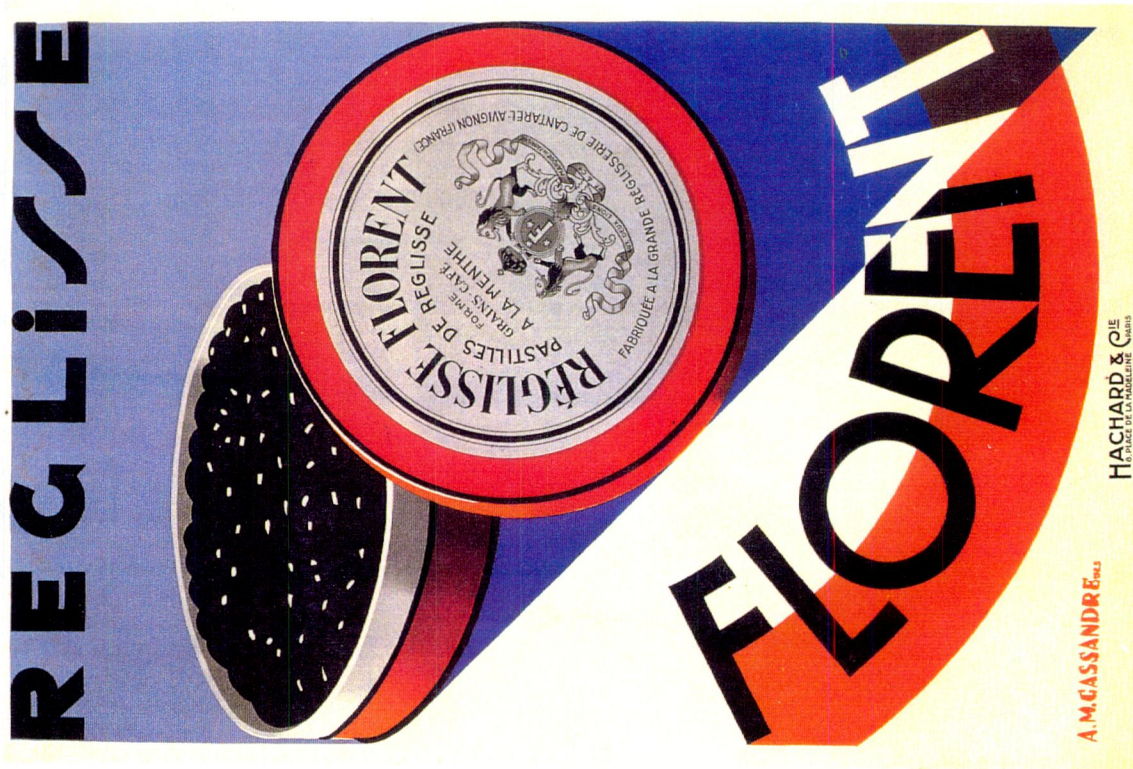


Illustration no 19a.
 Florent,
 1925,
 Lithographic poster,
 95 x 152 cm,
 Collection Musée de la Publicité,
 Paris.

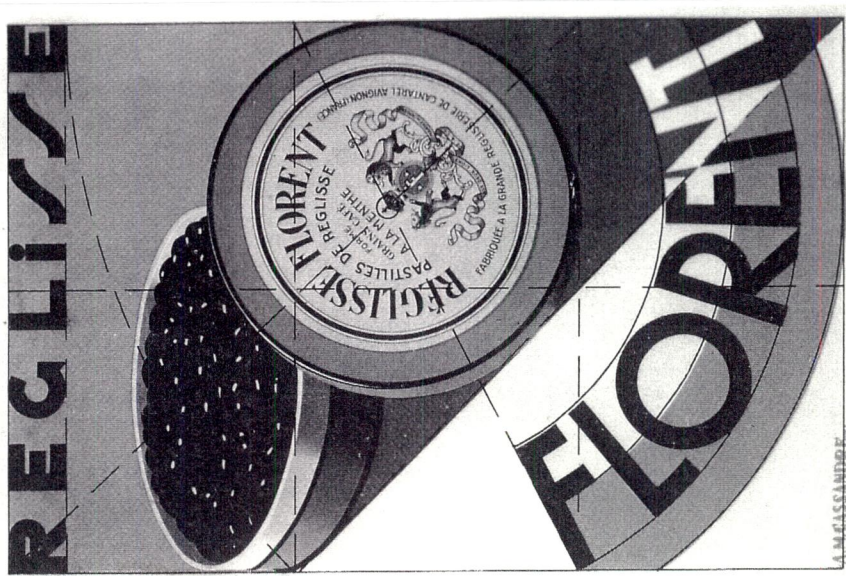
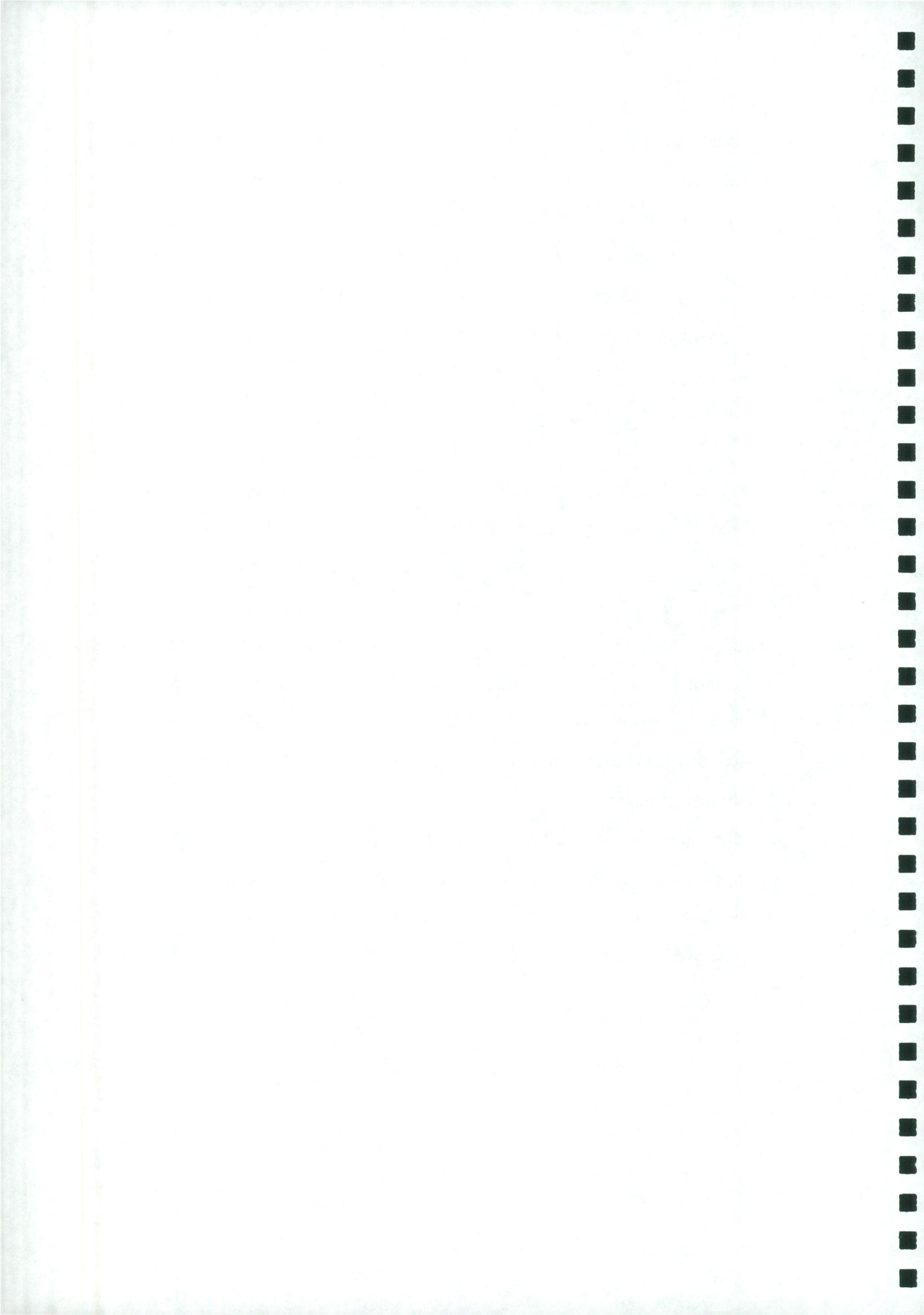


Illustration no. 19.
 Florent geometric structure,
 1925.



is curved in the foreground and has a curved red band which acts as a visual copy to the lid. '*Florent*' curves across two modules around the tin box like spokes in bold black letter forms which are in sharp contrast to the label and the word '*Reglisse*' at the top of the poster. The idea behind these types of structures is to achieve the greatest visual effect, by keeping everything crystal clear and easy to consume. This is what Cassandre had seen in many cubist paintings such as those of Fernand Léger. (Mouron, 1985, p.40).

These structures create a state of balance between opposing forces and effects. In these years Cassandre viewed the poster as a painting which would be of lasting importance and he wanted to give them as much of a flat appearance as he could, so they would blend into the walls on which they were to be displayed and integrate into urban architecture. In order to keep this idea, he promised himself never to use any devices which were primarily associated with anything three-dimensional. He stuck to using flat colours and emphasising the line in its purist form. For all the trouble of constructing a frame-work that Cassandre went through, one can only say that his finished works are very successful with a nice balance of typography and image. His framework yields interesting shapes which do not just control the rhythm of the poster, but also make it interesting for the person viewing it.

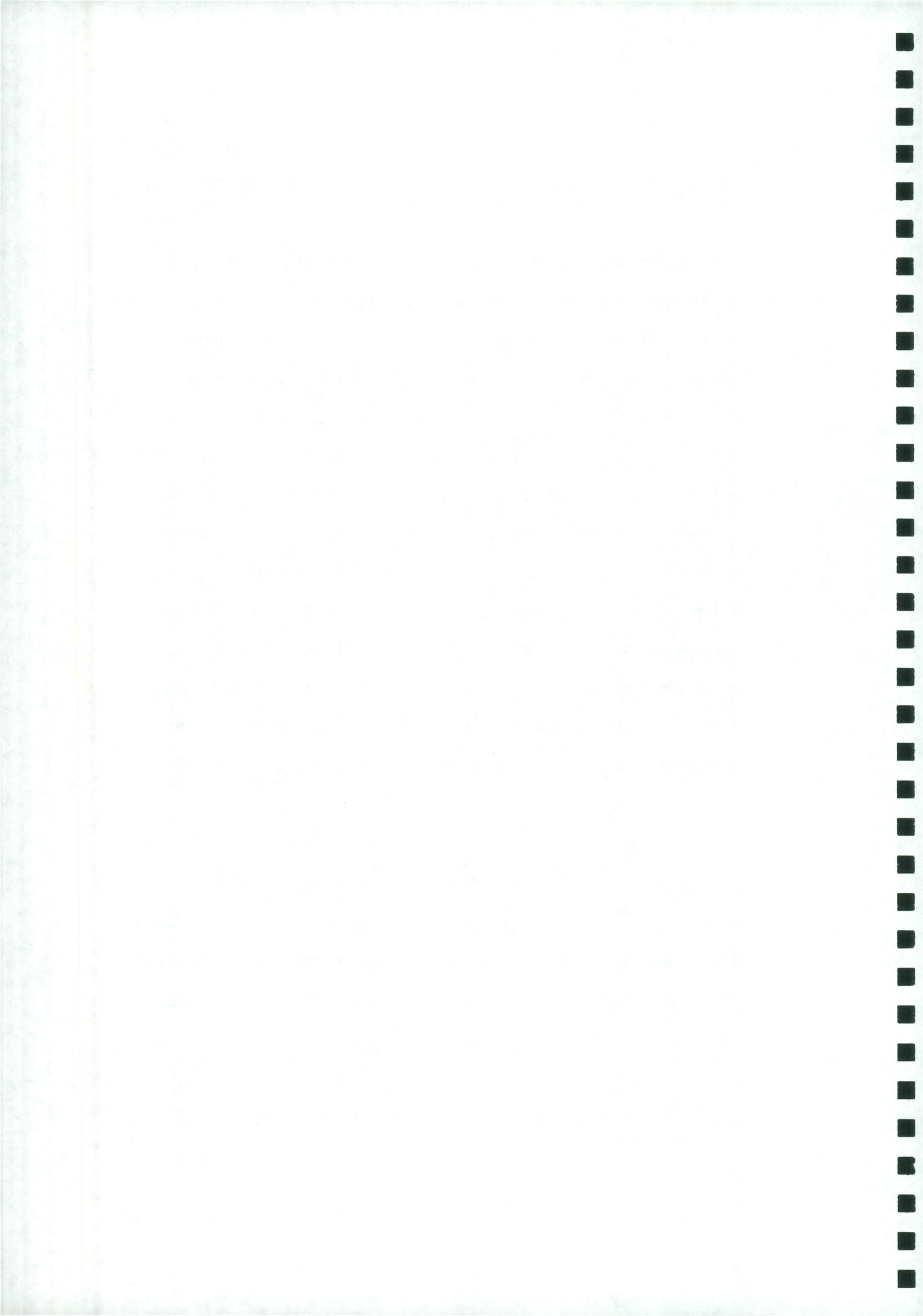


Chapter 3.

The Cassandre poster - A powerful combination of type and image

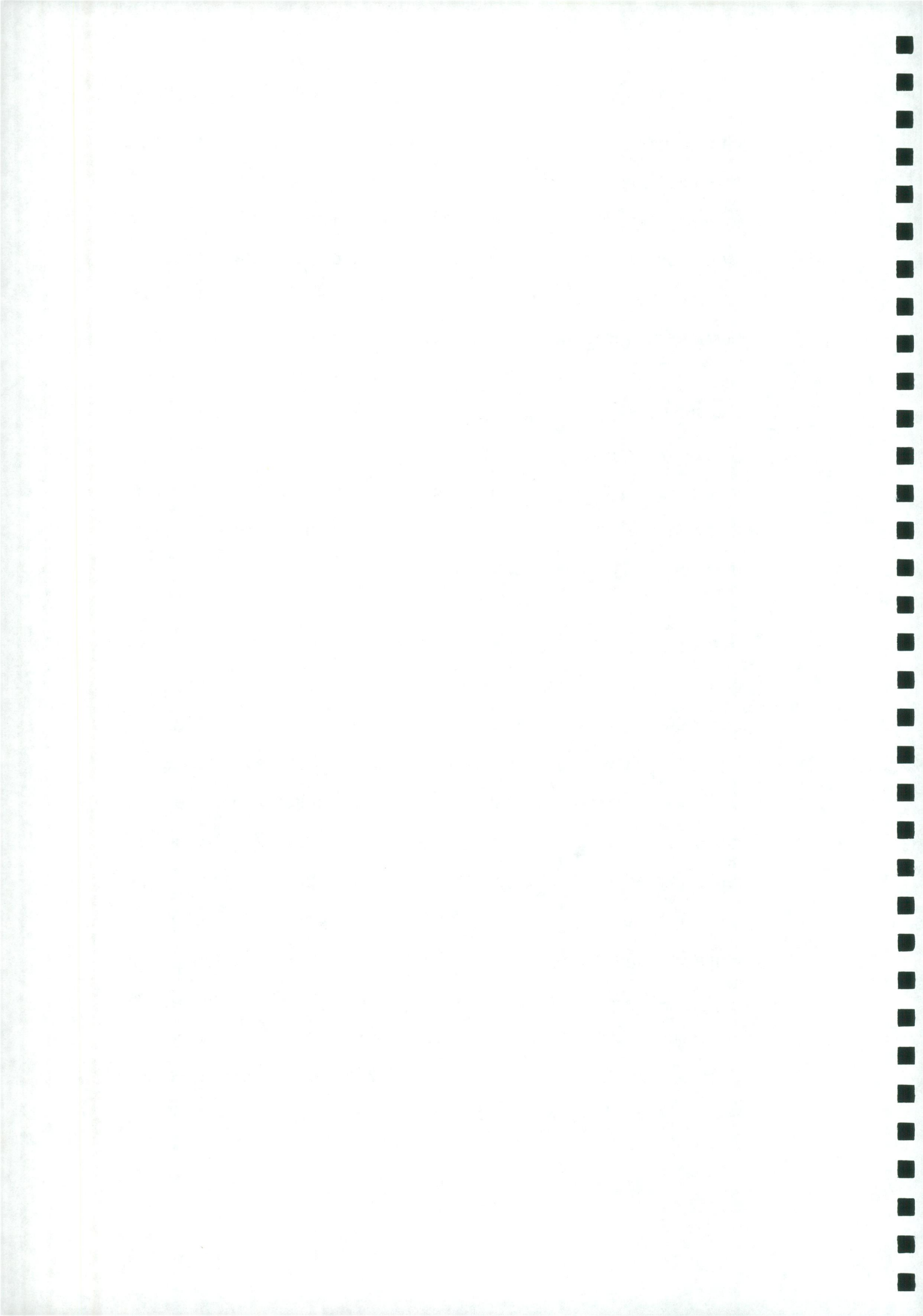
Cassandre had a remarkable ability to combine image and type in the most dynamic way possible. He believed that poster art was far more genuinely rooted in contemporary life than easel painting, and it gave him a chance to communicate with a larger public. When Cassandre looked at spaces upon which to create, he did not see them as canvases, but as the streets of the city. He was aware that almost everyone hurried about their business and had no time to stop, to look and to take in a poster. Cassandre's posters had their cleverness, which could be isolated by those who stopped to study them. In one of his most quoted sayings, he claimed, "The poster is only a means to an end, a means of communicating between the dealer and the public, something like telegraphy. The poster plays the part of a telegraph official - he does not initiate news, he merely dispenses it. No one asks him for his opinion. He is only required to bring about a clear, good and exact connection." (Weill, 1984, p.198)

When creating a poster, Cassandre defined three problems which had to be overcome, which would either make or break a poster design, namely, the optical, graphic and poetic problems. The optical problem is that a design has to be seen. If a design cannot be seen, it cannot persuade people, sort of like someone trying to persuade an audience if he has lost his voice. The second problem is the graphic problem which is instead of a literal message like "please come to a stop", on a road sign, there is a need to devise coloured signals which are more expressive and more



understood than a verbal message. A picture can say a thousand words and the poster uses the same idea, a coloured image that will seduce us to the highest degree possible. The third problem is that of the poetic dimension. The poster is an image combined with a word and these have to complement each other to get the message across. The association between both must be strong and not easily forgotten. The poster must trigger something inside, some emotion. The poster's only way of making people notice it instantly is by some sort of poetic language. It has to take people by surprise; you cannot stop people in the street and explain what it is all about. These three problems show the seriousness with which Cassandre reflected on what he considered to be the principals of the art of the poster. (Mouron, 1985, p.49).

Cassandre's first major breakthrough was with the much noted poster called *Au Búcheron*, (illustration no.20). The furniture store Au Búcheron commissioned Cassandre to design a large poster for Metro stations. Even though it was not his first poster signed 'A.M.Cassandre', he considered it to be his first. It is a fine example of how artists of that time used geometric forms such as the step motif, stylised sun rays and the smallest amounts of colour. *Au Búcheron* had to be adopted to an oblong horizontal area. To achieve it, Cassandre hiked through the length and breath of the forest of Montmorency and did a large number of sketches of different woodcutters which he could then render in whatever way he wanted. The woodcutter was rendered using the best advantage of the space provided. Even though the dynamism of his later work is not portrayed in *Au Búcheron*, he still saves himself by his good and limited choice of colours,



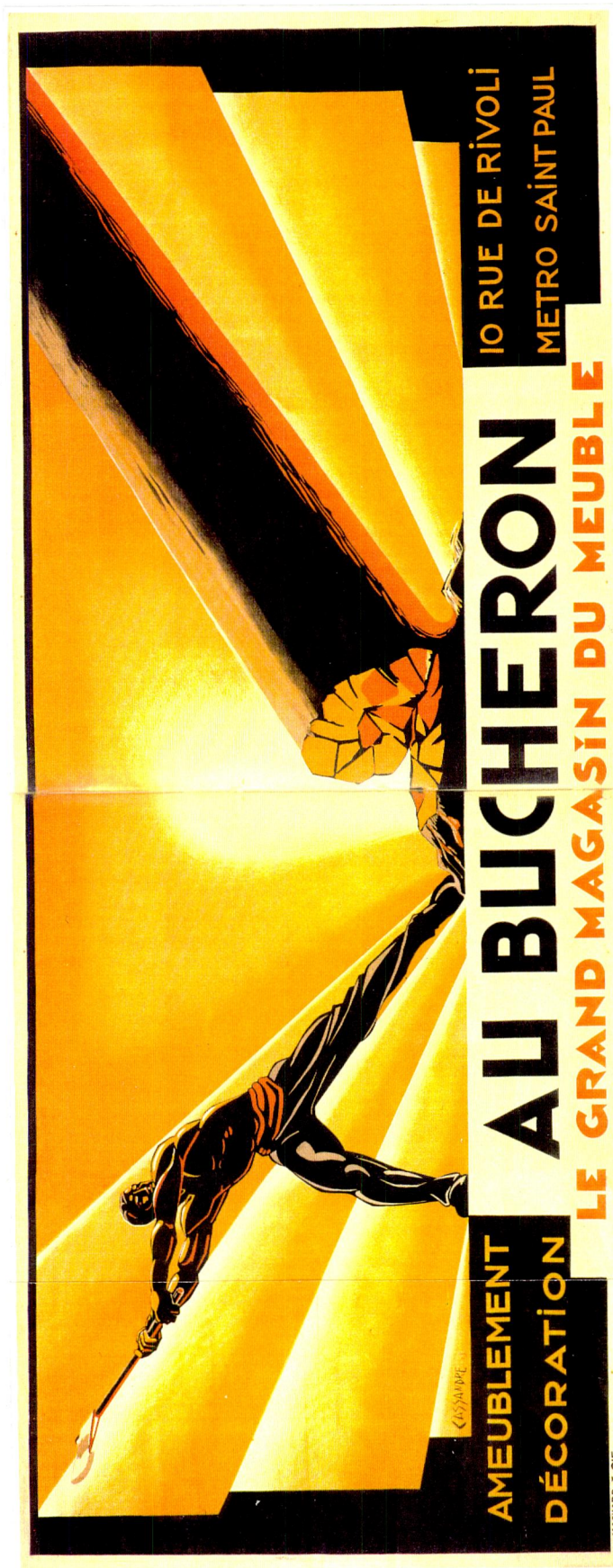


Illustration no.20.

Au Búcheron,

1923,

Lithographic poster,

150 x 400 cm,

Hachard and C^{ie}, Paris.

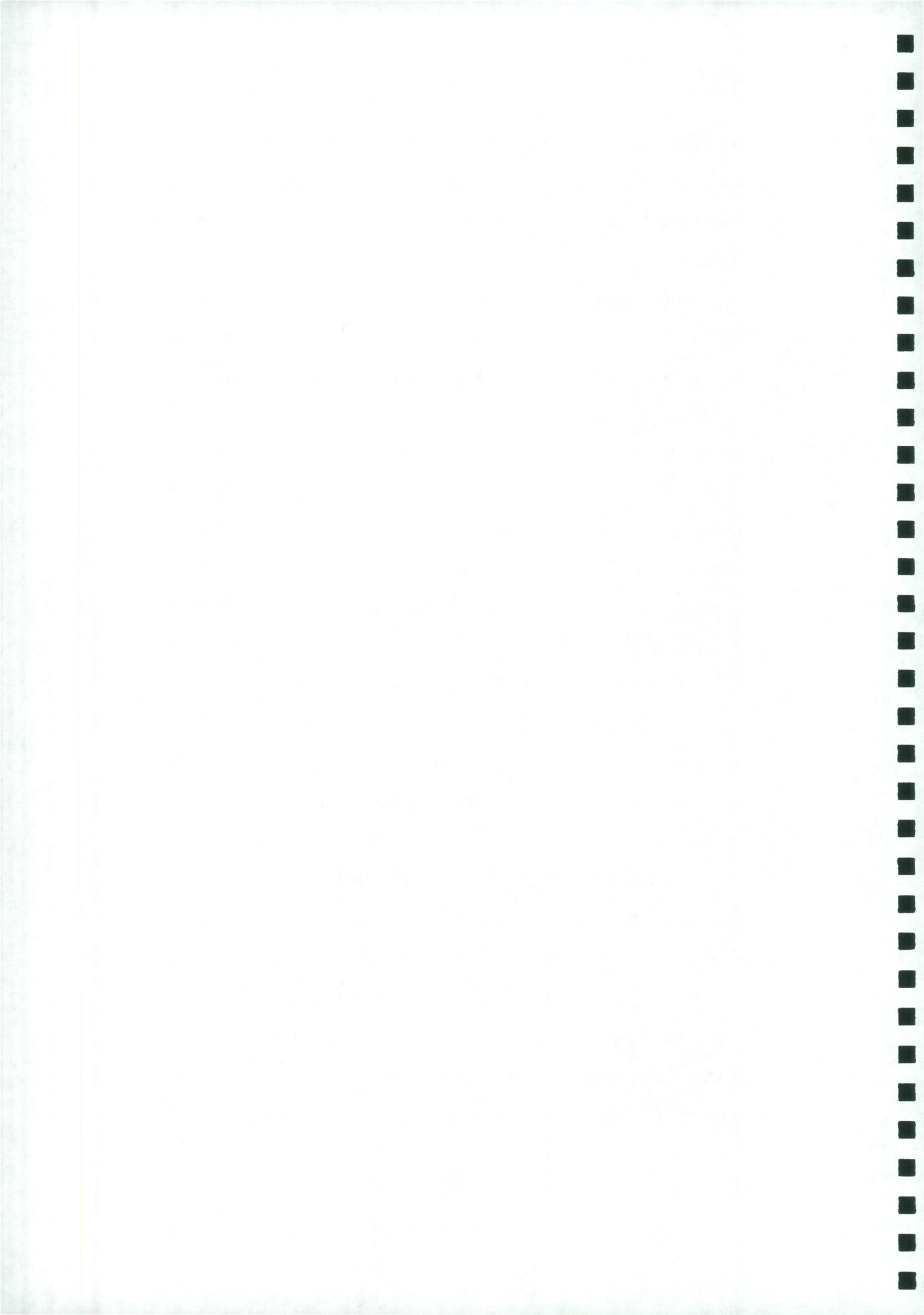
Collection Muséé de la Publicité,

Paris.



the drama of the motif created by the rippling muscles of the woodcutter, the cracks and fragments where the tree has been cut, and the throbbing contrast of the white, yellow and orange of the background. He conceived an open v-shaped triangular composition and puts the potential point of impact of the axe blade to the woodcutter's foot instead of to the base of the tree in order to compose him in relation to the light rays, and to show the figure in the most dynamic form. The masthead '*Au Bûcheron*' and '*Le Grand Magasin du Meuble*' are a reflection of the power of the woodcutter and the tree trunk being cut down. Cassandre keeps them anchored to the bottom of the poster below the woodcutter's left foot. '*Au Bûcheron*' is made up of very strong, dark, silhouetted bold letters which have been kept as simple geometrical shapes, which reflect the step motif which holds it centered in the composition. It captures the strength of the woodcutter as he strikes the trunk. '*Le Grand Magasin du Meuble*' is over shadowed by the '*Au Bûcheron*'. This is formed in much the same way as '*Au Bûcheron*', except for an extra element and this being the small triangular forms which are intermingled with otherwise block right angled forms, which relate to the angular pieces of tree trunk being cut.

In the later variation of this poster, (illustration no.21); which did not come out until 1926, the whole image has been toned down which takes away its original impact. This version in black and blue has the woodcutter and the tree treated as silhouettes. Cassandre realised he could remove many details which did not mean anything to the man in the street, without taking away anything from the message being portrayed. It was redesigned to refresh the passer by of his original powerful design. Even



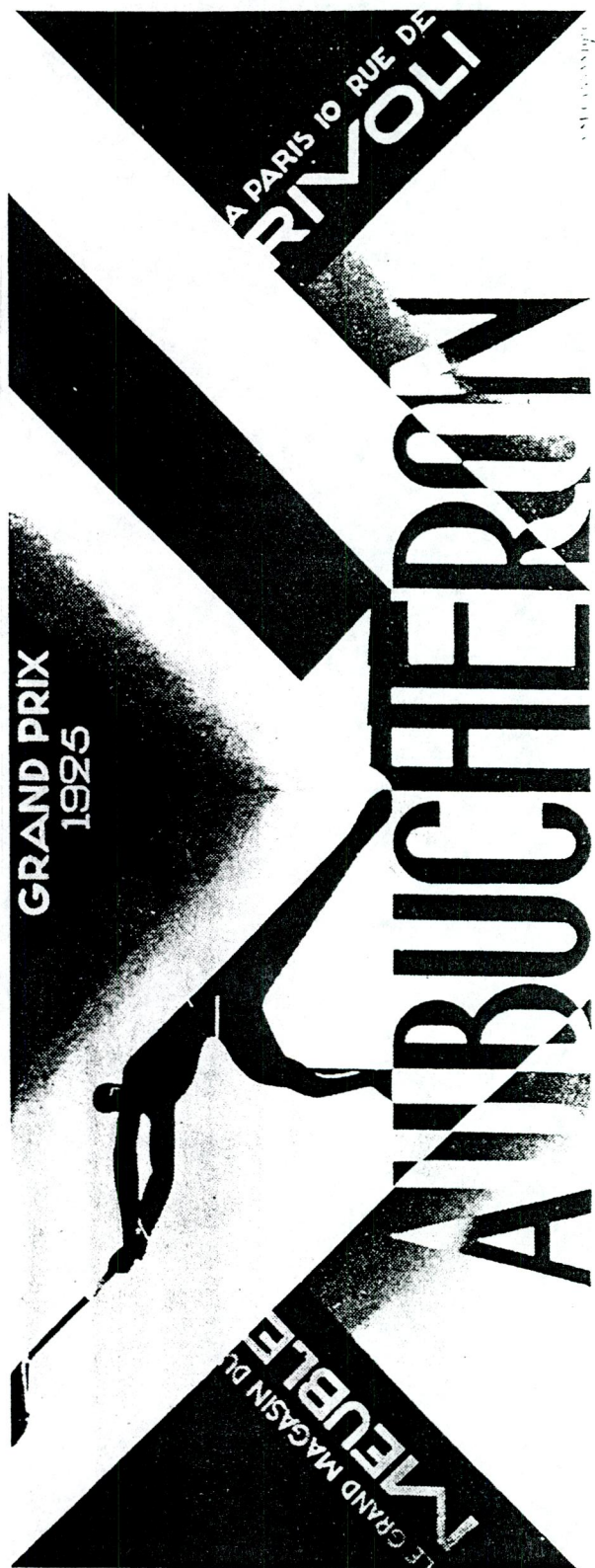


Illustration no.21.

Au Búcheron,

1926,

Lithographic poster,

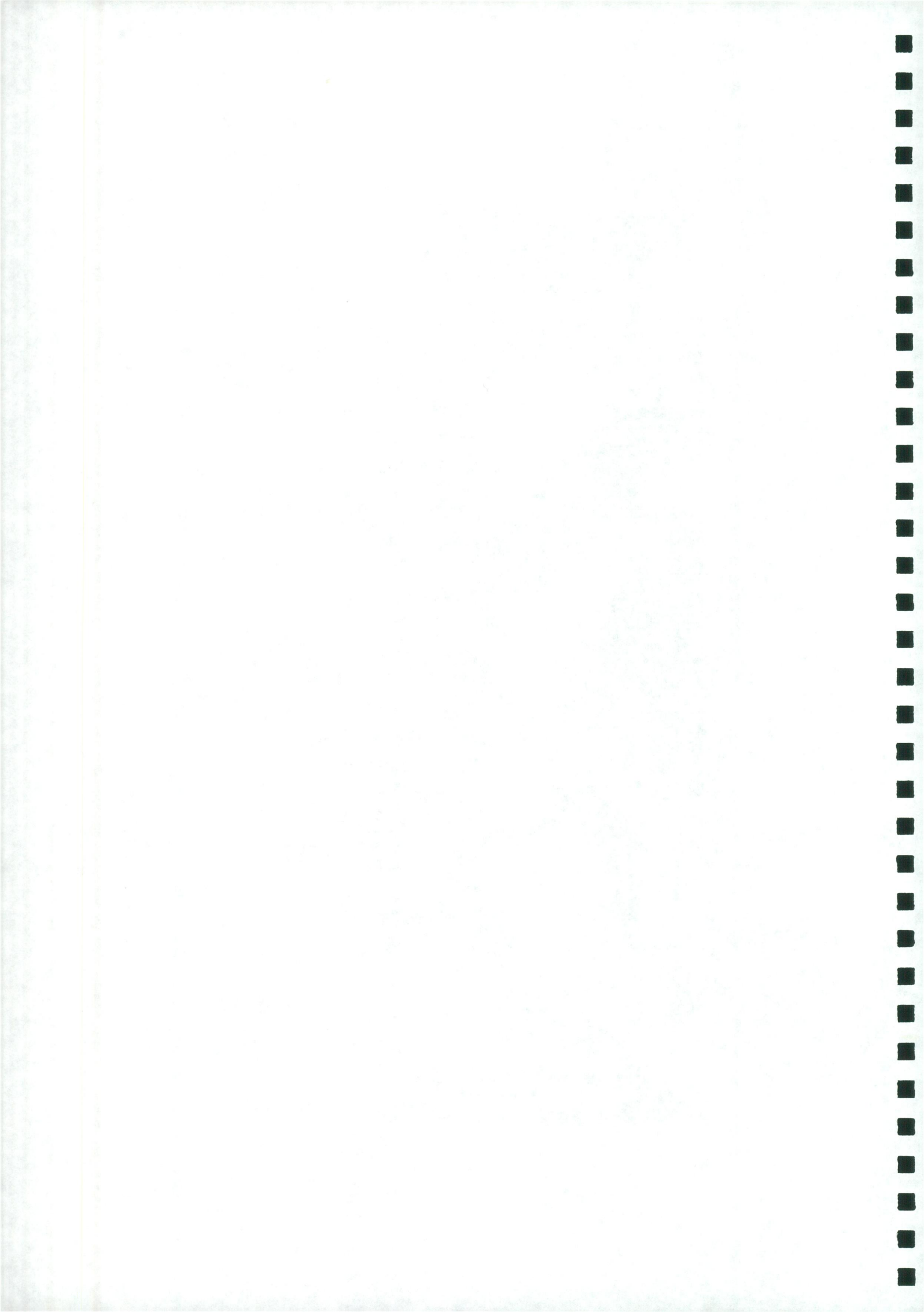
150 x 400 cm,

Hachard and Cie,

Paris,

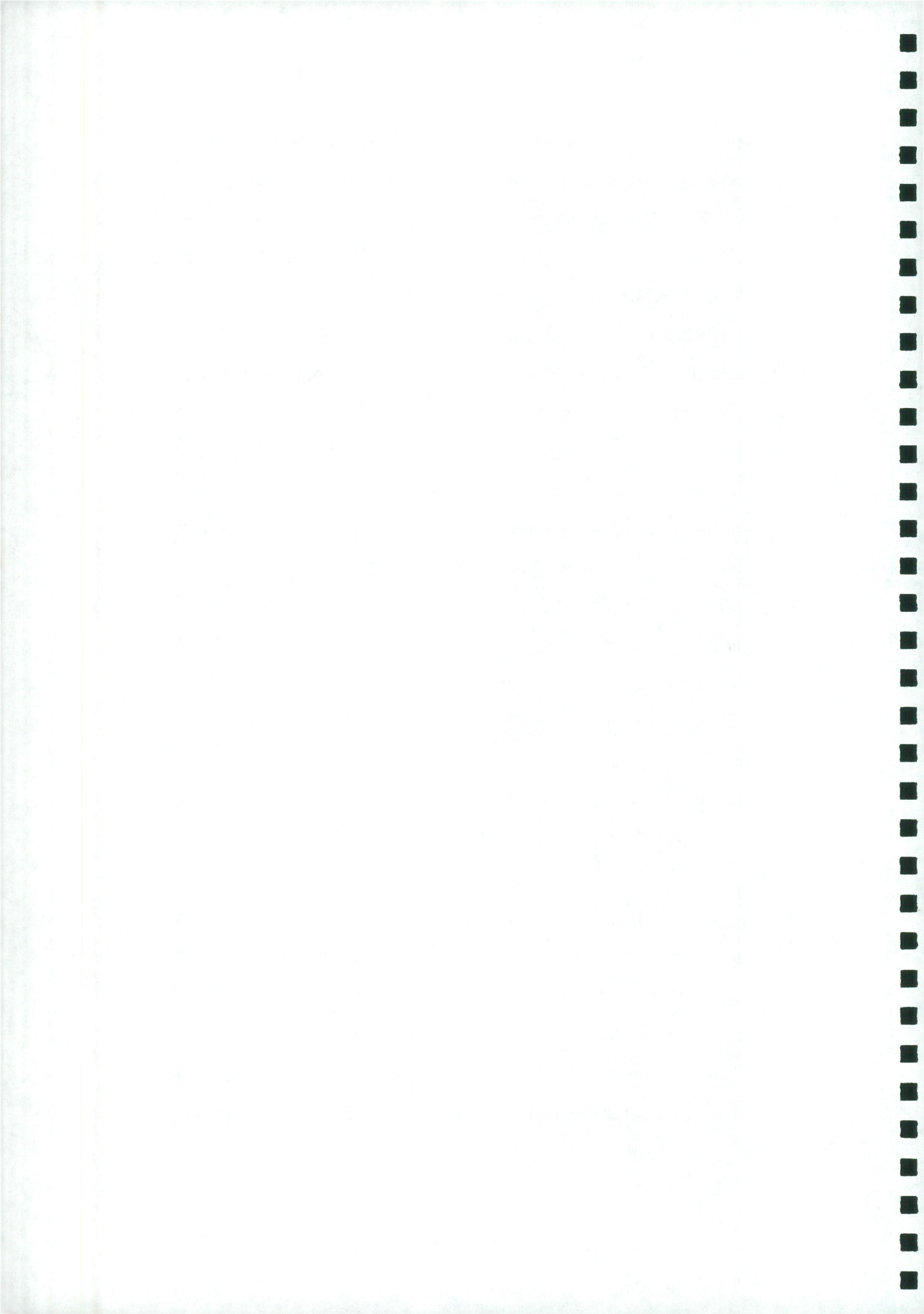
Collection Musée de la Publicité,

Paris.



though Cassandre redesigned it to give it a new freshness and there is nothing wrong with such a change, I do not think it works as well as the original. The masthead '*Au Bûcheron*' has been softened up with a stretched type which is split by diagonals coming from the top corners, which is a new representation of the old sun rays. The sharp bold angles have been lost, creating a composition with less impact. This is also reflected in the woodcutter who has lost his strength with the loss of his muscles as he cuts at an angled rectangular block which represents the tree trunk but it looks like no effort is needed in order to fell it. '*Le Grand Magasin du Meuble*' has been moved to one side, being pushed out of the picture in an unfashionable typeface which is strange, when one looks back at the old *Au Bûcheron* poster and sees how important it is there. But after saying this maybe Cassandre has decided to place more of an emphasis on the masthead making it more prominent. Even though this was not as successful as the original poster, it does show the experimentation that Cassandre went through from 1923 to 1926, which is priceless in itself. It gives us an exact idea of what route he was taking. This route can be defined as the looking for larger clean surfaces and straight-forward clearly defined images.

After *Au Bûcheron*, many people wanted to commission Cassandre to design posters in the same style. But he thought that doing this had to be out of the question because to him it was a sort of a suicide for an artist. Each poster was a new experience and not to come up with something different was an insult to his intelligence. Success did not come to the artist who kept designing with the same ideas and style. One had to attack



the public with something surprising, exciting and new. With Cassandre's early successful design for *Au Búcheron*, he had been taken by the whole idea of poster design and the success it could bring him. (Brown, Reinhold, 1979, p.12).

Let us now look at a later piece of work which shows how his ideas developed and matured. *Nord Express*, (illustration no.22); which he designed in 1927, was the sign of a fully developed mind. Cassandre started to use vanishing perspective but in a new and interesting way. He puts the vanishing point in the extreme right hand corner of the image. A ninety-degree angle is achieved by making the telegraph wires recede straight back and the locomotive moves from left to right along the bottom. Cassandre has turned the locomotive into a smoothly polished array of contrasting light and dark tubes and disk formations¹⁵. Since our viewpoint is at the level of the horizon, the viewer looks up at the overwhelming bulk of the train. The scale of the train has been rearranged to emphasise the wheels and by shrinking the body, it gives it a dynamic streamlining that is central to the overall effect. This is how the artist expresses the engine's tremendous power. It gets treated with a sufficient degree of reality to give the illusion of movement. Cassandre connects the illustration and letters together by making a split in colour on each side of '*Nord Express*'. The '*D*' and the final '*S*' carry on the direction of the first telegraph wire. While the '*N*' and the '*E*' are carried by the steam of the train and just touching the train slightly so that they are carried along and not lost. The words '*Nord Express*' are in strong bold letters, the '*Nord*' being emphasised more than the '*Express*', to relate to the power of the locomotive. The train's route

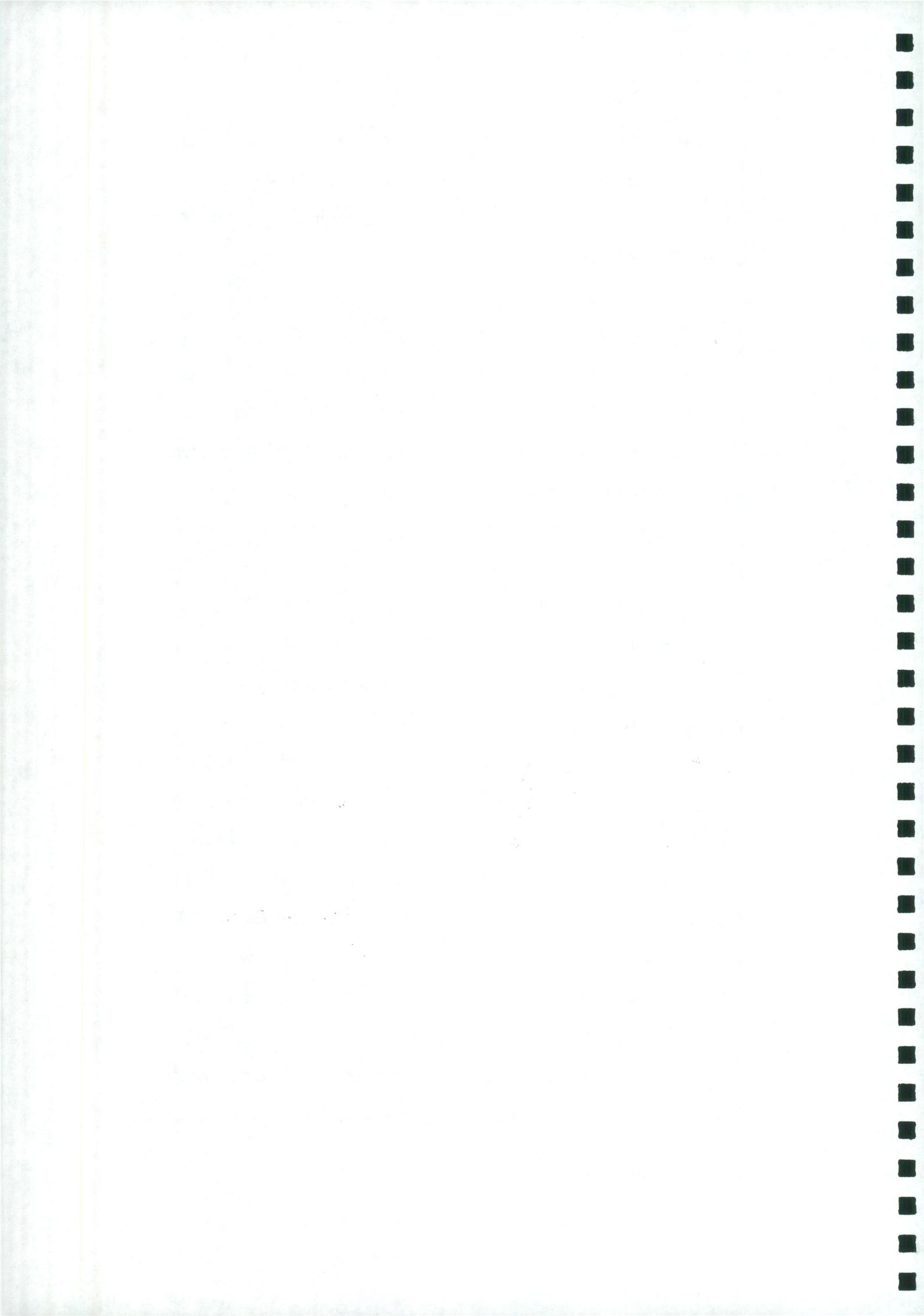
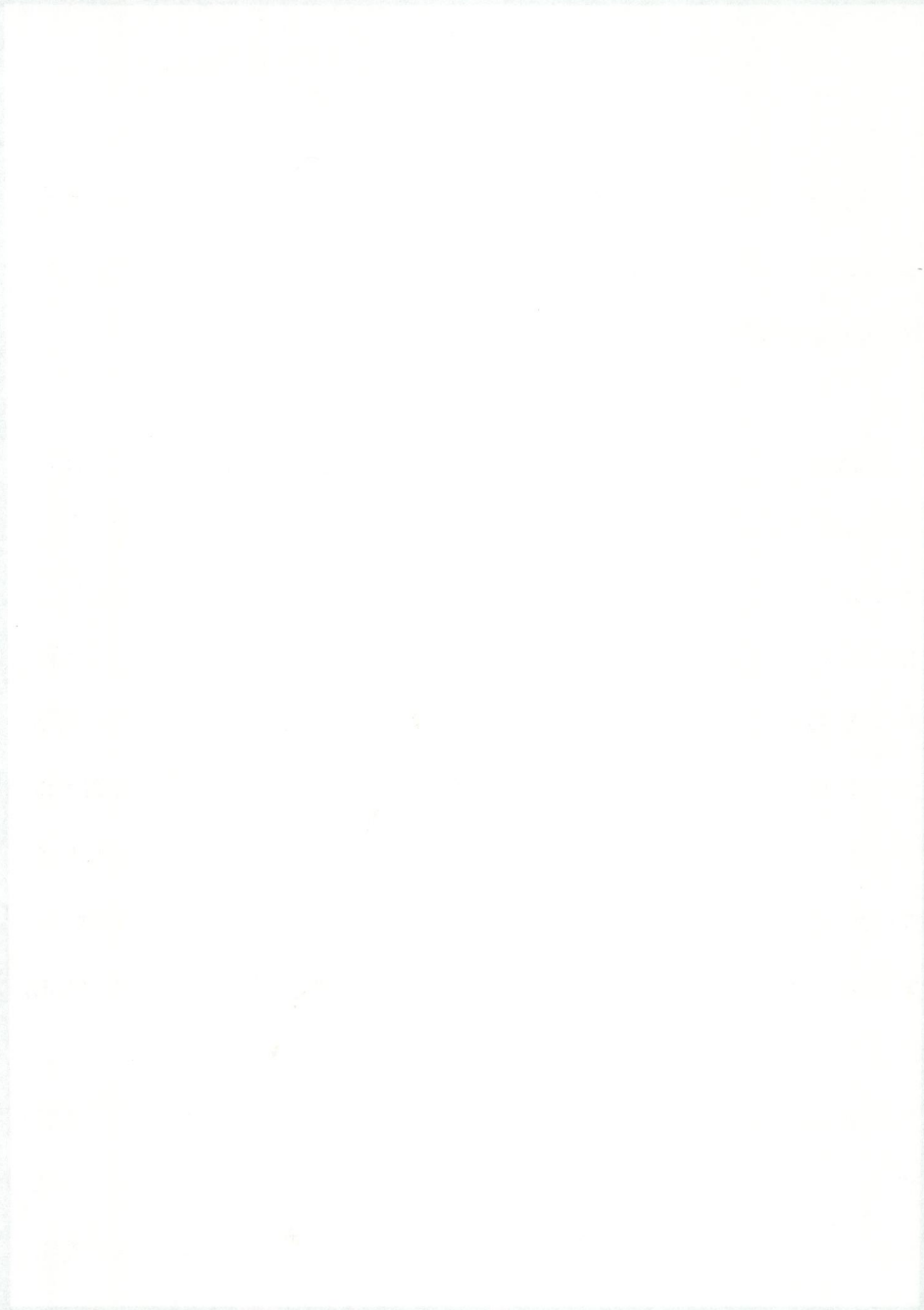




Illustration no.22.
Nord Express,
1927,
Lithographic poster,
75 x 105 cm,
Hachard and Cie,
Paris,
Private collection.



and destinations are shown on a railway track at the bottom of the poster, part of which the train rides on. The information that is given is not over emphasised and is kept low and to the bottom of the poster in a small rectangle. This is so as not to take away from the powerful image above and this is undoubtedly achieved. The end result is one that produces a kinetic, futuristic version of a train without making the viewer think twice about what he or she is looking at.

Another poster around the same time of *Nord Express* with the same sort of perspective in use was *Société Anonyme de Gérance et d'Armement, (S.A.G.A.)*, (illustration no.23); produced in 1927, it marked the beginning of Cassandre's most consistent and dynamic period of poster designing, which kept him working up to the early 1930s. In the next four years, he expands from the confines of the product poster to the travel poster. He was looking for something which was very different to the product poster, so he got himself commissioned to design for a shipping company. *S.A.G.A.* can be said to be the foreshadow of the railway poster. The idea was to communicate maritime freight shipping. It is not a travel poster in the literal sense, but here Cassandre begins to play around with perspective in a cubist fashion. He uses the technique of making things stand out and this technique could be compared to the photographic technique of using a wide-angled lens to give extra prominence to the foreground by making it many times larger than the ship behind. The exaggerated volume of the shipping crate with its severely receding sides and the sharp contrast between areas of light and shade all give the crate a three-dimensional look. The ports served by the ship-

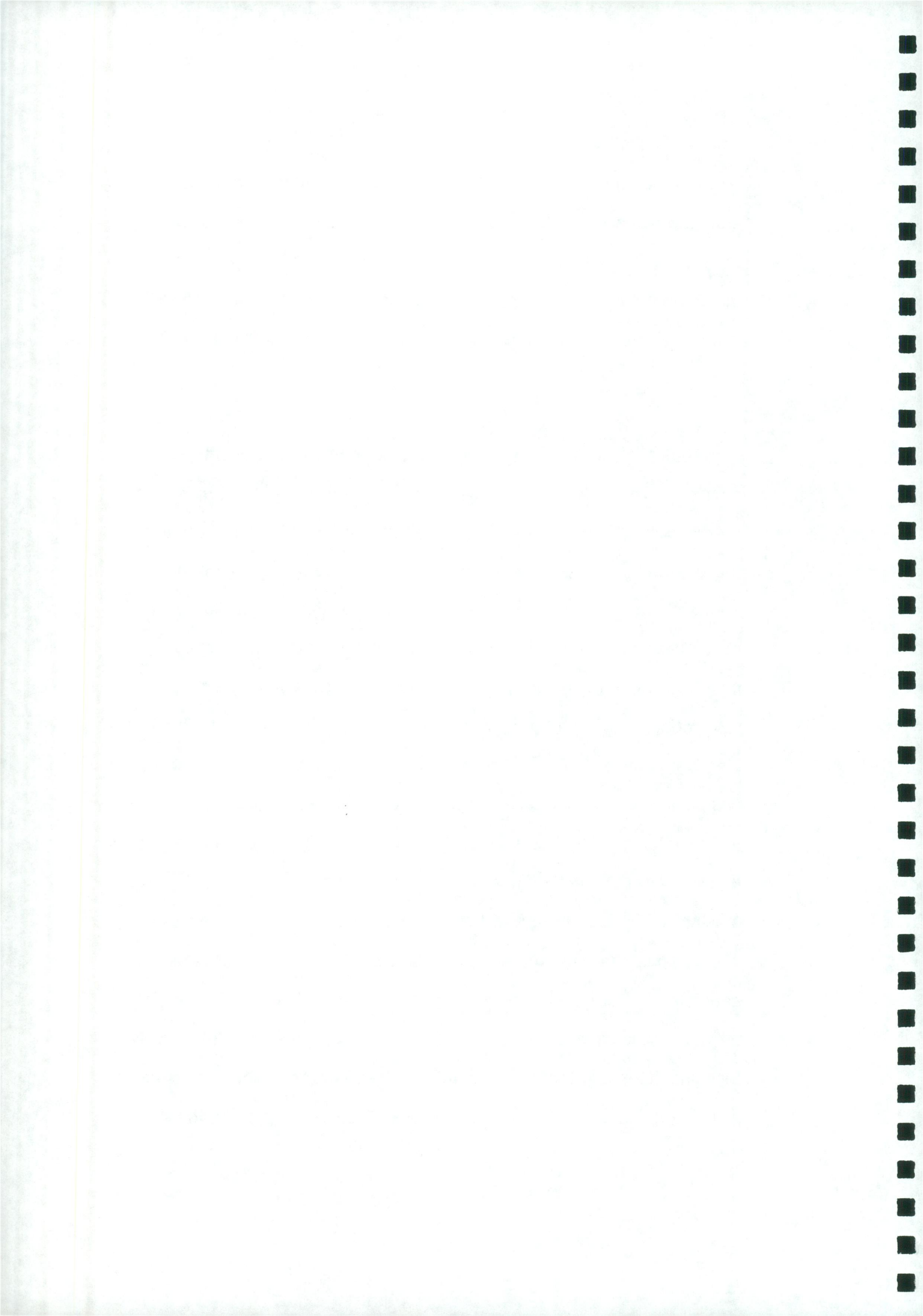




Illustration no.23.

S.A.G.A.,

1927,

Lithographic poster,

80 x 120 cm,

Hachard and Cie,

Paris,

Collection Bibliothèque Forney,

Paris.



per, these being Algerie, Tunisie and Maroc on the side of the crate, are in full light and the letters resemble stencilled letters still used widely today in shipping. This emphasises the primary activity of the poster's sponsor and its destinations. Cassandre uses contrasting forms and he changes the colour of the support cable from black to white as it comes level with the bow of the ship. The writing on the dock at the bottom of the poster is in black bold lettering with 'S.A.G.A.' being emphasised in bright red. The letters are constructed with a lot of points which can be related to the shipping crates perspective qualities which also has points formed at its top and bottom. The ship is fronted with a point which is followed down by a line which splits the ship and the crate in half and proceeds down behind the dock. The ocean background is only given a slight suggestion of recession and should recede in deep perspective instead of the other way round. He uses white to highlight the upper edge of the image of the ship which is a device which many cubist painters had used a few years earlier. The gradual change of the sky from white to purple is something Cassandre used for the first time and he uses this technique a lot in posters afterwards such as in *Londen* in 1928, (illustration no.24) As we can see here the steam from the liners funnel floats down to engulf the bottom part of the sky which gives us a gradual change in colour from white to deep blue. (Mouron, 1985, p.37).

From these examples we see that Cassandre had a fantastic gift for the medium which he managed to conquer in his own unique way. He reinvented the poster sending it down a new and exciting road, not to return. Cassandre has set a new standard which his contemporaries could try to follow to the best of their ability.

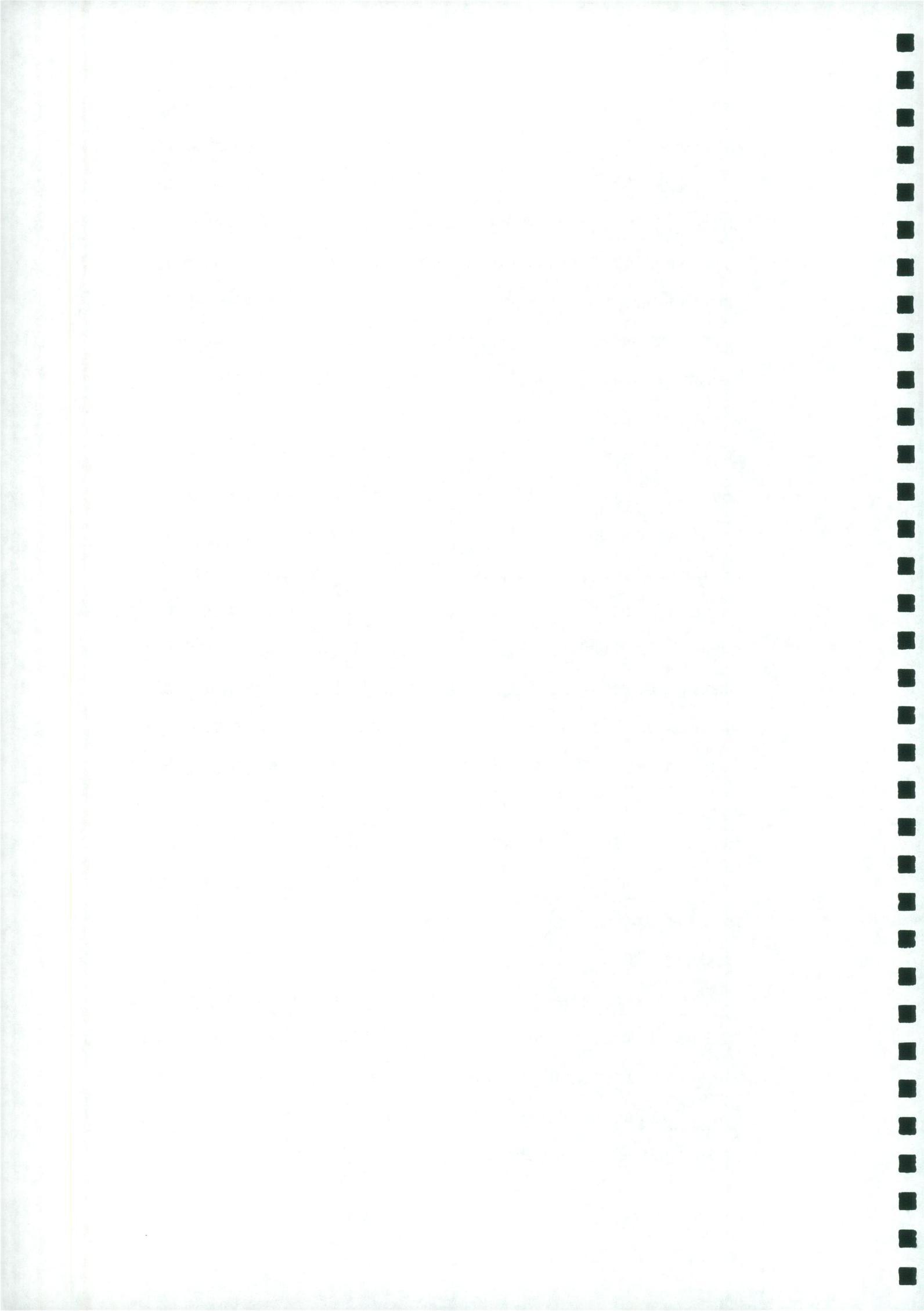




Illustration no.24.

Londen,

Lithographic poster,

62 x 100 cm,

Publisher unknown,

Collection posters please Inc. New York.



Chapter 4.

The influences on Cassandre's work

Where did Cassandre get his ideas from when he started out designing his posters? How did he come up with such unique simple geometric forms for his works? In Cassandre's work one can see the strong influence from movements such as Cubism, Constructivism, Impressionism and Purism. Some artists tended to influence him more than others giving him new ideas of how his posters should be formed, new colour schemes and new dynamic layouts. One of the greatest influences on him was the work of Fernand Léger, the cubist.

Fernand Léger was born in February 1881 at Argentan in Normandy. He started working in Paris as a draftsman in an architect's office in the 1900s and at the start of his career he met many well known artists such as Douanier Rousseau¹⁶ and Pablo Picasso, who were to dictate the way his art would progress over the next few years. His work can be said to relate mainly to the cubists even though there were other smaller influences. (Schmalenbach, 1976, p.69.)

In order to show how Cassandre's work developed from the influence of Legér, one must compare both artist's works. One of Leger's most famous works is *The Cardplayers*, (illustration no.25), which was painted in 1917, in which we see soldiers playing cards at a table. As with Cassandre, we can see that he was captivated by the elements that made up a composition. There is contrasting light and dark areas with a sketch of smooth

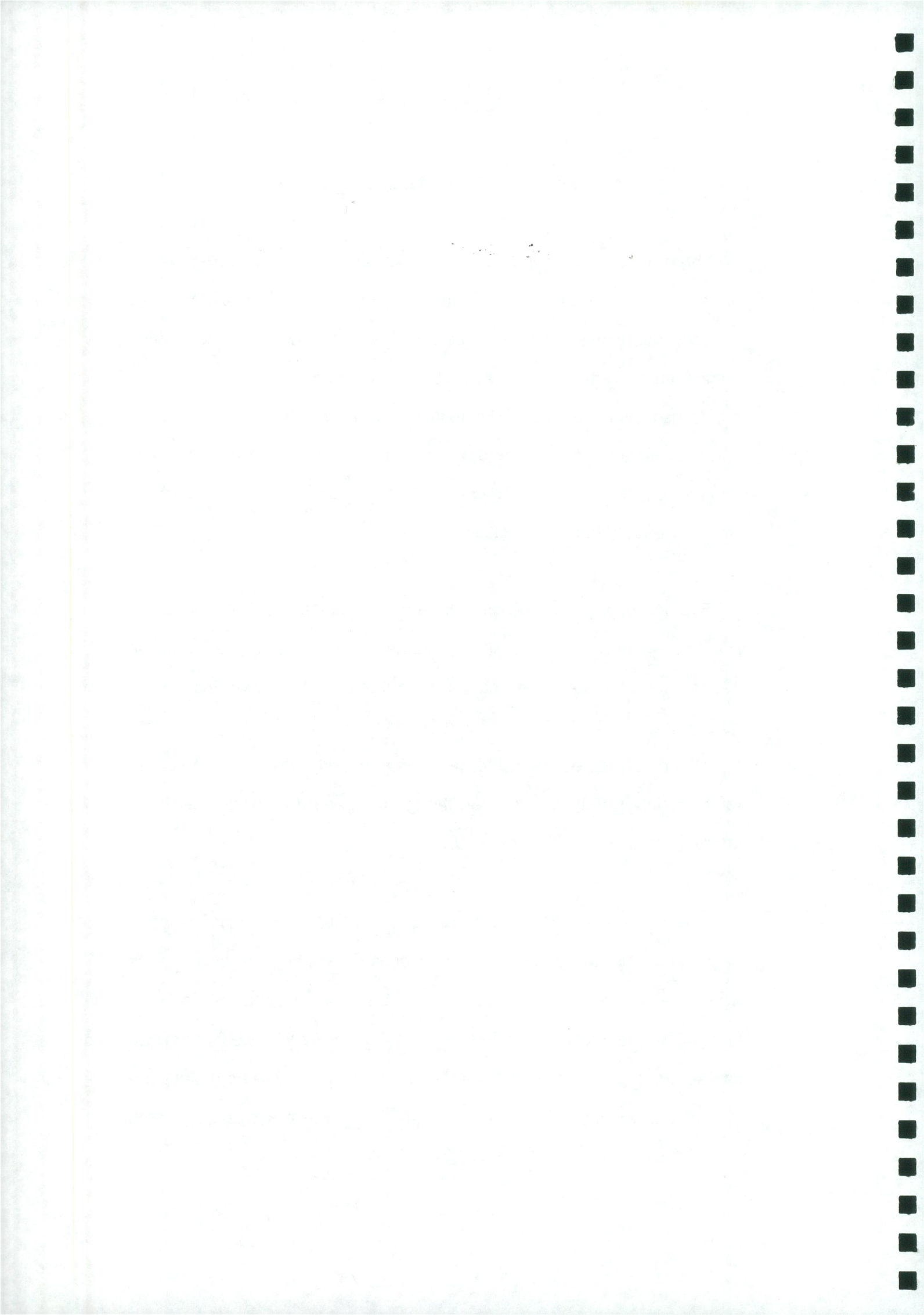




Illustration no. 25.

The Cardplayers,
1917,

Oil on canvas,
50 x 76 in.,

Koller-Muller State Museum,
Otterio.



planes and solid forms. His forms interplay in a clever stylistic manner. The soldiers play at a table which is covered with a yellow fragmented cloth, Some wearing their helmets and puffing their pipes. The human figures resemble a mass of cylindrical limbs which have been broken up in many places. Their hands are too big and clumsy for the holding of the cards. They are robot like creatures, with hard, cold, shiny steel plates, in their construction. (Schmalenbach, 1976, p.94).

Another fine example of Léger's work is *The Acrobats*, painted in 1918, (illustration no.26). It is made up of the same basic shapes that we find in *The Cardplayers*. The picture was intentionally painted so we can be close to the acrobats and get involved in what is happening. With many of Cassandre's works he gives us a close view of what is happening, sucking us into the drama of the poster. Examples of this are his *Triplex* poster from 1930, which is discussed later on in this chapter and his *LMS*, (illustration no.27), and *Nord Express*, (illustration no.28), which are both railway posters. Both of these posters are basically the same, drawing us into the power of the locomotive's wheels as they turn and move by at high speed. There is a constant movement of disks and cylindrical elements, just like in Léger's posters. Léger's shapes have been placed on a rich background of geometric coloured areas. The colours have been varied, more bright than dark with warm energetic colours. He still keeps the metallic element of which the figures are constructed. A vertical pipe cuts off one quarter of the picture which provides us with something firm and still. This cutting off a section of the poster, was a way of breaking up the whole image into more manageable smaller modules. Cassandre incorpo-

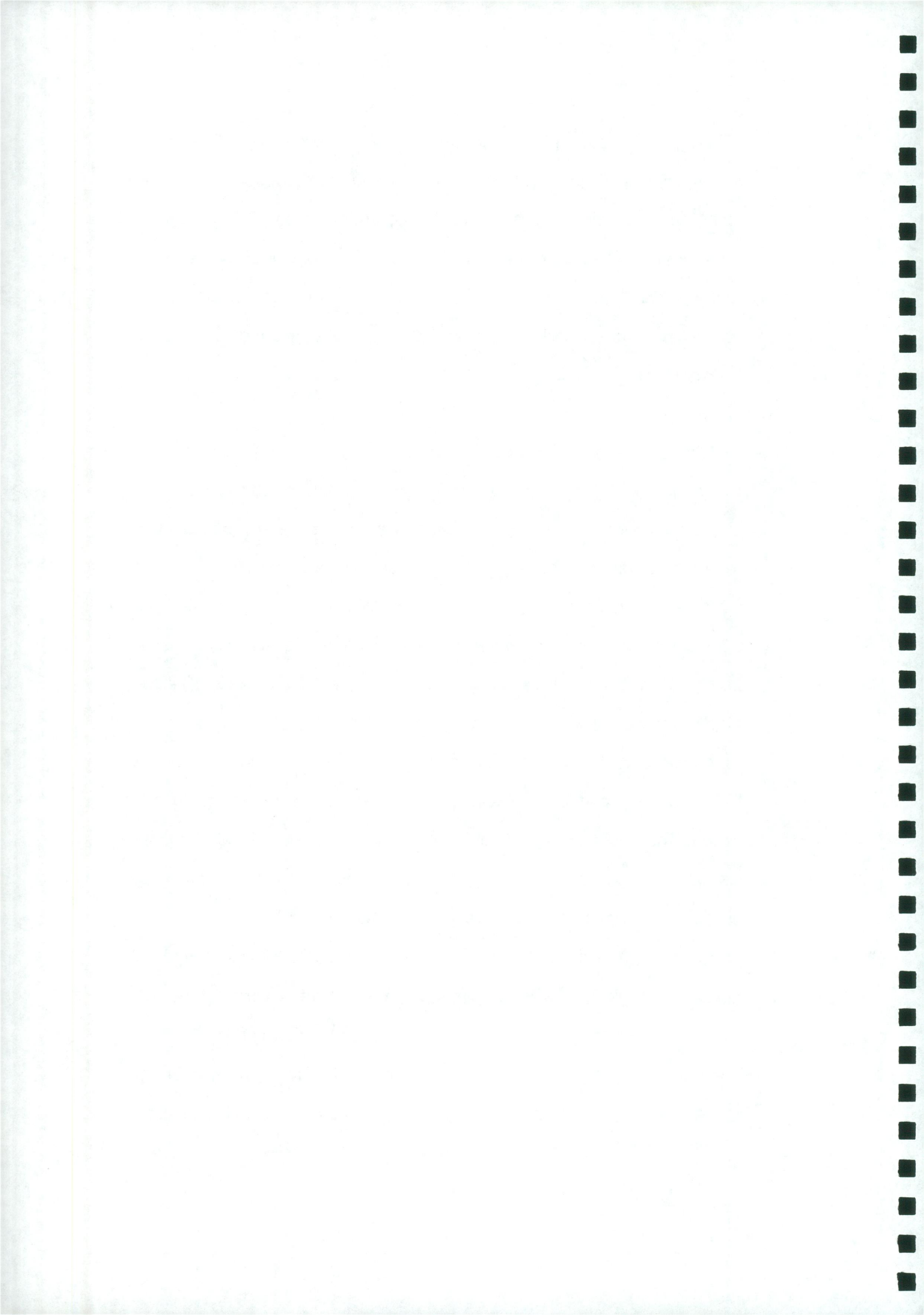




Illustration no.26.
The Acrobats,
1918,
Oil on canvas,
38 x 46 in.,
Kunstmuseum,
Basel.



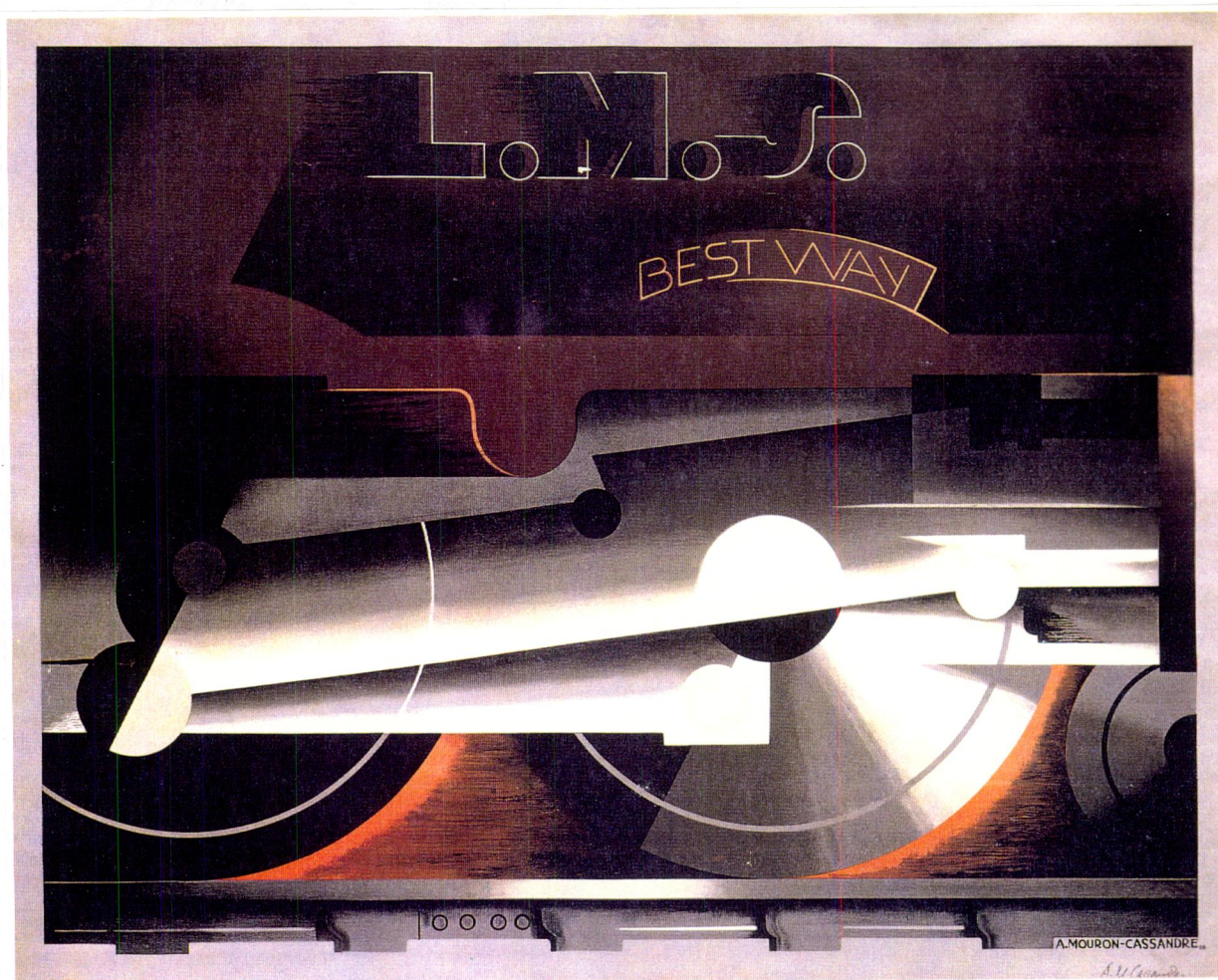


Illustration no.27.

LMS, Best Way,

1928,

Lithographic poster,

100 x 124 cm.,

M^c Corquodale and Co. Londen,

Private collection,

Paris.





Illustration no.28.

Nord Express,

1927,

Oil on wood,

Project for an unpublished poster,

Dedicated : "À Charles Peignot",

70 x 104 cm.,

Private Collection,

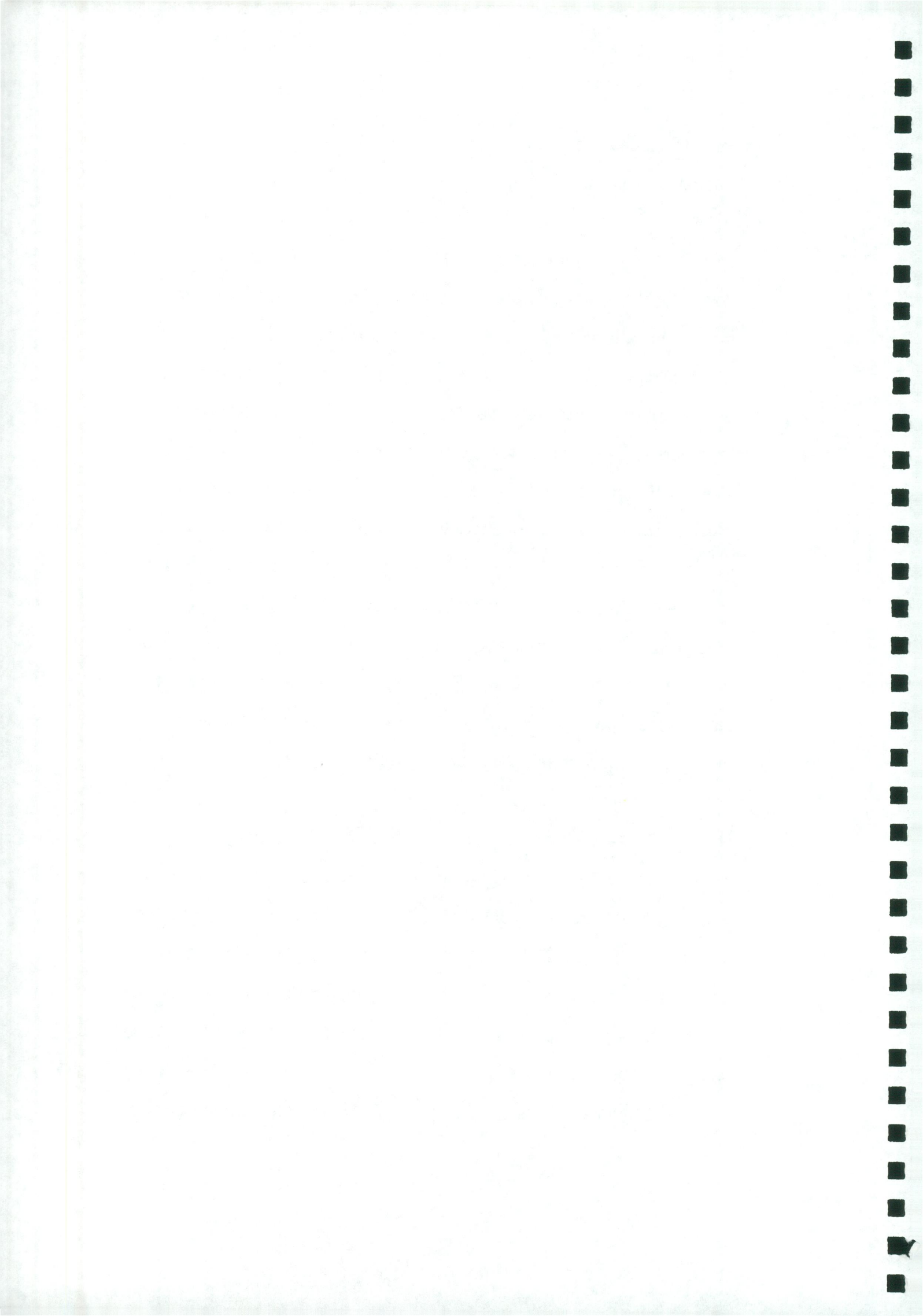
Paris.



rated this technique frequently into his work, but with greater complexity. It was used to give balance to his designs.

In 1930 Cassandre designed *Triplex*, (illustration no.29); which was a poster for the manufacture of truck safety glass. Here he only uses elements that are essential to put across the message that Triplex made windshields for trucks. He eliminates all features of the truck driver's face, except for that which was relevant, so he keeps the driver's eyes. Like Cassandre, Léger sticks to one subject giving one idea across to the viewer and not lots of different ideas rolled into one image. A small sheet of glass covers the eyes of the driver, with the Triplex logo clearly visible in its top left hand corner giving a clear statement about how protective the glass is. The driver is basically a cylinder with a half circle. The only reason we can tell these shapes apart is because of the change of colour from the black hat to the brown face with the eyes protruding. These eyes stare at the viewer, giving a hypnotic effect. The use of a simple disc for the eyes was used frequently in Leger's work.

With Cassandre's poster *Dubo....Dubo....Dubonnet*, designed in 1932 (illustration no.30); he uses the cylindrical and block formations, like Léger, except simpler in construction. There seems to be a comic strip influence on it as the *Dubonnet* man looks suspiciously at his glass sizing it up. In the first of these posters, the *Dubonnet* man is mainly made up of an outline. This outline gives us a clear look at how he is constructed. The chair and table are made up of thin vertical and horizontal lines which turn the emphasis of the poster on the *Dubonnet* man whose body is



A. M. CASSANDRE



LE VERRE
TRIPLEX
S'ÉTOILE MAIS N'ÉCLATE PAS

Illustration no.29.

Triplex,

1930,

Gouache graphique,

Paris,

Collection Chisholm Plats Gallery,

New York.



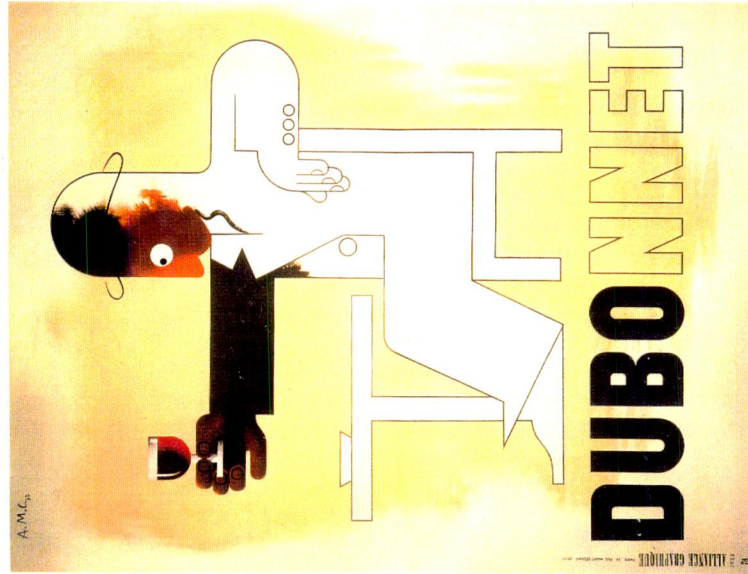
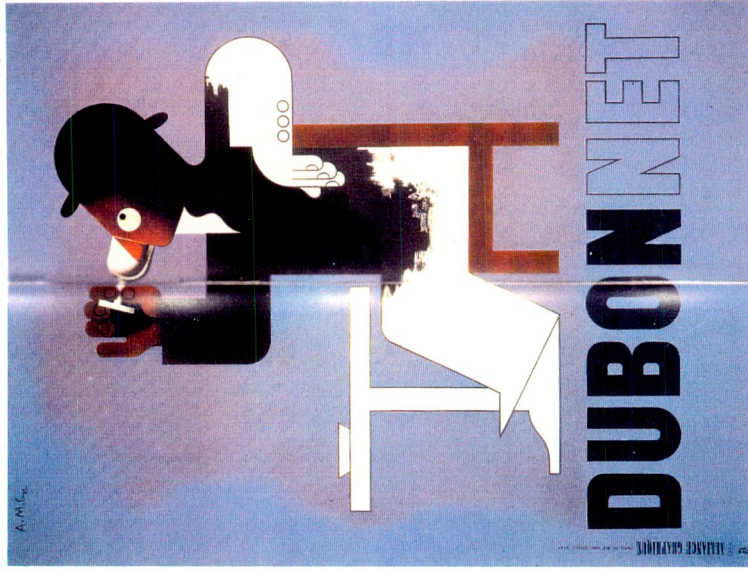
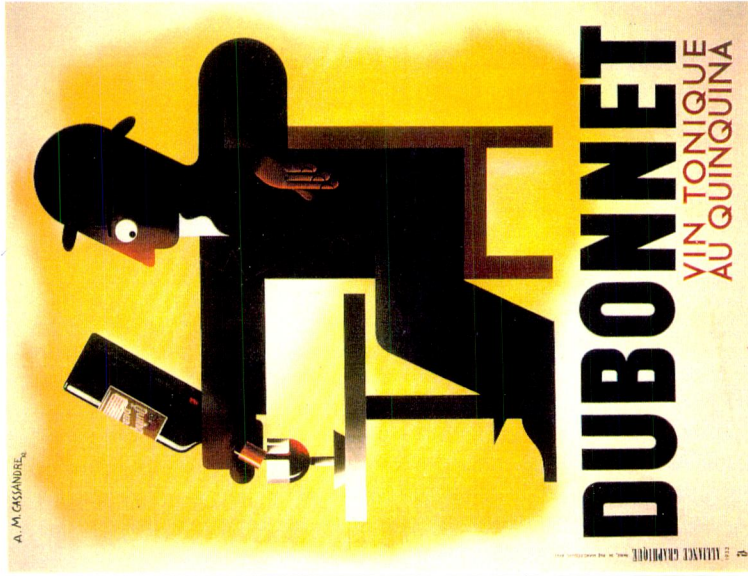


Illustration no.30.
Dubo....Dubo....Dubonnet, Triptych,
 1932,

Lithographic poster,

240 x 320 cm,

Alliance Grapique,

Paris,

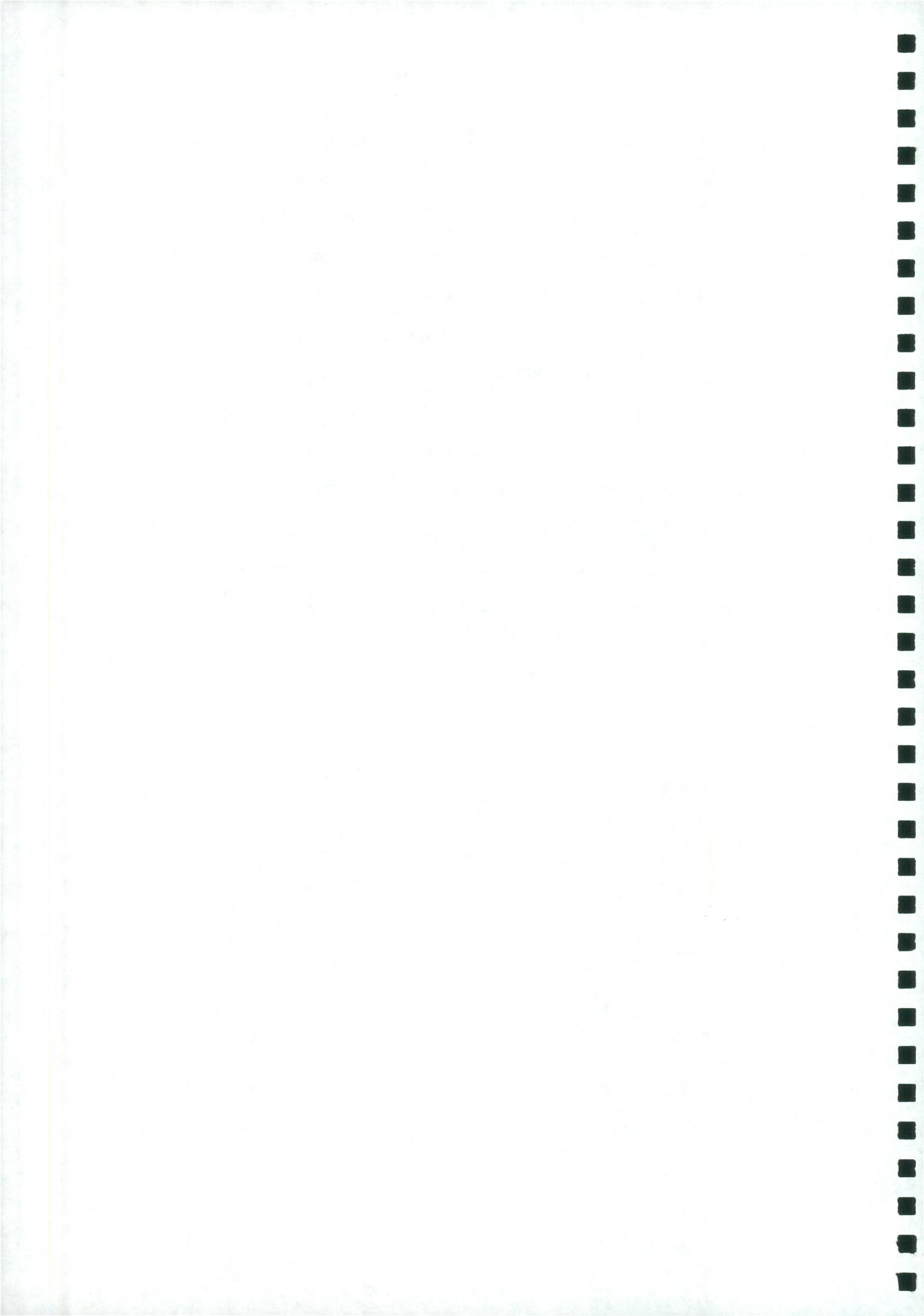
Collection Philip Williams,

Posters,

New York.



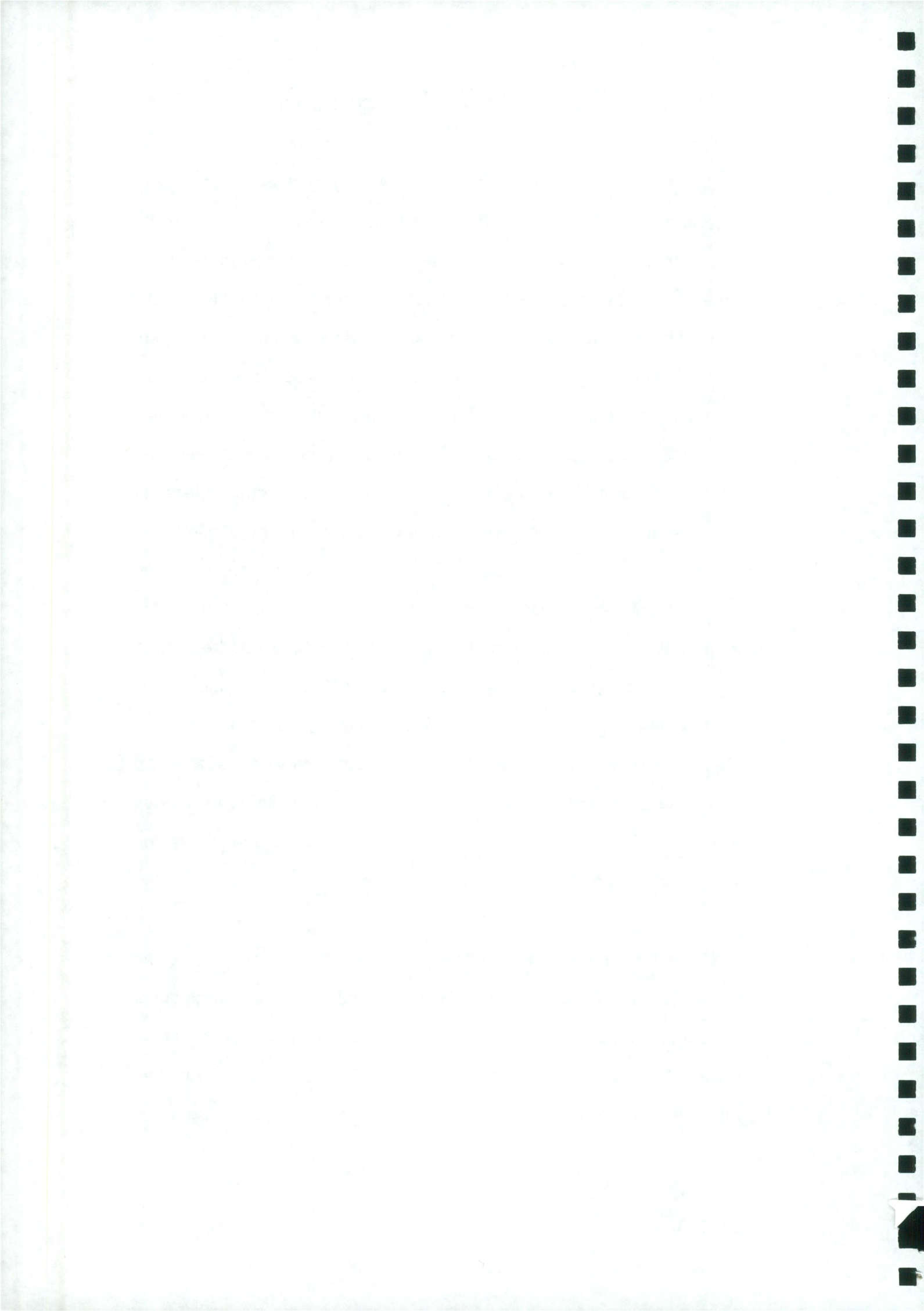
made up of much stronger elements. Basic shapes are used in the construction of the main part of the body, his rectangular arm and legs with circular elements being used for the top of the head and end of the arm to take the robotic feel away from it. Léger uses a constant break up of form creating a constant moving picture. Cassandre, in contrast with Léger, uses a gradual change in colour in the background so as not to affect the structure of the *Dubonnet* man. Since Cassandre painted posters to be viewed by the public in order to sell products for different companies, he had to keep his messages clear so as not to cause confusion. Léger not having this problem of selling something could be more daring. Without the influence of people like Léger, Cassandre may not have achieved what he did. He is known for his clean cut powerful images which can only be said to be masterful in all respects. (Brown, Reinhold, 1979, p.17).



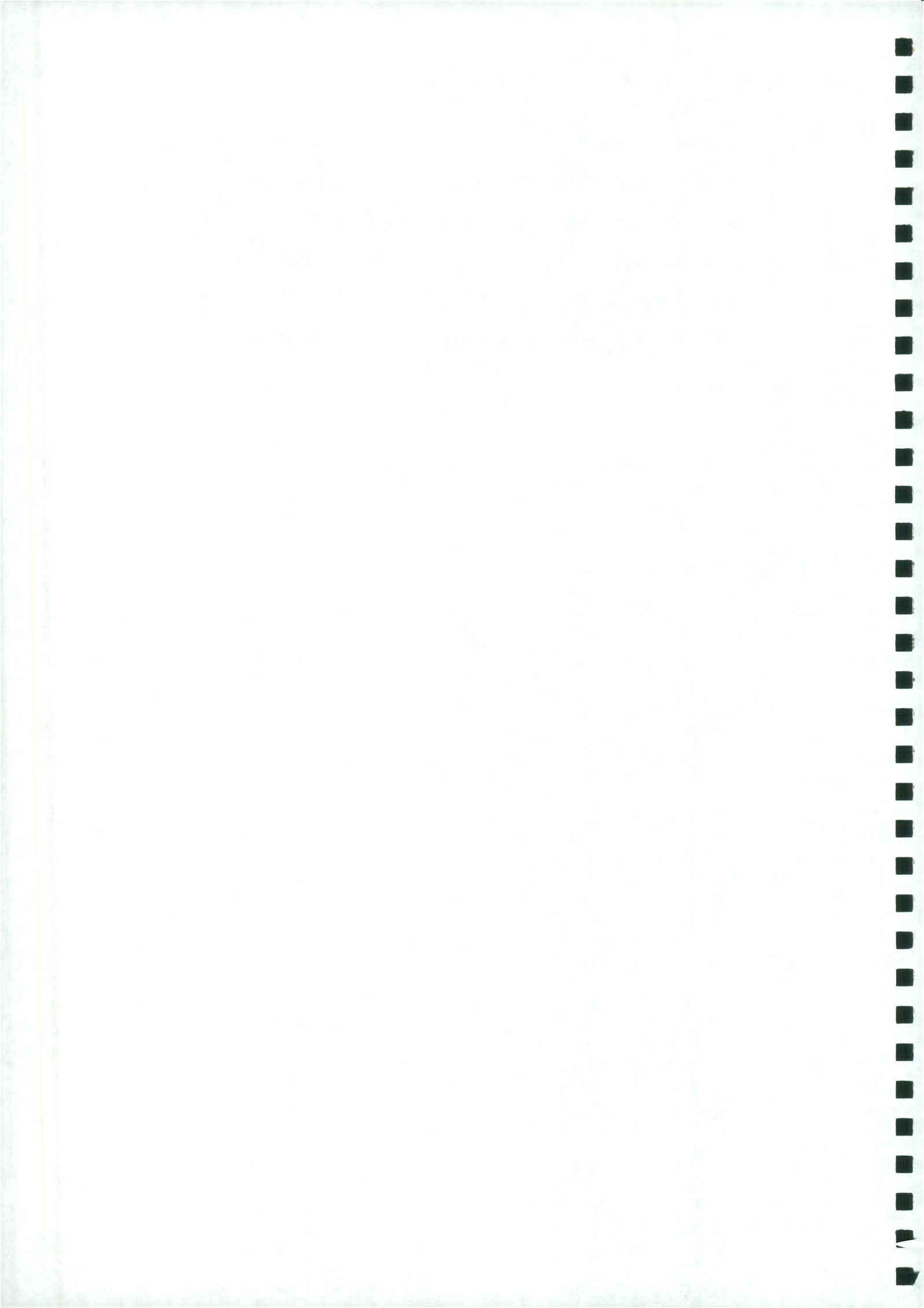
Summary and Conclusion

Cassandre was a master in his field and what he achieved might not be repeated for years to come. From his fantastic poster creations to the power of his typefaces, he totally redirected the flow of design. Someone once said that Cassandre was the stage director of the streets and this can not be more true because his work made an instant impact on everyone and everything around it in the city street. Collectors of Modern Art often speak of the Cassandre style which implies the extraordinary talent he had for his medium. He could take a theme or subject and create one or more symbols in a single image, to provoke a curious interested response from its viewers. His success came down to the homing in on the most direct and compelling theme and cleverly reconstructing it in an architecturally ingenious fashion. Cassandre brought new and exciting ideas into design which turned around the ideas that had been there already. He developed new typefaces, such as *Bifur* and *Peignot* which nobody had seen the likes of before. His posters like *Pivolo* and *Nord Express* had interesting geometrical structures which were developed to give a sense of balance, using the area he had available to his best advantage. Cassandre is one of the greatest designers of the 20th century leaving an array of powerful works behind him.

His last years were spent in near poverty which is very surprising with the success that he had achieved. He found it hard to make a living during his last ten years. In 1966 he had his last exhibition in a gallery owned by a close friend of his called Raymond Mason. The revival of the Art Deco movement at this time did not help Cassandre in any way and Mason had



to help Cassandre find projects to work on, but because of student riots in 1968, these commissions were postponed and circumstances brought about his death. Raymond Mason believed that if Cassandre had not taken his own life, he would have been able to begin working actively again. We will never know, but we do know that he was a master before his time who brought Graphic design in a new and exciting direction.



Notes

1. - Jules Cheret was a print maker, illustrator and designer and is especially known for his lithographic posters of the late 1800s. He is regarded as being one of the pioneers of modern advertising.

2. - Henri de Toulouse-Lautrec was an early 1900s artist who worked mainly on lithographic works and who observed and documented with great psychological insight the personalities and faces of Parisian night life and the French world of entertainment.

3. - Lucian Bernard was an artist in the early 1900s. In Berlin in 1905 he started designing posters which only incorporated serif letters. He was especially interested in the design of typefaces and has 36 to his credit.

4. - Charles Peignot was the designer and founder of many typefaces, one of his most famous being *Univers*.

5. - Fernand Léger, the cubist, who is said to be one of the greatest of all the cubists of the twentieth century.

6. - Pablo Picasso was a spanish painter, sculptor, printmaker, ceramicist and stage director. He was the greatest and most influential artist of the 20th century and the creator of Cubism.

7. - The Bauhaus training course included Graphic design, which had some outstanding typographers such as Oskar Schlemmer and Lyonel Feininger.



8. - Herbert Bayer was a Graphic artist, painter, architect and had an influence in the spreading of European principals of advertising in the United States of America.

9. - Paul Renner is best known for his sans-serif *Futura* typeface with his posters mainly using sans-serif letters around the 1920s.

10. - Alcuin of York, Rome 796 AD, was an anglo latin poet, educator and cleric, who, as head of the Palatine school, introduced the traditions of angle-saxon humanism into Western Europe. He left more than 300 latin letters that are a valuable source for the history of his time.

11. - Trapezoids are shapes with no parallel sides.

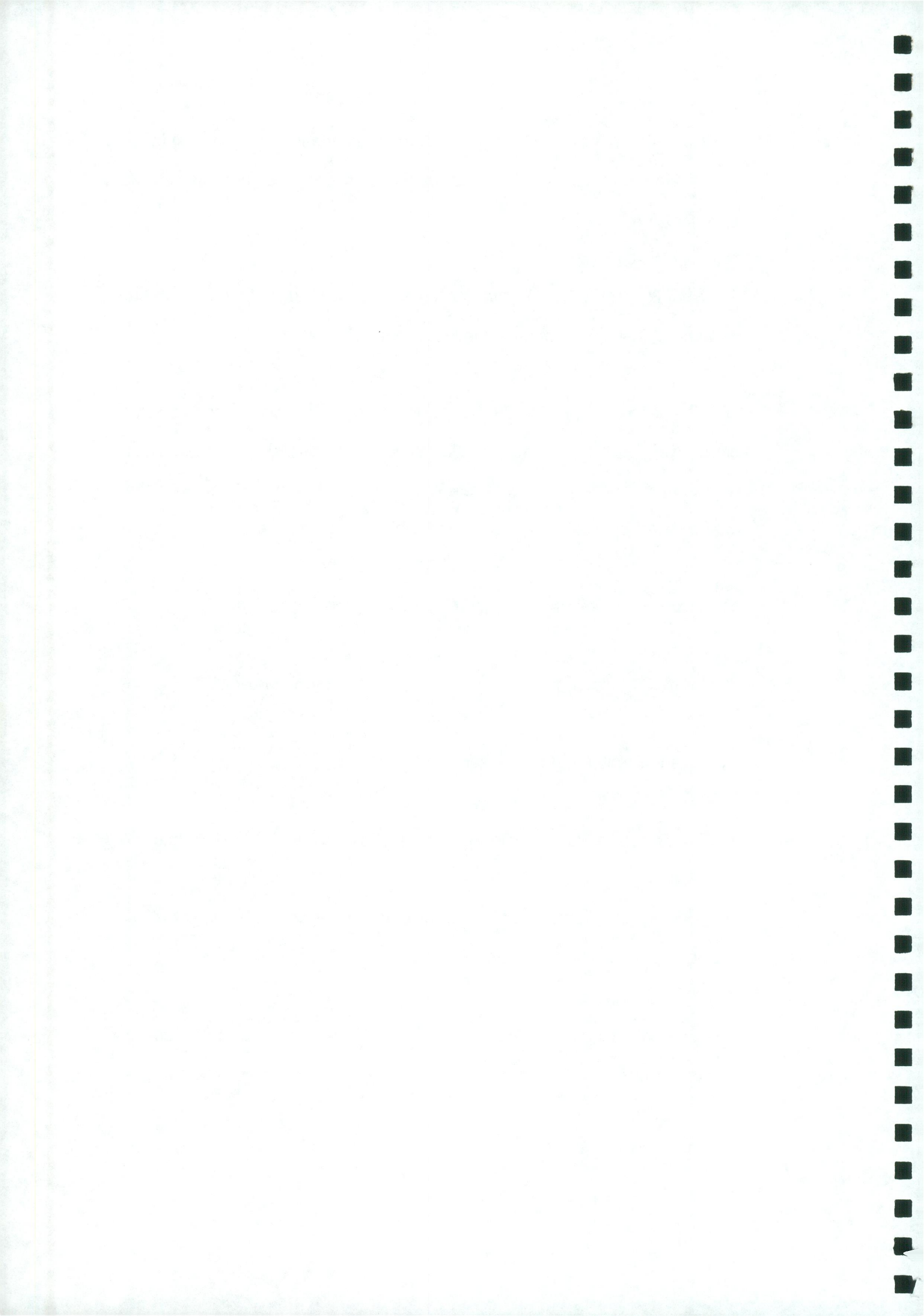
12. - A module describes a standardised unit of length in building.

13. - Pie in French means a magpie.

14. - The wineglass was a widely used motif by the Cubists and Purists.

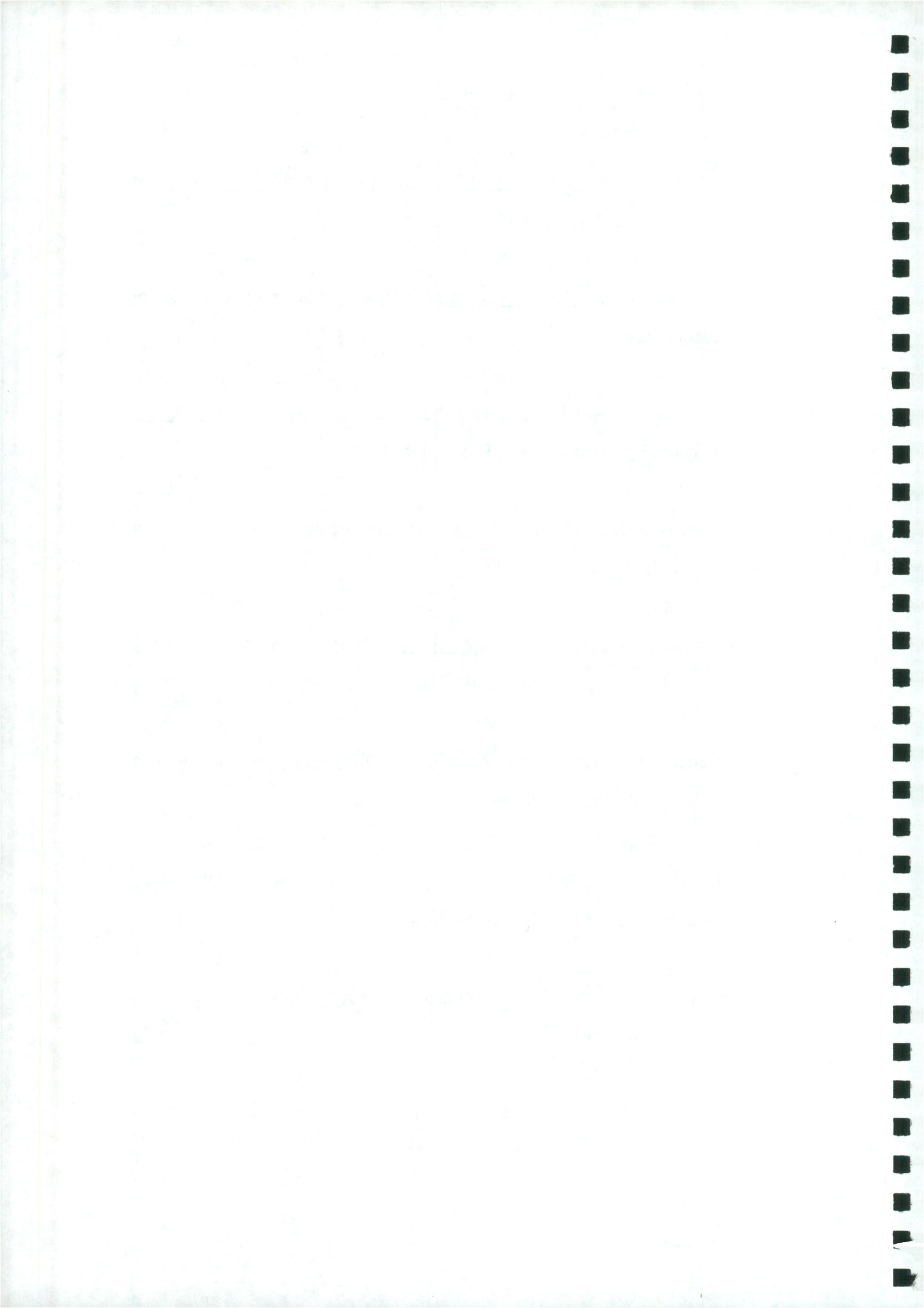
15. - The disk formation was an idea pioneered by one of his major influences, Fernand Léger the Cubist.

16. - Douanier Rousseau was an early 1900s French artist who wished "to enhance the glory of France", by turning reality into images of a miraculous world.



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