E. McKNIGHT KAUFFER

WORKS FROM

THE MERRILL C. BERMAN COLLECTION

Photo & dosign by







WORKS FROM THE MERRILL C. BERMAN COLLECTION

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Front cover:

Maquette: *BP Ethyl Anti-Knock Controls Horse-Power*, c. 1933 Gelatin silver print, cut paper, and airbrushed gouache on board 30 3/8 × 21 1/2" (77.2 × 54.6 cm) (see p. 186)

Back cover:

Poster: *BP Ethyl Anti-Knock Controls Horse-Power*, 1933 Lithograph Lorry Bill: 30 × 45" (76.2 × 114.3 cm) (see pp. 78 and 188-189)

Reproduced on pp. 6-7:

Top section of three-part poster: Soaring to Success! Daily Herald—the Early Bird, 1918 or 1919 Lithograph $39\ 1/4\times59\ 1/2''$ (99.7 × 151.1 cm) (see pp. 38-39)

Reproduced on pp. 222-223: Card: With Best Wishes for the New Year from E. McKnight Kauffer, 1930s Lithograph 5 x 7 1/2" (12.7 x 19.1 cm) (see p. 97)

A note on page color:

A dark gray page indicates work is a billboard (see p. 47).

A light gray page indicates work is a maquette (see pp. 55, 70, 71, and 72).

A note on the type: This book is set in Gill Sans, which was created by Kauffer's colleague Eric Gill (British, 1882–1940) in 1926 and which Kauffer used frequently in his work in the 1930s. Gill Sans was heavily influenced by the typeface Johnston, the corporate font of the London Underground, which was created by Gill's teacher Edward Johnston in 1916 as the result of a commission from Frank Pick. The Johnston family of fonts is still in use throughout London's transportation network today.



Photographer unknown. E. McKnight Kauffer, date unknown. From *The Artist: A Magazine Giving Instruction in all Branches of Art* (London and New York: The Artist Publishing Company), vol. XVII, no. I (March 1939): 5.



"He was both in character and appearance one of the most aristocratic men I have ever known. His appearance has been well described by Colin Anderson [owner of the Orient Line] as 'like a slim russet eagle'. Paradoxically he applied his fastidiousness to the popular art of the poster; it suited him perfectly, because he was too perceptive to believe in himself as a painter and had the aristocratic love of economy which made the simplification of the poster agreeable to him. Moreover he was extraordinarily sensitive to what was coming to life in the art of his time, and saw how new pictorial ideas could be simplified to catch a rapid glance."

—Kenneth Clark, Another Part of the Wood (1974)



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"The good Poster may be compared to a well-selected fly cast by a skillful angler who knows his particular fish."

—E. McKnight Kauffer, The Art of the Poster (1924)



Photographer unknown. E. McKnight Kauffer, January 22, 1925. Photo: Topfoto.

Introduction

Born in Montana and raised in poverty in Indiana, Edward McKnight Kauffer (1890–1954) rose from his humble origins to become one of the leading graphic designers of the twentieth century. As a young man, he made his way to Europe to study painting in Paris; the outbreak of World War I drove him to England, where he was impressed by the work of the Vorticists, among others, and would live for the next twenty-five years. Largely abandoning traditional painting in favor of commissioned designs, Kauffer helped to shape not only the nascent art of advertising but also the consciousness of scores of British citizens, for whom his striking posters for the London Underground and Shell—to name only his most prominent commissions—helped to shape the look of daily life in modern Britain. Just as his work of the 1910s registered the influence of avant-garde art, his work of the 1920s and 1930s is characterized by significant experimentation in the use of photomontage, modern typography, and airbrushing. His prodigious output also included book covers and illustrations, theatrical sets, textiles, and interior design, but it was his poster design that made Kauffer both commercially successful and a revered artist in interwar England.

If Kauffer's work for the London Underground helped to launch his career in the 1910s and 1920s, his advertisements for Shell-Mex BP Ltd. (formed by the merger of Shell and British Petroleum in 1932, and referred to throughout this publication simply as Shell) in the 1930s solidified it, and resulted in some of his most innovative and dynamic designs. Many of these posters are animated by a mechanical, robot-like man, likely based on a standard wooden artist's mannequin, that Kauffer created and deployed for Shell; and many are "lorry bills"—large posters that were shown on the sides of trucks, which required Kauffer to produce a horizontal design that would be viewed in motion, in contrast to the vertical, stationary posters commissioned by most other clients.

By the late 1930s, Kauffer was at the height of his fame. In 1937, New York's Museum of Modern Art held a retrospective exhibition of his posters, only the second monographic show the Museum had given to a poster artist, following Cassandre the previous year. Yet with the onset of World War II, Kauffer's commissions decreased and, in 1940, he left abruptly for the U.S. In the ensuing years, he produced posters for national and governmental institutions, as well as for the New York City Subway Advertising Company and American Airlines; but he struggled to find clients who supported and inspired him as those in England had. He died in New York in 1954.

* * *

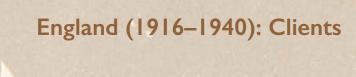
Following his death, Kauffer's work received scant attention compared to contemporaneous graphic designers. Merrill C. Berman has noted that when he began collecting graphic design in the mid-1970s, Kauffer was recognized as a "giant" in the field, but was neglected relative to French designers. Berman began collecting Kauffer's work in the late 1970s and early 1980s and has continued to collect his work steadily over the years, including through a major acquisition of Kauffer works from the British Petroleum archive that were sold at the auction *Modern British Paintings* at Sotheby's Olympia, London, in September 2003. More recently, Berman's collection was bolstered in 2021 by the addition of a large group of books, booklets, and pamphlets designed or illustrated by Kauffer.

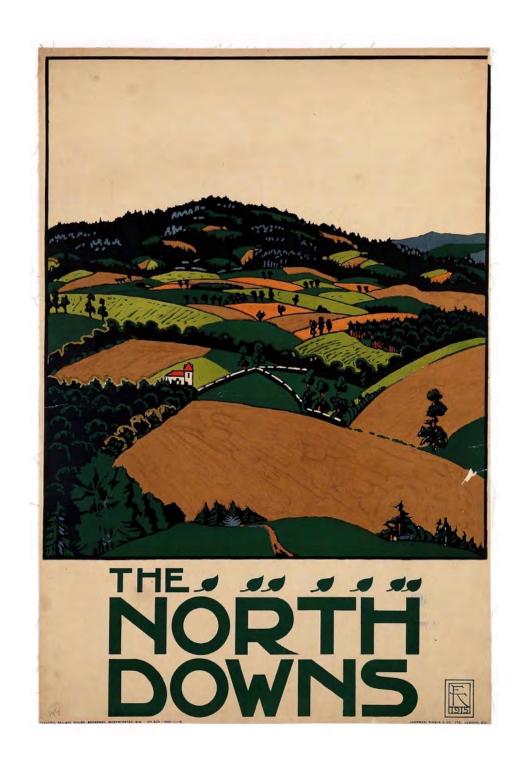
This publication includes some 200 works by Kauffer in the collection and focuses on the most significant designs and those that best illustrate the arc of his career. Posters, maquette, and related works are organized roughly chronologically, by client, and divided between Kauffer's work in England and the United States; while the section of books, booklets, and pamphlets designed in England is organized chronologically by work.

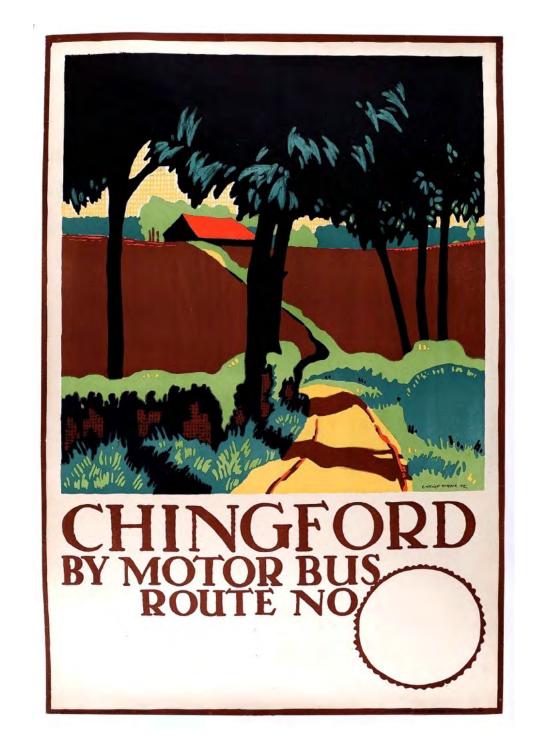
By the early twentieth century, posters in the United Kingdom were published in standardized sizes. Many of these standard paper sizes are described in the table at right, reproduced from *Everybody's Pocket Companion* (London: T.V. Boardman & Co. Ltd., c. 1939–1940); with the exception of the lorry bill, which measured 30×45 " (76.2 × 11.4 cm), and the 16-sheet, which measured 120×80 " (304.8 × 203.2 cm). In contrast to Mark Haworth-Booth, who included such standard paper sizes for all the posters included in *E. McKnight Kauffer: A Designer and His Public* (London: V&A Publications, 2005), we have included these sizes for Kauffer's English posters only.

— Madeline Collins

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PAPER AND BOOKS
                           WRITING PAPER
24 Sheets I quire
                                   20 Ouires
                                                   = 1 ream
 Printing paper
             uper Sizes Drawing
= 134 in. × 17 in. Emperor
                                                      5 in × 48 in.
                                     Drawing paper
Foolscap
             = 15 in. $\infty 20 in. D'ble Elephant = 40 in $\infty 26 in.
Crown
Demy
             = 17} in. × 22∤ m. Atlas
                                                   34 in 26 in.
           20 in 25 m Imperial 30 m 22 m
= 22 in 30 m Super Royal 27 m 19 in
Royal
Imperial
Double F'cap = 17 in . 27 in Royal
                                                     21 in . 19 in.
D'ble Crown = 20 m. 30 m. Large Post
                                                      21 m. J. 164 in.
D'ble Demy = 22] in. 35 in. Foolscap
                                                     16 in. × 13 in.
                        BOUND BOOK SIZES
Crown Octavo (8vo) = 71 in \circ 5 in Royal Quarto 12\frac{1}{2} in \simeq 10 in. Royal Octavo 10 in \circ 0\frac{1}{2} in Crown Folio 15 in \simeq 10 in.
Crown Quarto (4to) 10 m 7 7 in Royal Folio = 20 in. x 121 in.
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Poster: The North Downs, 1916 Lithograph Double Crown: 29 1/2 × 20" (74.9 × 50.8 cm) Poster: Chingford by Bus, 1920 Lithograph Double Crown: 30 × 19 3/4" (76.2 × 50.2 cm)





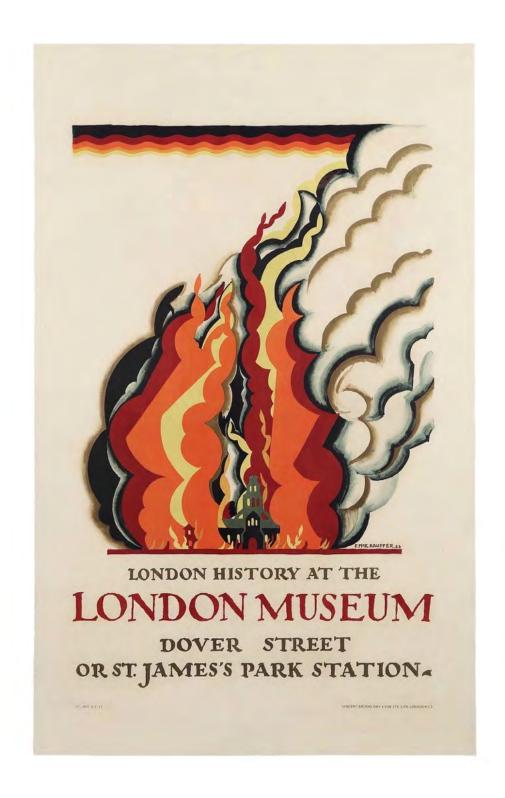
Poster: Winter Sales Are Best Reached by Underground, 1921 Lithograph Double Royal: $39 \ 1/2 \times 24 \ 1/2$ " (100.3 × 62.2 cm)

Poster: Winter Sales Are Best Reached by Underground, 1924 Lithograph Double Royal: 39 1/4 × 24 3/8'' (99.7 × 61.9 cm)





Poster: Summertime Pleasures by Underground, 1925 Lithograph Double Royal: 39 × 24'' (99.1 × 61 cm) Poster: From Winters Gloom to Summers Joy, 1927 Lithograph Double Royal: 40 × 25" (101.6 × 63.5 cm)





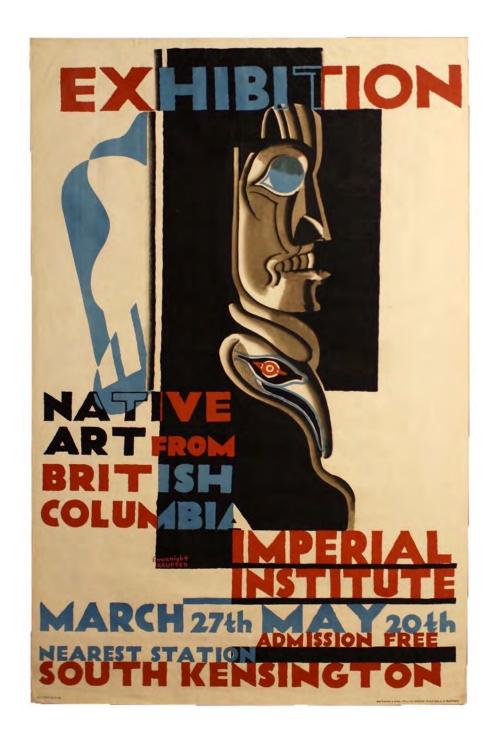
Poster: London History at the London Museum, 1923 Lithograph Double Royal: 40 × 24 3/4" (101.6 × 62.9 cm) Poster: London Museum of Practical Geology, 1922 Lithograph Double Royal: 40 1/8 × 24 7/8" (101.9 × 63.2 cm)





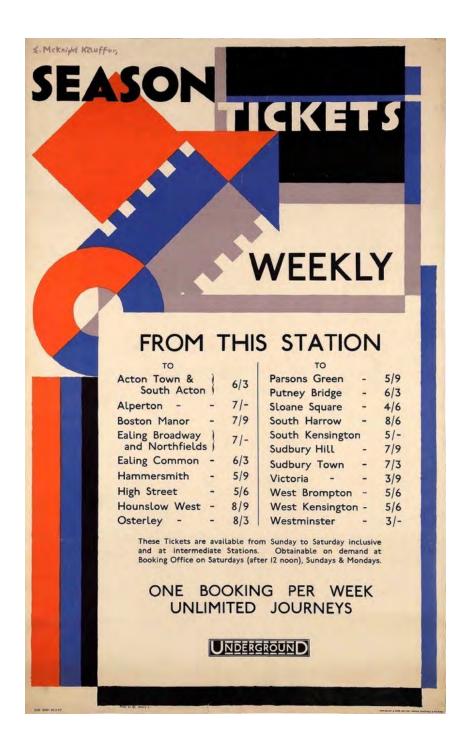
Poster: The Wallace Collection. Book to Bond Street, 1925 Lithograph Double Royal: $40 \times 24 \ 3/4$ " (101.6 $\times 62.9 \ cm$)

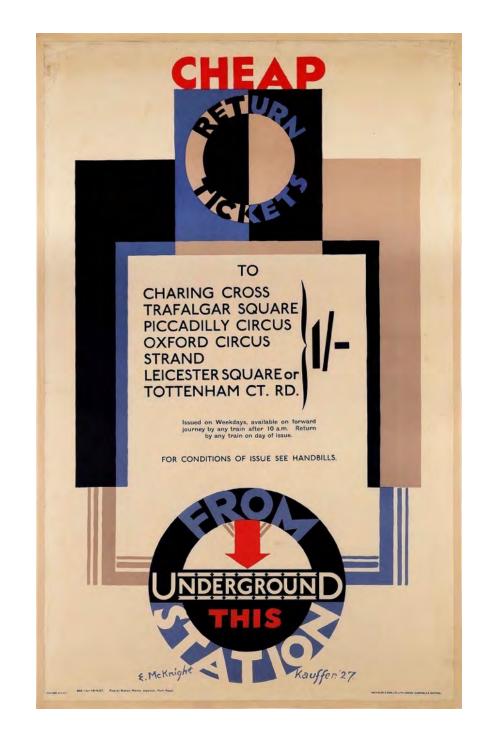
Poster: The Indian Museum. Book to South Kensington, 1925 Lithograph Double Royal: $40 \times 24 \ 3/4$ " (101.6 $\times 62.9 \ cm$)





Poster: Exhibition. Native Art From British Columbia, 1929 Lithograph Double Royal: 39 7/8 × 24 1/2" (101.3 × 62.2 cm) Poster: British Industries Fair, 1937 Lithograph 10 × 12 1/2" (25.4 × 31.75 cm)

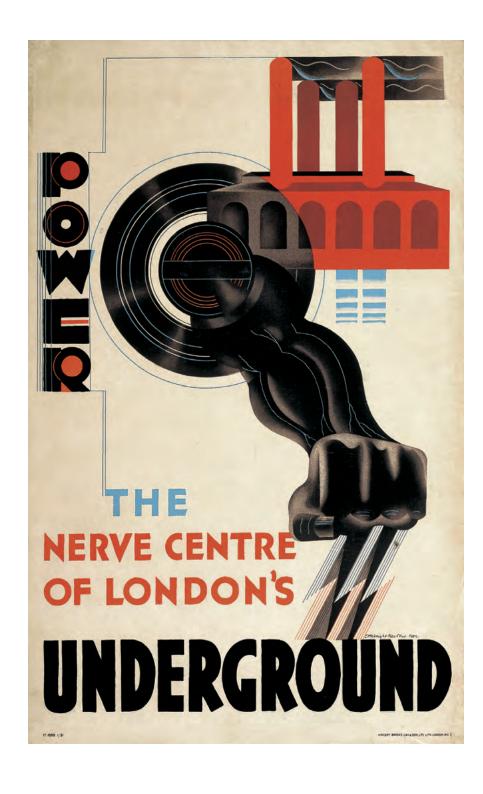




Poster: Season Tickets Weekly. From This Station, 1927 Letterpress and lithograph on paper Double Royal: 39 | 1/16 x 24 9/16" (100.8 x 62.4 cm)

LONDON UNDERGROUND

Poster: Cheap Return Tickets. From This Underground Station, 1927 Double Royal: 39 3/4 x 24 3/4" (101 x 62.9 cm)





Poster: Power. The Nerve Centre of London's Underground, 1931 Lithograph Double Royal: 39 3/16 x 24 3/4" (99.5 x 62.9 cm)

LONDON UNDERGROUND

Poster: Piccadilly Extension. Finsbury Park to Arnos Grove, 1932 Lithograph Double Royal: 39 $3/4 \times 24 5/8$ " (101 × 62.5 cm)





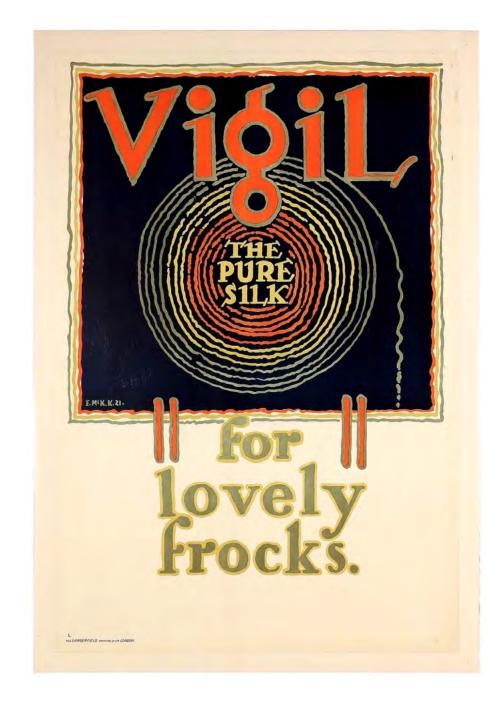
Poster: Shop Between 10 and 4. The Quiet Hours, 1931 Lithograph Double Royal: 40 × 25" (101.6 × 63.5 cm) Poster: Play Between 6 and 12. The Bright Hours, 1931 Lithograph Double Royal: 40 1/8 × 24 7/8" (101.9 × 63.2 cm)



Top section of three-part poster: Soaring to Success! Daily Herald—the Early Bird, 1918 or 1919 Lithograph

39 1/4 × 59 1/2" (99.7 × 151.1 cm)

Note: This image is derived from a woodcut that Kauffer made in 1917. The design was purchased by the printer Francis Meynell, who used it in a poster campaign to launch the newspaper *Daily Herald* in March 1919. The work shown here, with the date "1918" printed at upper right, is the top third of the poster, which Kauffer gave to The Museum of Modern Art, New York, on the occasion of his retrospective exhibition there in 1937. It was later acquired by the Merrill C. Berman Collection by exchange.





Poster: Vigil the Pure Silk for Lovely Frocks, 1921 Lithograph Double Crown: 30 × 20'' (76.2 × 50.8 cm)

Poster: *Vigil the Pure Silk*, 1919 Lithograph 31 5/8 × 23 1/8'' (80.3 × 58.7 cm)





Poster: Exhibition of Modern Art. The London Group. Nov 1 to Nov 29, 1919 Lithograph Double Crown: 29 $3/4 \times 19 \, 11/16$ " (75.6 $\times 50 \, \text{cm}$)

Poster: Eastman and Son. The London Dyers and Cleaners, 1927 Lithograph Crown: 21 $1/8 \times 15 3/4$ " (53.7 $\times 40$ cm)







(top) Designer unknown (header by E. McKnight Kauffer) Cover of booklet: Eastmans Dye Works Gazette, no. 12 vol. 14., January 1933, 1933 Lithograph $8\ 3/4\times5\ 1/2$ " (22.2 \times 14 \times cm)

(bottom) Bookmark, recto and verso: Eastman & Son. The London Dyers and Cleaners for Over 120 Years, 1923 Lithograph 2×8 " (5×20.2 cm)

(opposite) Poster: Gloves Cleaned. Eastman and Son, 1926 Lithograph 22 $1/2 \times 16 1/2$ " (57.2 \times 41.9 cm)



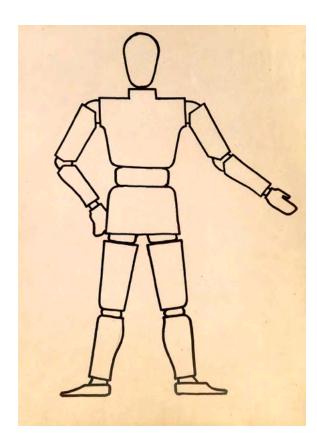


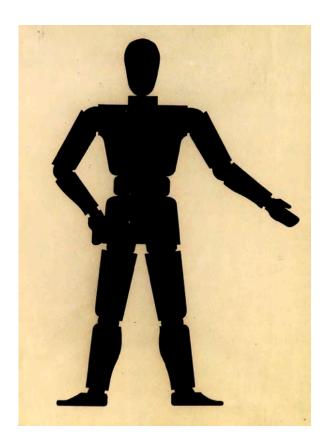
Poster: Eno's Fruit Salt. "First Thing Every Morning," 1924 Lithograph Double Crown: 29 15/16 × 19 15/16" (76 × 50.6 cm)

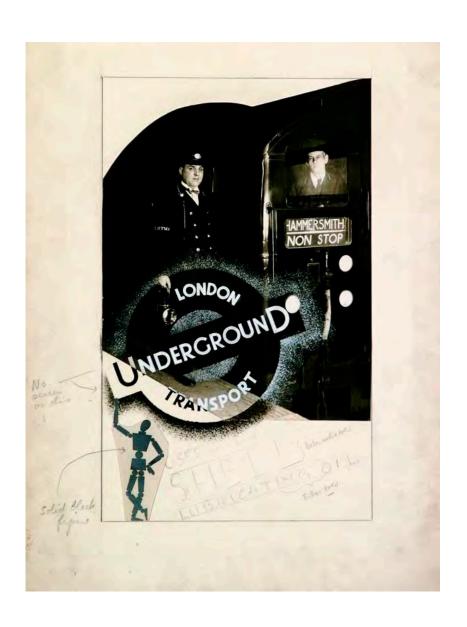
(opposite) Billboard: Eno's Fruit Salt. "First Thing Every Morning," 1924 Lithograph

16-sheet: 120×81 " (306 × 206 cm)



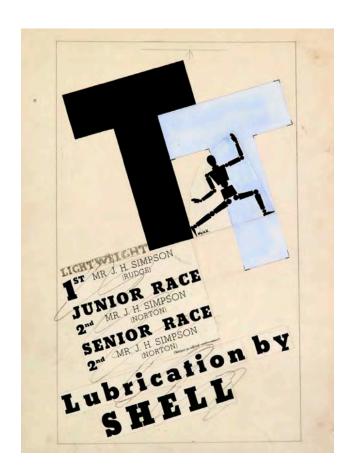


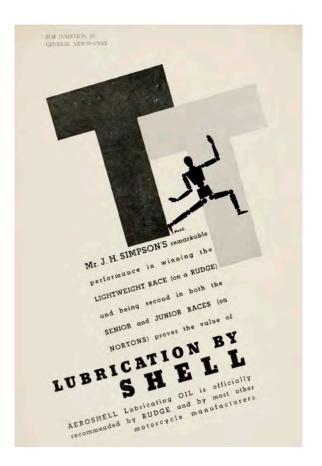




(left) Study, c. 1930s Photostat 11 x 7 15/16" (27.9 x 20.2 cm)

(right) Study, c. 1930s Photostat 10 7/8 × 8 1/16" (27.6 × 20.5 cm) Study: London Underground, 1934
Gelatin silver print, gouache, ink, and pencil on board, with tracing paper overlay marked in pencil (not visible here)
15 × 10 5/8" (38.1 × 27 cm)



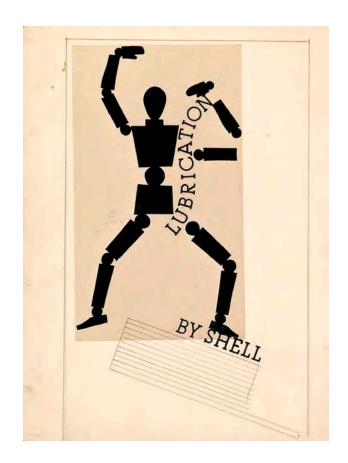




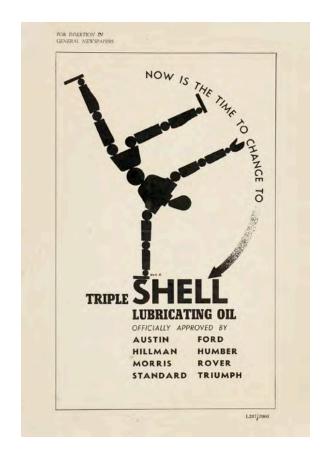
(left) Study: Lubrication by Shell (TT), 1934 Gouache, ink, cut paper, and pencil on paper, adhered to board 12×9 " (30.5 \times 22.9 cm)

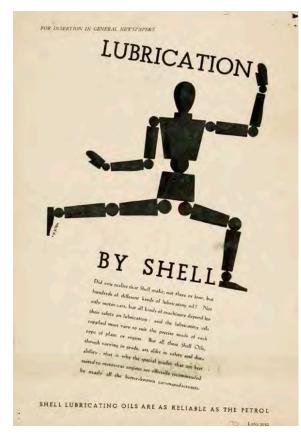
(right) Study: Lubrication by Shell (TT), c. 1930s Offset lithograph 12 $1/8 \times 8 5/16$ " (30.8 $\times 21.1$ cm)

Study: Untitled (artist's mannequin), 1934 Ink and pencil on paper, adhered to board $12 \times 9''$ (30.5 × 22.9 cm)









(left) Study: Lubrication by Shell, 1934 Ink and pencil on paper, adhered to board 11 $1/2 \times 87/8$ " (29.2 \times 22.5 cm)

(right) Study: Lubrication by Shell, 1934 Ink and pencil on paper, adhered to board 12×9 " (30.5 \times 22.9 cm)

(left) Study: Triple Shell Lubricating Oil, c. 1930s Offset lithograph $12\ 15/16 \times 9$ " (32.9 \times 22.9 cm)

(right) Study: Lubrication by Shell, c. 1930s Offset lithograph 12 × 8 1/4" (30.5 × 21 cm)

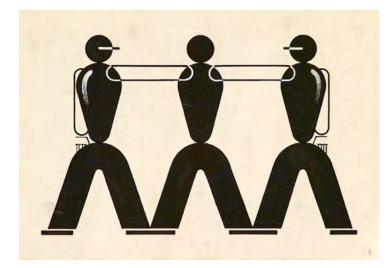


Maquette: New Shell Lubricating Oils, 1937 Gouache on paper 15 × 23 1/2" (38.1 × 59.7 cm)





(left) Poster: The New Shell Lubricating Oil, 1937 Lithograph 10 3/4 × 24 1/2" (27.5 × 62.3 cm) Poster: Official for Winter. Double Shell Lubricating Oil, 1936 Lithograph Lorry Bill: 30×45 " (76.2 \times 11.4 cm)



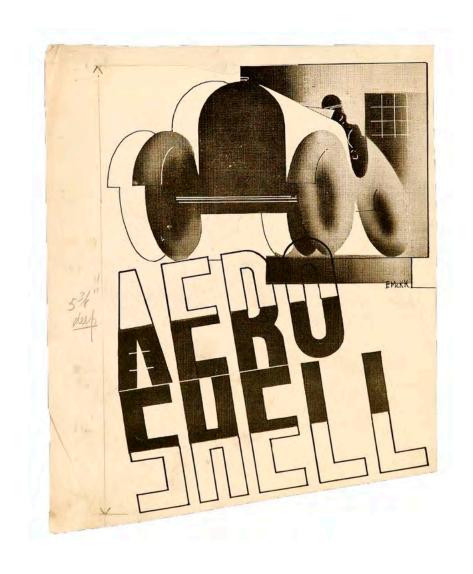


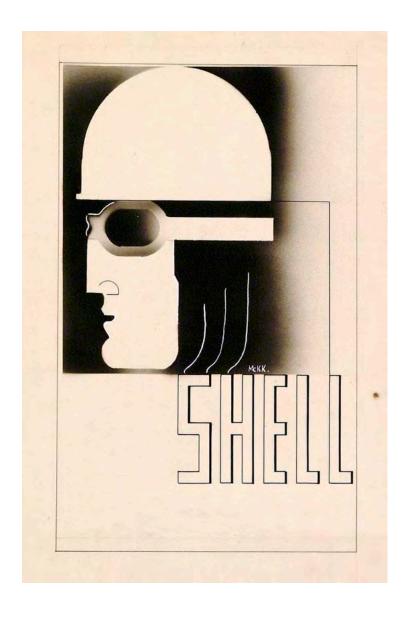
(top) Study, 1935 Ink and gouache on paper 7 3/16 x 10 1/2" (18.3 x 26.7 cm)

(bottom) Study: For Pull Use Summer Shell, 1930 Gouache on paper 15 $3/16 \times 10 \, 1/2$ " (38 $\times 27 \, \text{cm}$)



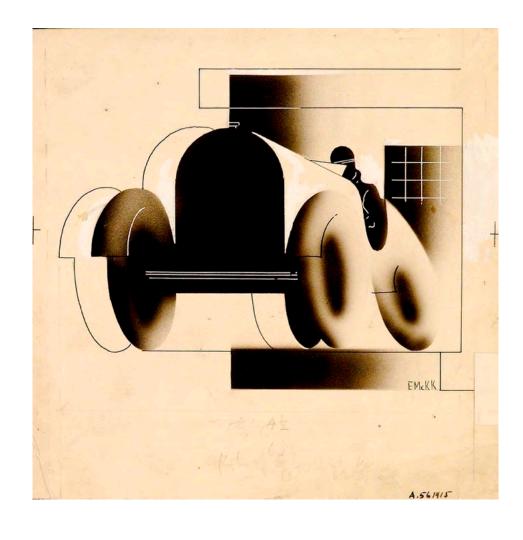
Study: For Pull Use Summer Shell, 1930 Ink, gouache, and pencil on paper 17 3/4 x 11 11/16" (45.1 x 29.7 cm)



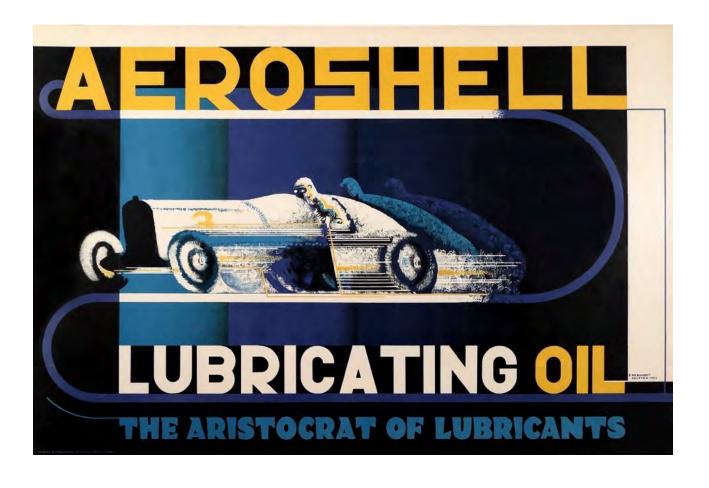


Study: Aeroshell, c. 1932 Photomechanical reproduction (possibly photostat) and pencil 10×7 7/8" (25.4 \times 20 cm)

Study: Shell, 1932 Airbrushed ink, gouache, and pencil on paper 16×11 " (40.5×28 cm)



Study, 1932 Airbrushed ink, gouache, and pencil on paper 9 3/4 × 9 7/8" (24.8 × 25.1 cm)



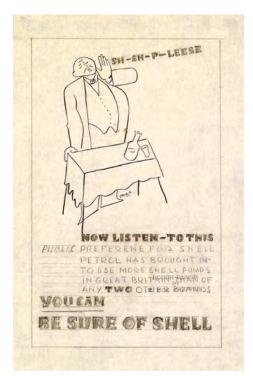
Poster: Aeroshell Lubricating Oil. The Aristocrat of Lubricants, 1932 Lithograph Lorry Bill: $30 \times 44 \, \text{I/2}$ " (76.2 × 113 cm)

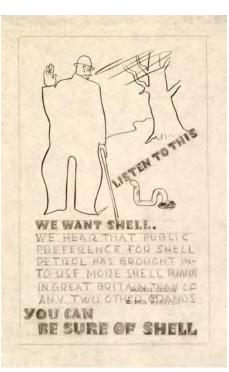




Poster: International Aero Exhibition 1929. Shell, 1929 Lithograph Lorry Bill: 30×45 " (76.2 \times 114.3 cm)

Poster: Lubrication by Shell. Miles-Whitney Straight, 1937 Lithograph Lorry Bill: 29 11/16 × 44 11/6" (75.4 × 113.5 cm)





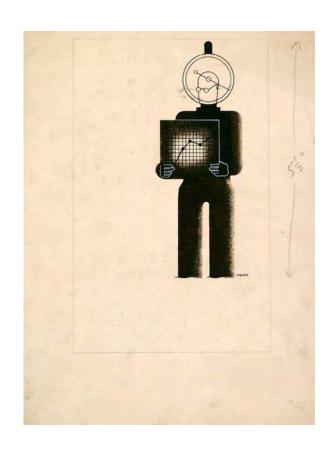


(top) Study: Now Listen to This. You Can Be Sure of Shell, 1933 Pencil on tissue paper $13 \times 8 \ 3/8'' \ (33 \times 21.3 \ cm)$

(bottom) Study: Listen to This. You Can Be Sure of Shell, 1933 Pencil on tissue paper $13 \times 8 \ 3/8$ " (33 × 21.3 cm)

(right) Study: Listen to This. You Can Be Sure of Shell, 1933 Pencil on tissue paper $13 \times 8 \, 1/2$ " ($33 \times 21.6 \, \text{cm}$)





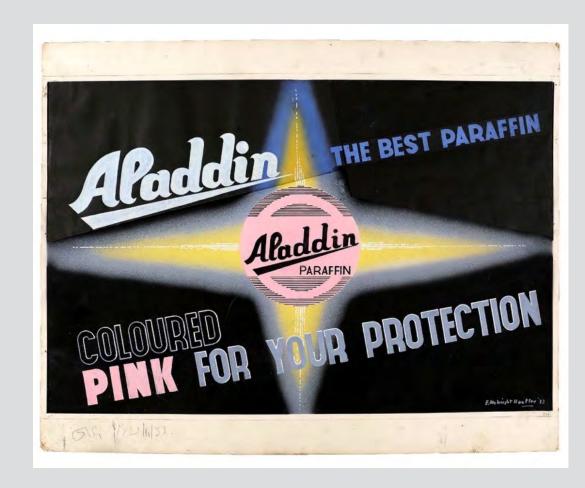


(top) Study, 1934 Ink and pencil on paper 9 3/8 x 9 11/16" (23.8 x 24.6 cm)

(bottom) Study, 1934 Ink, gouache, and pencil on board $14 \ 1/4 \times 10 \ 7/8$ " (36.2 \times 27.6 cm)

(right) Study: The Micrometer Proves that Shell Saves Engine Wear. You Can Be Sure of Shell, c. 1930s Offset lithograph $14\ 1/2 \times 9\ 1/4$ " (36.8 \times 23.5 cm)





Maquette: Recommended for Winter. Double Shell Lubricating Oil, 1933 Gouache, pencil, and cut paper on board $17.3/4 \times 22.3/8$ " (45×57 cm)

Maquette: Aladdin the Best Paraffin, 1933 Airbrushed gouache, pencil, and cut paper on board $17.3/4 \times 22.3/8$ " (45 × 57 cm)

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Maquette: Magicians Prefer Shell. You Can Be Sure of Shell, 1934 Airbrushed gouache, ink, and pencil on board $10.3/8 \times 15.1/2$ " (26.4 $\times 39.4$ cm)

Poster: Magicians Prefer Shell. You Can Be Sure of Shell, 1934 Lithograph Lorry Bill: 29 7/8 × 44 3/4" (75.9 × 113.7 cm)





Poster: Merchants Prefer Shell. You Can Be Sure of Shell, 1933 Lithograph Lorry Bill: 29 1/2 x 43 1/2" (74.9 x 110.5 cm) Poster: Explorers Prefer Shell. You Can Be Sure of Shell, 1935 Lithograph Lorry Bill: 30×45 " (76.2 \times 11.4 cm)



Poster: Actors Prefer Shell. You Can Be Sure of Shell, 1935 Lithograph Lorry Bill: 30×45 " (76.2 \times 114.3 cm)





Poster: BP Ethyl Anti-Knock Controls Horse-Power, 1933 Lithograph Lorry Bill: 30×45 " (76.2 \times 114.3 cm)

Please see Appendix II on p. 182 for related works.

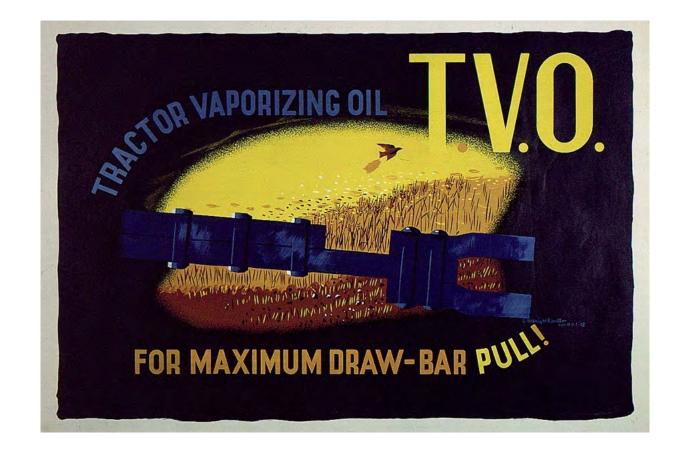
Poster: You Can Be Sure of Shell, 1931 Lithograph Lorry Bill: 30 11/16 × 44 5/8'' (77.9 × 113.3 cm)





Poster: Ask for BP. Not Just Ethyl, 1933 Lithograph Lorry Bill: 29 7/8 × 45" (75.9 × 114.3 cm) Poster: *Shell is Always First*, 1935 Lithograph Lorry Bill: 30 × 45'' (76.2 × 114.3 cm)





Poster: Shell For Go For Shell. You Can Be Sure of Shell, 1938 Lithograph Lorry Bill: $29 \ 3/4 \times 45$ " ($75.6 \times 114.3 \ cm$)

Poster: TVO for Maximum Draw-Bar Pull, 1938 Lithograph Lorry Bill: 30×45 " (76.2 \times 114.3 cm)



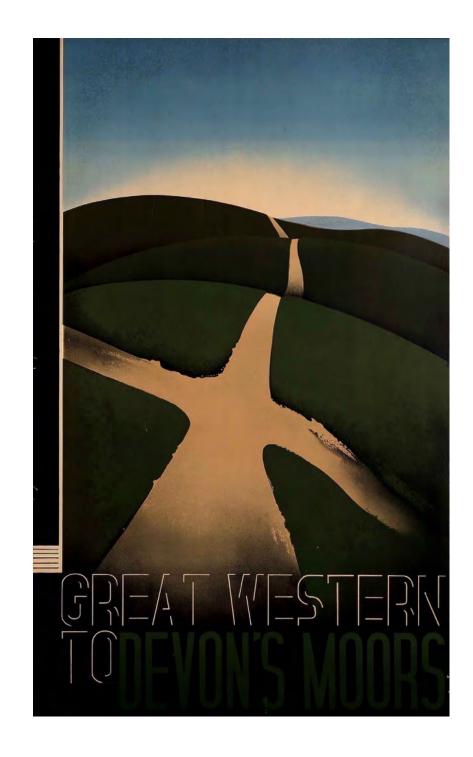


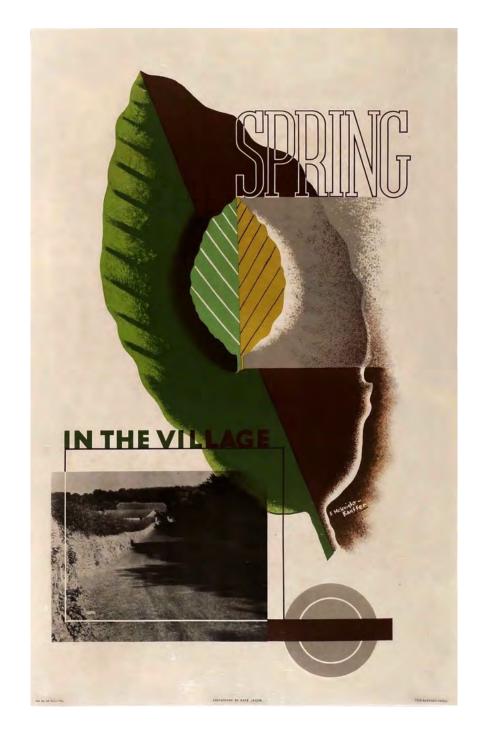
Poster: The New Forest. See Britain First on Winter Shell, 1931 Lithograph Lorry Bill: 29 1/4 × 44" (74.3 × 111.8 cm) Poster: From October to May. Winter Shell, 1939 Lithograph Lorry Bill: 30 × 45" (76.2 × 111.4 cm)



Poster: To Visit Britain's Landmarks. Dinton Castle, 1936 Lithograph Lorry Bill: 30 × 45" (76.2 × 114.3 cm)

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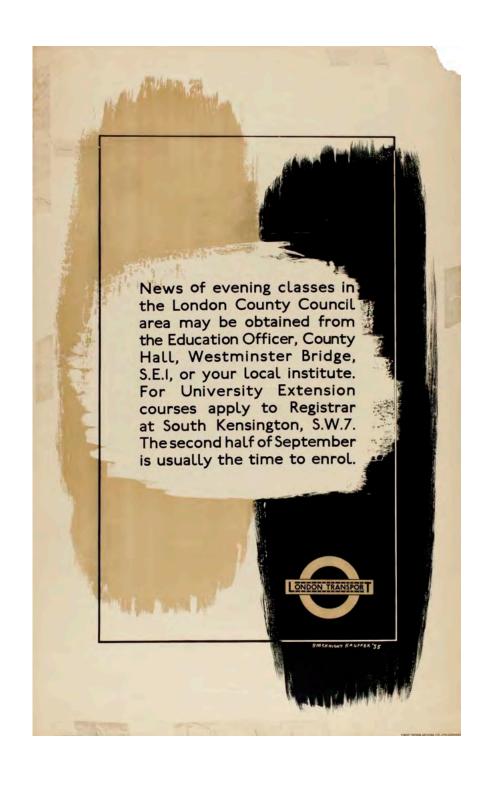




Poster: *Great Western to Devon's Moors*, 1933 Lithograph Double Royal: 39 1/2 × 24 1/4" (100.3 × 61.6 cm)

GREAT WESTERN RAILWAYS

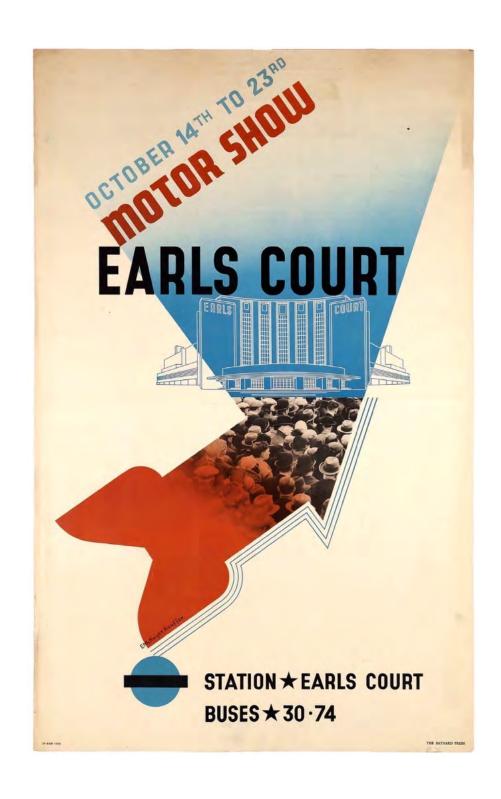
Poster: Spring in the Village, 1936 Offset lithograph Double Royal: 39 1/2 x 24 3/4" (100.3 x 62.9 cm)





Poster: News of Evening Classes..., 1935 Lithograph Double Royal: 40×25 " (101.6 × 63.5 cm) Poster: Special Areas Exhibition. Ticket Hall at Charing Cross Station, 1936 Lithograph Double Royal: $39\ 1/2 \times 24\ 1/2$ " (100.3 × 62.2 cm)

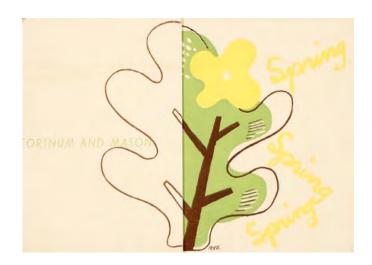
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(left) Poster: *Motor Show. Earls Court*, 1937 Lithograph Double Royal: 40 × 25" (101.6 × 63.5 cm)

(right) Bottom section of poster: London Music Festival. London Transport Serves Them All, 1939 Lithograph $16.3/4 \times 19.3/16$ " (42.5 × 50.5 cm)







(top) Invitation: Fortnum and Mason. Spring Spring Spring, n.d. Lithograph 5×6 15/16'' (12.7 \times 17.6 cm), closed

(left) Invitation: Fortnum and Mason. Spring 1933 Collection, 1933

 6×7 " (15.2 × 17.8 cm), closed

(right) Invitation: Fortnum and Mason Spring and Summer Collection, c. 1933 Lithograph

 $5.7/8 \times 7$ " (14.9 × 17.8 cm)





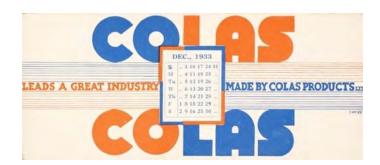


(top) Booklet: W & A Gilbey Ltd. Wines. Spirits, 1933Lithograph $6 \times 6 7/8'' (15.2 \times 17.5 \text{ cm}), \text{ open}$

(center) Poster: Gilbey's Invalid Port, 1933 Lithograph 10 × 20" (25.4 × 50.8 cm)

(bottom) Poster: W & A Gilbey Rubicon Australian Burgundy, 1933 Lithograph 10×20 " (25.4 \times 50.8 cm)









Each: $3 \frac{3}{4} \times 8 \frac{7}{8}$ " (9.5 × 22.5 cm)









(top, left) Card: With Best Wishes for the New Year from E. McKnight Kauffer, 1930s Lithograph

 $5 \times 7^{1/2}$ " (12.7 × 19.1 cm)

(bottom, left) Card: 1934.A Project for Nineteen Thirty-Four with Best Wishes from E. McKnight Kauffer, 1934 Lithograph

 $6.3/4 \times 9'' (17.1 \times 22.9 \text{ cm})$

(top, right) Card: Jack and Olivia Beddington Send Best Wishes for Xmas and for 1934, 1934 Lithograph

 $6.3/4 \times 8.7/8$ " (17.1 × 22.5 cm)

(bottom, right) Card: 1940. With Best Wishes for the New Year from E. McKnight Kauffer, 1940 Lithograph

 $6 \frac{1}{4} \times 7$ " (15.9 × 17.8 cm)





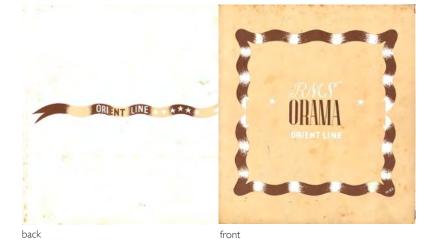


(top) Brochure: Tourist Class in Orient Liners, 1930s Lithograph 9×16 " (22.9 × 40.6 cm), open

Lithograph 9×16 " (22.9 × 40.6 cm), open

(bottom) Brochure: The New Orient Liner. Orcades, c. 1937 Lithograph $9 \times 16''$ (22.9 × 40.6 cm), open

(center) Brochure: The New Orient Liner. Orcades, c. 1937



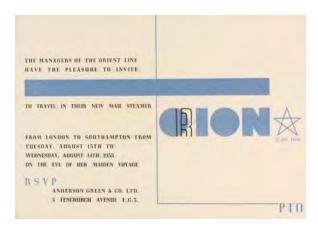




(top) Brochure: RMS Orama: Orient Line, c. 1930s Lithograph 9×16 " (22.9 × 40.6 cm), open

(center) Brochure: RMS Orford: Orient Line, c. 1930s Lithograph 9×16 " (22.9 × 40.6 cm), open

(bottom) Brochure: RMS Otranto: Orient Line, c. 1930s 9×16 " (22.9 × 40.6 cm), open



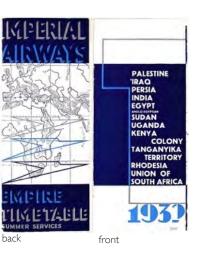


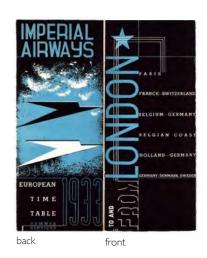


(top) Invitation: *Orion*, 1935 Lithograph 5×7 " (12.7 × 17.8 cm)

(center) Brochure: Orion. The New Orient Liner, c. 1935 Offset lithograph 9×16 " (22.9 \times 40.6 cm), open

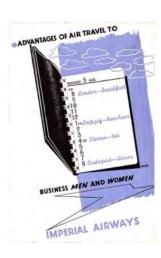
(bottom) Brochure: Orient Line Cruises, 1935 Lithograph $5 \ 1/4 \times 6 \ 1/2$ " (13.3 × 16.5 cm), open











(top, left) Pamphlet: *Imperial Airways. Empire Timetable. Summer Services*, 1932 Lithograph

 $83/4 \times 71/2$ " (22.2 × 19 cm), open

(top, right) Pamphlet: Imperial Airways. European Time Table 1933. Summer Services, 1933 Lithograph

 $83/4 \times 71/2$ " (22.2 × 19 cm), open

(bottom, left) Pamphlet: *Imperial Airways. Summer European Time Table*, 1937 Lithograph

 $83/4 \times 71/2$ " (22.2 × 19 cm), open

(bottom, center) Pamphlet: Imperial Airways. Winter Services. European Time Table from 3 Oct 1937 to 26 March 1938, c. 1937

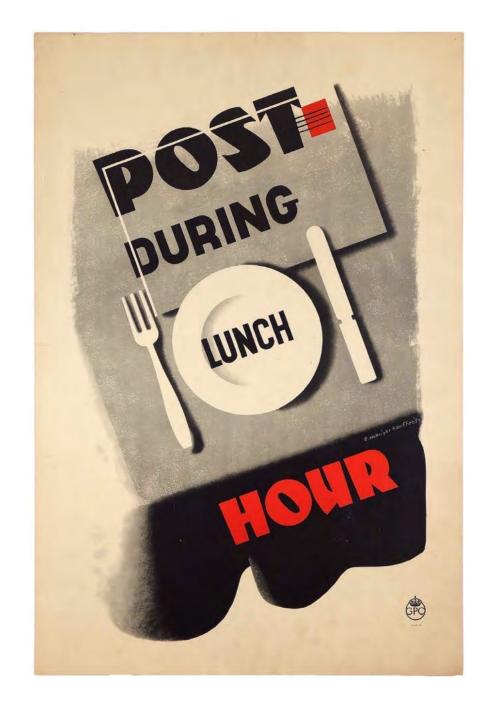
Lithograph

 $87/8 \times 37/8$ " (22.5 × 9.8 cm)

(bottom, right) Pamphlet: Imperial Airways. Advantages of Air Travel to Business Men and Women, c. 1930s Lithograph

 $8 1/8 \times 5 3/8$ " (20.6 × 13.6 cm)

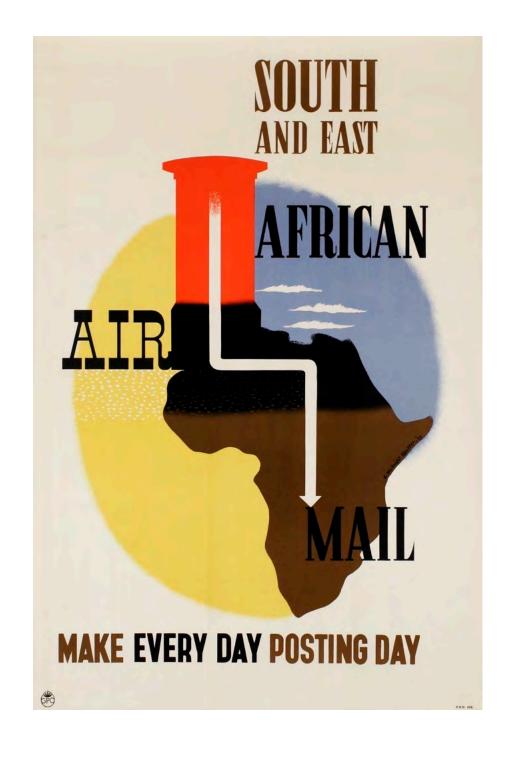




Poster: Quickest Way by Air Mail, 1935 Lithograph Double Crown: 29 7/8 × 20" (75.9 × 50.8 cm)

Poster: Post During Lunch Hour, 1937 Lithograph Double Crown: 30 x 20" (76.2 x 50.8 cm)

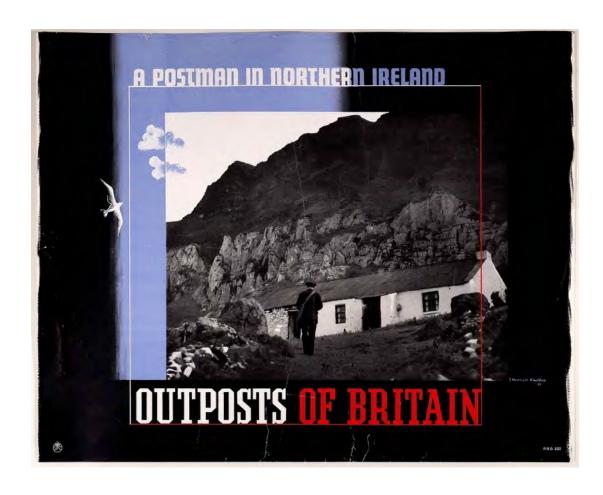
GENERAL POST OFFICE

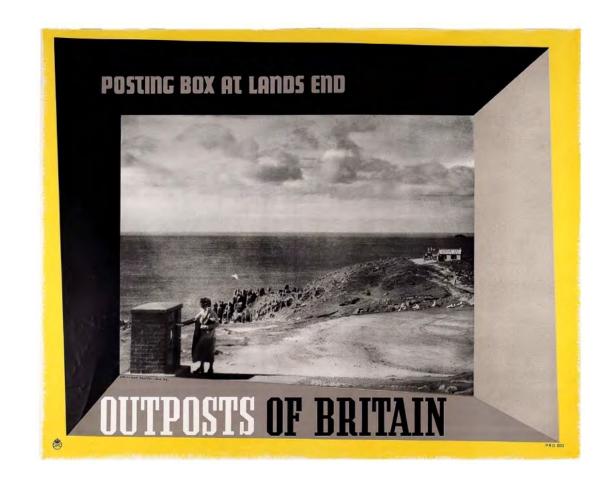




Poster: South And East African Air Mail. Make Every Day Posting Day, 1937 Lithograph Double Crown: 29 $7/8 \times 20$ " (75.9 \times 50.8 cm)

Poster: Letter Mails by Air, 1937 Lithograph Double Crown: 29 5/8 × 20'' (75.2 × 50.8 cm)





Poster: Outposts of Britain. A Postman in Northern Ireland, 1937 Lithograph $29 \times 36 \text{ I/4''} (73.7 \times 92.1 \text{ cm})$

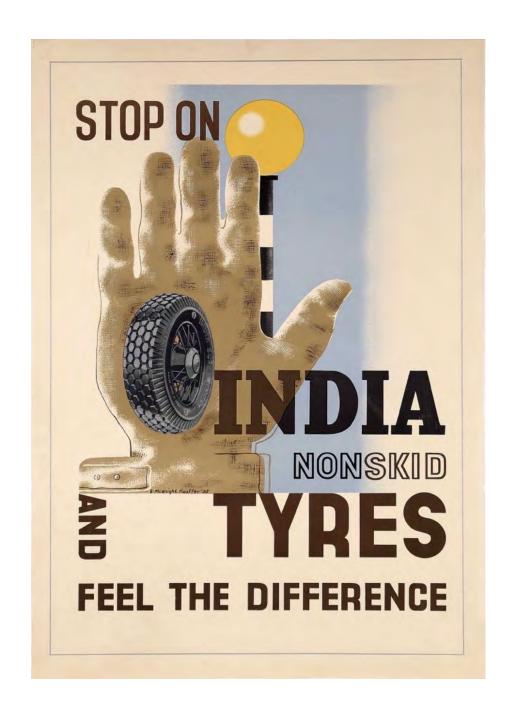
Poster: Outposts of Britain. Posting Box at Land's End, 1937 Lithograph $29 \times 36 \text{ I/4}$ " (73.7 \times 92.1 cm)

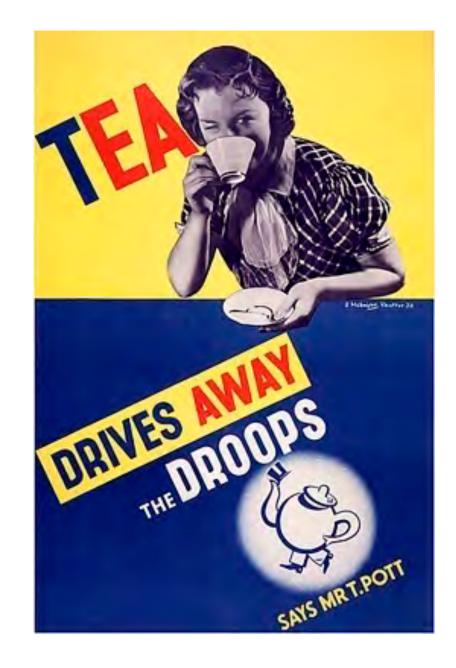




Poster: Outposts of Britain. A Postman in Northern Scotland, 1937 Lithograph $29 \times 36 \text{ I/4}$ " (73.7 \times 92.1 cm)

Poster: Outposts of Britain. A Postman in the Pool of London, 1937 Lithograph $29 \times 36 \text{ I/4''} (73.7 \times 92.1 \text{ cm})$

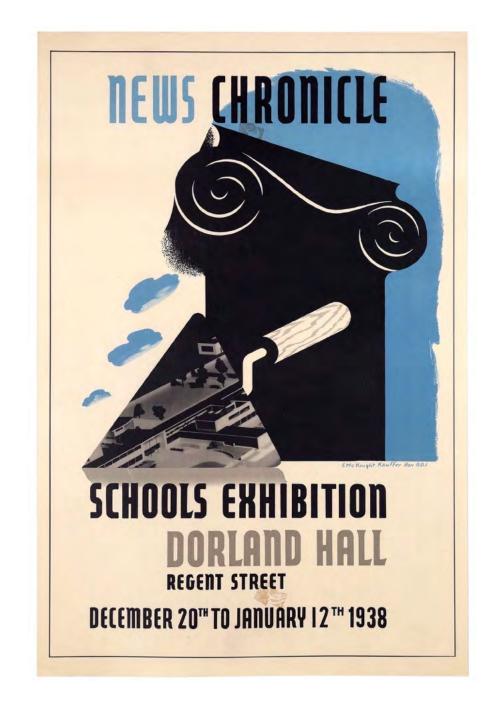




Poster: Stop on India Nonskid Tyres and Feel the Difference, 1935 Lithograph Double Crown: $27 \times 17 \, \text{II/I6''}$ (68.6 × 44.9 cm)

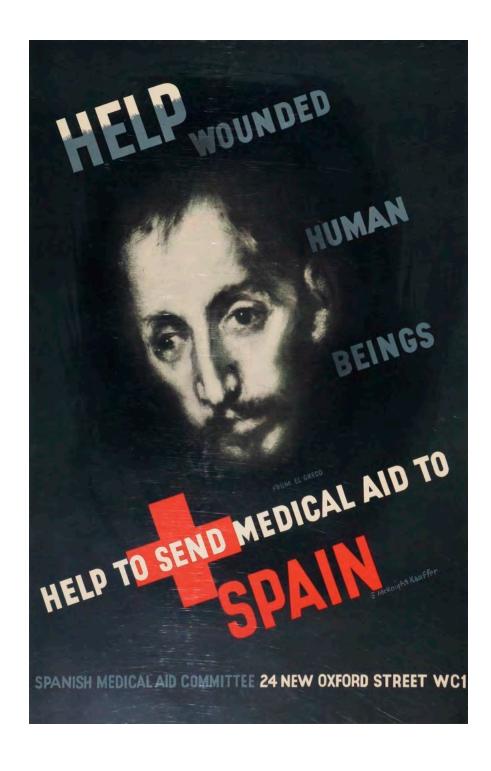
Poster: Tea Drives Away the Droops Says Mr. T. Pott, 1936 Lithograph Double Crown: 30×20 " (76.2 \times 50.8 cm)

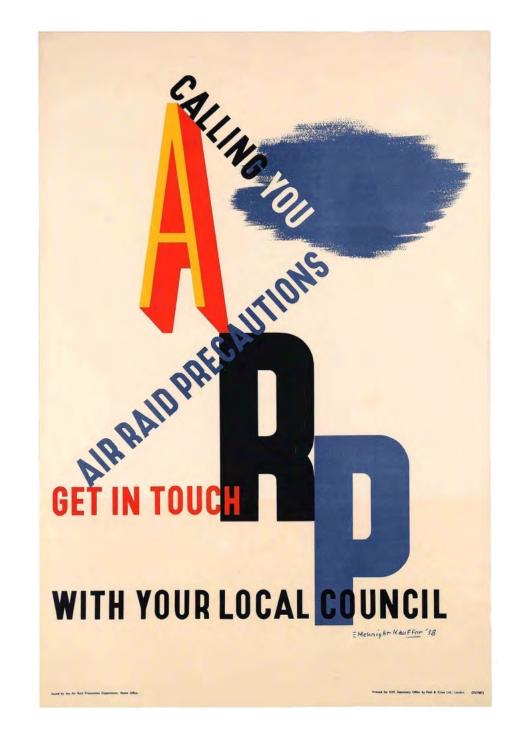




Poster: News Chronicle. Schools Exhibition. Dorland Hall, 1937 Lithograph Double Crown: 28 $15/16 \times 19$ " (73.5 \times 48.3 cm)

Poster: News Chronicle. Schools Exhibition. Dorland Hall, 1937 Lithograph Double Crown: 30×20 " (76.2 \times 50.8 cm)



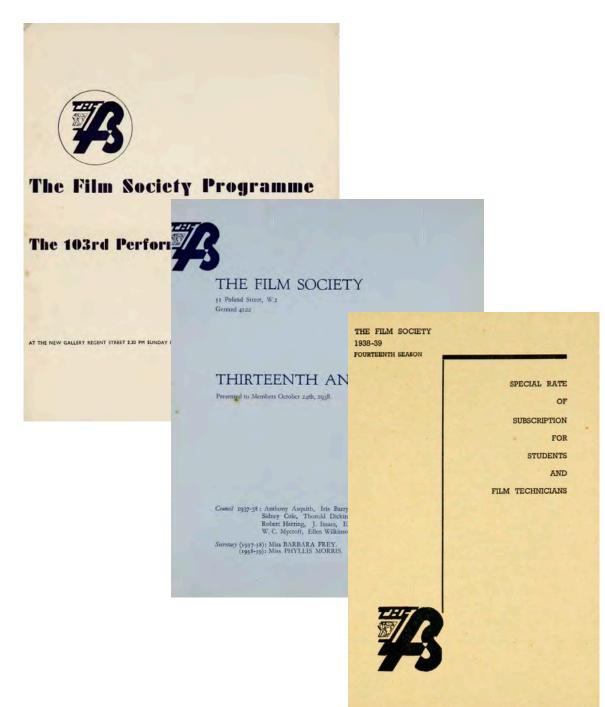


Poster: Help Wounded Human Beings. Help To Send Medical Aid To Spain, 1937 Lithograph Double Crown: $30 \times 20''$ (76.2 \times 50.8 cm)

Poster: ARP: Air Raid Precautions. Calling You, 1938 Lithograph Double Crown: 29 $7/8 \times 19 7/8$ " (75.9 $\times 50.5$ cm)



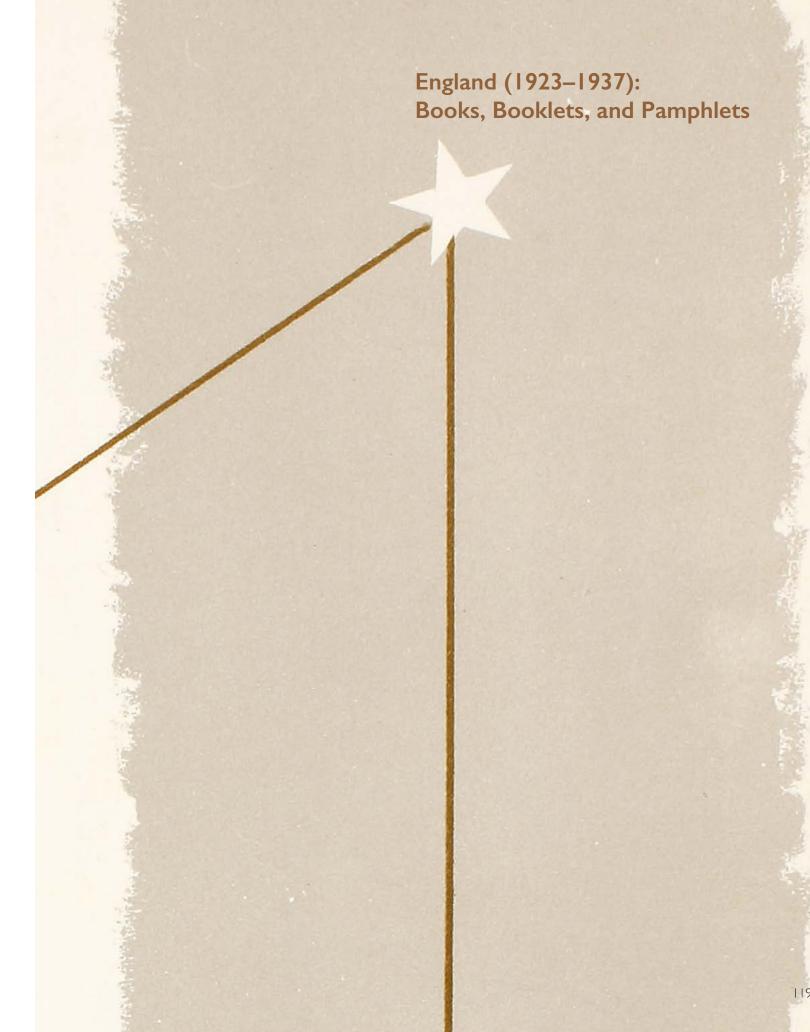
Poster: Festival of Music for the People (FMP), 1938 Lithograph Double Crown: 30×20 '' (50.5×76 cm)



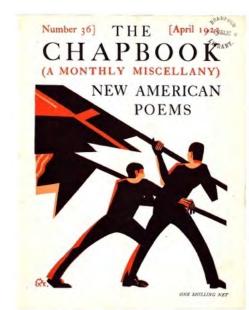
(left) Designer unknown (logo by E. McKnight Kauffer)
Booklet: The Film Society Programme. The 103rd Performance 14th Season, 1938
Letterpress
9 5/16 × 7 3/8" (23.7 × 18.7 cm)

(middle) Designer unknown (logo by E. McKnight Kauffer) Booklet: The Film Society. Thirteenth Annual Report, 1938 Letterpress 10 $1/16 \times 77/8$ " (25.6 × 20 cm)

(right) Designer unknown (logo by E. McKnight Kauffer) Booklet: The Film Society. 1938—39 Fourteenth Season, 1938 Letterpress 7 1/2 x 4 3/4" (19.1 x 12.1 cm)





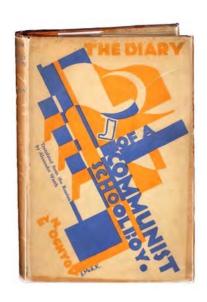


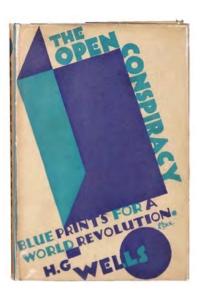
front

Journal: The Chapbook (A Monthly Miscellany): New American Poems. Number 36. April 1923. London: The Westminster Press, 1923 Letterpress 8 7/8 × 7" (22.5 × 17.8 cm)









(top, left) Book dust jacket: The Week-end Book. London: Nonesuch Press, 1924 Lithograph

 $7.3/4 \times 4.7/8$ " (19.7 × 12.4 cm)

(top, right) Book dust jacket: L. H. Myers, The Clio. London and New York: G. P. Putnam's Sons, Ltd., 1925 Lithograph

 $8 \times 5 \frac{1}{2}$ " (20.3 × 14 cm)

(bottom, left) Book dust jacket: N. Ognyov, The Diary of a Communist Schoolboy. New York: Payson & Clarke Limited, 1928 Lithograph

 $7 \frac{1}{2} \times 5 \frac{1}{2}$ " (19.1 × 14 cm)

(bottom, right) Book dust jacket: H. G. Wells, The Open Conspiracy: Blue Prints for a World Revolution. London: Victor Gollancz Ltd, 1928

Lithograph





Illustrations: Herman Melville, Benito Cereno. London: The Nonesuch Press, 1926 Letterpress on Van Gelder paper $12 \frac{1}{2} \times 8 \frac{1}{4}$ " (31.7 × 21.6 cm)

Book dust jacket: Designer unknown Lithograph $12 \frac{1}{2} \times 8 \frac{1}{4}$ " (31.7 × 21.6 cm)

The printer Curwen Press gave artists the opportunity to experiment with new printmaking and illustration techniques, including the pochoir stencil process, which Kauffer used extensively. Under his direction, skilled craftswomen in Curwen's stenciling department applied watercolor or gouache through stencils to Kauffer's drawings.

grimaces, returned to the poop, feeling a little strange at first, he could hardly tell why, but upon the whole with regained congrimaces, returned to the peops, feeling a little strenge a little, its could hardly ut why, but spea he havelow with required confidence in Benito Gereno.

How plainly, though the, did that old whiskeraido yondurbetay a conceiousness of ill desert. No doubly, when he see meaning, he dreaded but 1, apprieted by his captain of the crew's general mibelhavious, came with sharp words for him, and so down with his head. And yet—and yet, now that I think of the crew's general mibelhavious, came with sharp words for him, and so down with his head. And yet—and yet, now that I think on the carried speak of the control of the control of the control of the control of the carried speak of the carried spea

might two much matrix, the neverate second anyone in terminate it. And vs. will presenting hisself as a crossis, and walking between the two captains, he advanced with them towards the gangary while still, as fill off kindly contrating. Don Benito would not be go the hand of Captain Delann, has centained in it his, arrows the black's body.

Some they were standing by the side, hooding over into the boot, whose crew turned up their curious eyes. Walking a moment for the Spanised to relinquish his hold, the one embersessed Captain Delann (had for the overetty the threshold of the open gangway, but still Don Benito would not be go his hand. And yet, with an aginated tone, he said, vl can go so further; bert a must hid you silien. Adden, sy vl can go so further; bert a must hid you silien. Adden, sy of some contracting the contraction of the some of the the boat, showed of the gangery, best catching the modely admonitory eye of the servant, what has harp favered in the steme, Opation Delano, and have contracted by the continual admost of bon feature and eliment of both some problems of the contraction of the some problems the bone, so that has the property of the contraction of the some problems the boat of the contraction of the contraction of the some of the bones to be lengthwise dropped. The instant the was fore. Don Benito opanise over the behavest, falling at the feet of Captain Delano, at the same time calling toward its ably bett in towar on featured, that some in the beast could understand him. But, as if not equally obtain, three aidion, from there different and distant parts of the day, pushed into the servantioning after their captain, as if intent upon his revent



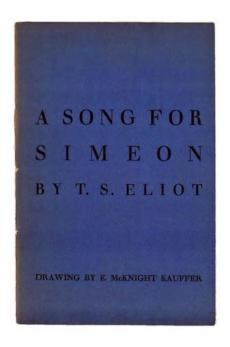




T. S. Eliot (American, 1888–1965) and Kauffer became close friends through their collaborations at the publishing house Faber & Faber Limited in London. Both were born in America, and they referred to each other by their states of birth: Kauffer was "Montana" and Eliot was "Missouri." The photograph below is not reproduced in the booklets on this or opposite page.



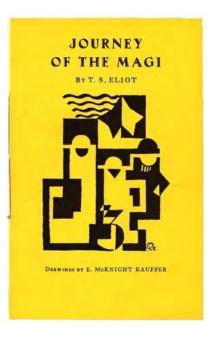
Photographer unknown E. McKnight Kauffer and T. S. Eliot, date unknown Gelatin silver print $7 \times 4 7/8'' (17.8 \times 12.4 \text{ cm})$



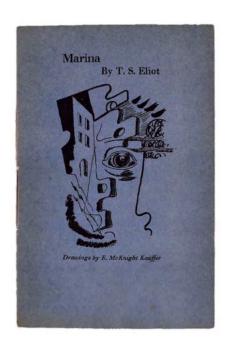


Booklet illustration: T. S. Eliot, A Song for Simeon. London: Faber & Faber Limited, 1928 Letterpress

 $7 \frac{1}{4} \times 4 \frac{3}{4}$ " (18.4 × 12.1 cm)









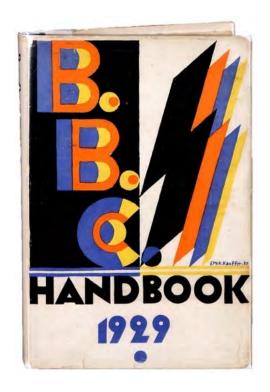
(top) Booklet cover and illustration: T. S. Eliot, *Journey of the Magi.* London: Faber & Faber Limited, 1927 Letterpress

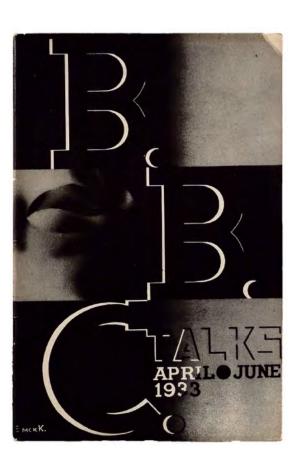
 $7 \frac{1}{4} \times 4 \frac{3}{4}$ " (18.4 × 12.1 cm)

(bottom) Booklet cover and illustration: T. S. Eliot, *Marina*. London: Faber & Faber Limited, 1930 Letterpress

7 1/4 × 4 3/4" (18.4 × 12.1 cm)







(left) Book dust jacket: BBC Handbook. London: The British Broadcasting Corporation, 1928 Lithograph $7.3/4 \times 4.7/8$ " (19.7 × 12.4 cm)

(right) Book dust jacket: BBC Handbook. London: The British Broadcasting Corporation, 1929 Lithograph

 $73/8 \times 47/8$ " (18.7 × 12.4 cm)

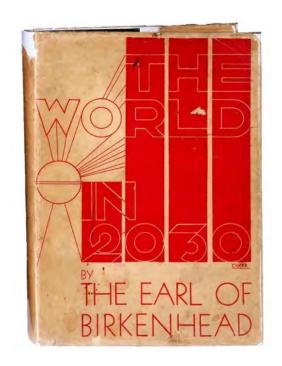
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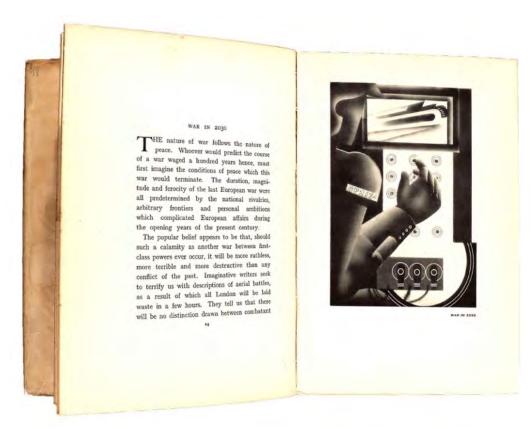
Brochure: BBC Talks, April–June 1933. London: The British Broadcasting Corporation, 1933 Lithograph 8 $1/2 \times 5$ 1/2" (21.6 × 14 cm)



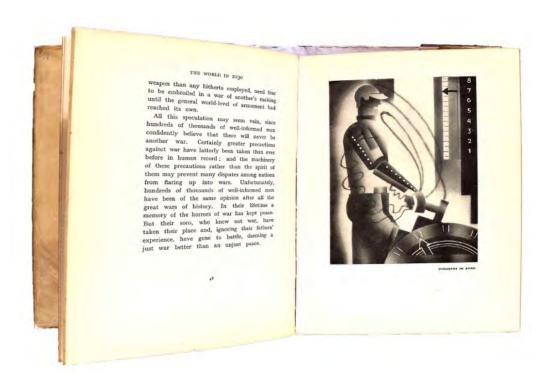
Bookplate: Jeannette Rutherston Her Book, c. 1933 or later Color process engraving on paper 3 $1/2 \times 2$ 11/16" (8.9 \times 6.9 cm)

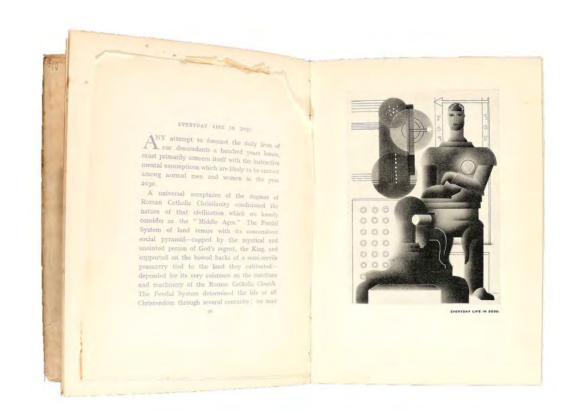
Jeannette Rutherston (British, 1902–1988) was a dancer, writer, and early television critic. The bookplate is adhered to the inside cover of *The English Galaxy of Shorter Poems*, edited by Gerald Bullett and published in 1933.

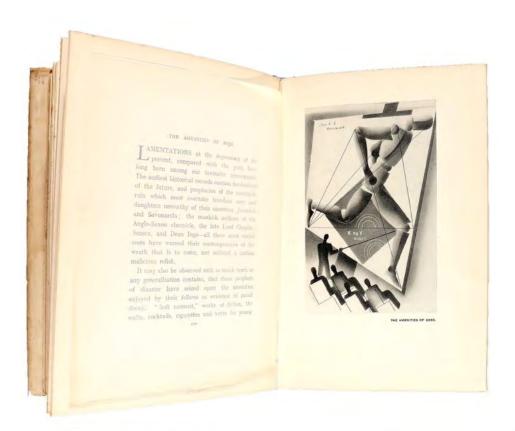


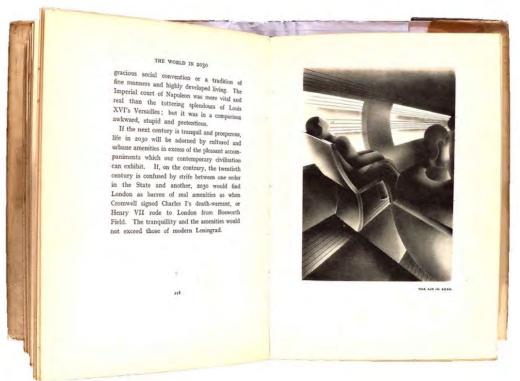


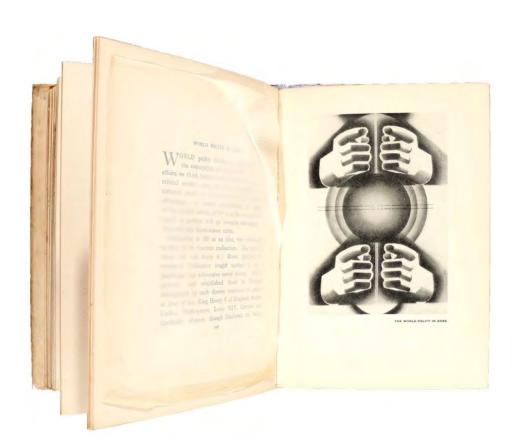
Book dust jacket and illustrations: The Earl of Birkenhead, *The World in 2030*. London: Hodder and Stoughton, 1930 Lithograph 9 1/2 × 6 3/4" (24.1 × 17.1 cm)

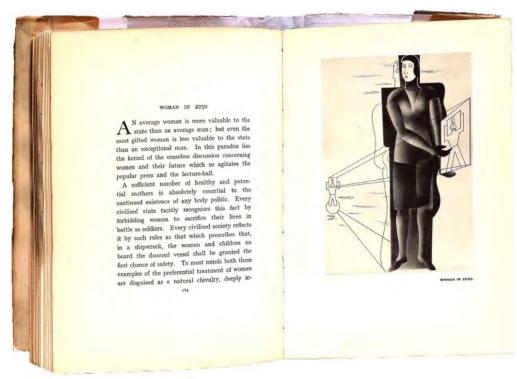


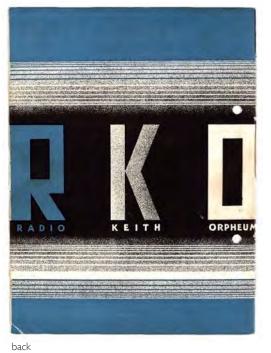


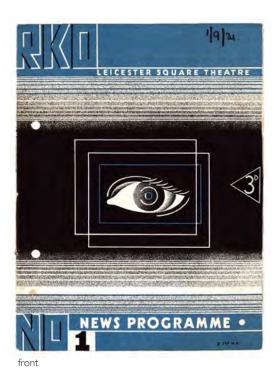




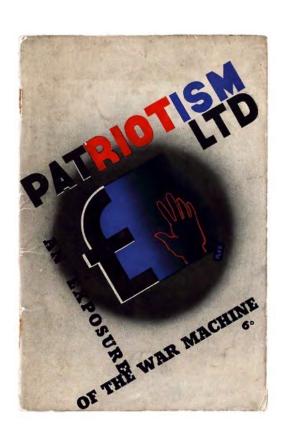


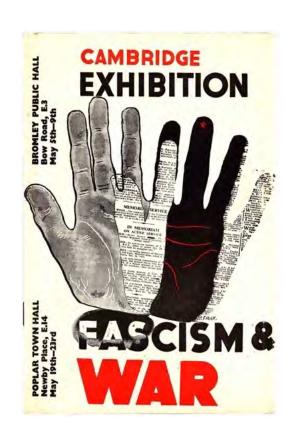


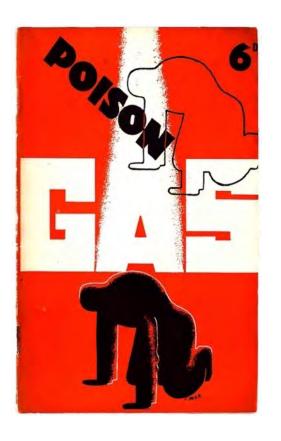




Program: RKO News Programme No. 1. Leicester Square Theatre. City and publisher unknown, 1931 Lithograph 8×6 " (20.3 \times 15.2 cm)



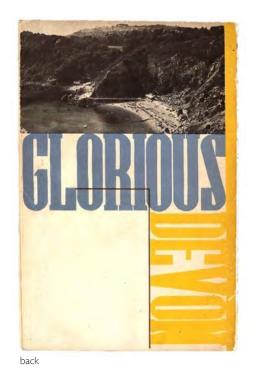


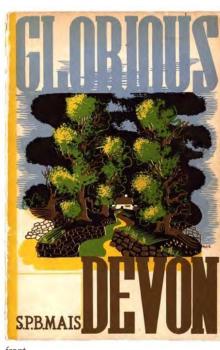


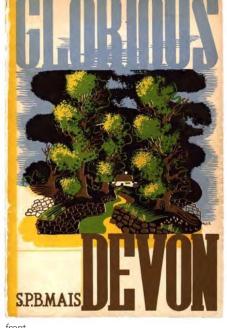
(left) Pamphlet: Patriotism Ltd: An Exposure of the War Machine. London: Union of Democratic Control, 1933 Lithograph $8.3/8 \times 5.3/8$ " (21.3 \times 13.7 cm)

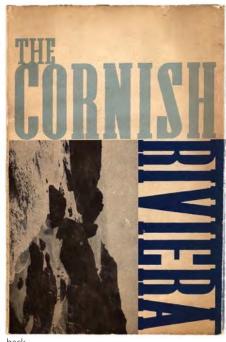
(right) Pamphlet: Cambridge Exhibition, Fascism & War. City and publisher unknown, 1934 Letterpress and halftone $8\ 3/8 \times 5\ 5/8$ " (21.3 \times 14.3 cm)

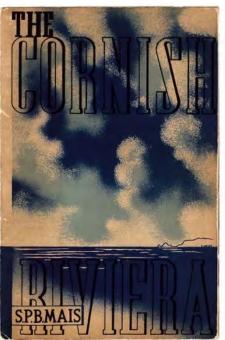
Pamphlet: *Poison Gas.* London: Union of Democratic Control, n.d. Lithograph $8\ 1/4 \times 5\ 1/2$ " (21 × 14 cm)





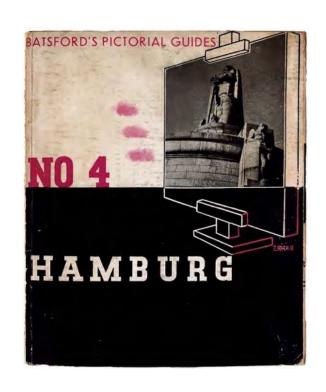






Book covers: S. P. B. Mais, *Glorious Devon*. London: Great Western Railway Company, 1934 Lithograph 8 $1/4 \times 5 \ 1/2$ " (21 × 14 cm)

Book covers: S. P. B. Mais, The Cornish Riviera. London: Great Western Railway Company, 1934 Lithograph 8 1/2 × 5 1/2" (21.6 × 14 cm)



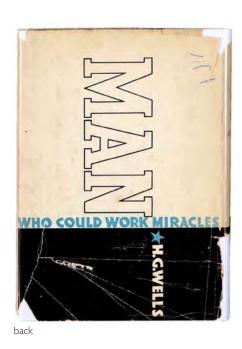


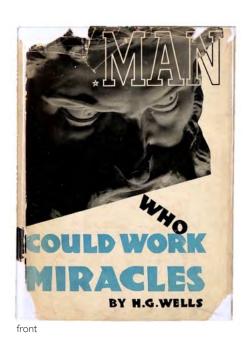
Booklet: Batsford's Pictorial Guides, No. 4, Hamburg. London: B.T. Batsford Limited, c. 1934 Lithograph $8\ 3/8 \times 7''\ (21.3 \times 17.8\ cm)$

Booklet: London. London: The Travel and Industrial Development Association of Great Britain and Ireland, 1938 Lithograph $7 \times 4 \frac{1}{2}$ " (17.8 × 11.4 cm)



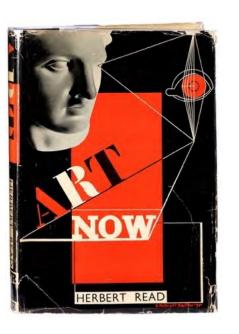


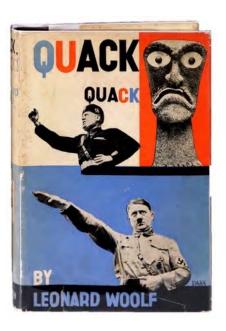




(top) Book dust jacket: H. G. Wells, *Things to Come*. London: The Cresset Press, 1935 Lithograph $8\times5~3/4"$ (21.3 \times 14.6)

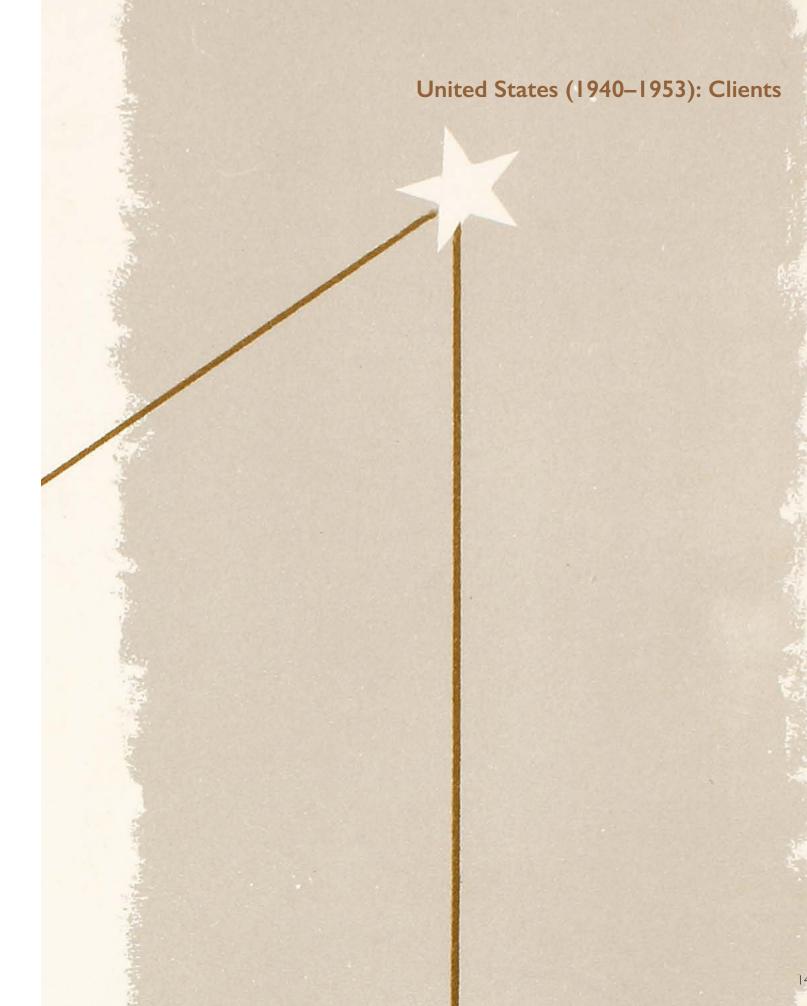
(bottom) Book dust jacket: H. G. Wells, *The Man Who Could Work Miracles*. London: The Cresset Press, 1936 Lithograph 8×6 " (21.3 \times 15.2)





(left) Book dust jacket: Herbert Read, Art Now. London: Faber & Faber Limited, 1933 Lithograph 8 $1/4 \times 6$ " (21 \times 15.2)

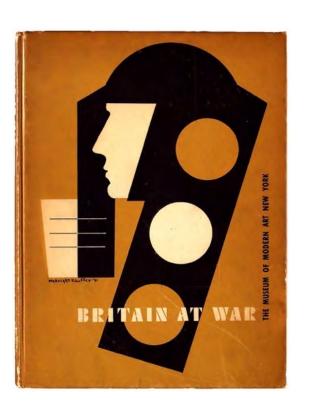
(right) Book dust jacket: Leonard Woolf, *Quack Quack*. London: The Hogarth Press, 1937 Lithograph $7\ 1/2\times 5\ 1/4$ " (19.1 \times 13.3)





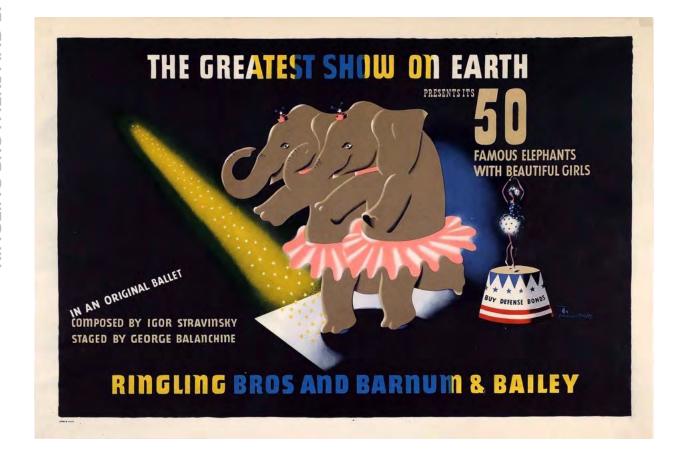


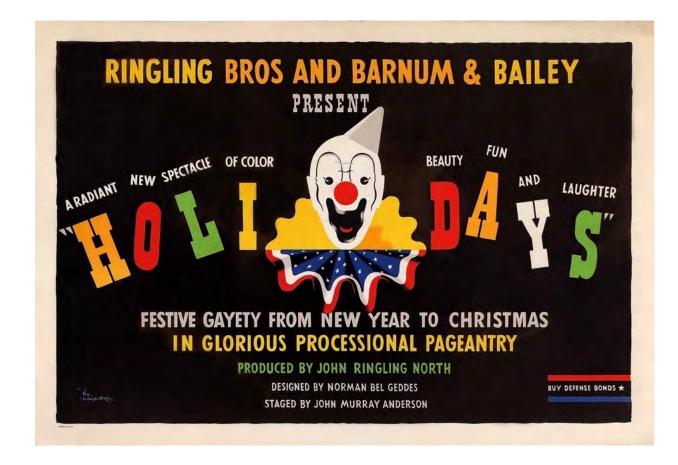
front



Catalogue covers: Organic Design in Home Furnishings. New York: The Museum of Modern Art, 1941 Lithograph 10×7 1/2" (25.4 \times 19.1 cm)

Catalogue cover: Britain at War. New York: The Museum of Modern Art, 1941 Lithograph 10 $1/4 \times 7 1/2$ " (23.03 \times 19.05 cm)





Poster: The Greatest Show on Earth. Ringling Bros and Barnum & Bailey, 1942 Lithograph 20×29 " (50.8×73.7 cm)

Poster: Ringling Bros and Barnum & Bailey Present Holidays, 1943 Lithograph 20×29 " (50.8×73.7 cm)





Poster: Luchamos por la Libertad de Todos, 1942 Lithograph 20 × 14 1/2" (50.8 × 36.8 cm) Poster: Libertad de Cultos (Freedom of Worship), 1942 Lithograph $39.7/8 \times 27.7/8$ " (101.2 $\times 70.9$ cm)

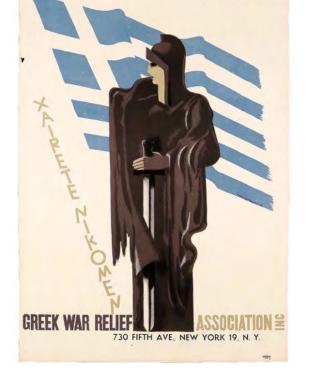




Poster: Watch Out For Fires. CAA War Training Service, 1943 Lithograph 43 $3/4 \times 315/16$ " (111.1 $\times 79.5$ cm)

Poster: Civil Aeronautics Administration. Speeds the War, 1943 Lithograph $40 \times 28 \ 1/2$ " (101.6 \times 72.4 cm)

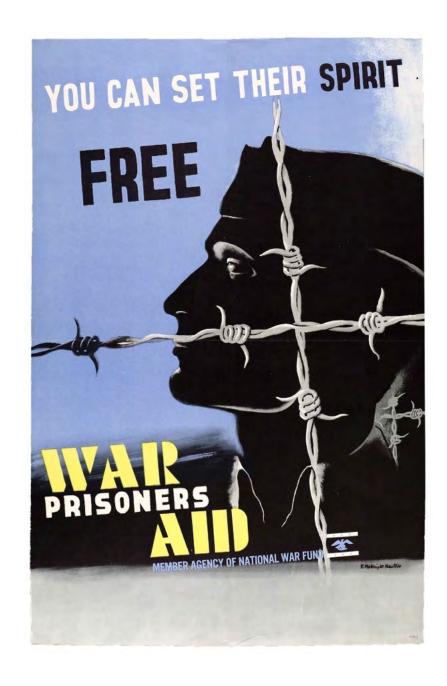






Poster: Greece Fights On, 1942 Lithograph 32 × 23 7/8" (81.3 × 60.6 cm) (left) Poster: Xairete Nikomen. Greek War Relief Association, 1943 Lithograph 15 1/2 × 11" (39.4 × 27.9 cm)

(right) Poster: Help a Greek Child to Survive, 1943 Lithograph 24 × 18" (61 × 45.7 cm)





Poster: You Can Set Their Spirit Free — Prisoners' War Aid, 1943 Lithograph 22×14 " (55.9 \times 35.6 cm) Poster: Target No 1. New York City. Protect it Enroll Now, 1943 Lithograph $39.3/8 \times 29.5/8$ " (100 × 75.2 cm)





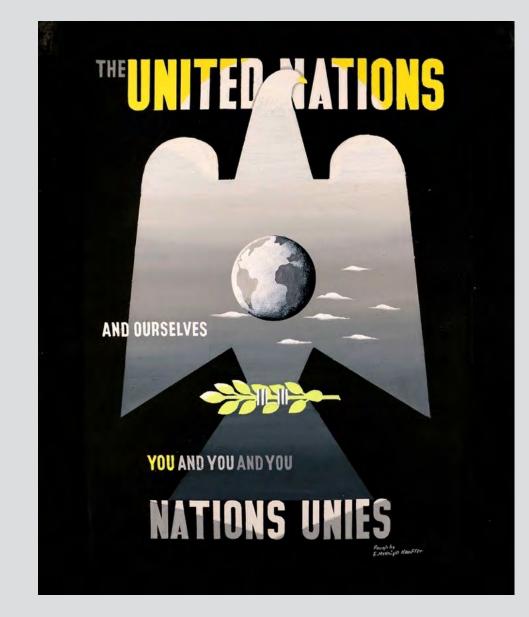
Poster: Norway Fights On, 1943 Lithograph 22 1/2 × 16" (57.2 × 40.6 cm) Poster: Yugoslav People Led by Tito, 1941-1944, 1944 Lithograph $24 3/4 \times 19 1/4$ " (62.8 \times 48.9 cm)





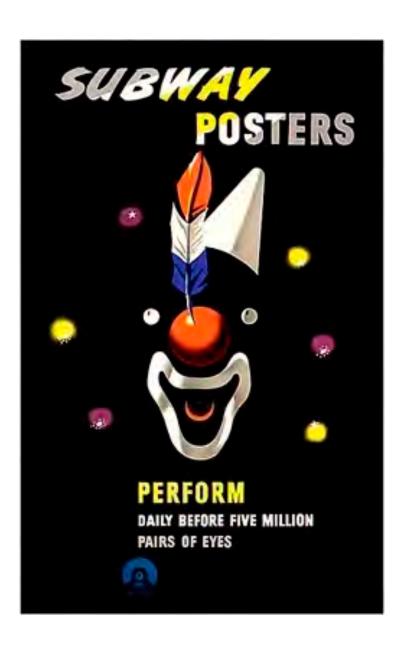
Poster: CIO Supports Red Cross, c. 1944 Lithograph 32 × 22'' (81.3 × 55.9 cm) Counter card: *Giv*e, 1945 Lithograph 10 1/4 × 6 7/8" (26 × 17.5 cm)

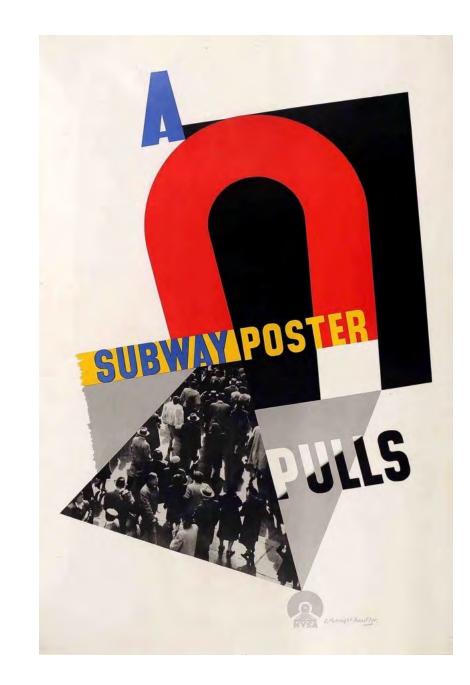




Poster: Join the Diamond Jubilee. Metropolitan Museum of Art, 1945 Lithograph $10.7/8 \times 21$ " (27.6 $\times 53.3$ cm)

Maquette: *The United Nations*, 1945 Gouache on paper 16 3/4 × 14" (42.5 × 35.6 cm)





Poster: Subway Posters Perform Daily Before 5 Million Pairs of Eyes, 1947 Lithograph $45\ 1/4 \times 29\ 9/16$ " (114.9 $\times\ 75.1\ cm$)

Poster: A Subway Poster Pulls, 1949 Lithograph 45 1/2 × 30 1/4" (115.6 × 76.8 cm)



Poster: Kentucky Derby — Go via Chesapeake & Ohio, 1949 Lithograph $37\ 1/2 \times 27\ 1/2$ " (95.2 × 70 cm)





(left) Poster: American Airlines to Boston, 1953 Lithograph $111/2 \times 73/16$ " (29.2 × 18.3 cm)

(right) Poster: American Airlines. East Coast, 1948 Lithograph $1115/16 \times 7$ " (30.3 \times 17.8 cm)



Poster: American Airlines to New York, 1948 Lithograph 30×40 '' (76.2 × 101.1 cm)





Poster: American Airlines to Chicago, 1950 Lithograph 13 3/8 x 7 1/16" (34 x 17.9 cm) Poster: American Airlines. Washington, 1948 Lithograph 39 3/4 × 30" (101 × 76.2 cm)



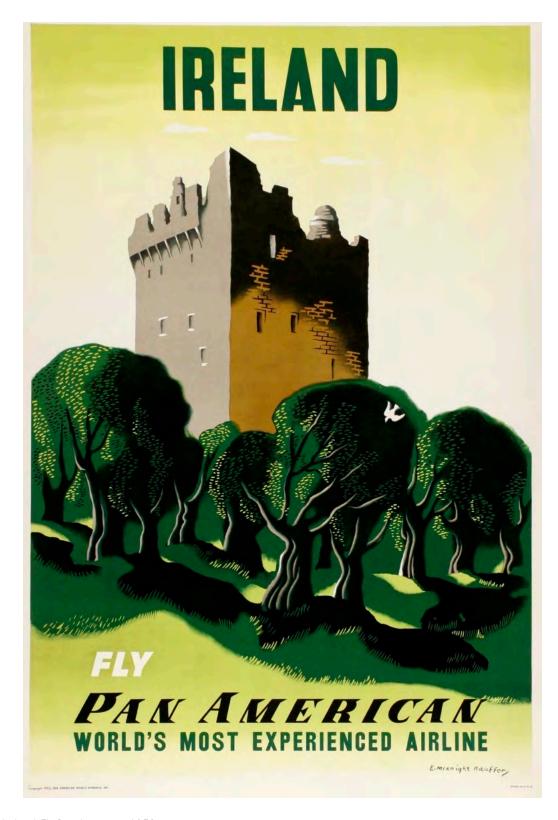




Poster: American Airlines to Europe, c. 1948 Lithograph 31 5/8 × 41" (80.3 × 104.1 cm)



Poster: Mexico. Festivals Old and New, 1949 Lithograph 42×28 " (106.7 \times 71.1 cm)



Poster: *Ireland. Fly Pan American*, 1953 Lithograph 41 5/8 × 28 3/16" (105.7 × 71.6 cm)

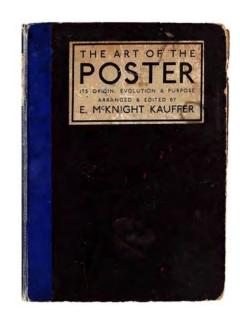


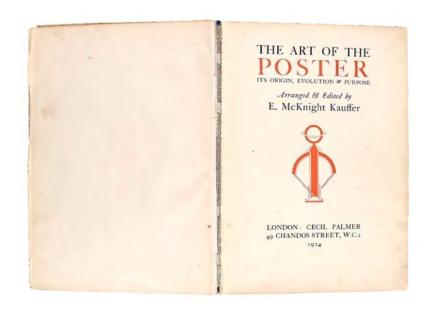
I. E. McKnight Kauffer: The Art of the Poster (1924)

In 1924, at the age of thirty-four—less than ten years after his arrival in England—Kauffer designed and edited *The Art of the Poster: Its Origin, Evolution and Purpose*, an ambitious illustrated history of the poster that illustrated his deep knowledge of form and within which he boldly inserted his own achievements. Among the examples of contemporary posters that Kauffer included in the almost 200-page book were six of his own works, including a reproduction of *Soaring to Success!*

Book: E. McKnight Kauffer, *The Art of the Poster: Its Origin, Evolution and Purpose*. London: Cecil Palmer, 1924 12 1/2 × 9" (31.6 × 22.9 cm)

The title page and table of contents are shown on the opposite page. Spreads from the section of the book "Contemporary Posters in: France, America, Germany, England, Russia, Poland, Soviet Russia, Switzerland" are shown on pp. 180–181.







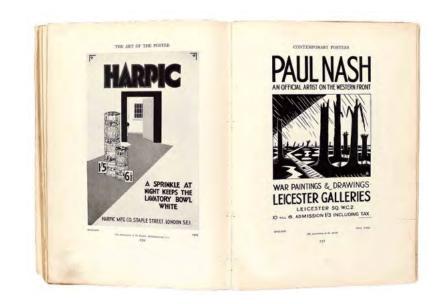












II. BP Ethyl Anti-Knock Controls Horse-Power (1933)

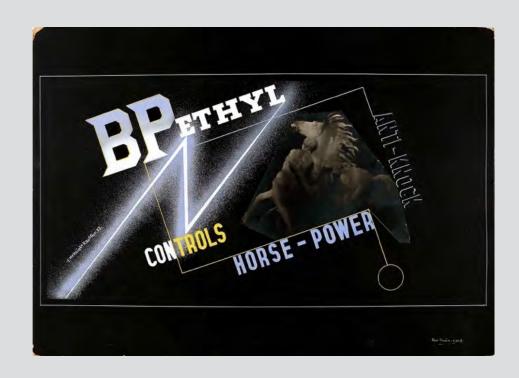
As a collector, Berman has long been interested in bringing together works that represent related stages of the printing process. The nine works shown here illustrate stages in the development of one of Kauffer's most striking posters for Shell, *BP Ethyl Anti-Knock Controls Horse-Power*, which was issued both as a lorry bill and as a 10 x 20 foot poster. Kauffer incorporated into the photomontage a photograph that, as he wrote on the final poster, he himself shot of the two sculptures of the Marly Horses at the Place de la Concorde in Paris. Included here are preparatory photographs by Kauffer of the sculptures.

Photographs: Marly Horses, Place de la Concorde, Paris, c. 1933 Each: gelatin silver print 6×8 " (15.2 \times 20.3 cm) (top), 6×7 7/8" (15.2 \times 20 cm) (center), and 6×7 7/8" (15.2 \times 20 cm) (bottom)



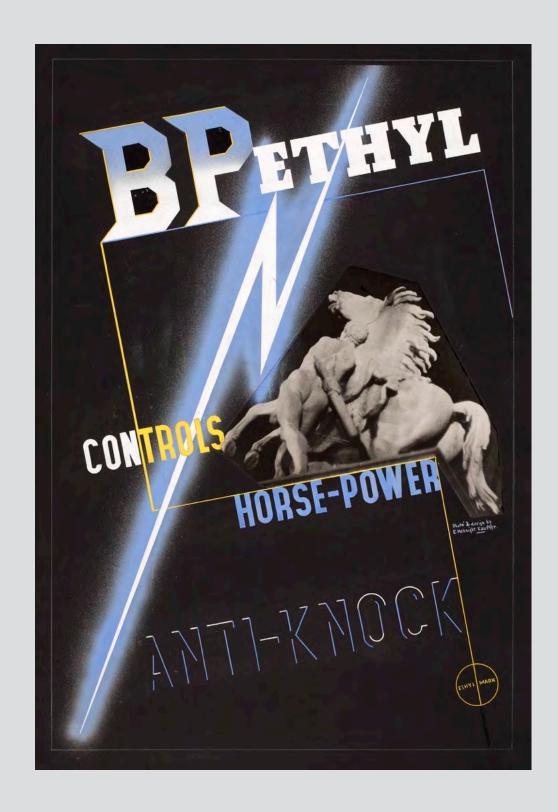








Maquette: BP Ethyl Anti-Knock Controls Horse-Power, 1933 Gelatin silver print, cut paper, and airbrushed gouache on board 15 $1/2 \times 21 \, 1/4$ " (38 $\times 54.3 \, \text{cm}$) Maquette: *BP Ethyl Anti-Knock Controls Horse-Power*, 1933 Gelatin silver print, cut paper, and airbrushed gouache on board 12 x 24 1/4" (54.7 x 77.8 cm)



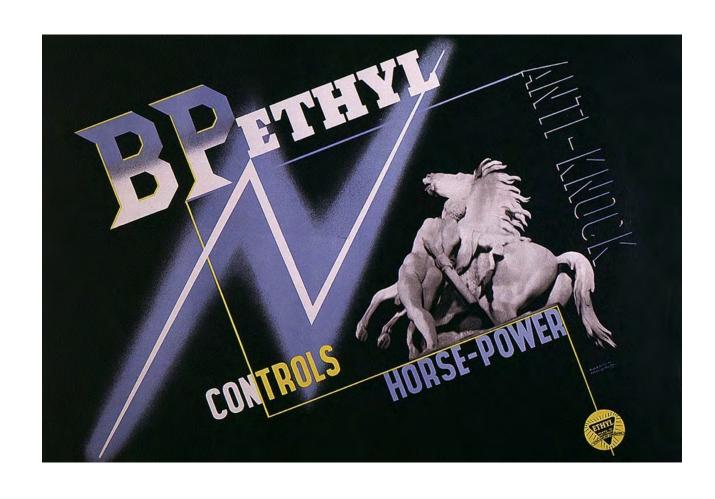






(top) Poster: BP Ethyl Anti-Knock Controls Horse-Power, 1933 Lithograph 10 14/16 \times 23 14/16" (27.5 \times 60.5 cm)

(bottom) Photographer unknown Photograph of poster: BP Ethyl Anti-Knock Controls Horse-Power of 1933, n.d. Gelatin silver print $4\ 3/4 \times 8\ 1/2$ " (12.1 \times 22 cm)



Poster: BP Ethyl Anti-Knock Controls Horse-Power, 1933 Lithograph Lorry Bill: 30×45 " (76.2 \times 114.3 cm)

III. Lifetime Recognition

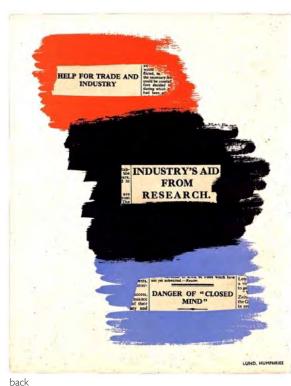
The Work of E. McKnight Kauffer at Percy Lund, Humphries & Co. Ltd., 1935

In early 1935, the London publisher Percy Lund, Humphries & Co. Ltd. held a solo exhibition of Kauffer's work in its ground floor gallery. The catalogue included a 1925 essay written by the artist and critic Roger Fry, a great champion of Kauffer's work. Describing Kauffer's posters for the London Underground, Fry noted that "those of us who happen to like works of art have often cause to bless him for a moment's unexpected pleasure in the depressing intervals of journeys across London."

Catalogue: EMcKK. London: Percy Lund, Humphries & Co. Ltd., 1935 Lithograph

 $5.7/8 \times 7.1/2$ " (14.9 × 19 cm)

The list of works included in the exhibition are shown on the opposite page.





Exhibition of the work of E. McKnight Kauffer at Lund Humphries & Co. Ltd., 12 Bedford Square, London, W.C.1., March 13th to April 3rd, 1935.

Main Exhibition Room

10.
1. Cotton Piece Tickets, Manchester.
2. Fortnum & Mason, Invitation Cards.
3. Wine Catalogues, W. & A. Gilbey Ltd.
4. Window Bill, Gilbey's Invalid Port.
5. Group of Blotters, Colas Products Ltd.
5. Invitation Cards and Announcements.
1. Two Magazine Covers.
2. Project for new Poster.
3. Project for new Poster.
4. Booklets—Letterhead for Royce & Brown.
6. Book Jackets.
7. Do. do.
6. Do. do.
6. Do. do.
6. Original design for Poster.
6. Bookplates, Timetables and Booklets.
6. Catalogue Cover, Magazine Cover and Booklets.
6. Monograms, Letter Paper, Savoy Hotels Ltd.
6. Project for new Poster.
6. Menu, Book-match and Stationery, Savoy Hotel Ltd.
6. Project for large Poster. Cruise Folder and Time Table, Orient Line. Book Cover, Catalogue Cover and Project for illustration. Folders and Press Lay-out for Orient Line. Project for new Poster. Project for new Poster.
 Original drawings for Benito Cereno, Nonesuch Press.
 Illustrations for Lord Birkenhead's Book, "Year 2030,"

Illustrations for Lord Birkenhead's Book, "Year 2030," published by Hutchinson & Co. (Publishers) Ltd.

28. Pages from "Venus Rising from the Sea," by Arnold Bennett, published by Cassell & Co. Ltd.

Faber & Faber Ltd.

A Pages from "Robinson Crusoe," published by The Hazelwood Press.

Do. do. do. do. do. do.

Beges from "Elsie and The Child," by Arnold Bennett, published by Cassell & Co. Ltd.

Coriginal and Pages do. do. do. do. do.

Top Line—Posters for Underground Railways, Shell-Mex and B.P. Ltd.,
The Great Western Railway and The Orient Line. Hall 38. Showcard for Kayser Silk Stockings.
39. Cover for Special Number of "Manchester Guardian."
40. Project for new Magazine Cover.
41. Press Lay-outs for Shell-Mex and B.P. Ltd.
42. Booklet and Magazine Advertisements for the Charnaux Corset Belt.
43. Do. do. do. do. do. do. do.
44. Two suggestions for Press Lay-outs for the Telephone.
45. Programme Cover for Raval Philhamment of Charnaux Corset Belt.
46. Programme Cover for Raval Philhamment of Charnaux Corset Belt. Two suggestions for Press Lay-outs for the Telephone.

46. Programme Cover for Royal Philharmonic Society.

47. Cover design for "Art Now."

48. Booklet and Letterheadings for the Charnaux Man's Belt.

49. Booklet Covers.

50. Group of Press Lay-outs.

51. Monograms and Invitation Card.

52. Scheme for Gillette Safety Razor Blades, not used.

53. Design for "Cebrauchgraphik."

54. Design for "Gebrauchgraphik."

55. Two Press Lay-outs for Empire Marketing Board.

75. Two Press Lay-outs for Empire Marketing Board.

75. Two Press Lay-outs for Engire Marketing Board.

75. Figure Posters for Great Western Railway, Underground Railways, Shell-Mex & B.P. Ltd., and Advertising Exhibition. Lower Exhibition Room (Photographic Studio)

> Group of Posters of 1919 to the present day. Models for Two Theatre Sets, made by M. Bennett

Posters by E. McKnight Kauffer, The Museum of Modern Art, New York (1937)

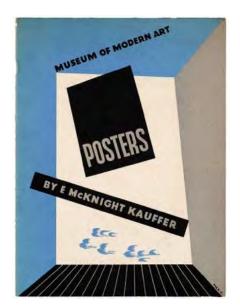
Kauffer's retrospective exhibition at The Museum of Modern Art in 1937, organized by Ernestine Fantl, not only helped to ease his transition back to New York in 1940, but also led to commissions from the Museum for catalogue covers and other materials. Kauffer designed the cover for his own catalogue, which included a foreword by Aldous Huxley, as well as a biography and note on technique; both the latter were written by Kauffer himself and are reproduced here. Not shown is the final sentence of the note, where Kauffer describes his design for the cover: "The cover design for the catalog is the most recent experiment I have made and it is an attempt to dramatize shapes in space, to give an excitement to the mind with the use of non-naturalistic symbols and to suggest to the person who sees it a conflict of which he is a solitary witness."

Catalogue: Aldous Huxley (foreword) and E. McKnight Kauffer ("E. McKnight Kauffer: Brief Biography" and "A Note on Technique"). Posters by E. McKnight Kauffer.

New York: The Museum of Modern Art, 1937 Lithograph

 $10 \times 7 \text{ 1/2}$ " (25.4 × 19.1 cm)

The texts E. McKnight Kauffer: Brief Biography and A Note on Technique, on pp. 8–11 of the catalogue, are shown on the opposite page. Spreads from pp. 18–25 of the catalogue, from the Plates section, are shown on pp. 194–195. The installation photographs on pp. 196-197 are from the archive of The Musuem of Modern Art and were not reproduced in this catalogue



exhibition contains no specimens of his work outside the sphere of advertising. In his landscapes of Provence, in his illustrations to The Anatomy of Meleochaly. shall be, not a capy, but a simplified, formalized and more expressive symbol of the things represented. The aim is common to many of the most interesting at the image representation. The dam is common to many on the most interesting and significant of commengency artists. It is McKnight Kauffer's distinction that he was among the first, as he still remains among the best, of the interesting and significant contemporary artists to apply these principles to the design of

E. MCKNIGHT KAUFFER: BRIEF BIOGRAPHY

My mather is at Swedish descent, been in the United States. My father is a My worker is all Swedish diseases, have in the United Stones, My Soften in a minime, how in Exercised, hydron and on one time a trapp-deserter or one of the sides boots on the Chin River, Later he become a violated in floatine reclea-tion. My paternal promothers fought in the Call Wale. It was here in Cereat Falls, Meetens, December, 1990. Childhood spart in Evouvald, Initians, Ex-itat years quart in suiching in lactorius, drug tetres, herewise, int. Chication rolly or a public short, on the yeard the sightly made. Alther this pixed in swed-ling theater stock surpeops on outsitud scone publics. As severates migrated to California with Fand Boson on window's or more, Affer their a Paul Billar's booking in Son Francisco low work hay sprace-free context with classicism in painting and Birster-Night actual out flowed beguing the control control and lower man extracted by Mills Rebelle Hearty, hat place benefits with 1912 for trestably of chine after Mills mediate. We want seed opening and in 1912 for James and Marchard for Mills Blooder Heavier, has if also arbanolismod-and her party, probably orbitised find I Mail Saudichiant Marker. Was seen section of 1912 his righteen months by Professor in his University of Utah. Steepard on weary his Europe he sia months or Chicago Art Indonesia Health of against Health was yeared. And reduceding a gine Induse. Saudich with his Petahlappearations, which was the first also lives November November 1900 and worth as Market. Support downwell-not that protected for Farih and worked a Market. November 1900 and well as masserum, den serold Angelsony and the othersoon Steeley Schools. Orchivest of work-care his England on, way a Namico. Exided the Soud & England on and decided to story. Total to seall in English Army and an technical citizenship recessors relund. About 1915 for a fairt reveared adversible presented by a commission from Frank Field of the Underground Robertyn. Healt certified in Condine on a politic and 1912 for a fairt interesting of the certified Condines on a politic and 1912 for a fairt interesting of the certified. Continued on a politic and 1912 for a fairt interesting of the certified probability to make a support of the adversibility of the support of the adversibility of the tensor first. I wished due to keep my letegify on a pointer free from depending or

social hypocrity and the necessity to paint pictures that would self. I decided to ten my whole attention to advertising and to give up painting entitied, and year and the content of the process in England has been presently acknowledged, at the most recess distinction given to me has been by the Royal Society of Arts as Hon, D.J. Lan.

Measure and my work has been knowed by on Eskibition held at the Ash-motion filteres in Orbite (see men short).

In (92) (seem to hew York in the hope of strying. Mr. Robert Parker or-seringed as rehabited of my work under the coupless of Art and Decoration but in spite of a modern but benthinstire posses all dark or gode and other a the neither settence to England. I can very proved of the position I have in England and I wish to emphasise the port has the Undergrowed Relangery, Enderson S. Sons U.S., Seel Measured F. P. Let, Lead Hemphins List and many others have took in helping me by symposition (understooding to date seet work which I have done, in most cours it has not been possible to give me full feeders, and my dente have grown stelly with prother than by longs, the by this clave process we have argued and discussed onch derivate, and our appeals points of the later through the process of the country of the control of the transferred of symfacia, and it is because of this entired understooding that I confidently aspect finglant for programs to interrectional discharcies, and histories of respect to reprint any or tolers that is making very in near interction...

A NOTE ON TECHNIQUE

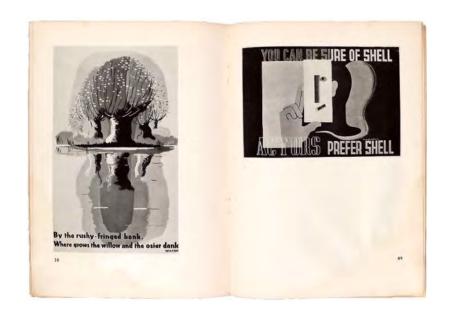
(Security States Intro)

"In These sead of Mirited of instruments, common to ment contemporary pointers, such as such troubest, cleans cloth, vice metting, etc.—in feed supplies, internally setteres. The circleshal tradition areas once, to when did use to less the second section of the section of the second section of the section of the second section of the section

graph heite.

When I begran extensions design in England in 1984, the automating work than see of the Mentals resulted solved, more pictored from grain. My artists, so, occurrence that influence, so or the lay violent methods, lest such designs in I did were considered proposed, of which was secretary of the layer of the layer of pattern from the layer of the layer o

















Soichi Sunami (top) and Beaumont Newhall (bottom) Installation photographs of the exhibition Posters by E. McKnight Kauffer, The Museum of Modern Art, New York (February 10–March 7, 1937) Photographic Archive. The Museum of Modern Art Archives, New York (IN59.2A, top; IN59.1, bottom)

Installation photographs of the exhibition Posters by E. McKnight Kauffer, The Museum of Modern Art, New York (February 10–March 7, 1937) Photographic Archive. The Museum of Modern Art Archives, New York (IN59.2B, top; IN59.3, bottom)

A-D Magazine (1941–1942)

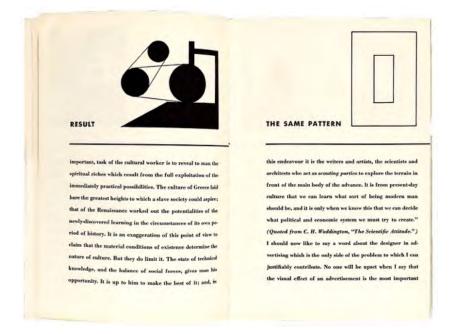
In 1941, Kauffer addressed the Art Directors Club of New York. Titled "Advertising Art Now," his speech was included as an insert in the bimonthly magazine A-D, a periodical published by A-D Gallery, where Kauffer was part of a group show in 1942.

Cover and spreads: A-D Magazine, Dec.–Jan., 1941–1942, vol.VIII, no. 2, New York: Marquardt & Company, Inc. Cover: photo-offset on paper Spreads: letterpress $8 \times 5 \ 3/8$ " (20.3 $\times 13.6$)











TOULOUSE-LAUTREC 1890

waited for the performance. With dramatic entrance, dressed in a Prince Albert, stiff white shirt and string tie, the patent medicine man appeared. Slowly and cunningly he would begin his talk, stressing the frailties of man and working up to the urgent necessity for protection against ailments. With a final gesture, the bottle would be held high above his head. "NOW, ladies and gentlemen, only fifty cents a bottle while they last." By midnight he was well on his way to another place and you were left with a bottle of the elixir of life or the fountain of youth. Good entertainment, certainly, and in its rough and ready way, good advertising. The patent medicine



EUROPE 1938

man and the old revival meetings have disappeared, but not long enough ago for complete obliteration from our social scene. (The circus, of course, still remains.) Their methods and paraphernalia, their sense of what the public would take, one might say their organic approach and above all their dramatization, are still part of the same stuff that we exploit. Our presentation is somewhat different but not necessarily more effective. From my point of view, I feel that we can, from time to time, revise our knowledge of this part of the American scene and gather from it a more robust inspiration. All of us keep our noses pretty close to the grindstone; and,



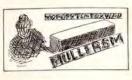
AMERICA 1940

with the time factor made so insistent in relation to the quantity and quality of our output, our vision becomes too centralized and limited; and, for safety's sake, we shun the distraction of new points of view. America is the new world and this is still a dramatic headline. Here are space and unchallengable resources; people constantly shifting-even a new kind of pioneer, still trekking westward. Here are cities built like one sees only in dreams; light that dramatises even a rock -hig, comuntic and dramatic. This is our material and this is the large scale background against which we work and live. All I can say is, "Well boys what about it?" Are we satisfied



EUROPE 1940

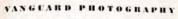
with our advertising design? Does it compete or throw into relief anything of this big scene? Are we still hankering for the approval of Europe or are we going to step up and take the lead since it has now been handed to us, practically, at the point of a gun? I ask myself these questions as well as direct them to you. I believe in America, as I know you do, and I am confident in my belief that American enterprise, American energy, and American talent, can and will find the answers. We should give to the problem more than the formula of our thought. "Life travels upwards in spirals. He who takes pains to search the shadows of the past below us, THEN, can better



AMERICA 1941 WHAT DO YOU THINK?

judge the tiny are up which he climbs, more surely guess the dim curves of the future before him." Finally, I ask of advertising design that it be so designed that the public be invited to co-operate in what it has to say and do. Instead of always "hitting below the belt," we should find other and more diverse sides of the public's heart and mind. There is proof that IT WORKS.

NOTE: Demaings are free renderings of posters, but black and white values and composition are closely followed.



by Swe Boung . Imericans

ARNOLD NEWMAN was from in Aser Yack 23 years ago and moved to Atlastic City when he was a run old. While strending high submod there, he not then Rose and started aguing with him Re has use stopped argaing with him suce, he 1954, his family moved to Maniform of the Arnold Started From high wired, after which he entered the Aurerenty of Manifor is study at with a solidaride just of the band of the art department of the Arnold Started From the Arnold Started From Arnold From Arnold Started From Arnold From Arno

sument collection of photographo.

III.N BONN was burn in Flaludelphia in 1940 and his worked, and fixed in that citis most of his life. He began taking photographs of this age of seven with a Rainhow Hindewy No. 2, interty eight entitionated and took courses in advertising design. He harmed the technique of photography during sammers satismos working to photo finishing plants. He spont five yours doing photography almost his diffusion plate, nodes asparations, line negatives, peditors work, in diffusion plates, color asparations, line negatives, peditors stends his eith secrees, and designing special apparatus for specific photographic palaties, color asparations, line also graphs are in the same of the properties of the properties of the properties of the properties of the process of the proceedings of the camera of a documentary uncline, and as sourcesses of the possibilities in the pure technique of photography. Such processing the condition of the plants of the design of the camera of a documentary uncline, and as sourcesses of the possibilities in the pure technique of photography. Such processing the conditions of modern. All takes particular plants on a prosent, All takes particular plants on pressuing the work of those two excellent unknowns.



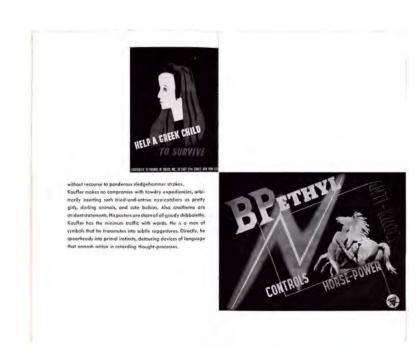
Design and Paper No. 29 (c. 1940s)

From approximately 1935 to 1950 (issues are undated), the New York City printer Marquardt & Co., Inc., published a series of booklets titled *Design and Paper* to showcase its printing capabilities. Issue no. 29 was devoted to Kauffer's poster design. Its back cover features a detail of his iconic poster *Soaring to Success!*

Cover, back cover, and spreads: Design and Paper no. 29 New York: Marquardt and Co., c. 1940s Offset lithograph $7.3/4 \times 4.3/4$ " (19.7 × 12.1 cm)











perspicatify are Kaviffer's dual ideals. This adept known his medium, the senantics of vision—the depth of a look, the duration of a glance, the soppe of the mass mind. He scrufficies werey psychological implication, this is an agille beforeigne that gets across the weightfest messages over fragile spans of

afterion.

One of his great designs is the poster portraying a mass flight of birds treated with a unique angularized symmetry...this ranks as one of the mast impelling of action motifs.

One cannot pigeonhole the tolunts of McKnight Kouffer, identify





him solety with pattern, for his enable capacities outreath this medium and extend into the realms of ballet, book design and illustration. He has to his credit such notable volumes as the Nonesuch Fress' Anachary of Helancholy' and Ton Quisoch:
Kauffer is no automaten of formulae. He proceeds with an open approach that will not be closed in by stilled theories. He works as inspirationally as possible, taking advantage of apportunities offered by subjects, on approach that usually yields re-wardies surprises. warding surprises.

His trained valor sees the world not objectively but as design and pattern, thus inducing awarenesses of fresh and stimulating









relations and associations. A covoil ememble of a piece of wire, newspaper and as engly box, what seems as weless robbid, assumes in the year intrinsic importance. Kayffer finds that one of the major fose of originality is a too fixed attitude of formal identity that refuses to relax and accept aspects of amplified

identify that refuses to retax and accept aspects or unpursous significance.

Kauffer pins up pieces of colored papers that seem to bear a fragmentary affliaty, and other nodel, that cotch his face; He plants these imperitional seafflings in various nodes and corners of his studio and lets time and seasoning influences promote their

of his studio and lets time and scrooning offeneces promote their organic growth.

Kouffer is on exponent of experiment. He is able to detect the value of an accident and make the most of il. For instance, once, the unknowledy applied color to a uniface on which there was some dried rubber cament. Immediately, he was aware of a new



feshire that presented exciting possibilities.

Keuffer has a fine equilibrium of homble cortosity and baid courage and is advirated by the beside that the public has fibbilion resources of response that remain but partially touched.

Kouffer has the rarest of attributes—on artistic conscience—and the acquist himself with a mature sense of social responsibility instead of volarly foresting frothy, readings. He is a constructive force and a guiding power of authentic prientations.



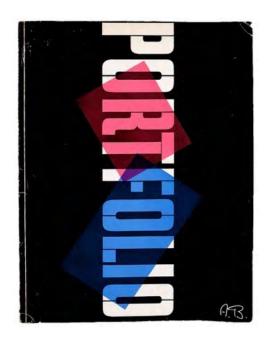
EGYER STOCK ARTCHAFT SUB AS REPRODUCED BY GRISET LITHUGEAPH TEXT WARRIN'S HUSTRO ISLESS SUB 86 "DESIGN AND PAPER" REGISTERED U. S. PAT OFF.



Portfolio (1950)

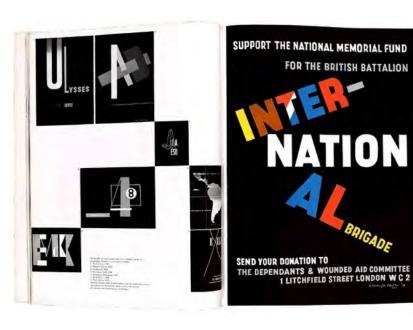
Four years before Kauffer's death, he was featured in the first issue of the short-lived graphic design magazine *Portfolio* (1950-1951; complete in three issues, nos. 1-3). The journal's art director, Alexey Brodovitch, who was also art director of *Harper's Bazaar*, chose to highlight Kauffer's work with an essay by editor Frank Zachary, a portrait of Kauffer by photographer Arnold Newman, and generous reproductions showing different stages of Kauffer's design process.

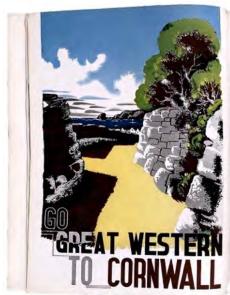
Alexey Brodovitch (American, born Russia. 1898–1971)
Periodical: *Portfolio: The Annual of the Graphic Arts*, vol. 1, no. 1 (Winter 1950), cover
Offset lithograph on paper
12 7/8 × 9 7/8" (32.7 × 25.1 cm)
Spreads from pp. 18–33 of the magazine are shown on the opposite page and on pp. 208–209.











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IV. Legacy

Memorial Exhibition of the Work of E. McKnight Kauffer catalogue (1955)

A year after Kauffer's death, a memorial exhibition of his work was held at the Victoria and Albert Museum in London, presented by the Society of Industrial Artists with the support of the Royal Society of Arts. The private viewing was opened with remarks by Kauffer's friend T. S. Eliot. These remarks were delivered by tape recording, as the poet was ill, and were not published in the catalogue.

Designer unknown

Catalogue: Memorial Exhibition of the Work of E. McKnight Kauffer. London: Percy Lund, Humphries & Co. Ltd., 1955 11 x 8 1/2" (27.9 x 21.6 cm)

The frontispiece and pp. 28–29 of the catalogue are shown on the opposite page.









"Kauffer was an example of the abandoned truth that art is indivisible: that the man with the root of the matter in him can paint or design rugs or make posters or illustrate books or decorate a room or parti-colour a motorcar or scheme an advertisement with the best of the over-specialists. And although he was properly obstinate about the integrity of his work whatever it was, he had no conceit and no illusion that there was an artistic distinction between commissioned and voluntary work, between what one did for oneself and what one did for a client. Kauffer showed his culture by refusing to think that work under discipline was debased."

—Sir Francis Meynell, Memorial Exhibition of the Work of E. McKnight Kauffer catalogue (1955)



Photograph by Howard Coster. E. McKnight Kauffer, 1927. From National Portrait Gallery, London (NPG x11721)

Chronology

Kauffer provides a "Brief Biography" in MoMA's 1937 exhibition catalogue (reproduced on p. 193 of this volume), and detailed biographies of the artist are found in Mark Haworth-Booth's *E. McKnight Kauffer: A Designer and His Public* (2005), and by Taryn Clary in *E. McKnight Kauffer: The Artist in Advertising*, Caitlin Condell and Emily M. Orr, eds. (2020), pp. 138–141; this chronology draws from all three.

1890	Born Edward Kauffer in Great Falls, Montana, and soon moves with his family to Evansville, Indiana, where he grows up in poverty. As a teenager, Kauffer leaves school and finds work painting scenery with a traveling theater company.		
1909–1910	Travels to California and settles in San Francisco, where he takes art classes at the Mark Hopkins Institute and works in the bookstore of publisher and art dealer Paul Elder.		
1912	Meets Joseph E. McKnight, a client of Elder and Professor of Elementary Education at the University of Utah, who loans Kauffer money to study art in Paris. In gratitude, Kauffer takes McKnight's surname as his middle name.		
1912–1913	Spends six months in Chicago, where he takes classes at the Art Institute, exhibits with the Art Students' League, and sees the seminal Armory Show at the Art Institute.		
1913–1914	Spends time in Venice; Munich, where he sees the posters of Ludwig Hohlwein; and Paris, where he works in museums and ateliers, studies at the Académie Moderne, and marries the American pianist Grace Ehrlich.		
1914	With the onset of the war, moves with Grace to England, settling first in Durham and then in London, where he visits advertising agencies looking for work.		
1915	Meets Frank Pick (British, 1878–1941), Publicity Manager of the Underground Electric Railways Company of London, commonly known as the London Underground , who is embarking on a campaign to improve the quality of advertising for transportation throughout the London metropolitan area; the Underground will become one of Kauffer's most important clients for the next twenty-five years.		
1916	Receives his first solo exhibition in England, at Hampshire House in Hammersmith; the photographer Alvin Langdon Coburn writes the catalogue introduction for the show.		
1916–1919	Becomes involved with various avant-garde painting groups in London, including the London Group, of which he is Secretary, and the Arts League of Service (ALS), whose symbol he designs; in 1919, he and nine other artists resign from the London Group to form the short-lived X Group.		

1921	Receives his first commission from the London dry-cleaning firm Eastman and Son , for posters to be displayed in the Underground; Kauffer's fame is already such that, between designs, a sticker is displayed on the station boards that reads: "A new McKnight Kauffer poster will be here shortly."	1931	Participates in Exhibition of British and Foreign Posters at the Victoria & Albert Museum; moves his residence and studio to Swan Court in Chelsea, where his neighbors include numerous artists and writers, as well as Peter Gregory, director of Percy Lund, Humphries & Co.
1922	Becomes Director of Pictorial and Poster Advertising at Westminster Press, a printing company run by Gerard Meynell.	mid-1930s	Increasingly experiments with photomontage, designing an elaborate photo-murals for the building Embassy Court in Brighton, and for an exhibition about the new Earl's Court Exhibition Centre; meets Man Ray (American, 1890–1976) and Jan
1923	Meets the textile designer Marion Dorn (American, 1896–1964); Kauffer leaves his wife and their daughter, Ann, and will spend the rest of his life with Dorn. Begins designing book covers for Nonesuch Press , a publishing company run by Francis		Tschichold (Swiss, born Germany. 1902–74), whose work is exhibited at Percy Lund, Humphries & Co. Gallery in 1934 and 1935, respectively.
	Meynell, brother of Gerard.	1934	Receives his first commissions for the Orient Line ocean liners, whose brand identity he helps to create through the design of posters, luggage labels, brochures, the
1924	Designs and edits <i>The Art of the Poster</i> , an ambitious illustrated history of the poster as art form (see pages 178-181 in this volume).		company symbol, and more. Kauffer is named Honorary Fellow for the Council of Art and Industry, chaired by Frank Pick.
1925	Receives a large retrospective exhibition at the ALS that includes over fifty posters, as well as drawings, drafts, calendars, and book jackets; the exhibition travels to the Ashmolean Museum at Oxford University. Illustrates his first book, producing I50 drawings for Nonesuch Press for Robert Burton's <i>The Anatomy of</i>	1935	Appointed to the Victoria & Albert Museum's Advisory Council; his work is included for the first time in a group exhibition at The Museum of Modern Art, New York (MoMA), titled European Commercial Printing of Today.
	Melancholy. Kauffer becomes a co-founder of the Film Society and designs the group's logo.	1936	Designated the first Honorary Designer for Industry by the Royal Society of Arts; his title is honorary because he is not a British citizen.
1926	Participates in a special exhibition for the poster campaign of the newly established Empire Marketing Board (EMB), an arm of the British government that aimed to create favorable conditions for British produce; Kauffer also designs a "national mark" for EMB to be used on packaging to identify British goods. Kauffer designs an	1937	Receives a retrospective exhibition of his posters at MoMA, only the second exhibition the museum has given to a poster artist; designs the set and costumes for the theatrical production <i>Checkmate</i> .
1007	unrealized poster for Fritz Lang's Metropolis, as well as the title sequence for Alfred Hitchcock's <i>The Lodger.</i>	1940	Finds his commissions decrease with the onset of World War II. On July 1, Kauffer sails abruptly with Dorn to the United States, where he will spend the rest of his life and where he sets to work producing posters for political and governmental
1927	Commissioned by T. S. Eliot to design the cover and illustrations for <i>The Journey of the Magi</i> ; over the next several years, this is followed by illustrations for Eliot's		organizations and institutions.
	Song of Simeon, Marina, and Triumphal March. Kauffer begins working with the British advertising agency Crawford's.	1941	Begins producing book covers for Alfred A. Knopf; over the next several years, he will also produce designs and illustrations for books by the Modern Library, Harcourt Brace, Random House, and Pantheon Books.
1928	Designs covers for the first two editions of a publication of the newly formed British Broadcasting Corporation (BBC) that provides a behind-the-scenes look at the broadcaster's technical operations.	1943	Meets advertising agent Bernard Waldman, who becomes the last great friend and patron of his career; Waldman helps Kauffer secure a major commission with American Airlines , for which Kauffer produces over thirty posters over the
1929	Produces his first poster for Shell-Mex BP Ltd., better known as Shell, under head of publicity Jack Beddington (British, 1893–1959); Kauffer will work steadily for Shell		next decade.
	throughout the 1930s including on innovative campaigns such as "You Can Be Sure of Shell" and "These Men Prefer Shell."	1947	Produces his first poster for the New York Subway Advertising Company ; appointed by the United Nations as an Honorary Adviser to the Department of Public Information.
1930	Becomes art director for the printers Percy Lund, Humphries and Co., who also operate a gallery space; Kauffer will have an exhibition there with the photographer Francis Bruguière (American, 1879–1945) in 1933, as well as a solo exhibition in 1935.	1954	Dies in New York at the age of sixty-three. Kauffer is buried at Woodlawn Cemetery in the Bronx.

Exhibition History

While prioritizing one-person exhibitions, the below also includes selected major group shows in which Kauffer's work was included.

[E. McKnight Kauffer], Paul Elder & Company, San Francisco (1912)

Paintings by E. McKnight Kauffer, Hampshire House, Hammersmith, London (1916)

An American Poster Artist, Arts and Decoration Gallery, New York (1921)

Posters by E. McKnight Kauffer, Arts League of Service Galleries, London (1925); and the Ashmolean Museum, University of Oxford (1926)

Exhibition of British and Foreign Posters, Victoria & Albert Museum, London (1931)

The Work of E. McKnight Kauffer, Percy Lund, Humphries & Co. Gallery, London (1935)

European Commercial Printing of Today, The Museum of Modern Art, New York (May 22–June 1, 1935)

Cubism and Abstract Art, The Museum of Modern Art, New York (March 2–April 19, 1936)

Modern Painters and Sculptors as Illustrators, The Museum of Modern Art, New York (April 27–September 2, 1936)

Posters by E. McKnight Kauffer, The Museum of Modern Art, New York (February 10–March 7, 1937)

Art for All: London Transport Posters 1908–1949, Victoria and Albert Museum, London (April 6–June 30, 1949)

Memorial Exhibition of the Work of E. McKnight Kauffer, Victoria and Albert Museum, London (October 6–November 27, 1955)

Posters by E. McKnight Kauffer, IBM Gallery, New York (August 11–September 12, 1969)

E. McKnight Kauffer. Poster Art 1915–1940, Victoria and Albert Museum, London; traveling exhibition (1973)

E. McKnight Kauffer: The Poster King, Estorick Collection, London (September 14—December 18, 2011)

Underground Modernist: E. McKnight Kauffer, Cooper Hewitt, Smithsonian Design Museum, New York (September 10, 2021–April 10, 2022)

Bibliography

The cataloguing and biographical information presented in this catalogue rely heavily on the following publications, as well as on those highlighted in the appendices, and on the online resources of the institutions with the richest holdings of Kauffer's work: the Cooper Hewitt, Smithsonian Design Museum, New York; the Victoria and Albert Museum, London; and The Museum of Modern Art, New York.

Artmonsky, Ruth, and Brian Webb. *Kauffer's Covers: The Book Jackets and Covers of Edward McKnight Kauffer*. London: Artmonsky Arts, 2021.

Condell, Caitlin, and Emily M. Orr, eds. *E. McKnight Kauffer: The Artist in Advertising*. Exh. cat. New York: Rizzoli Electa, 2020.

Edelstein, Teri J., ed. Art for All: British Posters for Transport. Exh. cat. New Haven: Yale Center for British Art in association with Yale University Press, 2010.

Harris, Alexandra. E. McKnight Kauffer: The Poster King. Exh. cat. London: Estorick Foundation, 2011.

Haworth-Booth, Mark. E. McKnight Kauffer: A Designer and His Public. London: V&A Publications, 2005. Revised and updated from the original edition published by Gordon Fraser, London, in 1979.

Webb, Brian, and Peyton Skipwith. *Design: E. McKnight Kauffer*. Woodbridge, Suffolk; and Easthampton, Massachusetts: Antique Collectors' Club, 2007.





