

E. McKNIGHT KAUFFER

WORKS FROM

THE MERRILL C. BERMAN COLLECTION



Photo & design by
E. McKNIGHT KAUFFER.





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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 × 59 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 × 7 1/2" (12.7 × 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. 1 (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.

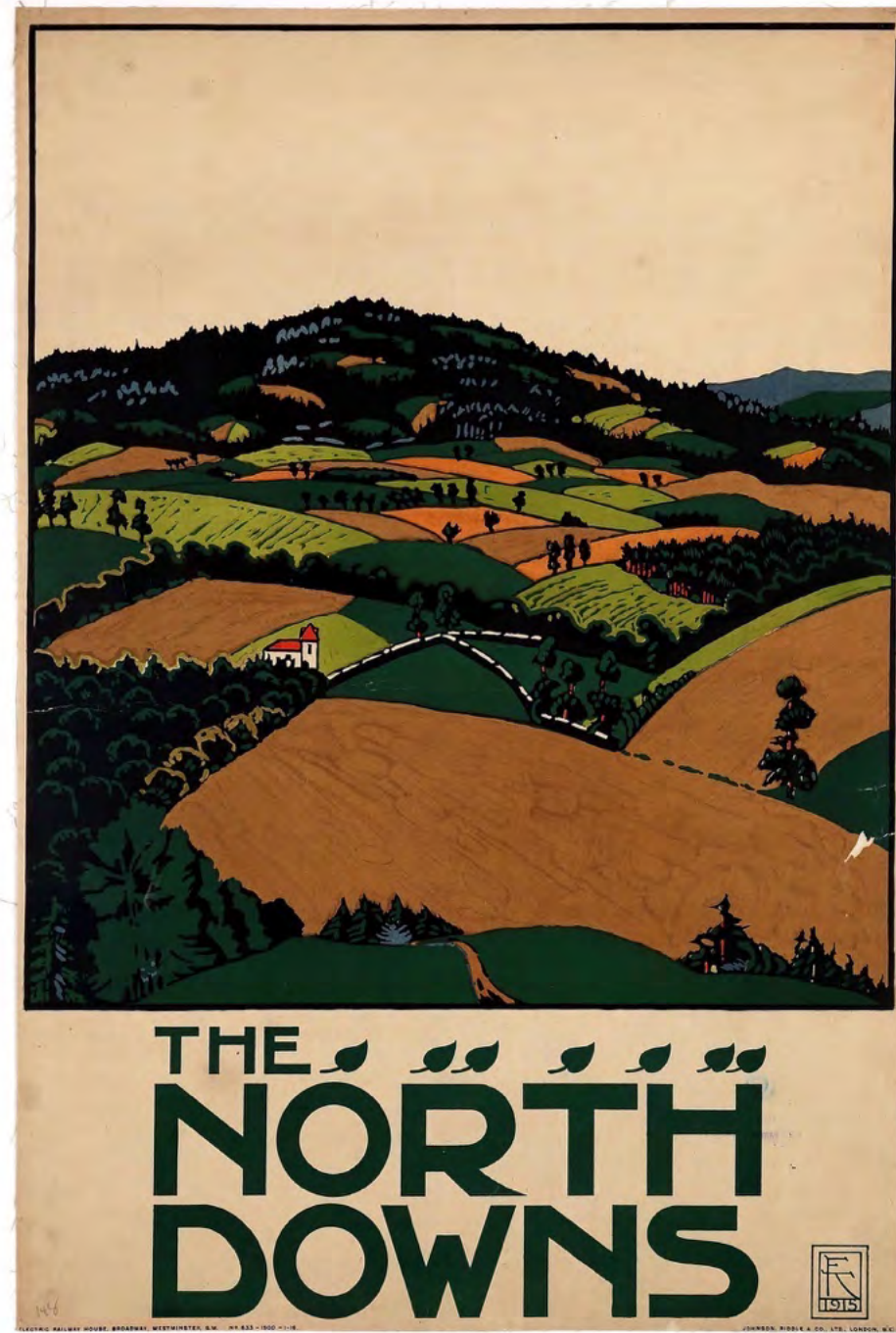
By the early twentieth century, posters in the United Kingdom were published in standardized sizes. Many of these standard paper sizes are described in the table at right, reproduced from *Everybody's Pocket Companion* (London: T.V. Boardman & Co. Ltd., c. 1939–1940); with the exception of the lorry bill, which measured 30 x 45" (76.2 x 114 cm), and the 16-sheet, which measured 120 x 80" (304.8 x 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

PAPER AND BOOKS			
WRITING PAPER			
24 Sheets	= 1 quire	20 Quires	= 1 ream
<i>Printing paper</i>	<i>Sizes</i>	<i>Drawing paper</i>	<i>Sizes</i>
Foolscap	= 13½ in. x 17 in.	Emperor	= 72 in. x 48 in.
Crown	= 15 in. x 20 in.	D'ble Elephant	= 40 in. x 26 in.
Demy	= 17½ in. x 22½ in.	Atlas	= 34 in. x 26 in.
Royal	= 20 in. x 25 in.	Imperial	= 30 in. x 22 in.
Imperial	= 22 in. x 30 in.	Super Royal	= 27 in. x 19 in.
Double F'cap	= 17 in. x 27 in.	Royal	= 24 in. x 19 in.
D'ble Crown	= 20 in. x 30 in.	Large Post	= 24 in. x 16½ in.
D'ble Demy	= 22½ in. x 35 in.	Foolscap	= 16½ in. x 13½ in.
BOUND BOOK SIZES			
Crown Octavo (8vo)	= 7½ in. x 5 in.	Royal Quarto	= 12½ in. x 10 in.
Royal Octavo	= 10 in. x 6½ in.	Crown Folio	= 15 in. x 10 in.
Crown Quarto (4to)	= 10 in. x 7½ in.	Royal Folio	= 20 in. x 12½ in.

England (1916–1940): Clients





Poster: *The North Downs*, 1916
 Lithograph
 Double Crown: 29 1/2 x 20" (74.9 x 50.8 cm)



Poster: *Chingford by Bus*, 1920
 Lithograph
 Double Crown: 30 x 19 3/4" (76.2 x 50.2 cm)



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



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



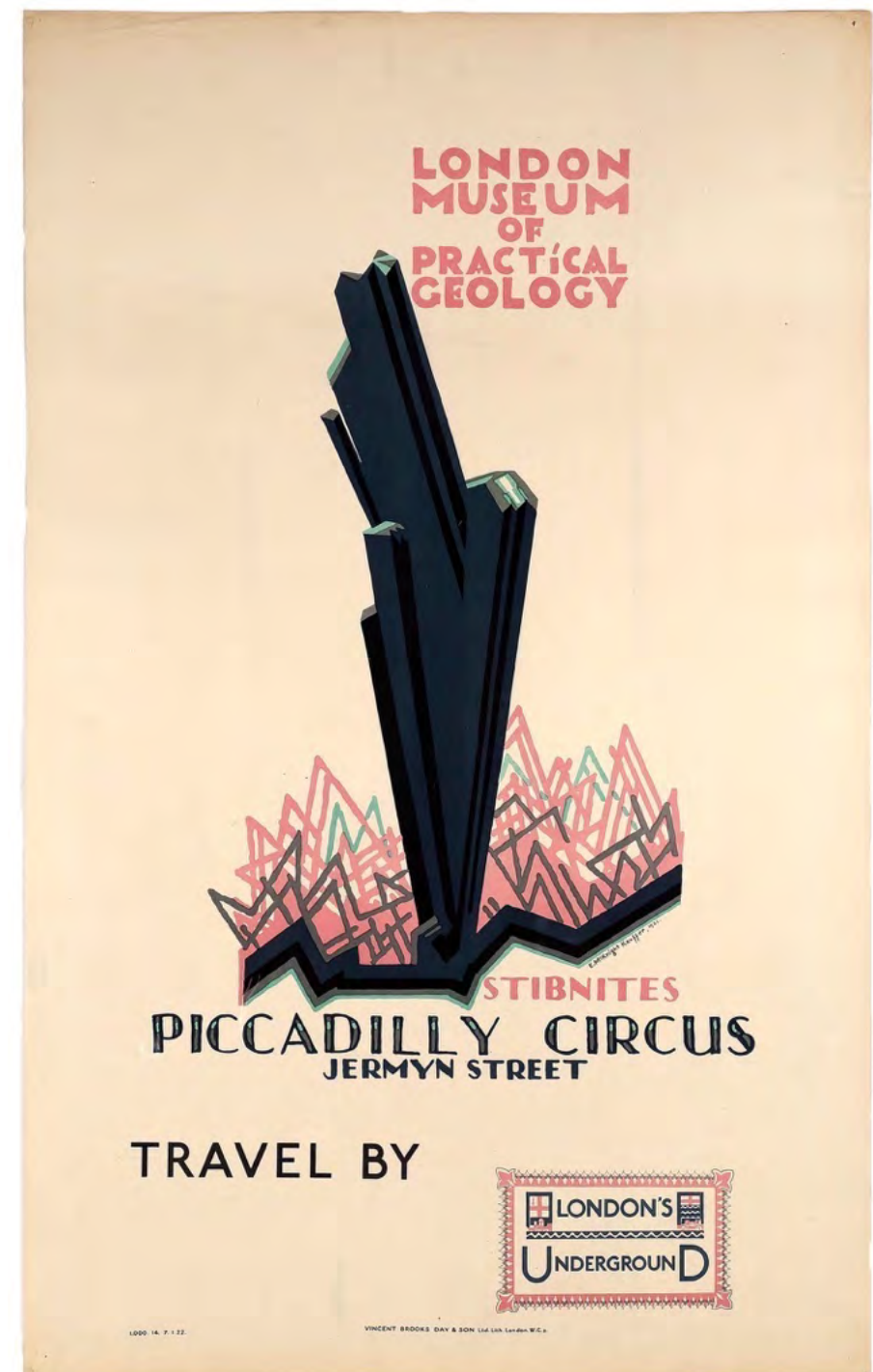
Poster: *Summertime Pleasures by Underground*, 1925
Lithograph
Double Royal: 39 x 24" (99.1 x 61 cm)



Poster: *From Winters Gloom to Summers Joy*, 1927
Lithograph
Double Royal: 40 x 25" (101.6 x 63.5 cm)



Poster: *London History at the London Museum*, 1923
 Lithograph
 Double Royal: 40 x 24 3/4" (101.6 x 62.9 cm)



Poster: *London Museum of Practical Geology*, 1922
 Lithograph
 Double Royal: 40 1/8 x 24 7/8" (101.9 x 63.2 cm)



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



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



Poster: *Exhibition. Native Art From British Columbia*, 1929
 Lithograph
 Double Royal: 39 7/8 x 24 1/2" (101.3 x 62.2 cm)



Poster: *British Industries Fair*, 1937
 Lithograph
 10 x 12 1/2" (25.4 x 31.75 cm)



Poster: *Season Tickets Weekly. From This Station*, 1927
Letterpress and lithograph on paper
Double Royal: 39 11/16 x 24 9/16" (100.8 x 62.4 cm)



Poster: *Cheap Return Tickets. From This Underground Station*, 1927
Lithograph
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)



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



Poster: *Shop Between 10 and 4. The Quiet Hours*, 1931
 Lithograph
 Double Royal: 40 x 25" (101.6 x 63.5 cm)

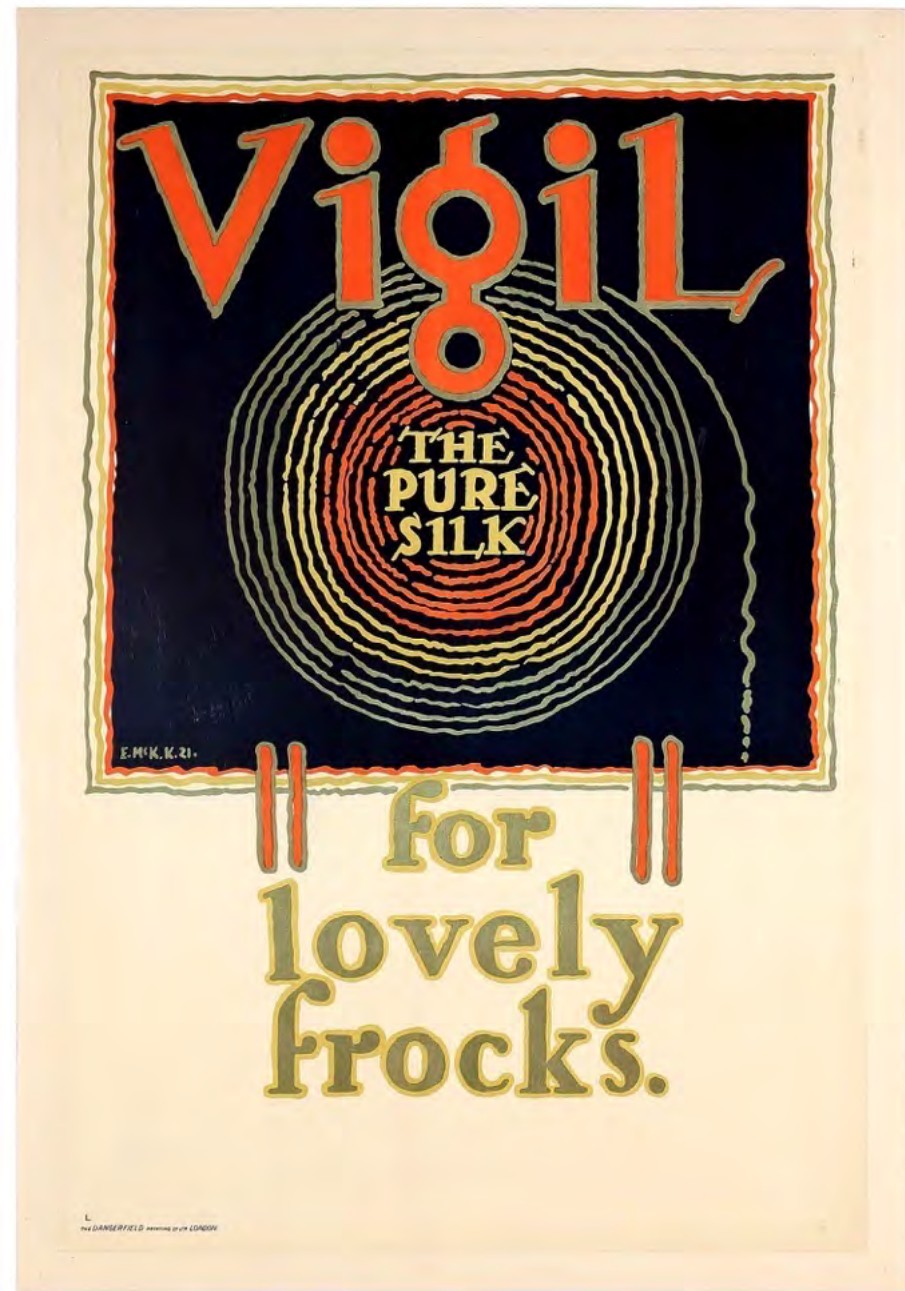


Poster: *Play Between 6 and 12. The Bright Hours*, 1931
 Lithograph
 Double Royal: 40 1/8 x 24 7/8" (101.9 x 63.2 cm)



Top section of three-part poster: *Soaring to Success! Daily Herald—the Early Bird*, 1918 or 1919
Lithograph
39 1/4 x 59 1/2" (99.7 x 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 x 20" (76.2 x 50.8 cm)



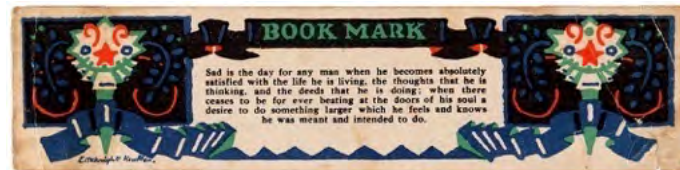
Poster: *Vigil the Pure Silk*, 1919
 Lithograph
 31 5/8 x 23 1/8" (80.3 x 58.7 cm)



Poster: *Exhibition of Modern Art. The London Group. Nov 1 to Nov 29, 1919*
 Lithograph
 Double Crown: 29 3/4 x 19 11/16" (75.6 x 50 cm)



Poster: *Eastman and Son. The London Dyers and Cleaners, 1927*
 Lithograph
 Crown: 21 1/8 x 15 3/4" (53.7 x 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 x 5 1/2" (22.2 x 14 x cm)

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

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

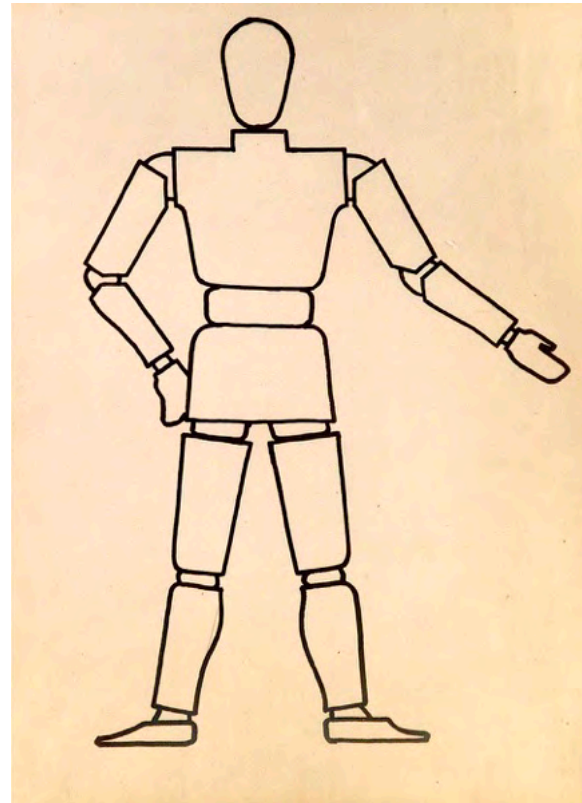




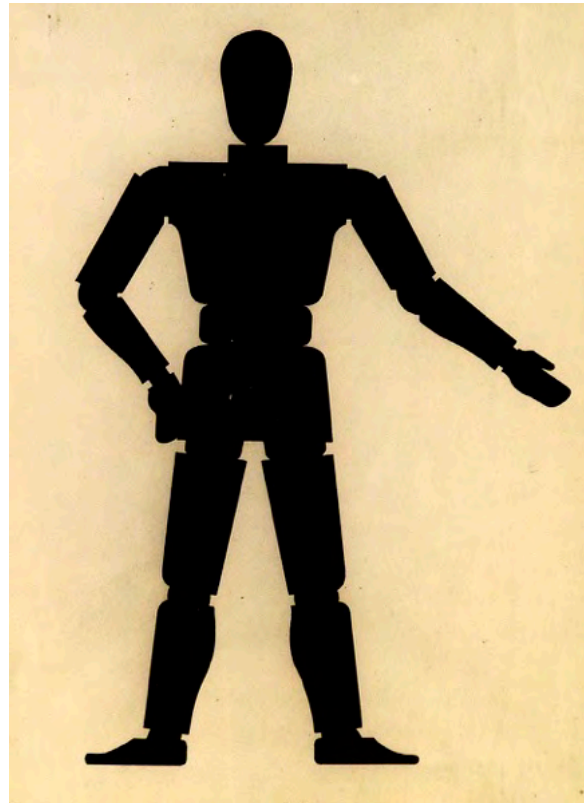
Poster: Eno's Fruit Salt. "First Thing Every Morning," 1924
 Lithograph
 Double Crown: 29 15/16 x 19 15/16" (76 x 50.6 cm)

(opposite) Billboard: Eno's Fruit Salt. "First Thing Every Morning," 1924
 Lithograph
 16-sheet: 120 x 81" (306 x 206 cm)

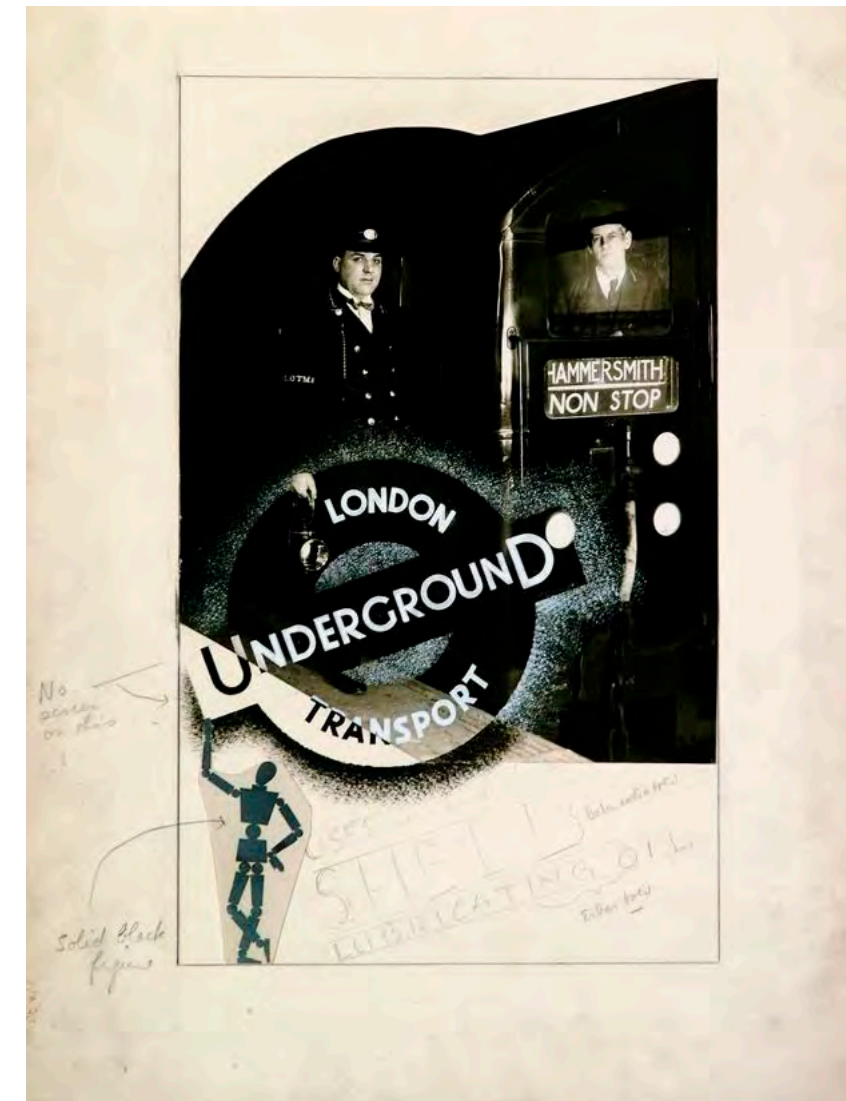




(left) Study, c. 1930s
Photostat
11 x 7 15/16" (27.9 x 20.2 cm)



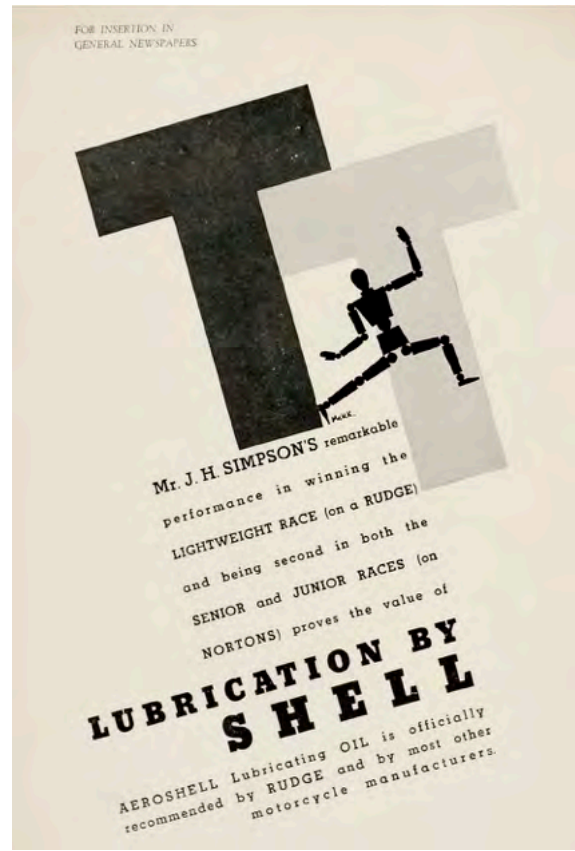
(right) Study, c. 1930s
Photostat
10 7/8 x 8 1/16" (27.6 x 20.5 cm)



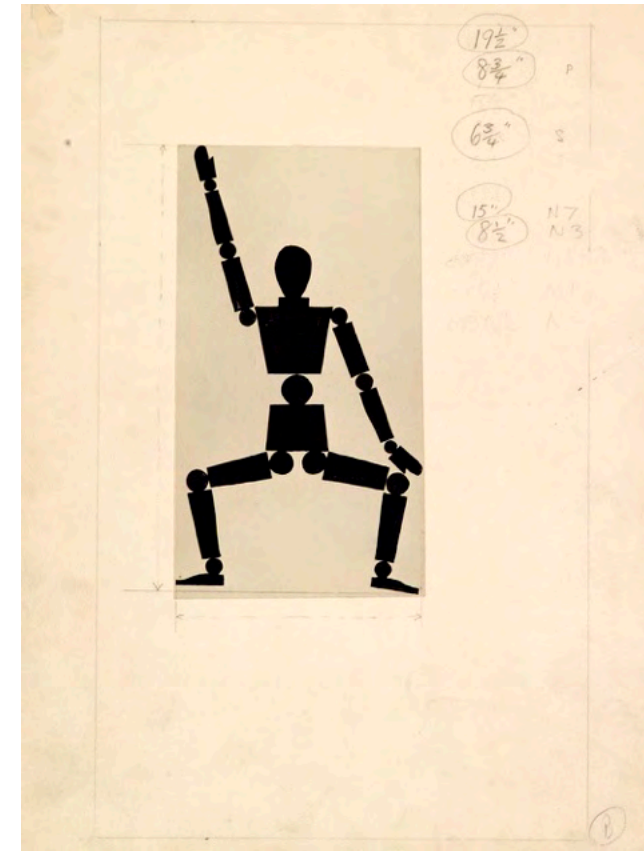
Study: *London Underground*, 1934
Gelatin silver print, gouache, ink, and pencil on board, with tracing paper overlay marked in pencil (not visible here)
15 x 10 5/8" (38.1 x 27 cm)



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



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

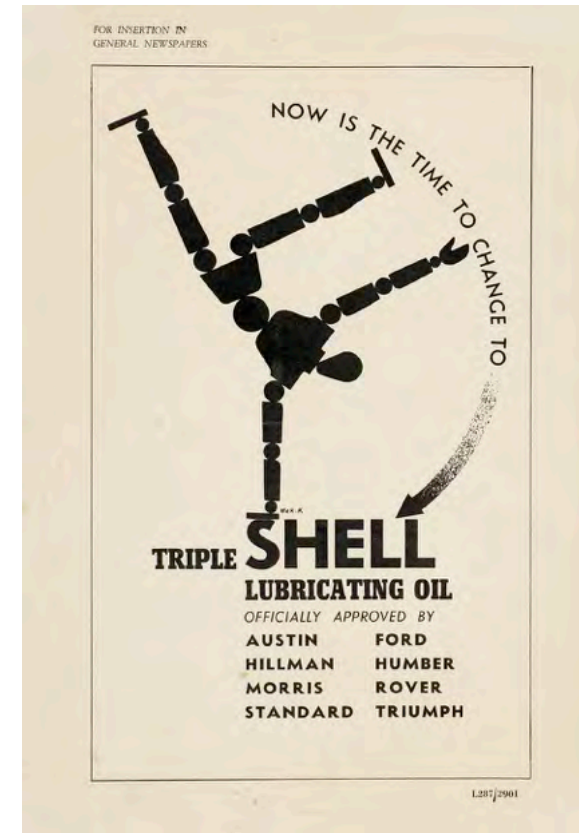
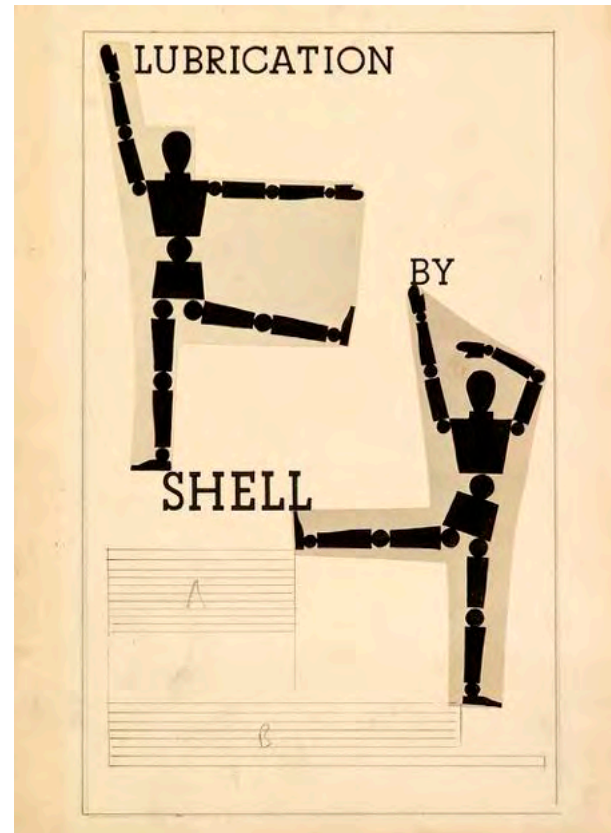


Study: *Untitled (artist's mannequin)*, 1934
Ink and pencil on paper; adhered to board
12 x 9" (30.5 x 22.9 cm)



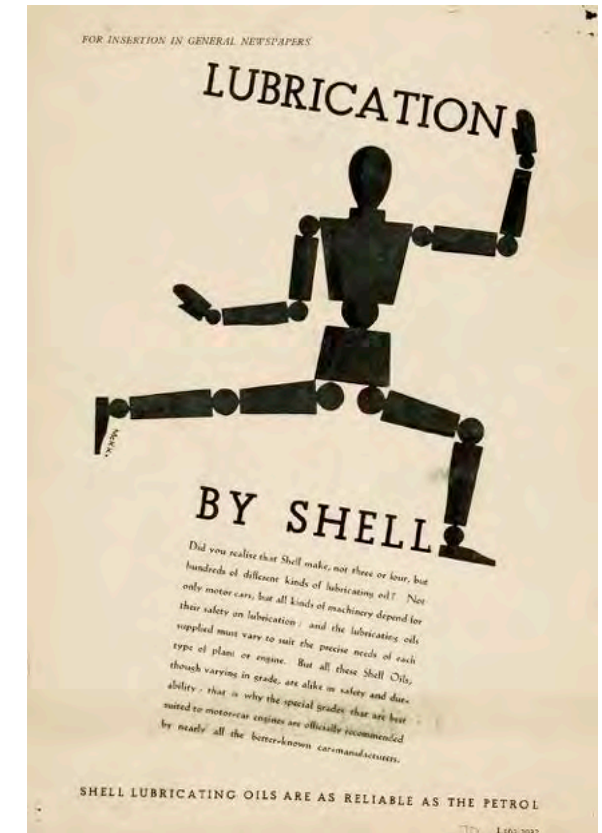
(left) Study: *Lubrication by Shell*, 1934
 Ink and pencil on paper; adhered to board
 11 1/2 x 8 7/8" (29.2 x 22.5 cm)

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



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

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



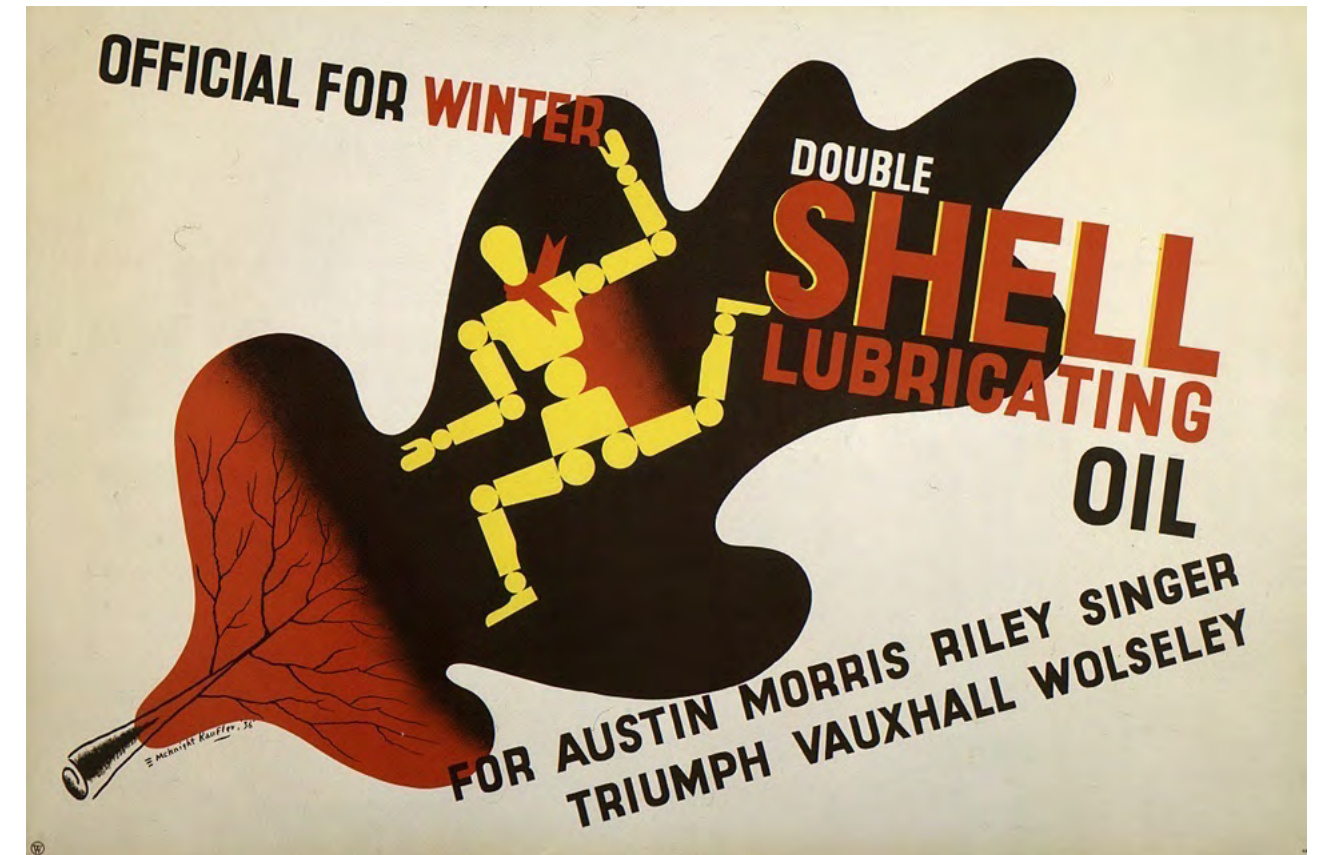
SHELL LUBRICATING OILS ARE AS RELIABLE AS THE PETROL



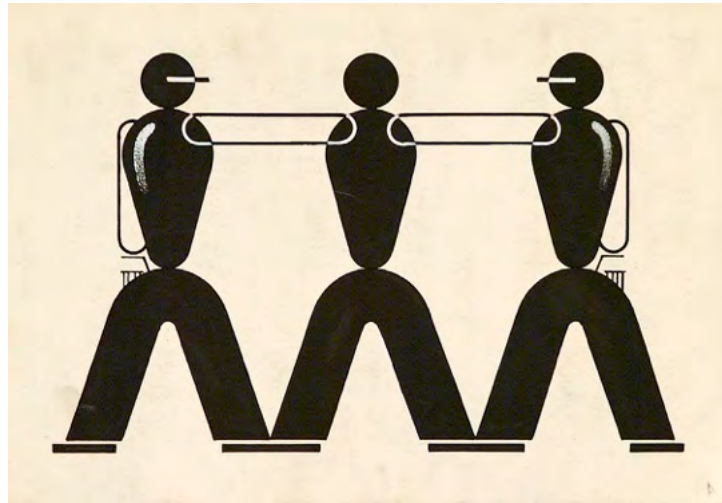
Maquette: *New Shell Lubricating Oils*, 1937
Gouache on paper
15 x 23 1/2" (38.1 x 59.7 cm)



(left) Poster: *The New Shell Lubricating Oil*, 1937
Lithograph
10 3/4 x 24 1/2" (27.5 x 62.3 cm)



Poster: *Official for Winter Double Shell Lubricating Oil*, 1936
Lithograph
Lorry Bill: 30 x 45" (76.2 x 11.4 cm)

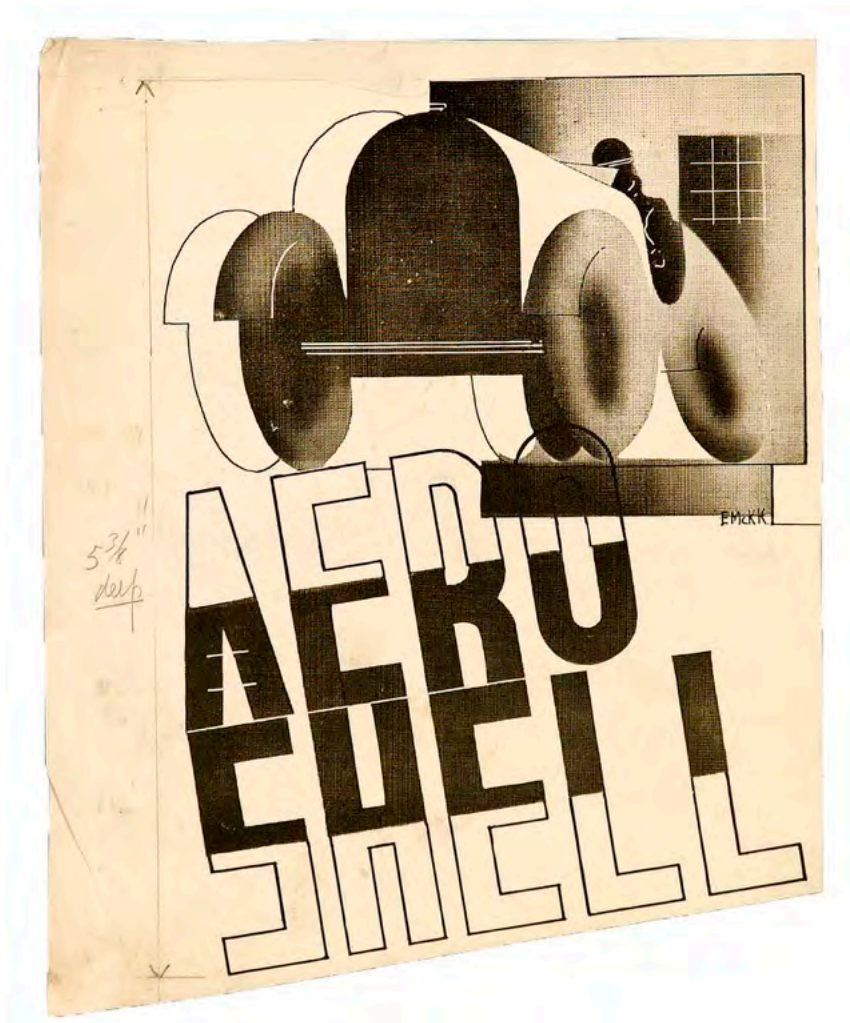


(top) Study, 1935
Ink and gouache on paper
7 3/16 x 10 1/2" (18.3 x 26.7 cm)

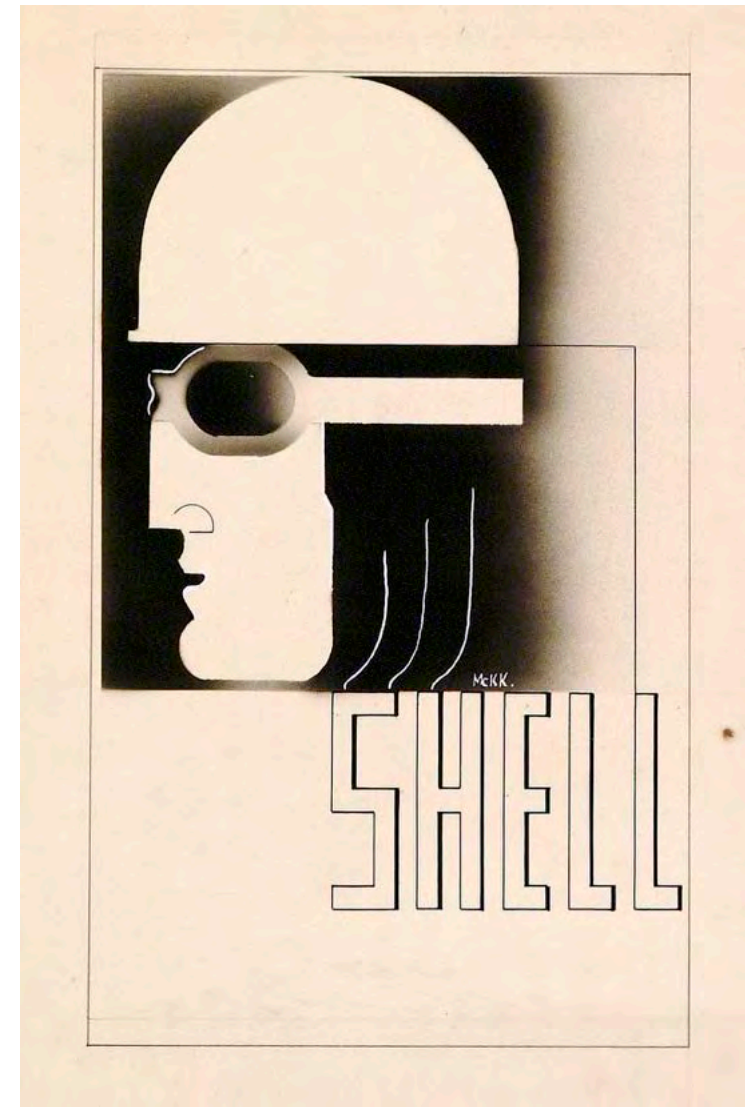
(bottom) Study: *For Pull Use Summer Shell*, 1930
Gouache on paper
15 3/16 x 10 1/2" (38 x 27 cm)



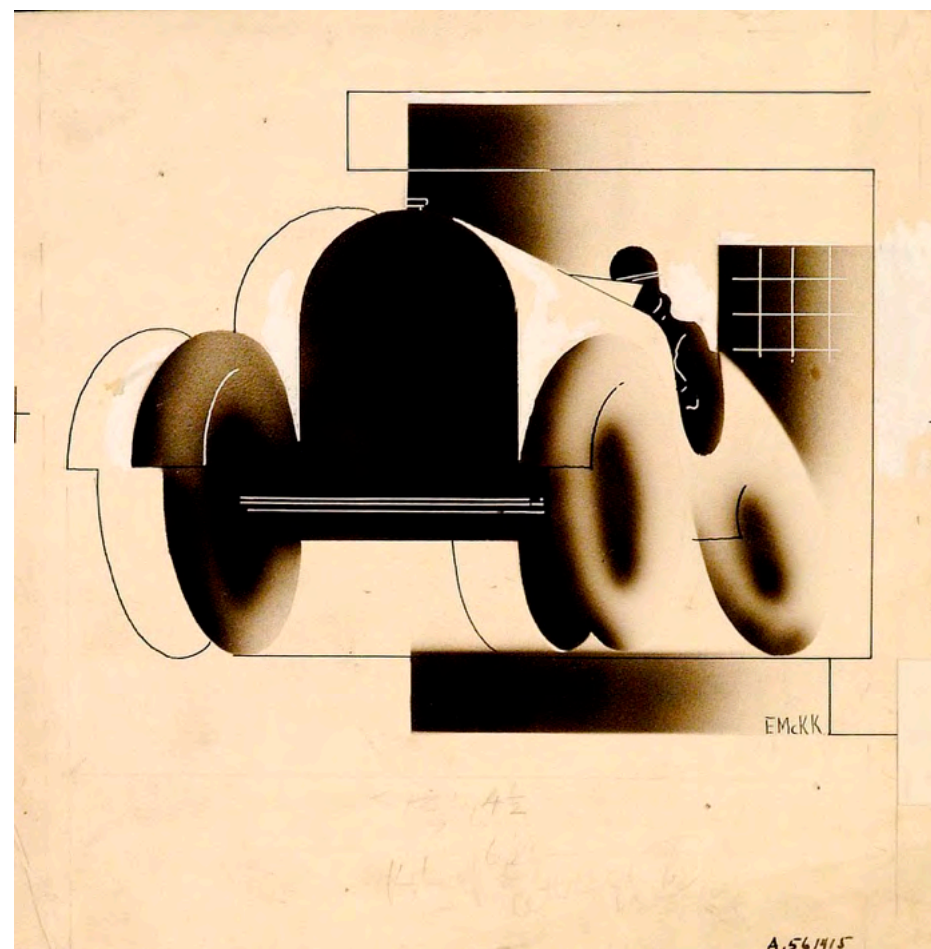
Study: *For Pull Use Summer Shell*, 1930
Ink, gouache, and pencil on paper
17 3/4 x 11 11/16" (45.1 x 29.7 cm)



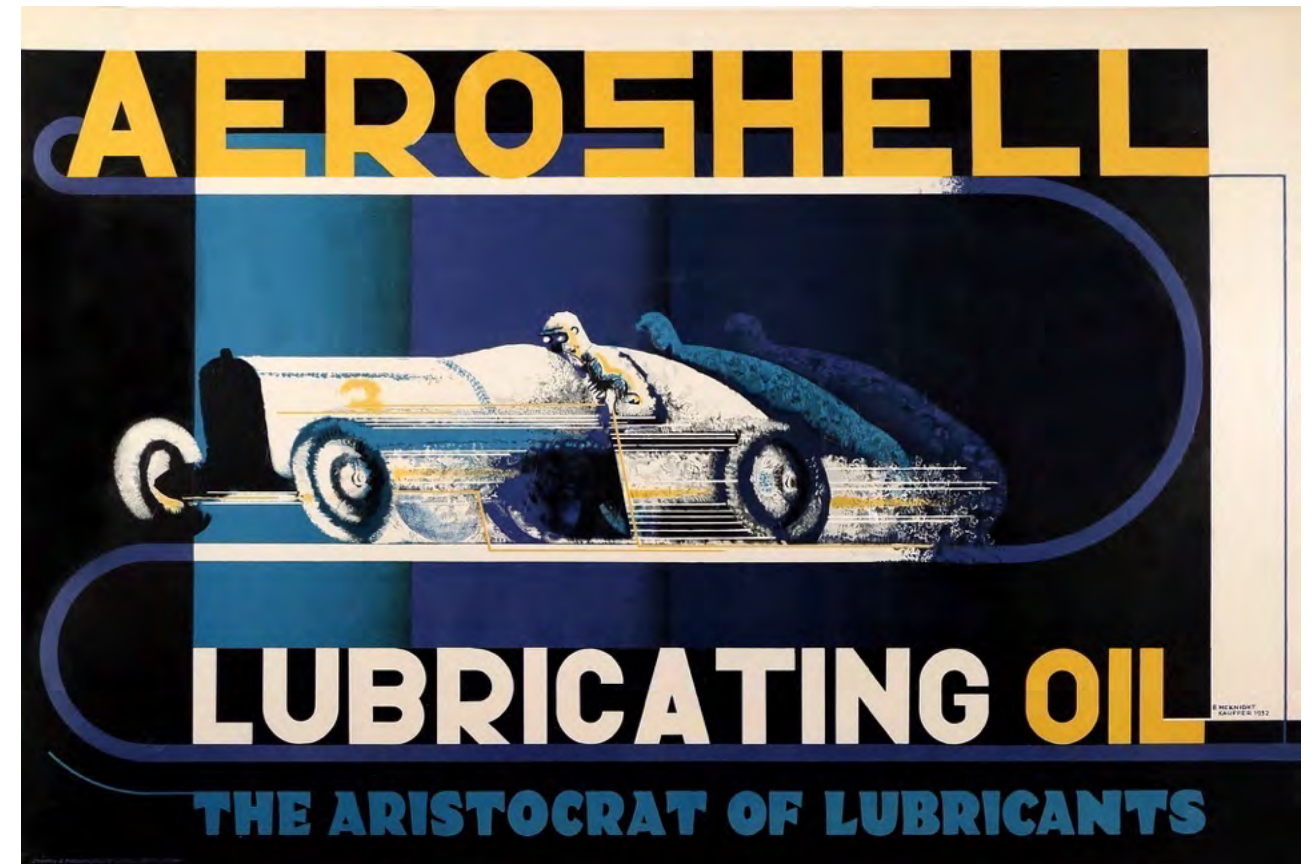
Study: *Aeroshell*, c. 1932
 Photomechanical reproduction (possibly photostat) and pencil
 10 x 7 7/8" (25.4 x 20 cm)



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



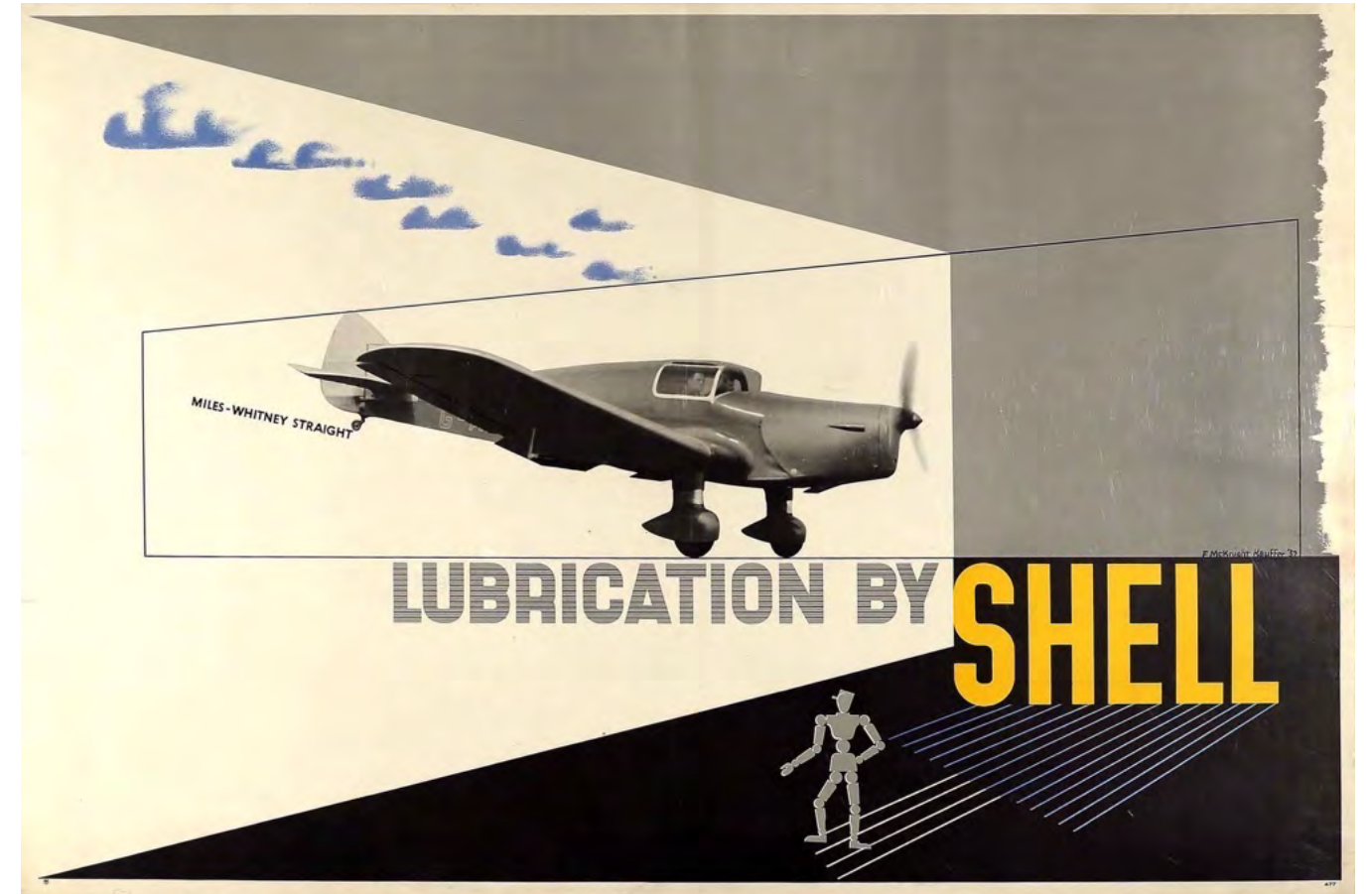
Study, 1932
Airbrushed ink, gouache, and pencil on paper
9 3/4 x 9 7/8" (24.8 x 25.1 cm)



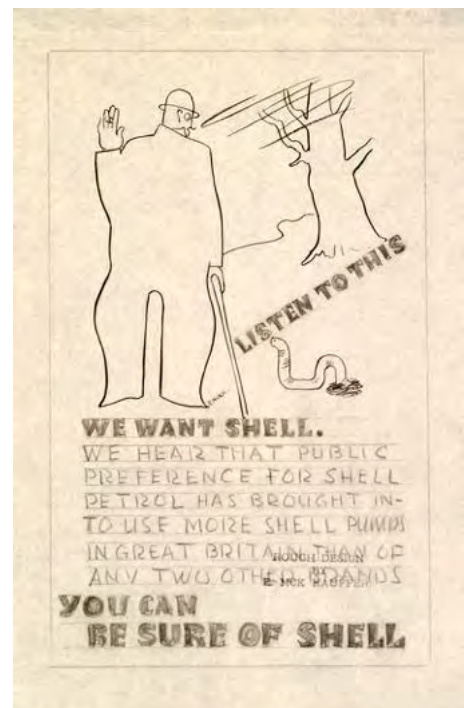
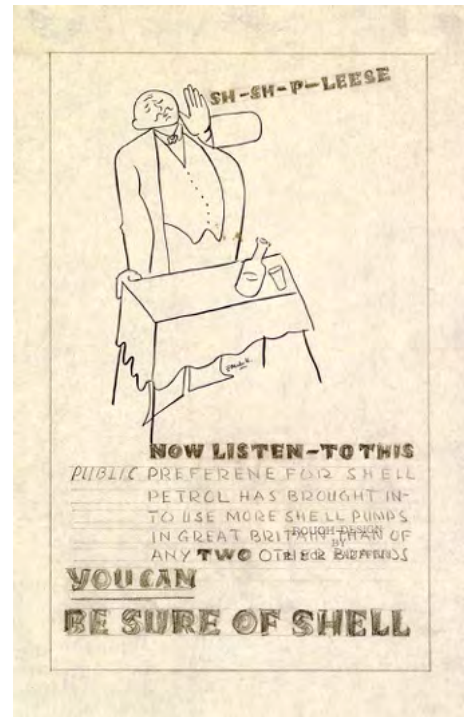
Poster: *Aeroshell Lubricating Oil. The Aristocrat of Lubricants*, 1932
Lithograph
Lorry Bill: 30 x 44 1/2" (76.2 x 113 cm)



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



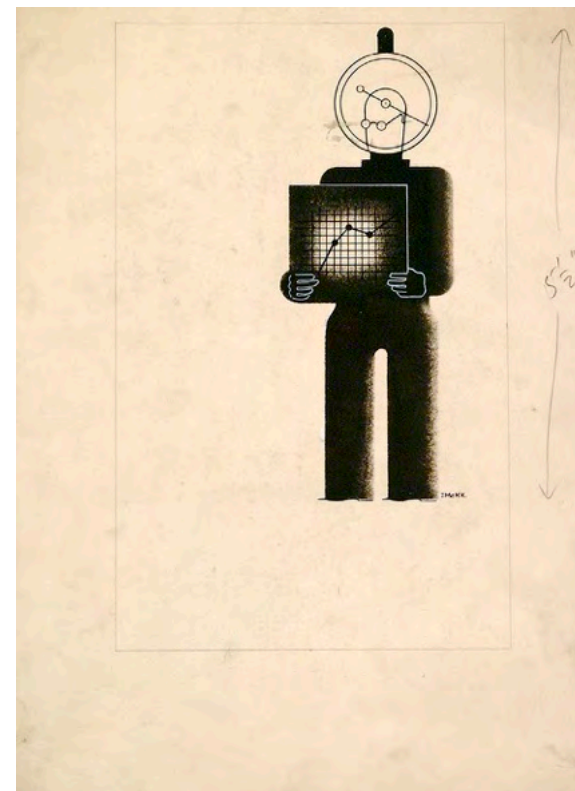
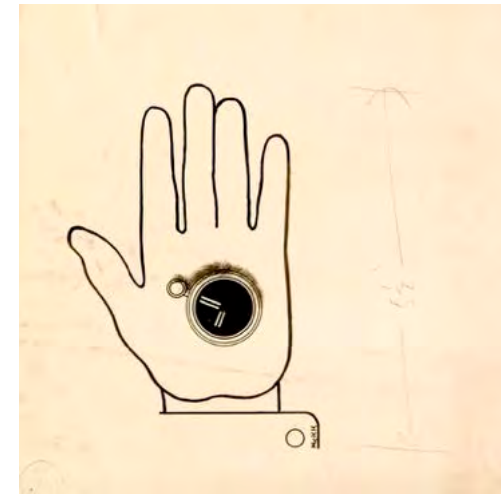
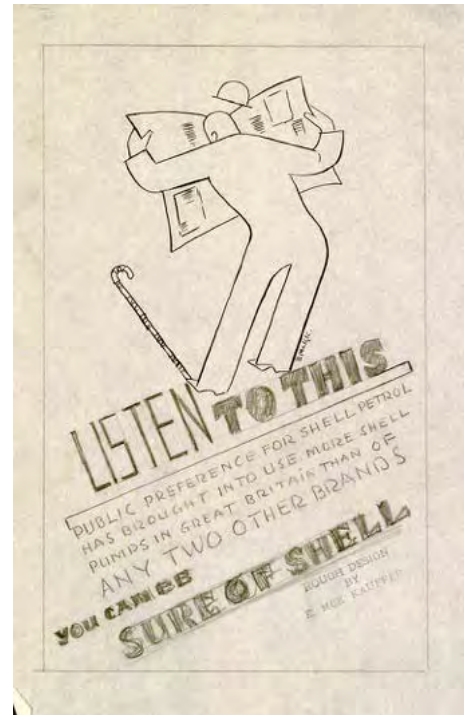
Poster: *Lubrication by Shell. Miles-Whitney Straight, 1937*
Lithograph
Lorry Bill: 29 11/16 x 44 11/6" (75.4 x 113.5 cm)



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

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

(right) Study: *Listen to This. You Can Be Sure of Shell*, 1933
Pencil on tissue paper
13 x 8 1/2" (33 x 21.6 cm)

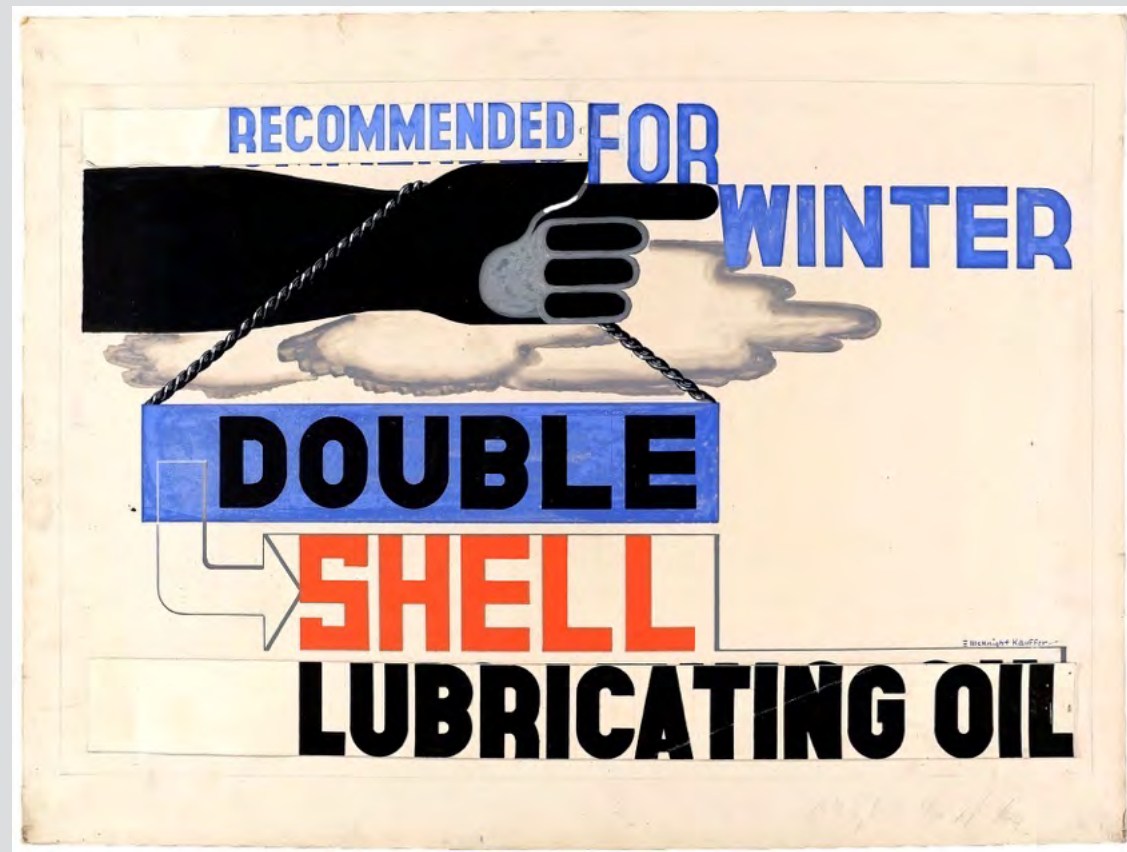


(top) Study, 1934
Ink and pencil on paper
9 3/8 x 9 11/16" (23.8 x 24.6 cm)

(bottom) Study, 1934
Ink, gouache, and pencil on board
14 1/4 x 10 7/8" (36.2 x 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 x 9 1/4" (36.8 x 23.5 cm)





Maquette: *Recommended for Winter. Double Shell Lubricating Oil*, 1933
 Gouache, pencil, and cut paper on board
 17 3/4 x 22 3/8" (45 x 57 cm)



Maquette: *Aladdin the Best Paraffin*, 1933
 Airbrushed gouache, pencil, and cut paper on board
 17 3/4 x 22 3/8" (45 x 57 cm)



Maquette: *Magicians Prefer Shell. You Can Be Sure of Shell*, 1934
 Airbrushed gouache, ink, and pencil on board
 10 3/8 x 15 1/2" (26.4 x 39.4 cm)



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



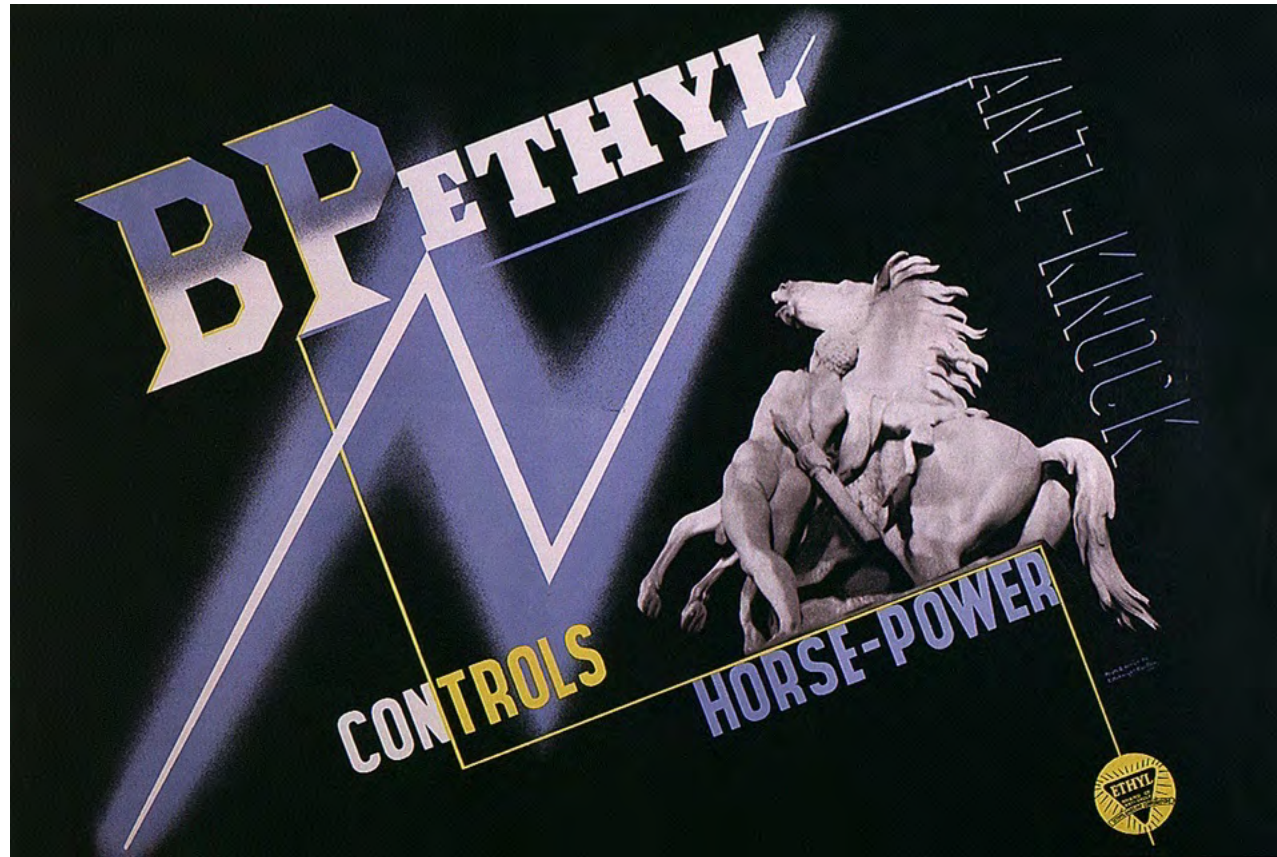
Poster: *Merchants Prefer Shell. You Can Be Sure of Shell*, 1933
 Lithograph
 Lorry Bill: 29 1/2 x 43 1/2" (74.9 x 110.5 cm)



Poster: *Explorers Prefer Shell. You Can Be Sure of Shell*, 1935
 Lithograph
 Lorry Bill: 30 x 45" (76.2 x 11.4 cm)



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



Poster: *BP Ethyl Anti-Knock Controls Horse-Power*, 1933
Lithograph
Lorry Bill: 30 x 45" (76.2 x 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 x 44 5/8" (77.9 x 113.3 cm)



Poster: *Ask for BP. Not Just Ethyl*, 1933
 Lithograph
 Lorry Bill: 29 7/8 x 45" (75.9 x 114.3 cm)



Poster: *Shell is Always First*, 1935
 Lithograph
 Lorry Bill: 30 x 45" (76.2 x 114.3 cm)



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



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



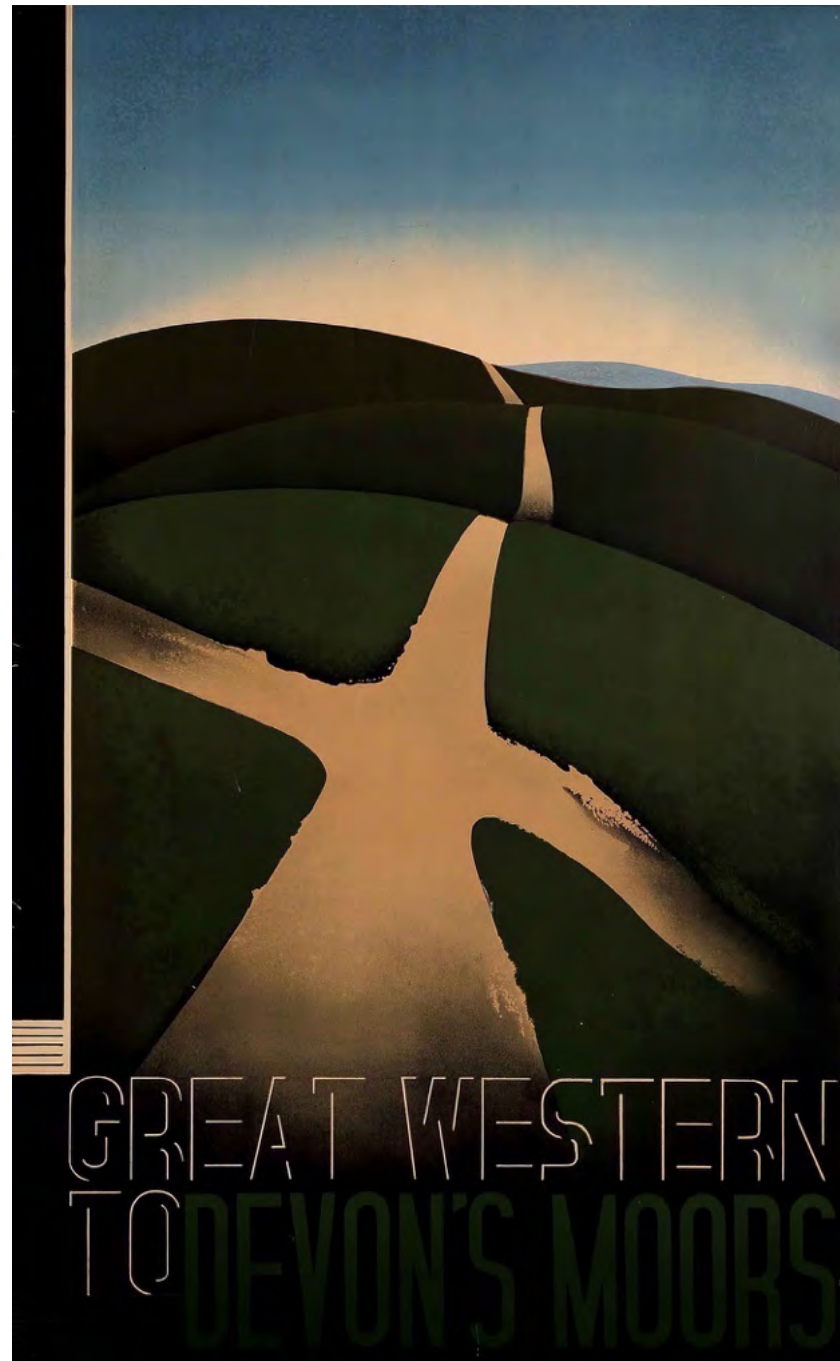
Poster: *The New Forest. See Britain First on Winter Shell*, 1931
Lithograph
Lorry Bill: 29 1/4 x 44" (74.3 x 111.8 cm)



Poster: *From October to May. Winter Shell*, 1939
Lithograph
Lorry Bill: 30 x 45" (76.2 x 111.4 cm)



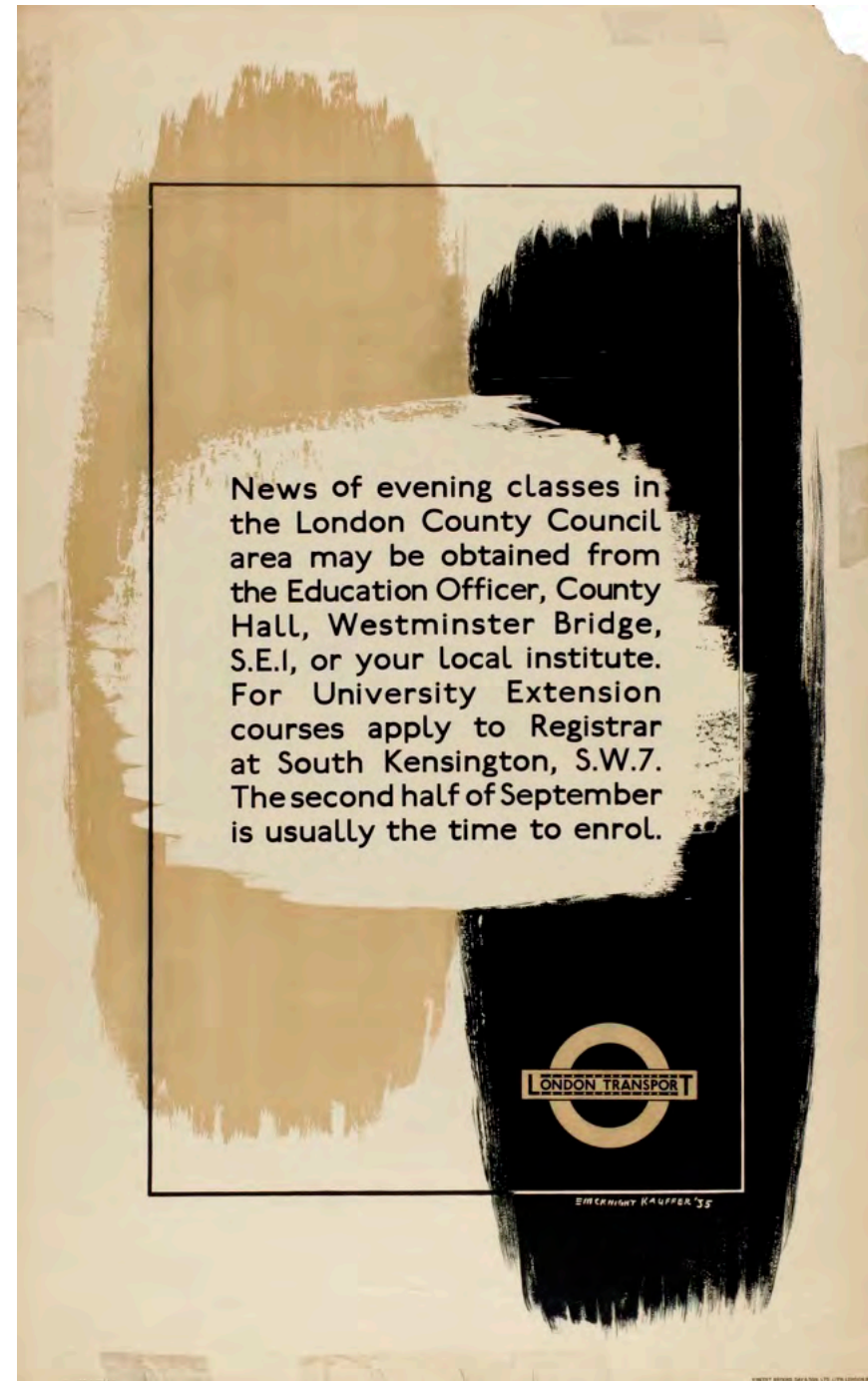
Poster: *To Visit Britain's Landmarks. Dinton Castle*, 1936
Lithograph
Lorry Bill: 30 x 45" (76.2 x 114.3 cm)



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



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 x 25" (101.6 x 63.5 cm)



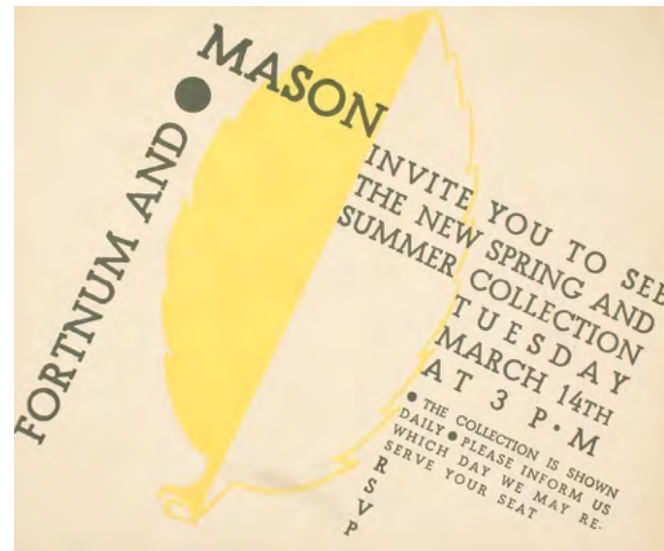
Poster: *Special Areas Exhibition. Ticket Hall at Charing Cross Station*, 1936
 Lithograph
 Double Royal: 39 1/2 x 24 1/2" (100.3 x 62.2 cm)



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



(right) Bottom section of poster: *London Music Festival. London Transport Serves Them All*, 1939
Lithograph
16 3/4 x 19 3/16" (42.5 x 50.5 cm)



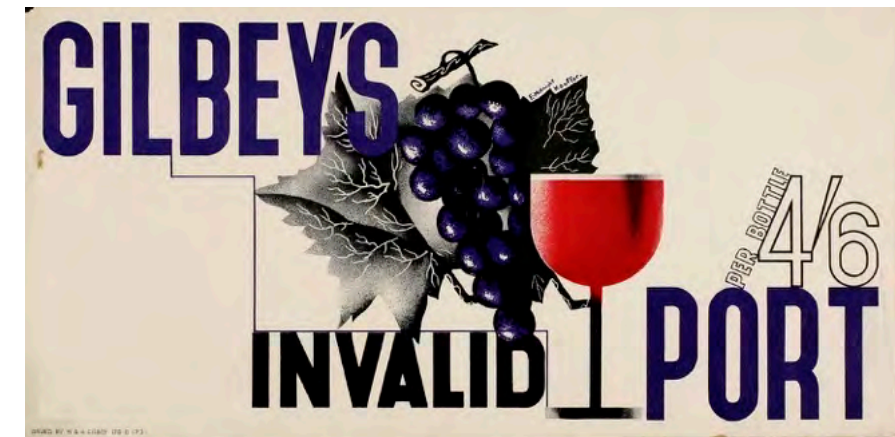
(top) Invitation: Fortnum and Mason. Spring Spring Spring, n.d.
Lithograph
5 x 6 15/16" (12.7 x 17.6 cm), closed

(left) Invitation: Fortnum and Mason. Spring 1933 Collection, 1933
Lithograph
6 x 7" (15.2 x 17.8 cm), closed

(right) Invitation: Fortnum and Mason Spring and Summer Collection, c. 1933
Lithograph
5 7/8 x 7" (14.9 x 17.8 cm)



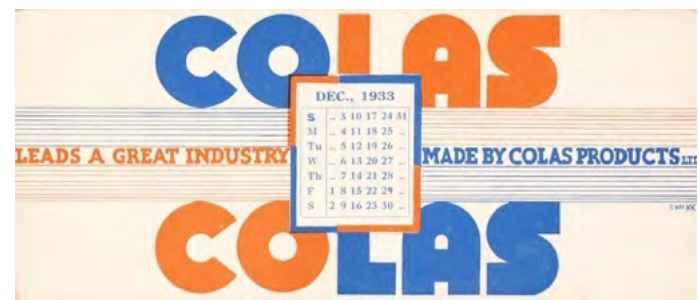
back front



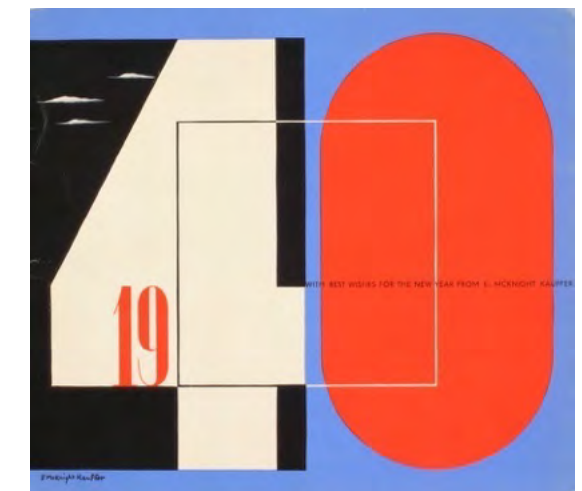
(top) Booklet: W & A Gilbey Ltd. Wines. Spirits, 1933
Lithograph
6 x 6 7/8" (15.2 x 17.5 cm), open

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

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



Calendars (top to bottom): August 1933 (Colas Terolas Alphastic), December 1933 (Leads a Great Industry), and January 1934 (World-Wide Organisation), 1933–1934
Each: lithograph
Each: 3 3/4 x 8 7/8" (9.5 x 22.5 cm)



(top, left) 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)

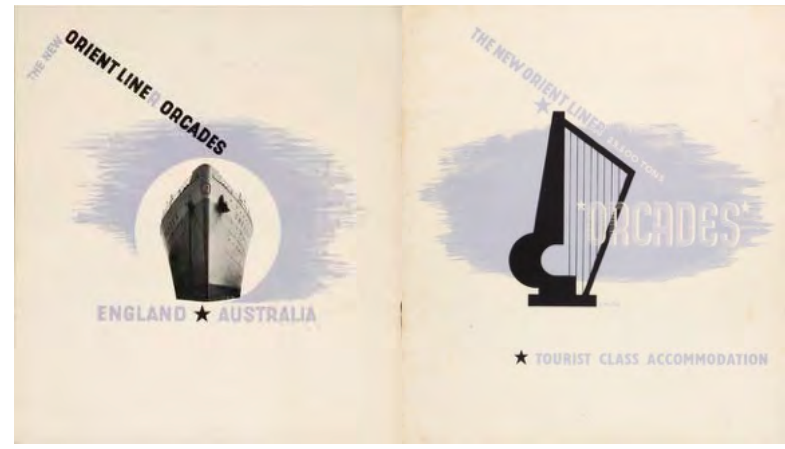
(bottom, left) Card: 1934. A Project for Nineteen Thirty-Four with Best Wishes from E. McKnight Kauffer, 1934
Lithograph
6 3/4 x 9" (17.1 x 22.9 cm)

(top, right) Card: Jack and Olivia Beddington Send Best Wishes for Xmas and for 1934, 1934
Lithograph
6 3/4 x 8 7/8" (17.1 x 22.5 cm)

(bottom, right) Card: 1940. With Best Wishes for the New Year from E. McKnight Kauffer, 1940
Lithograph
6 1/4 x 7" (15.9 x 17.8 cm)



back front



back front



back front

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

(center) Brochure: *The New Orient Liner. Orcades*, c. 1937
Lithograph
9 x 16" (22.9 x 40.6 cm), open

(bottom) Brochure: *The New Orient Liner. Orcades*, c. 1937
Lithograph
9 x 16" (22.9 x 40.6 cm), open



back front



back front

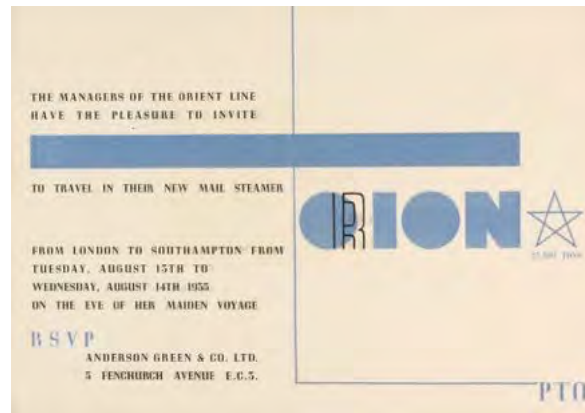


back front

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

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

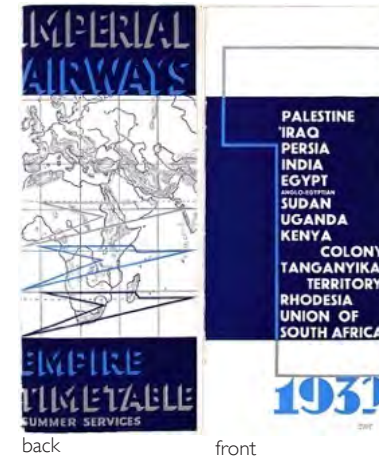
(bottom) Brochure: *RMS Otranto: Orient Line*, c. 1930s
Lithograph
9 x 16" (22.9 x 40.6 cm), open



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

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

(bottom) Brochure: *Orient Line Cruises*, 1935
Lithograph
5 1/4 x 6 1/2" (13.3 x 16.5 cm), open



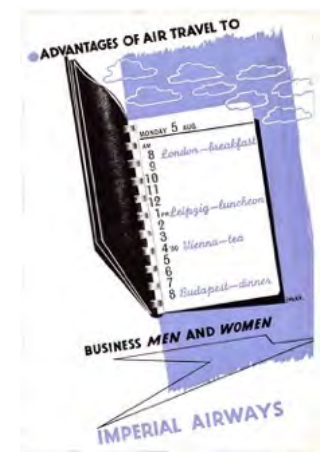
(top, left) Pamphlet: *Imperial Airways. Empire Timetable. Summer Services*, 1932
Lithograph
8 3/4 x 7 1/2" (22.2 x 19 cm), open

(top, right) Pamphlet: *Imperial Airways. European Time Table 1933. Summer Services*, 1933
Lithograph
8 3/4 x 7 1/2" (22.2 x 19 cm), open

(bottom, left) Pamphlet: *Imperial Airways. Summer European Time Table*, 1937
Lithograph
8 3/4 x 7 1/2" (22.2 x 19 cm), open

(bottom, center) Pamphlet: *Imperial Airways. Winter Services. European Time Table from 3 Oct 1937 to 26 March 1938*, c. 1937
Lithograph
8 7/8 x 3 7/8" (22.5 x 9.8 cm)

(bottom, right) Pamphlet: *Imperial Airways. Advantages of Air Travel to Business Men and Women*, c. 1930s
Lithograph
8 1/8 x 5 3/8" (20.6 x 13.6 cm)

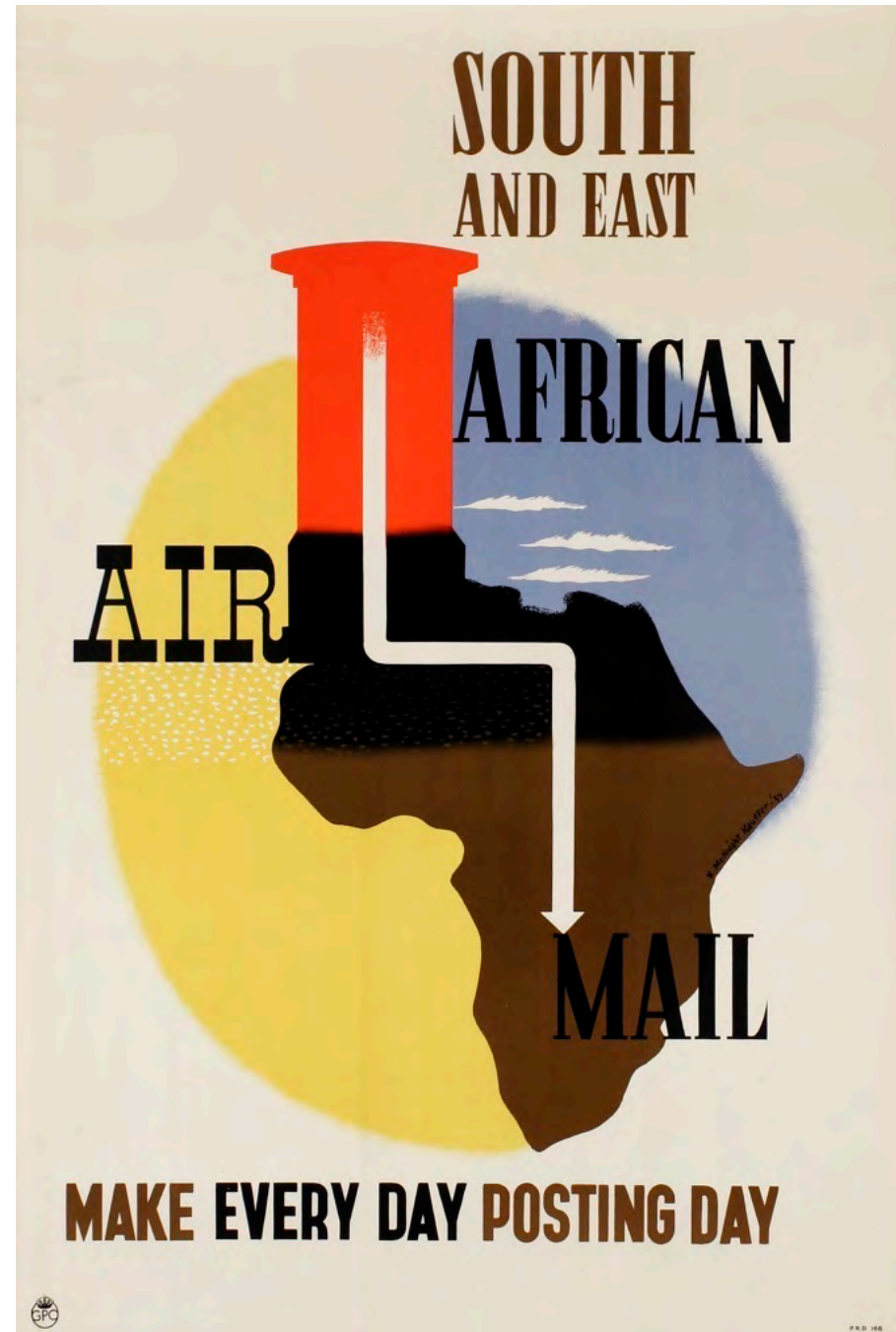




Poster: *Quickest Way by Air Mail*, 1935
Lithograph
Double Crown: 29 7/8 x 20" (75.9 x 50.8 cm)



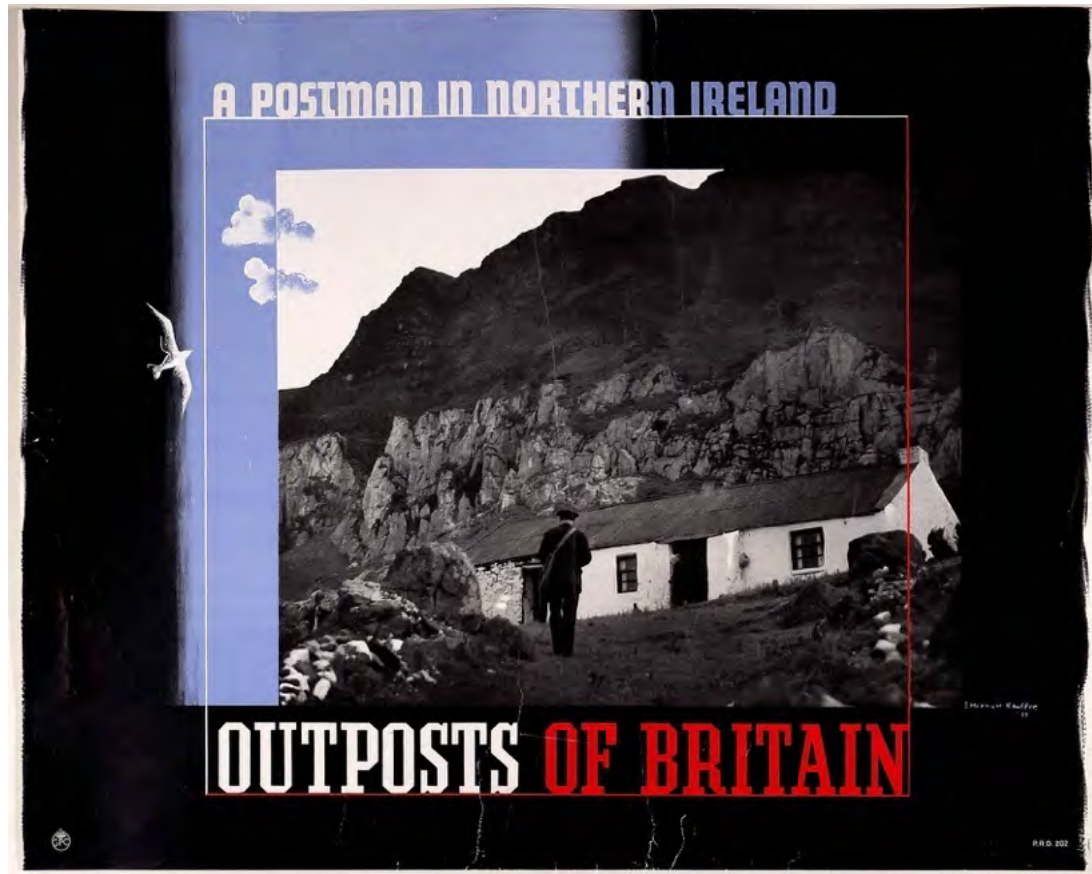
Poster: *Post During Lunch Hour*, 1937
Lithograph
Double Crown: 30 x 20" (76.2 x 50.8 cm)



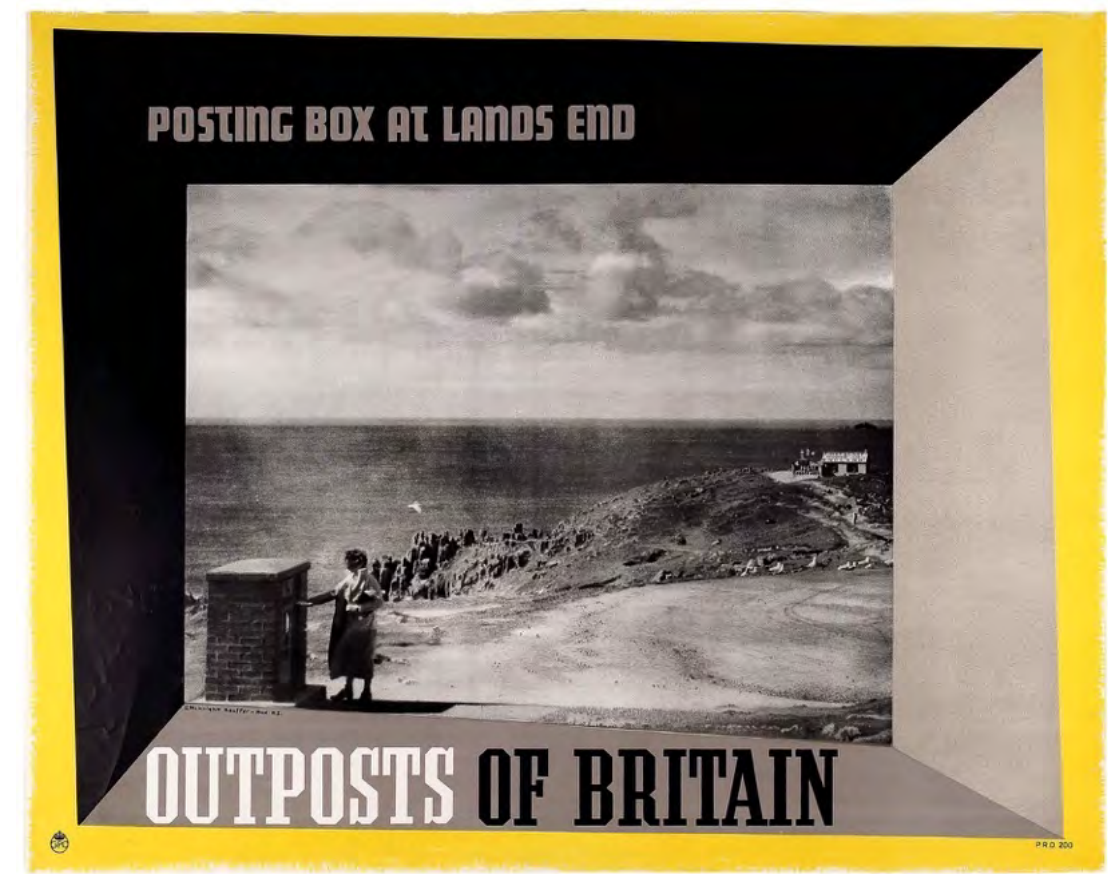
Poster: *South And East African Air Mail. Make Every Day Posting Day*, 1937
Lithograph
Double Crown: 29 7/8 x 20" (75.9 x 50.8 cm)



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



Poster: *Outposts of Britain. A Postman in Northern Ireland*, 1937
Lithograph
29 x 36 1/4" (73.7 x 92.1 cm)



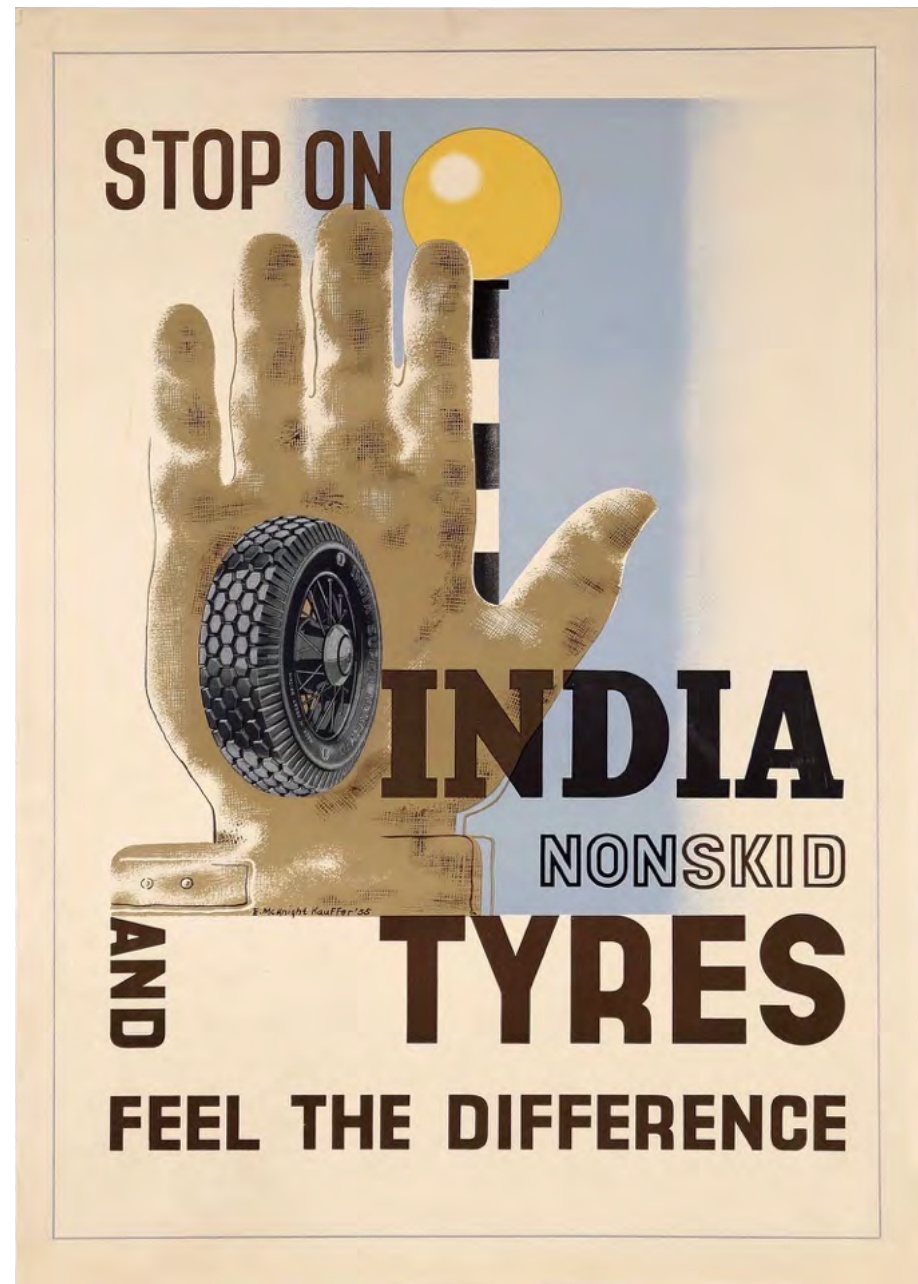
Poster: *Outposts of Britain. Posting Box at Land's End*, 1937
Lithograph
29 x 36 1/4" (73.7 x 92.1 cm)



Poster: *Outposts of Britain. A Postman in Northern Scotland*, 1937
Lithograph
29 x 36 1/4" (73.7 x 92.1 cm)



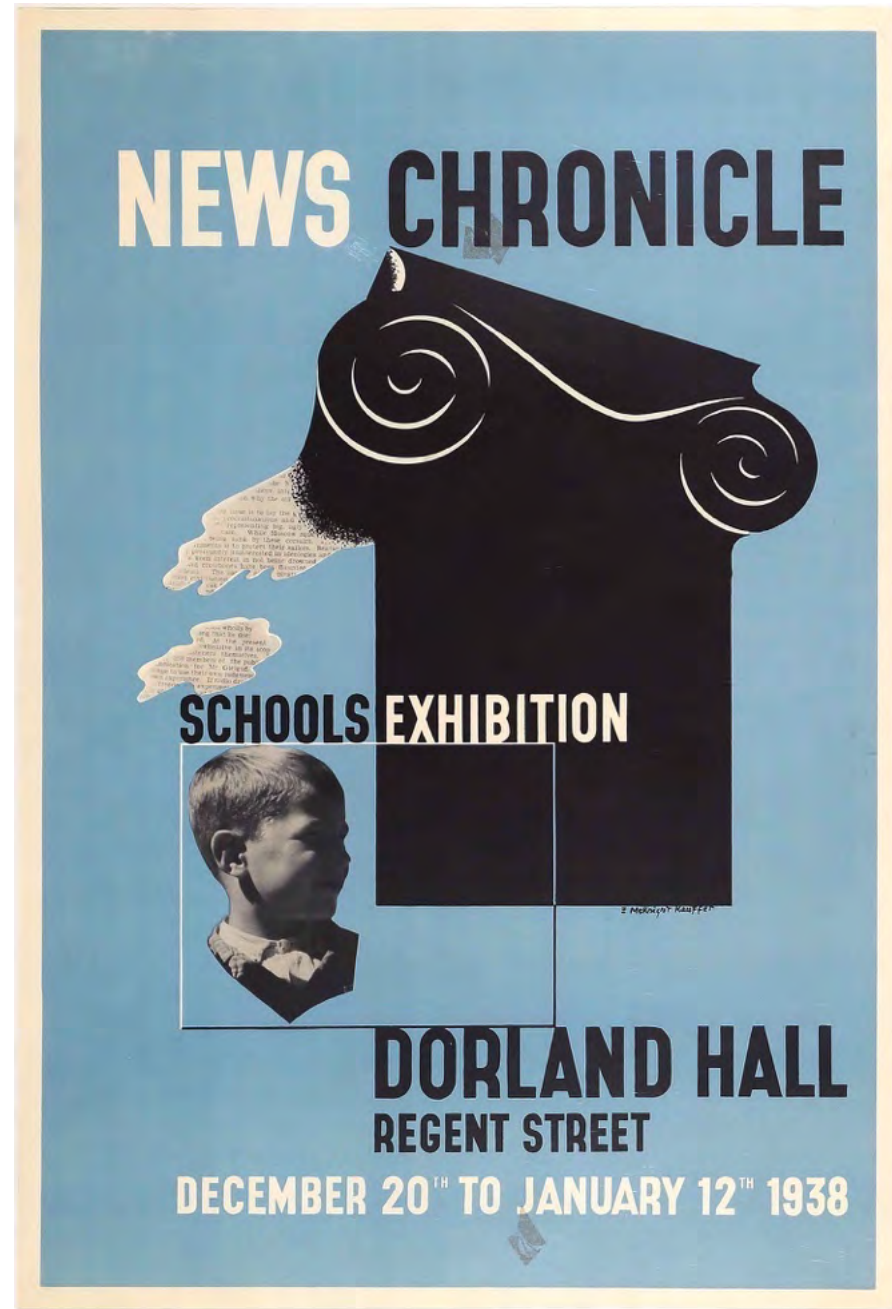
Poster: *Outposts of Britain. A Postman in the Pool of London*, 1937
Lithograph
29 x 36 1/4" (73.7 x 92.1 cm)



Poster: *Stop on India Nonskid Tyres and Feel the Difference*, 1935
Lithograph
Double Crown: 27 x 17 11/16" (68.6 x 44.9 cm)



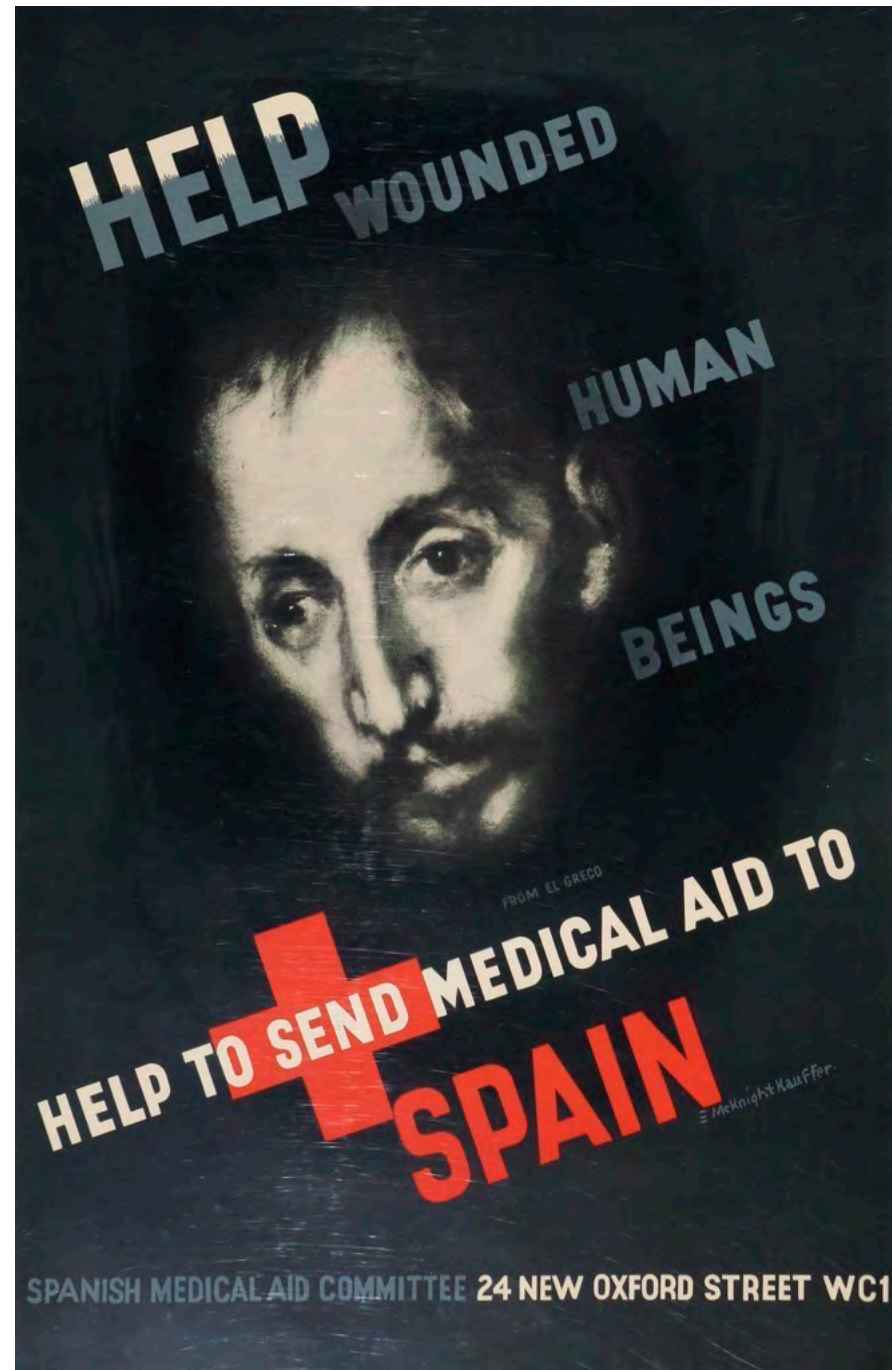
Poster: *Tea Drives Away the Droops Says Mr. T. Pott*, 1936
Lithograph
Double Crown: 30 x 20" (76.2 x 50.8 cm)



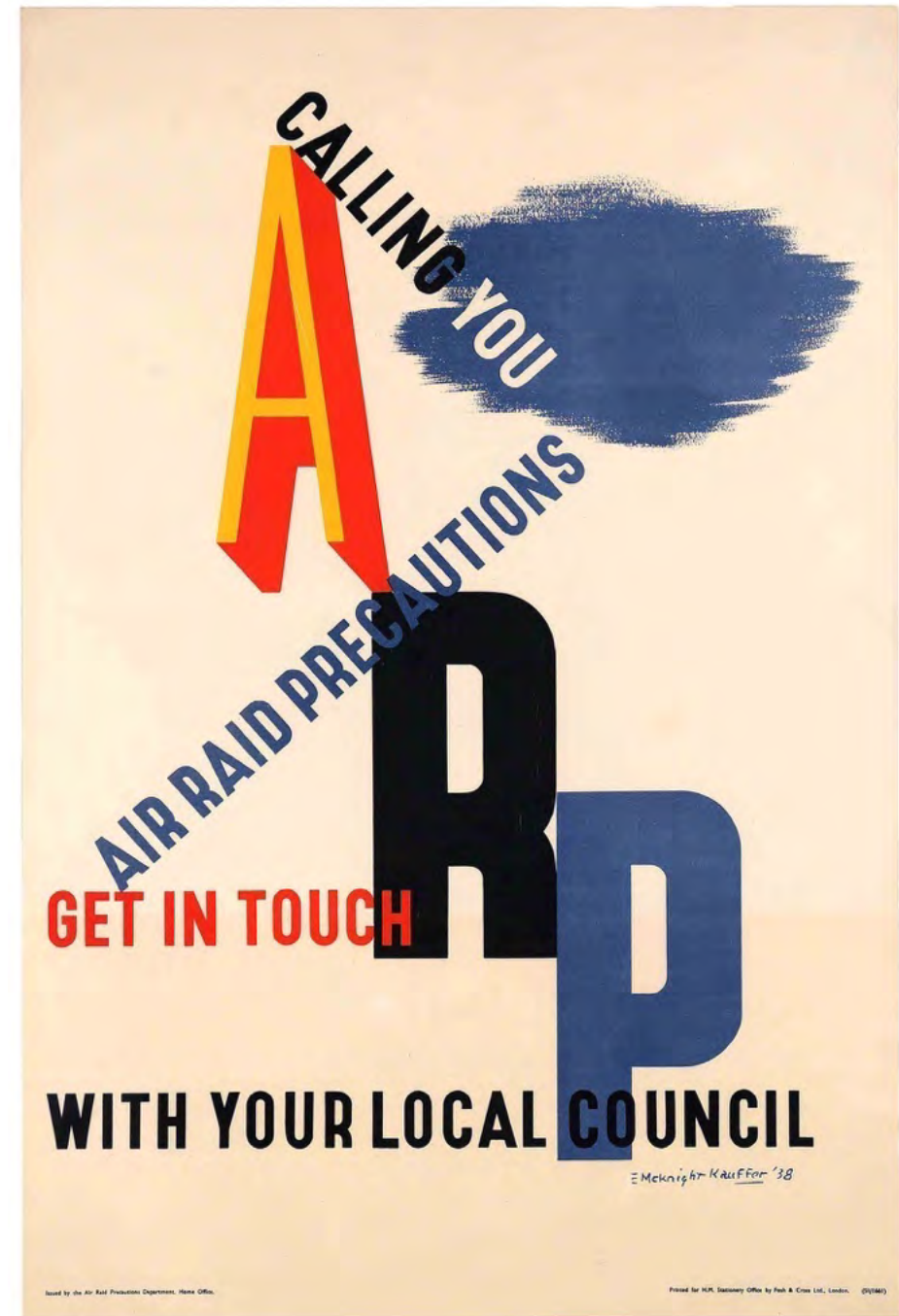
Poster: News Chronicle. Schools Exhibition. Dorland Hall, 1937
 Lithograph
 Double Crown: 28 15/16 x 19" (73.5 x 48.3 cm)



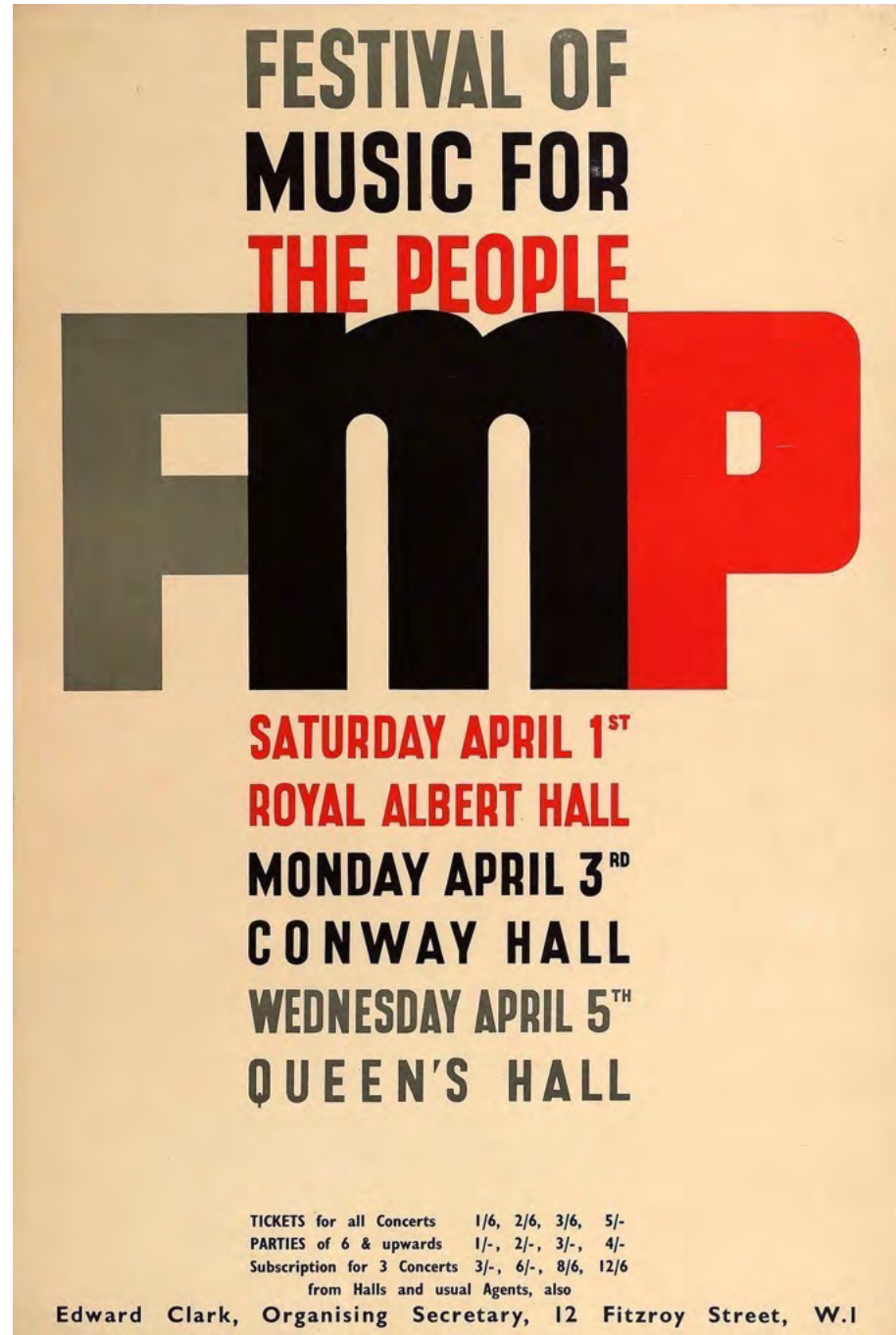
Poster: News Chronicle. Schools Exhibition. Dorland Hall, 1937
 Lithograph
 Double Crown: 30 x 20" (76.2 x 50.8 cm)



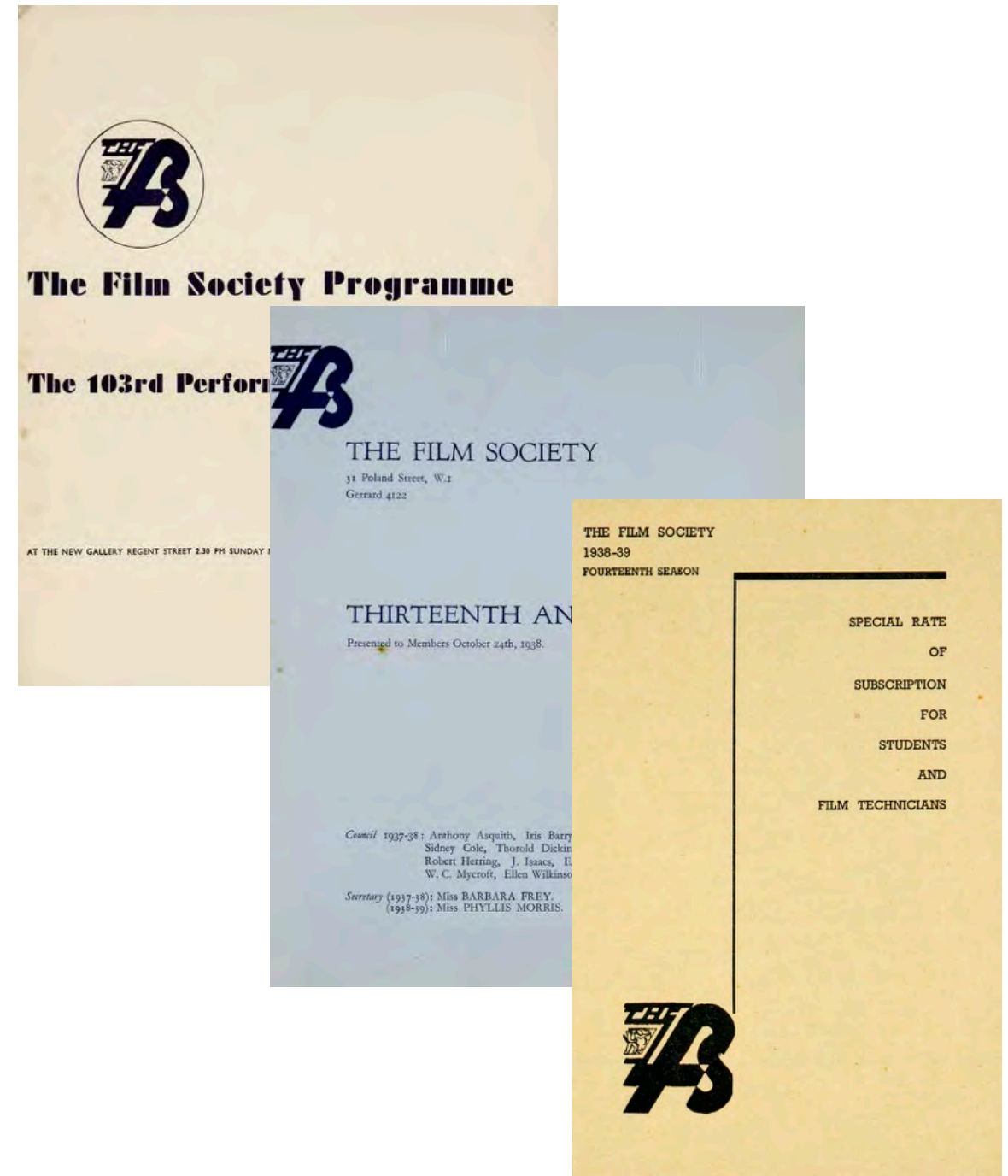
Poster: *Help Wounded Human Beings. Help To Send Medical Aid To Spain*, 1937
 Lithograph
 Double Crown: 30 x 20" (76.2 x 50.8 cm)



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



Poster: *Festival of Music for the People* (FMP), 1938
Lithograph
Double Crown: 30 x 20" (50.5 x 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 x 7 3/8" (23.7 x 18.7 cm)

(middle) Designer unknown (logo by E. McKnight Kauffer)
Booklet: *The Film Society. Thirteenth Annual Report*, 1938
Letterpress
10 1/16 x 7 7/8" (25.6 x 20 cm)

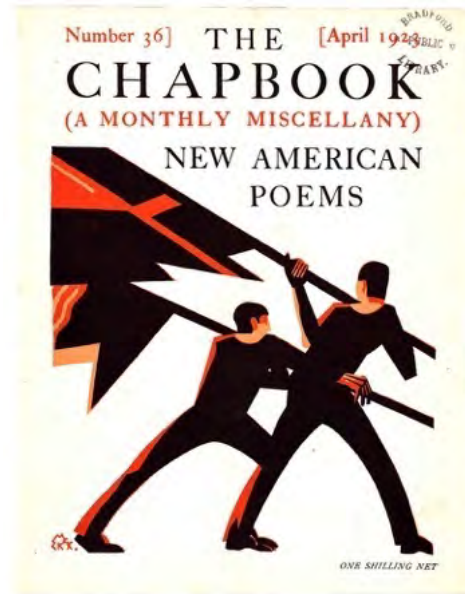
(right) Designer unknown (logo by E. McKnight Kauffer)
Booklet: *The Film Society. 1938-39 Fourteenth Season*, 1938
Letterpress
7 1/2 x 4 3/4" (19.1 x 12.1 cm)

England (1923–1937):
Books, Booklets, and Pamphlets

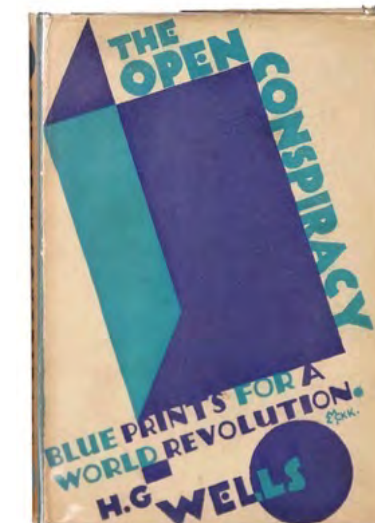
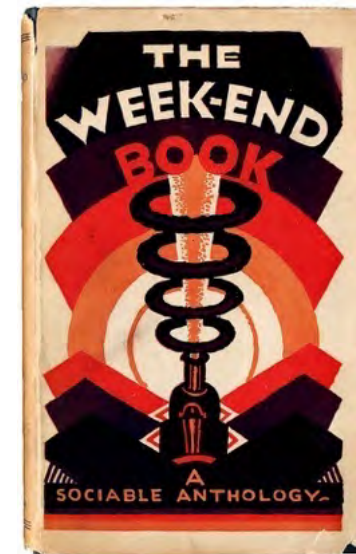




back



front



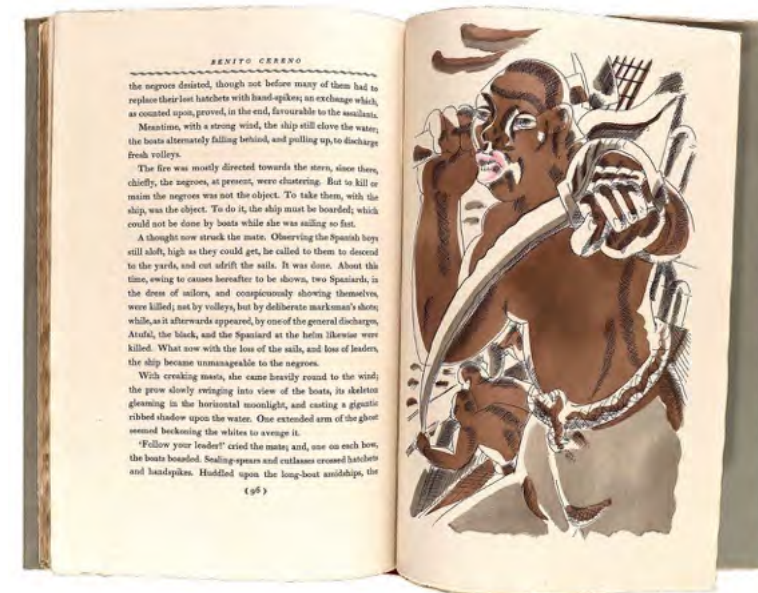
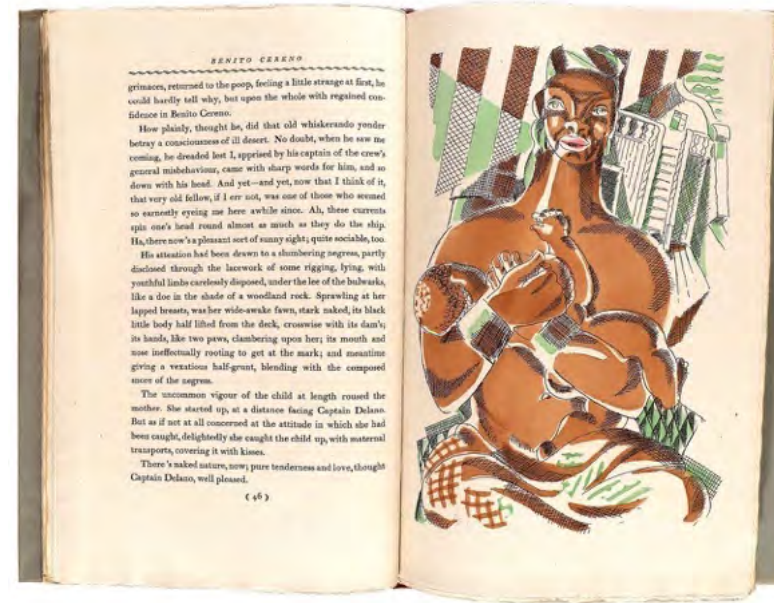
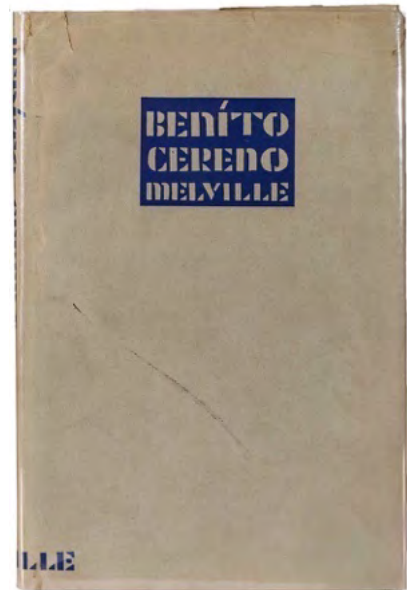
(top, left) Book dust jacket: *The Week-end Book*. London: Nonesuch Press, 1924
Lithograph
7 3/4 x 4 7/8" (19.7 x 12.4 cm)

(top, right) Book dust jacket: L. H. Myers, *The Clio*. London and New York: G. P. Putnam's Sons, Ltd., 1925
Lithograph
8 x 5 1/2" (20.3 x 14 cm)

(bottom, left) Book dust jacket: N. Ogniyov, *The Diary of a Communist Schoolboy*. New York: Payson & Clarke Limited, 1928
Lithograph
7 1/2 x 5 1/2" (19.1 x 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

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



Illustrations: Herman Melville, *Benito Cereno*. London: The Nonesuch Press, 1926
 Letterpress on Van Gelder paper
 12 1/2 x 8 1/4" (31.7 x 21.6 cm)

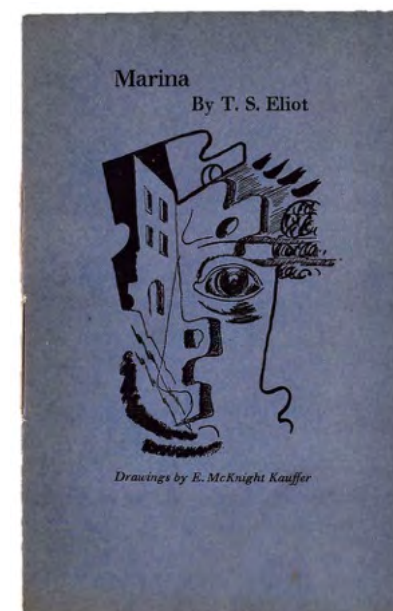
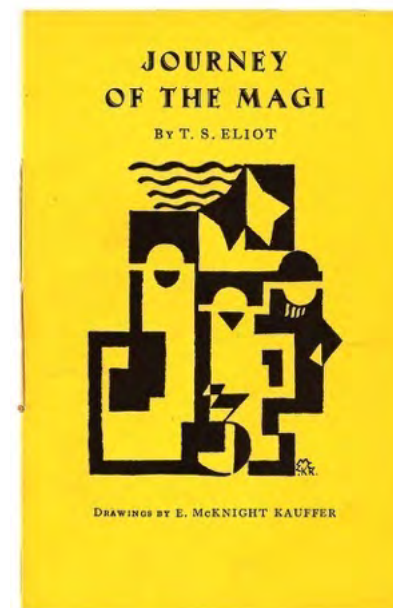
Book dust jacket: Designer unknown
 Lithograph
 12 1/2 x 8 1/4" (31.7 x 21.6 cm)

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.

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.

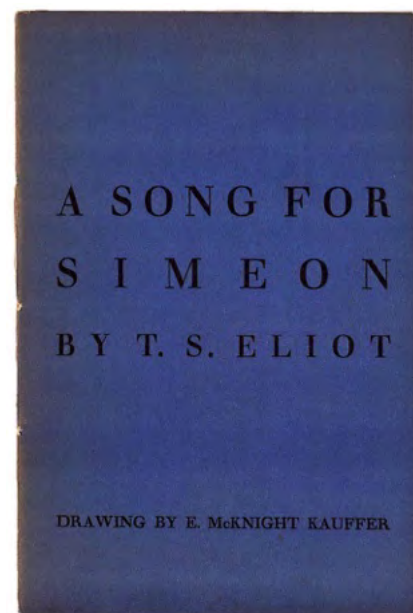


Photographer unknown
E. McKnight Kauffer and T. S. Eliot, date unknown
Gelatin silver print
7 x 4 7/8" (17.8 x 12.4 cm)

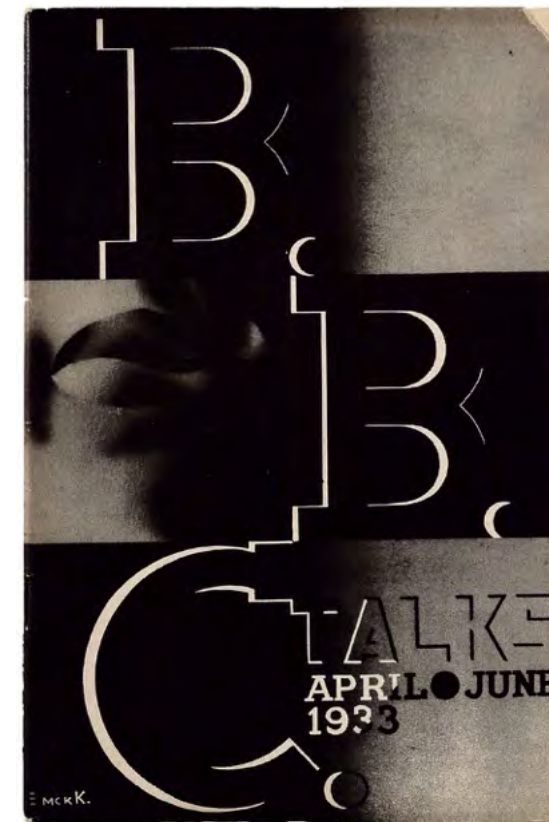


(top) Booklet cover and illustration: T. S. Eliot, *Journey of the Magi*. London: Faber & Faber Limited, 1927
Letterpress
7 1/4 x 4 3/4" (18.4 x 12.1 cm)

(bottom) Booklet cover and illustration: T. S. Eliot, *Marina*. London: Faber & Faber Limited, 1930
Letterpress
7 1/4 x 4 3/4" (18.4 x 12.1 cm)



Booklet illustration: T. S. Eliot, *A Song for Simeon*. London: Faber & Faber Limited, 1928
Letterpress
7 1/4 x 4 3/4" (18.4 x 12.1 cm)



(left) Book dust jacket: *BBC Handbook*. London: The British Broadcasting Corporation, 1928
Lithograph
7 3/4 x 4 7/8" (19.7 x 12.4 cm)

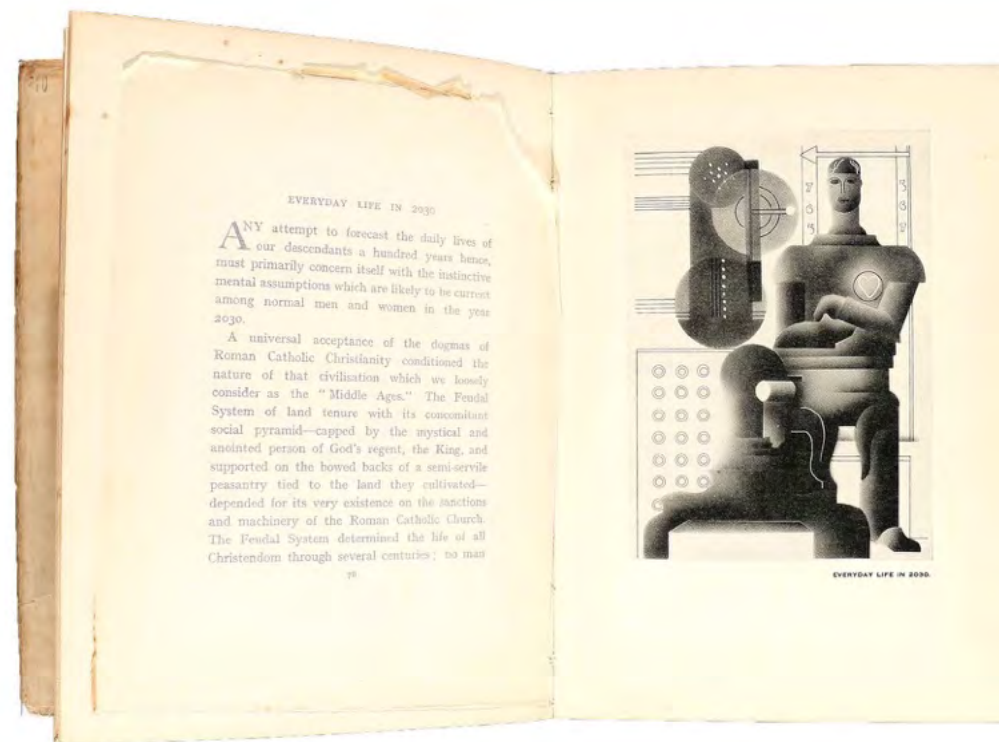
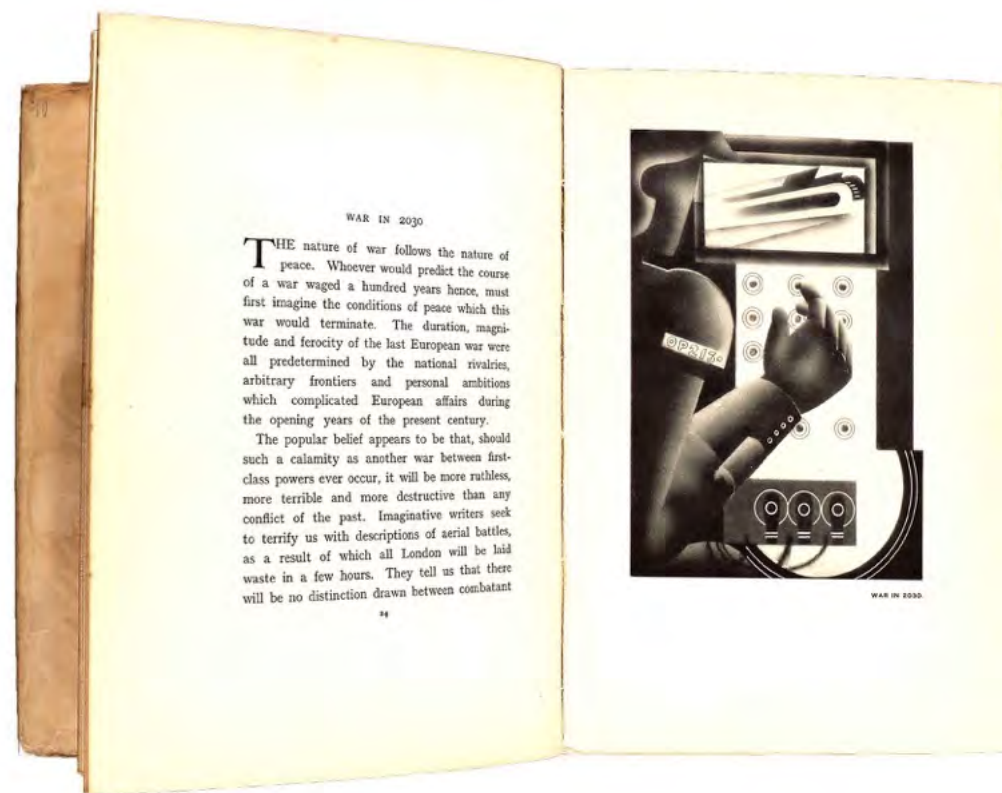
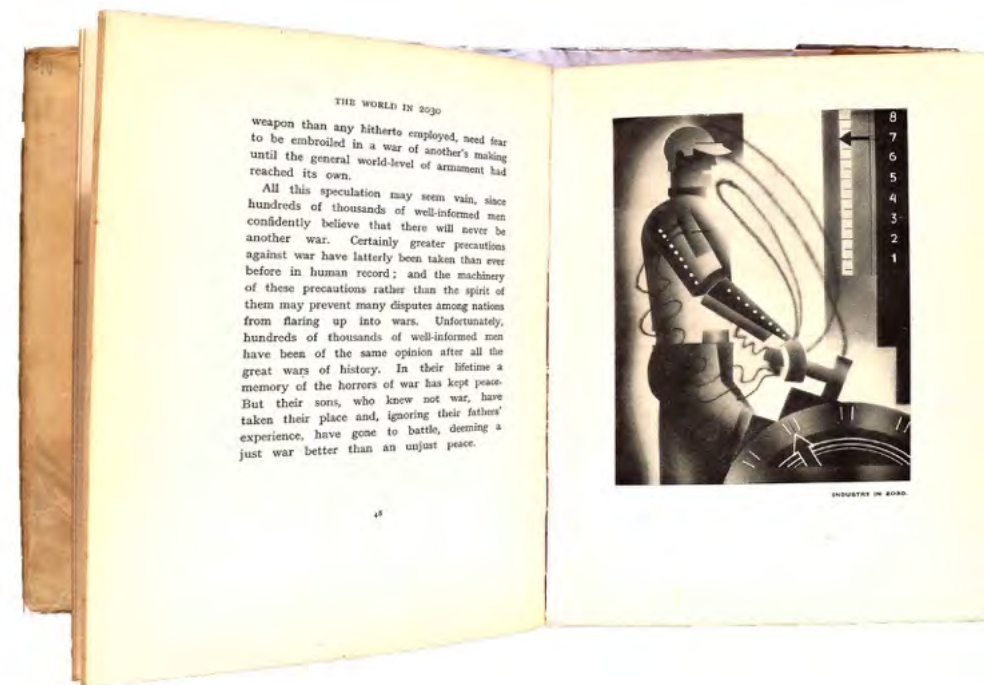
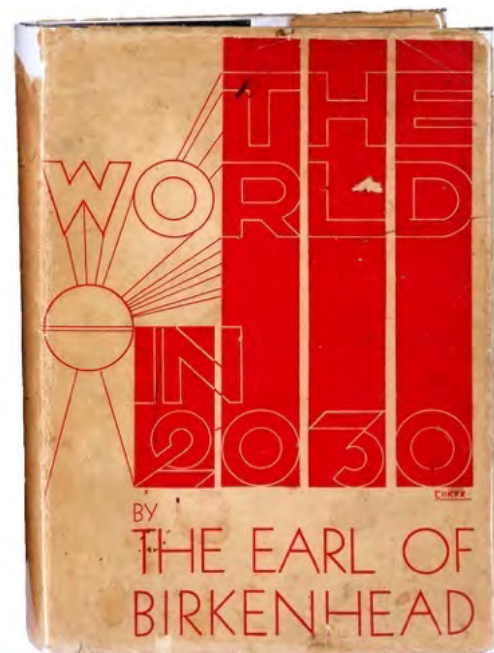
(right) Book dust jacket: *BBC Handbook*. London: The British Broadcasting Corporation, 1929
Lithograph
7 3/8 x 4 7/8" (18.7 x 12.4 cm)

Brochure: *BBC Talks, April-June 1933*. London: The British Broadcasting Corporation, 1933
Lithograph
8 1/2 x 5 1/2" (21.6 x 14 cm)

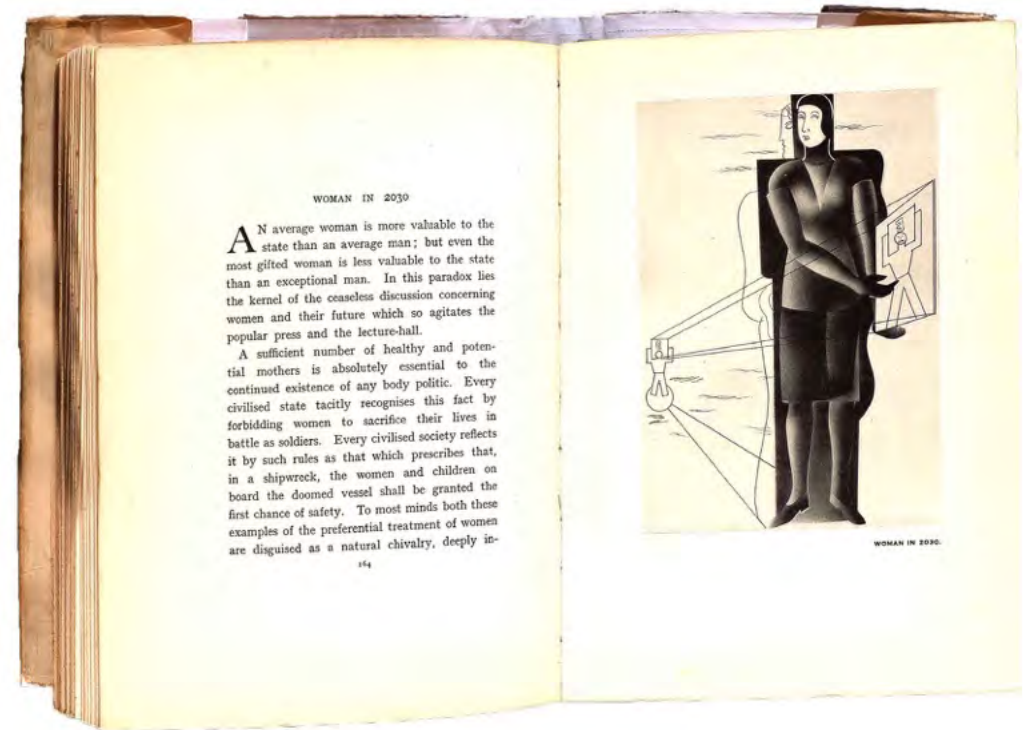
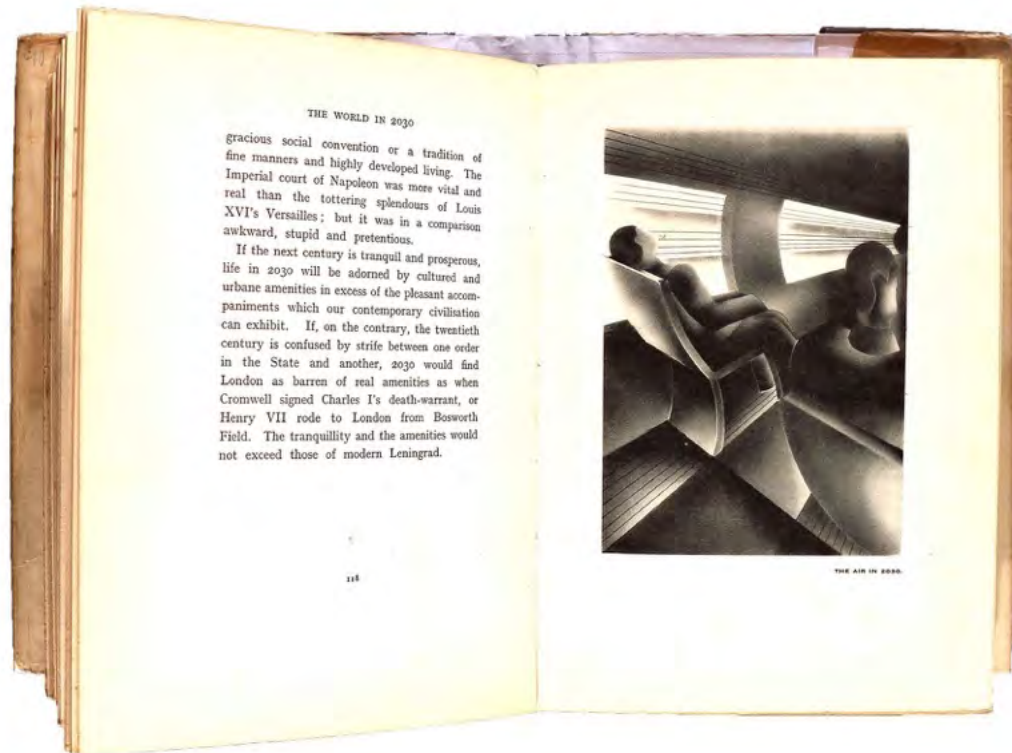
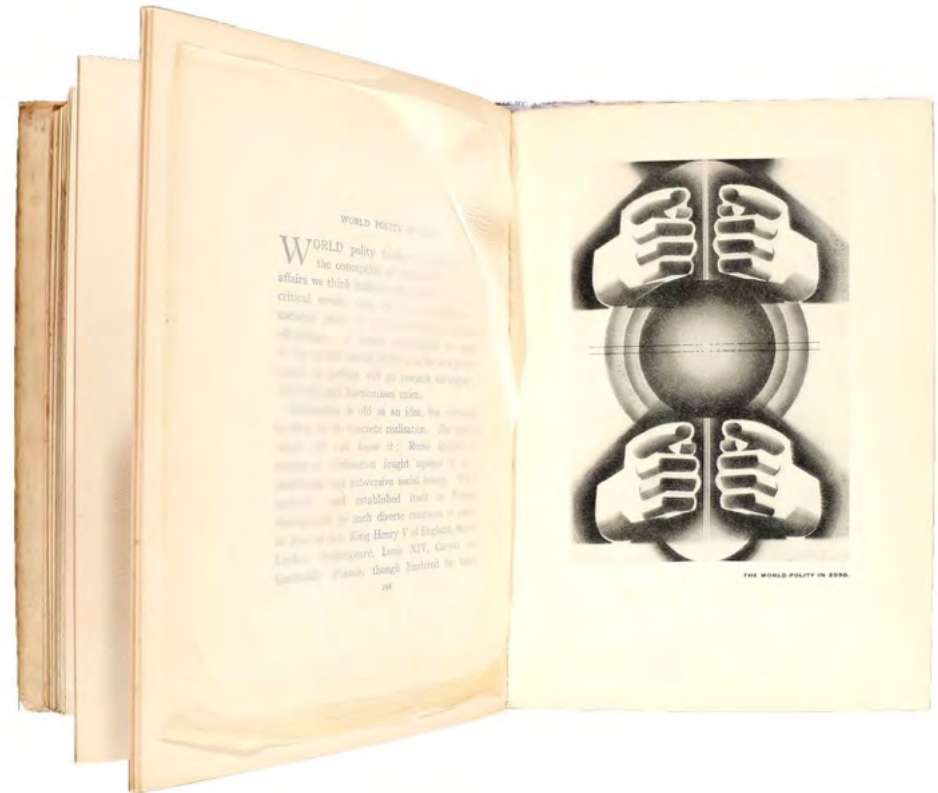


Bookplate: *Jeannette Rutherford Her Book*, c. 1933 or later
Color process engraving on paper
3 1/2 x 2 11/16" (8.9 x 6.9 cm)

Jeannette Rutherford (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.

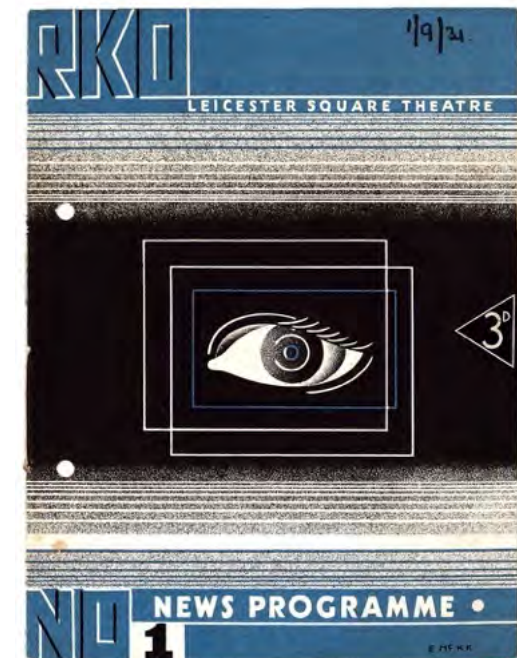


Book dust jacket and illustrations: The Earl of Birkenhead, *The World in 2030*. London: Hodder and Stoughton, 1930
Lithograph
9 1/2 x 6 3/4" (24.1 x 17.1 cm)



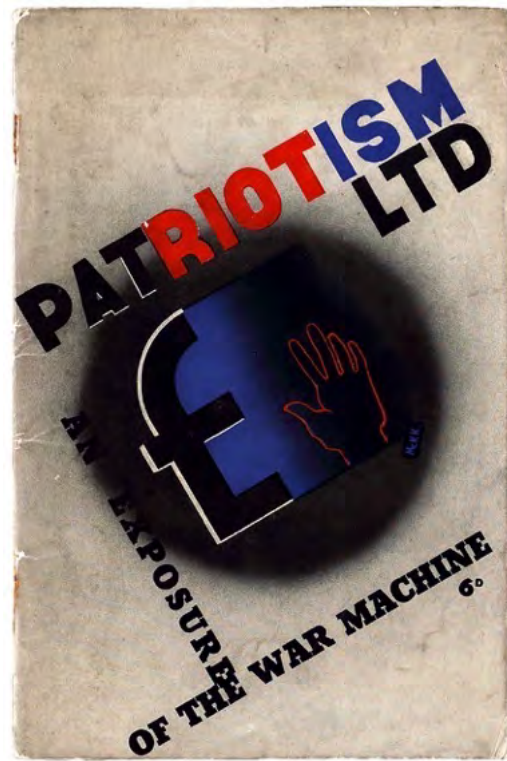


back



front

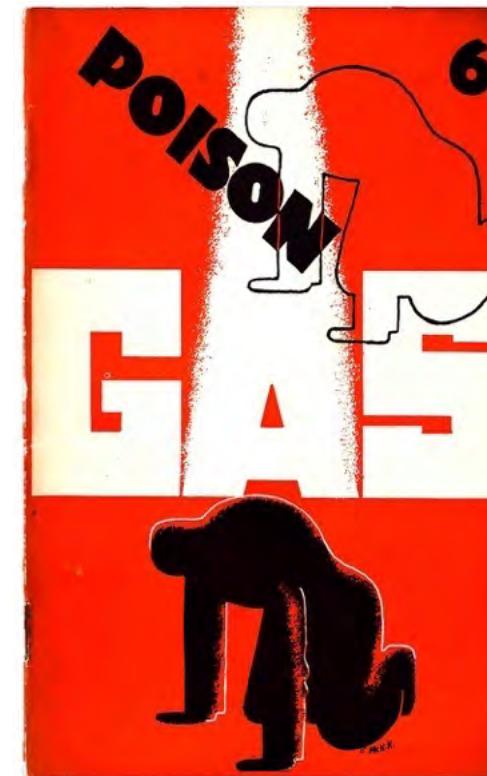
Program: *RKO News Programme No. 1*. Leicester Square Theatre. City and publisher unknown, 1931
Lithograph
8 x 6" (20.3 x 15.2 cm)



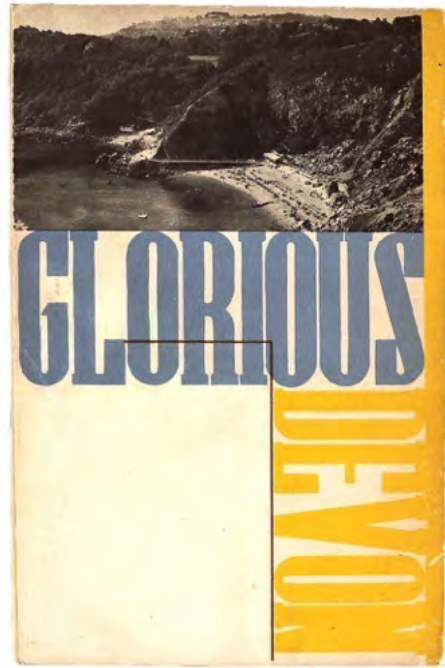
(left) Pamphlet: *Patriotism Ltd: An Exposure of the War Machine*. London: Union of Democratic Control, 1933
Lithograph
8 3/8 x 5 3/8" (21.3 x 13.7 cm)



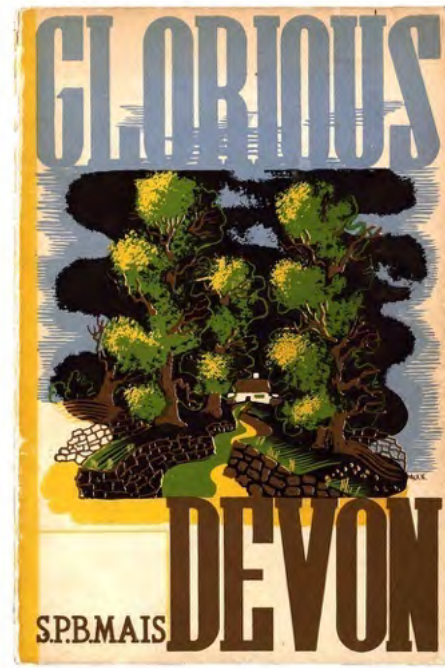
(right) Pamphlet: *Cambridge Exhibition, Fascism & War*. City and publisher unknown, 1934
Letterpress and halftone
8 3/8 x 5 5/8" (21.3 x 14.3 cm)



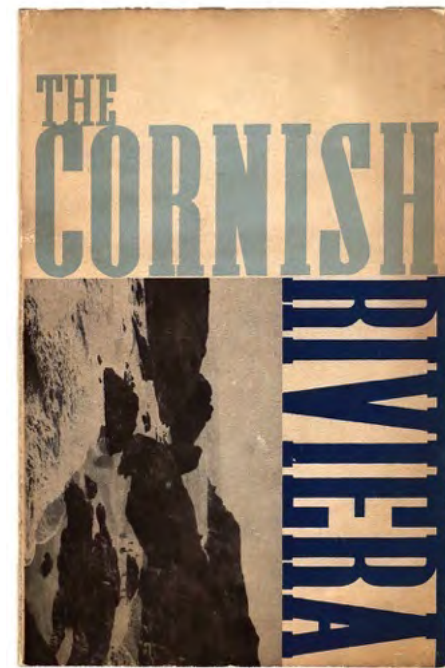
Pamphlet: *Poison Gas*. London: Union of Democratic Control, n.d.
Lithograph
8 1/4 x 5 1/2" (21 x 14 cm)



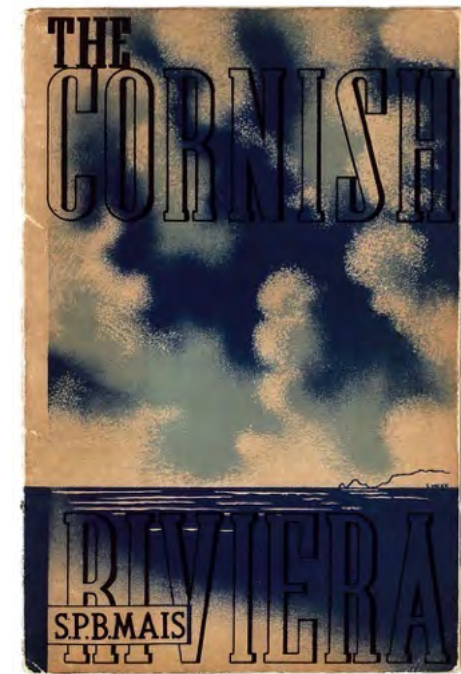
back



front



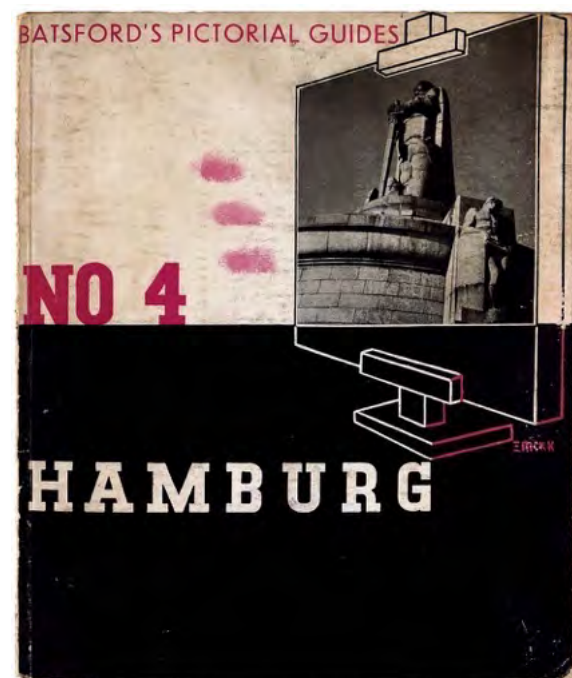
back



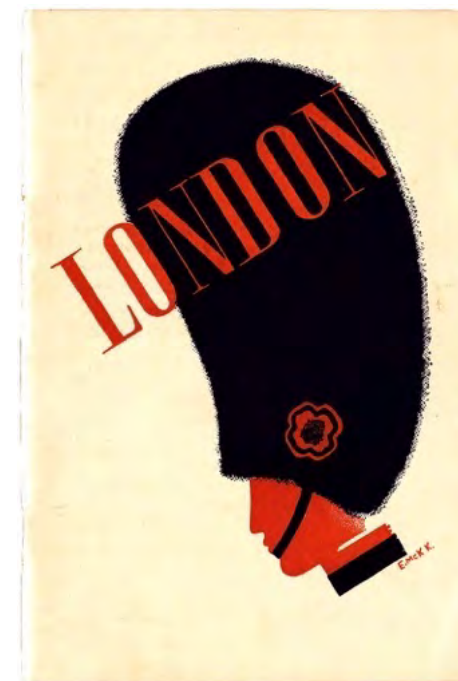
front

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

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



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



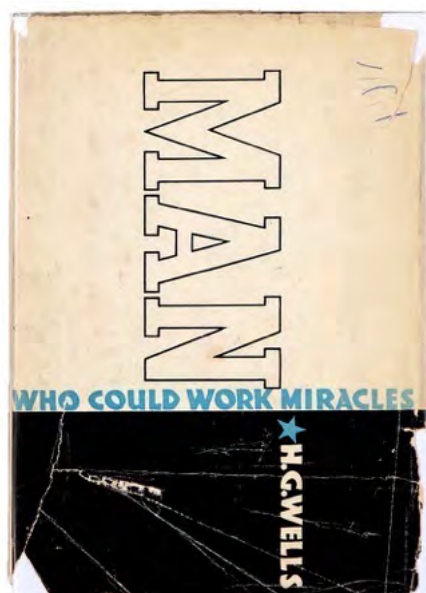
Booklet: *London*. London: The Travel and Industrial Development Association of Great Britain and Ireland, 1938
Lithograph
7 x 4 1/2" (17.8 x 11.4 cm)



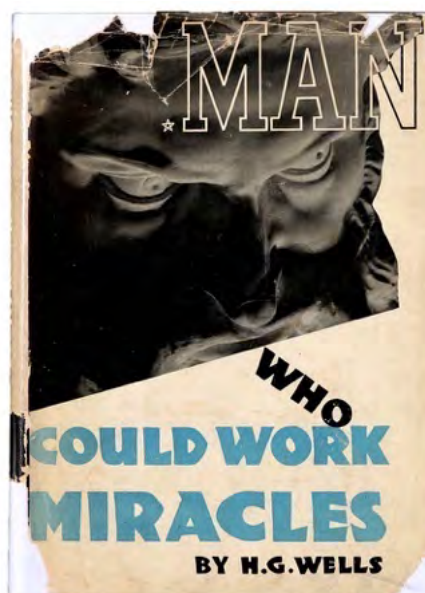
back



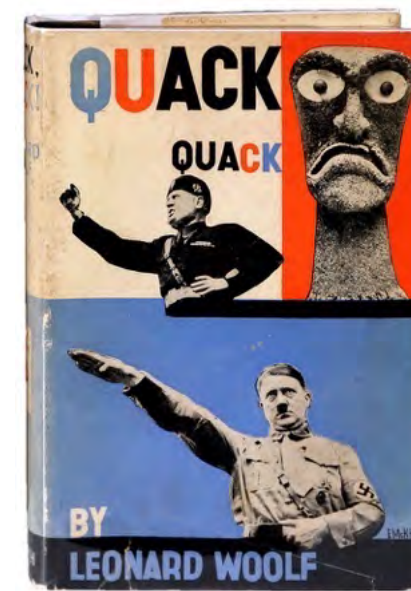
front



back



front



(top) Book dust jacket: H. G. Wells, *Things to Come*. London: The Cresset Press, 1935
Lithograph
8 x 5 3/4" (21.3 x 14.6)

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

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

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

United States (1940–1953): Clients



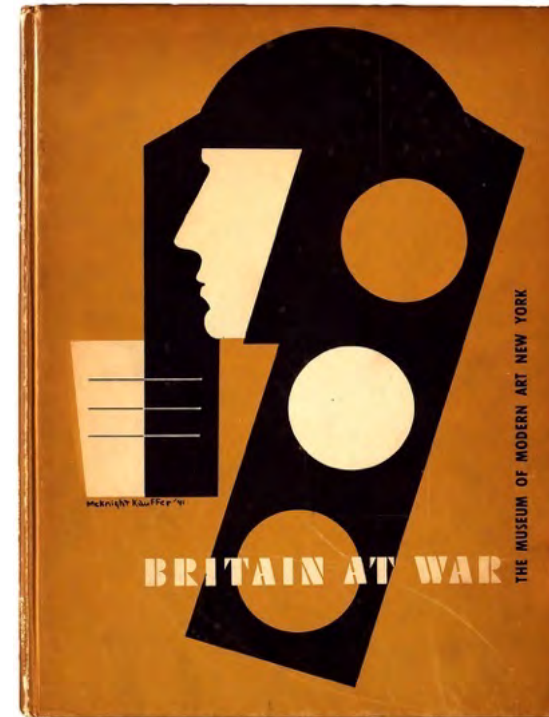


back

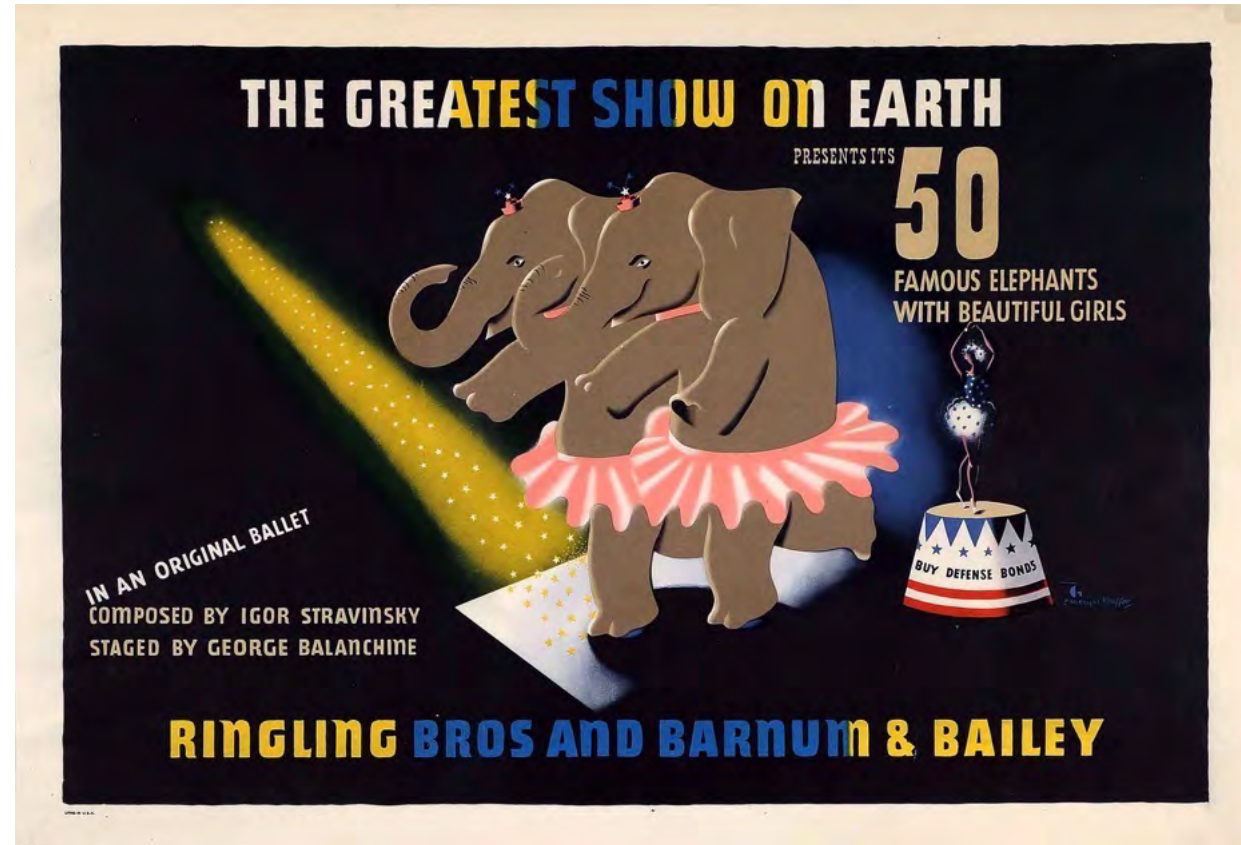


front

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



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



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



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



Poster: *Luchamos por la Libertad de Todos*, 1942
Lithograph
20 x 14 1/2" (50.8 x 36.8 cm)



Poster: *Libertad de Cultos (Freedom of Worship)*, 1942
Lithograph
39 7/8 x 27 7/8" (101.2 x 70.9 cm)



Poster: *Watch Out For Fires*. CAA War Training Service, 1943
Lithograph
43 3/4 x 31 5/16" (111.1 x 79.5 cm)



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



Poster: *Greece Fights On*, 1942
Lithograph
32 x 23 7/8" (81.3 x 60.6 cm)



(left) Poster: *Xairete Nikomen*. Greek War Relief Association, 1943
Lithograph
15 1/2 x 11" (39.4 x 27.9 cm)



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



Poster: *You Can Set Their Spirit Free* — Prisoners' War Aid, 1943
Lithograph
22 x 14" (55.9 x 35.6 cm)



Poster: *Target No. 1. New York City. Protect it Enroll Now*, 1943
Lithograph
39 3/8 x 29 5/8" (100 x 75.2 cm)



Poster: *Norway Fights On*, 1943
 Lithograph
 22 1/2 x 16" (57.2 x 40.6 cm)



Poster: *Yugoslav People Led by Tito*, 1941–1944, 1944
 Lithograph
 24 3/4 x 19 1/4" (62.8 x 48.9 cm)



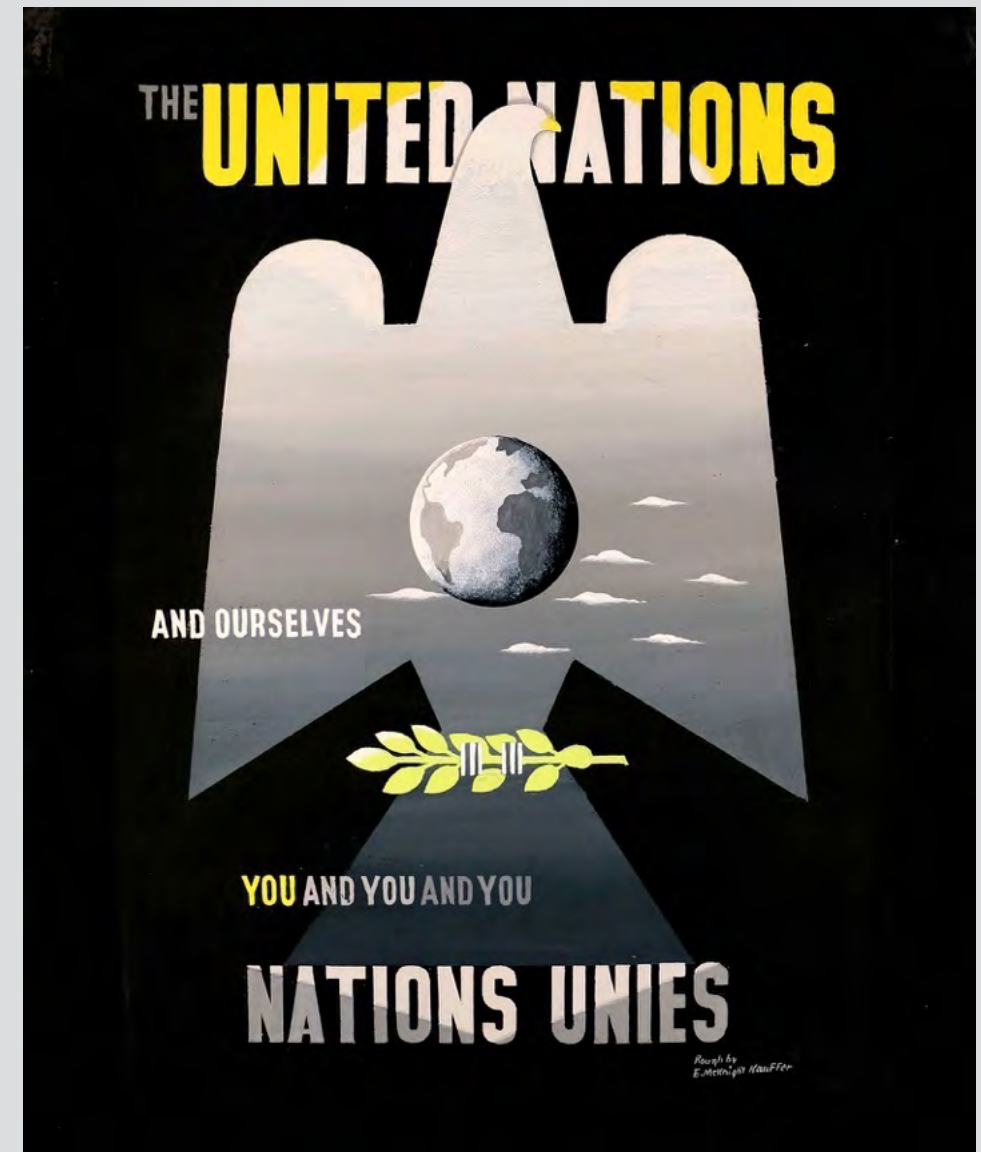
Poster: *CIO Supports Red Cross*, c. 1944
Lithograph
32 x 22" (81.3 x 55.9 cm)



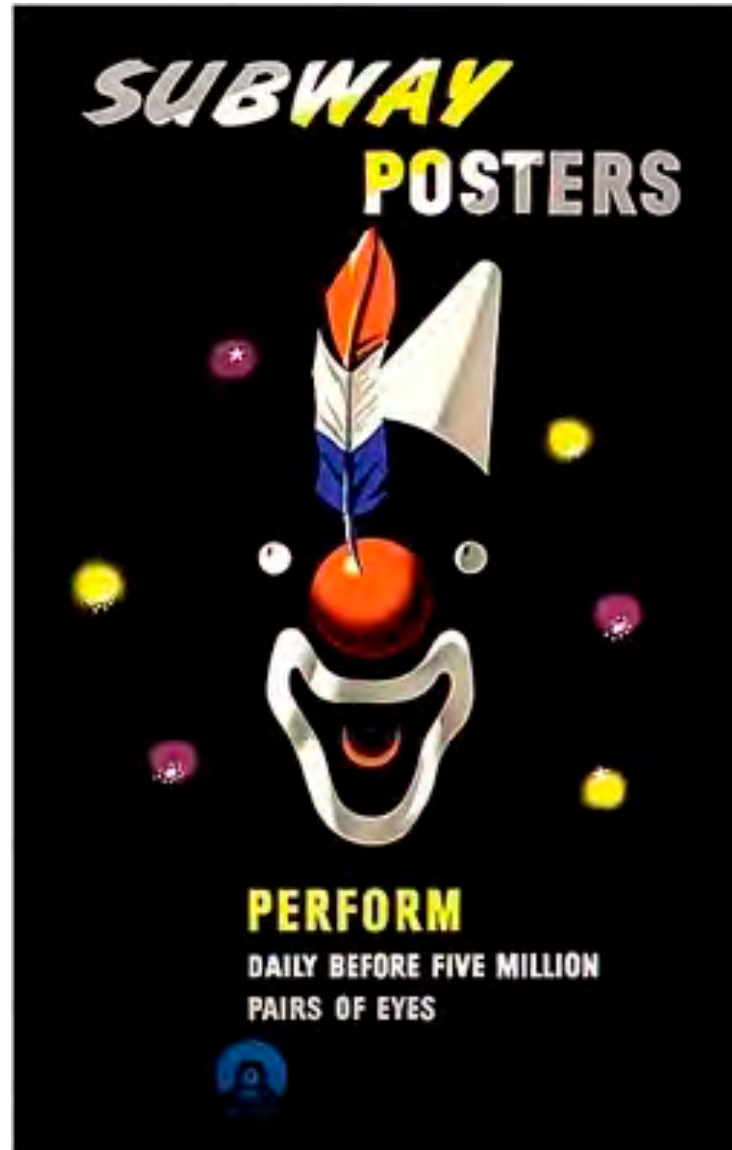
Counter card: *Give*, 1945
Lithograph
10 1/4 x 6 7/8" (26 x 17.5 cm)



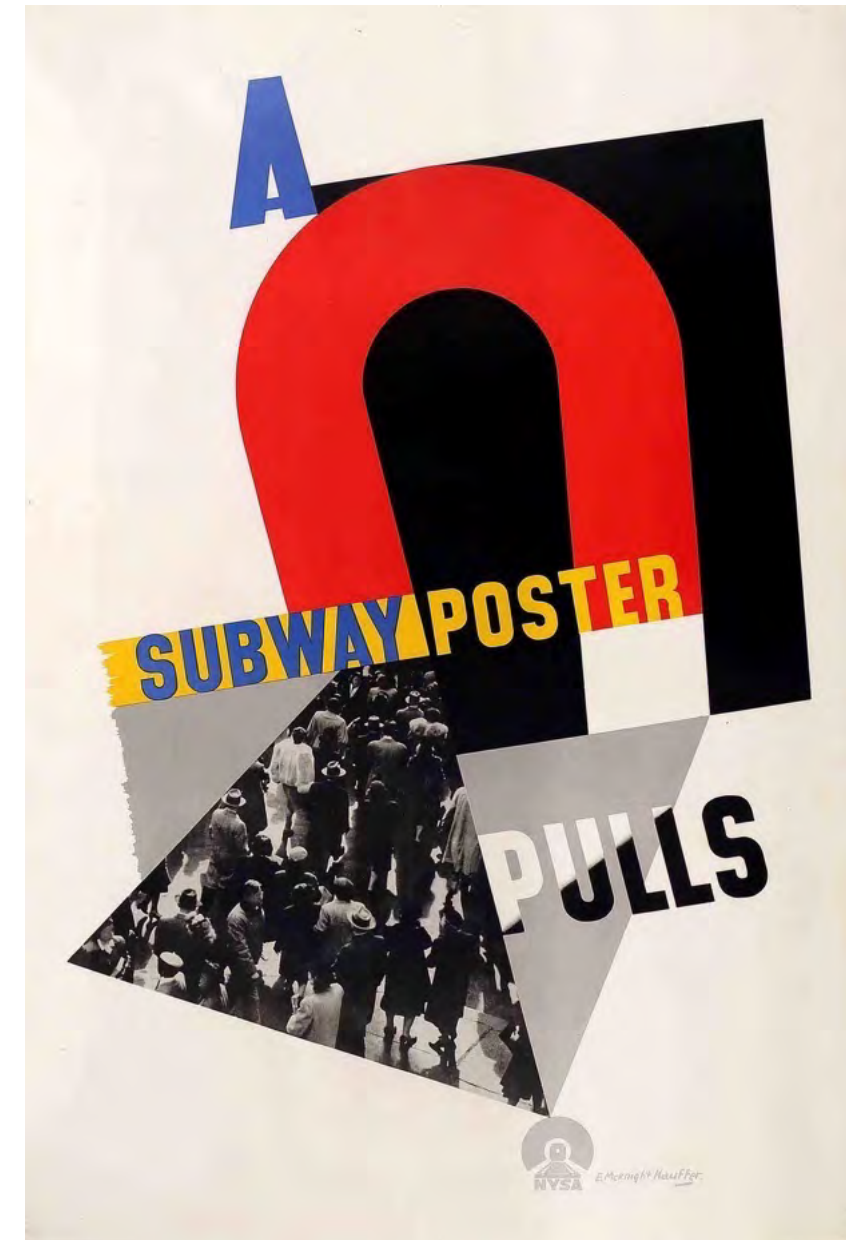
Poster: *Join the Diamond Jubilee. Metropolitan Museum of Art, 1945*
Lithograph
10 7/8 x 21" (27.6 x 53.3 cm)



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



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



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



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



(left) Poster: *American Airlines to Boston*, 1953
Lithograph
11 1/2 x 7 3/16" (29.2 x 18.3 cm)



(right) Poster: *American Airlines. East Coast*, 1948
Lithograph
11 15/16 x 7" (30.3 x 17.8 cm)



Poster: *American Airlines to New York*, 1948
Lithograph
30 x 40" (76.2 x 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 x 30" (101 x 76.2 cm)



Poster: American Airlines. All Europe, 1948
 Lithograph
 39 7/8 x 30" (101.3 x 76.2 cm)




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



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



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



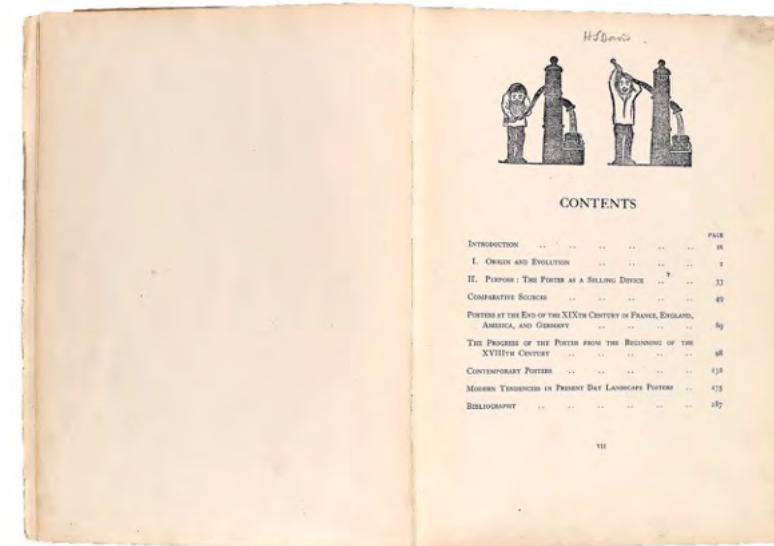
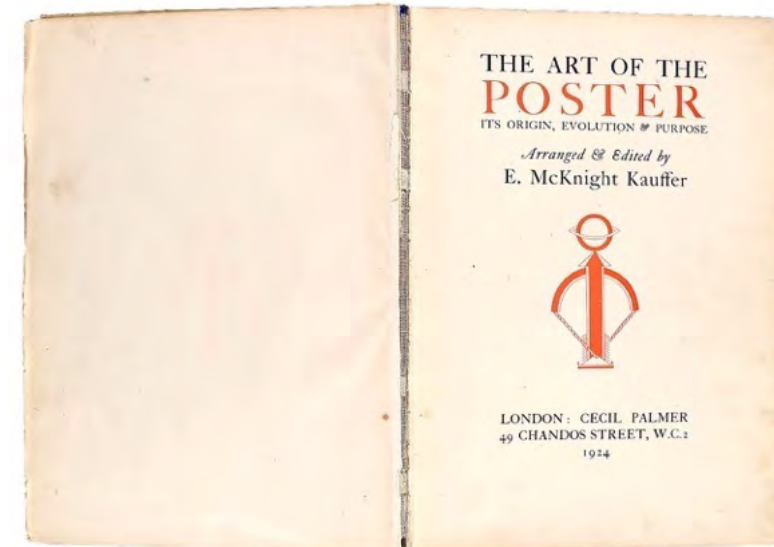
Appendices

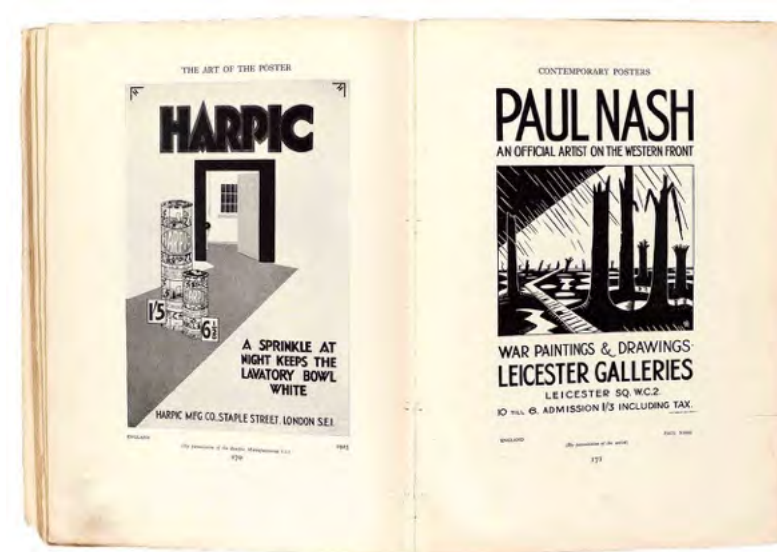
I. E. McKnight Kauffer: *The Art of the Poster* (1924)

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 x 9" (31.6 x 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)

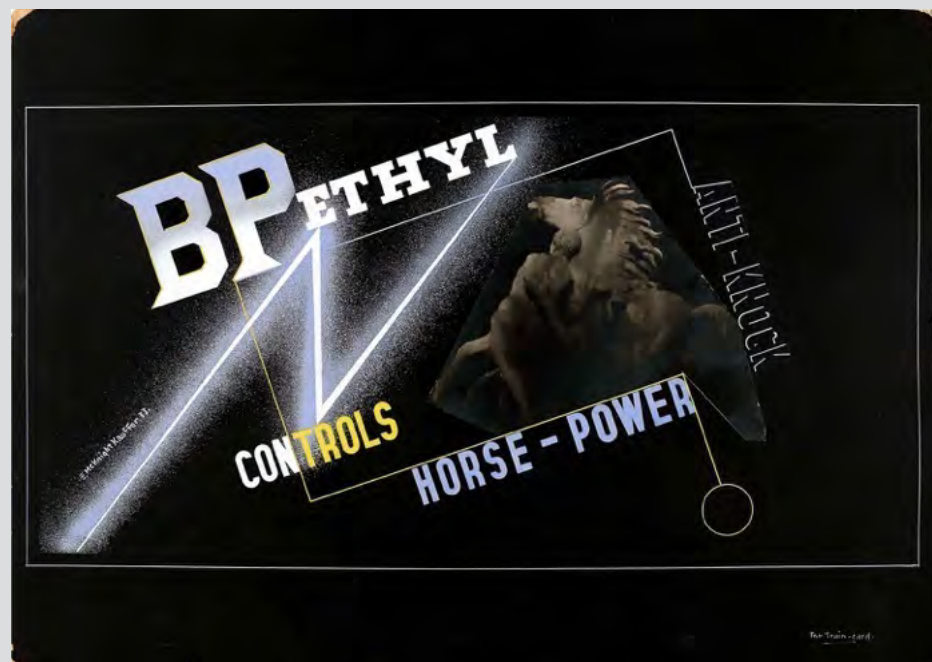
As a collector, Berman has long been interested in bringing together works that represent related stages of the printing process. The nine works shown here illustrate stages in the development of one of Kauffer's most striking posters for Shell, *BP Ethyl Anti-Knock Controls Horse-Power*, which was issued 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

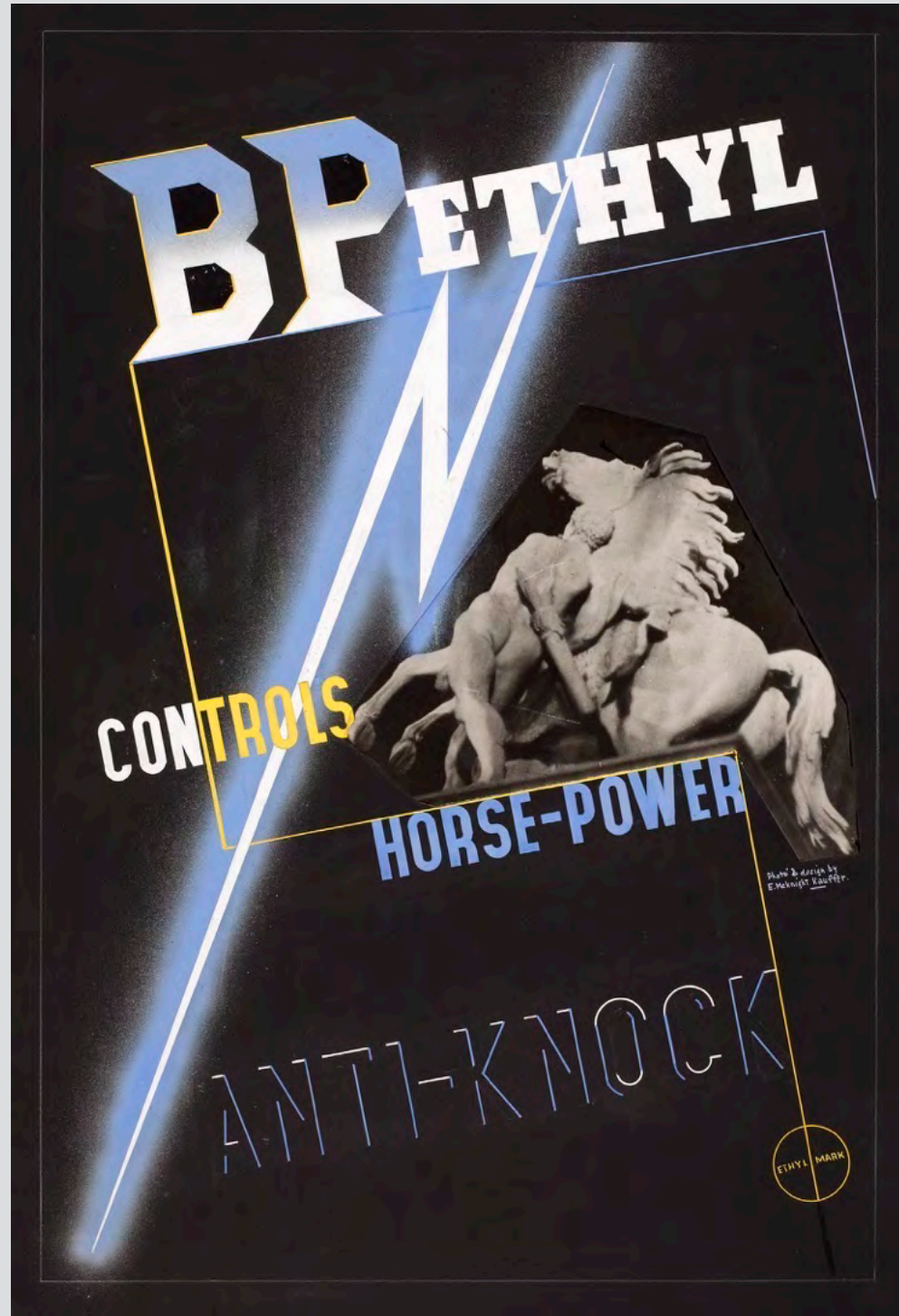
6 x 8" (15.2 x 20.3 cm) (top), 6 x 7 7/8" (15.2 x 20 cm) (center), and 6 x 7 7/8" (15.2 x 20 cm) (bottom)





Maquette: *BP Ethyl Anti-Knock Controls Horse-Power*, 1933
Gelatin silver print, cut paper, and airbrushed gouache on board
15 1/2 x 21 1/4" (38 x 54.3 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)



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



(top) Poster: *BP Ethyl Anti-Knock Controls Horse-Power*, 1933
 Lithograph
 10 14/16 x 23 14/16" (27.5 x 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 x 8 1/2" (12.1 x 22 cm)



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

III. Lifetime Recognition

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

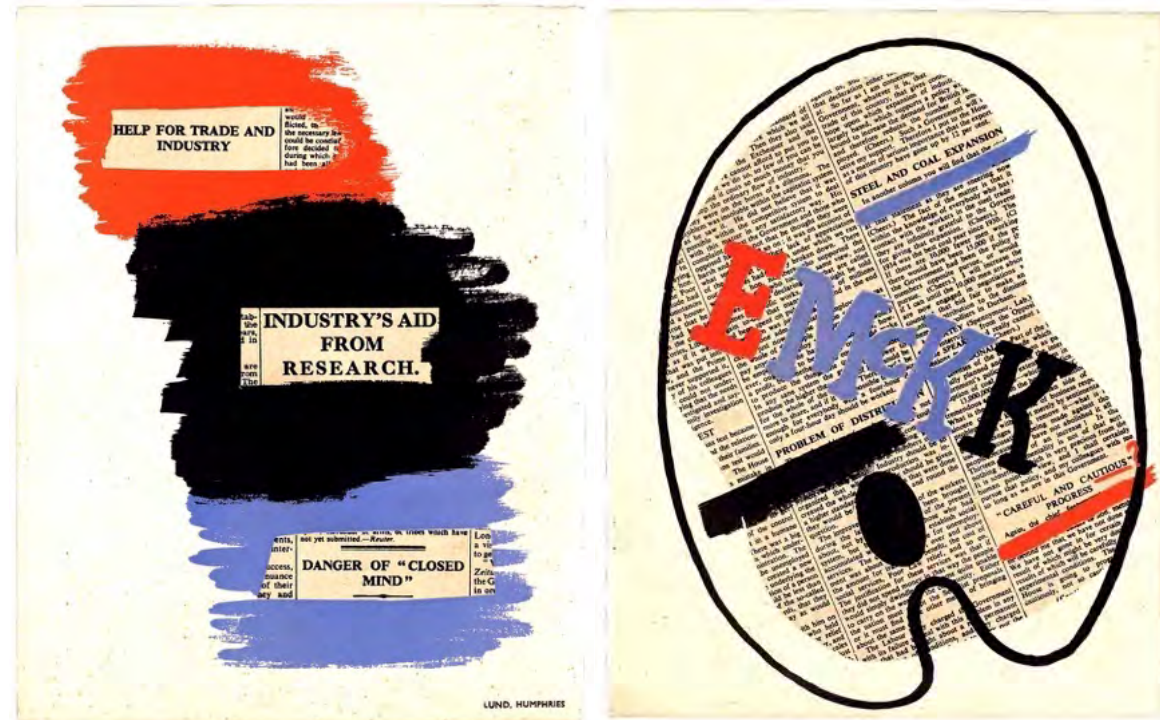
In early 1935, the London publisher Percy Lund, Humphries & Co. Ltd. held a solo exhibition of Kauffer's work in its ground floor gallery. The catalogue included a 1925 essay written by the artist and critic Roger Fry, a great champion of Kauffer's work. Describing Kauffer's posters for the London Underground, 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

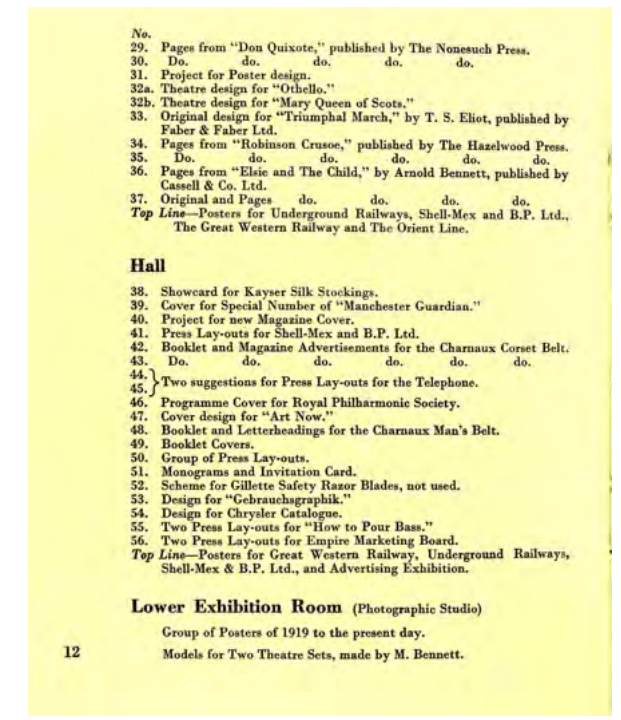
5 7/8 x 7 1/2" (14.9 x 19 cm)

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



back

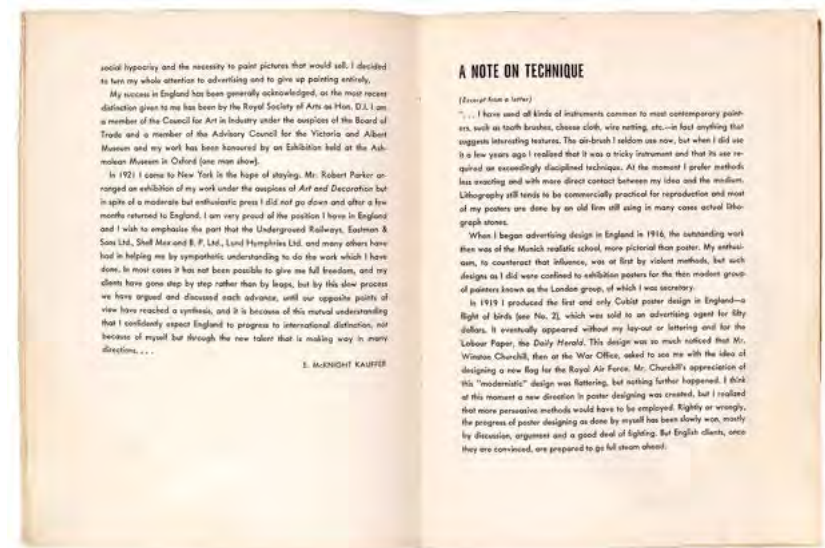
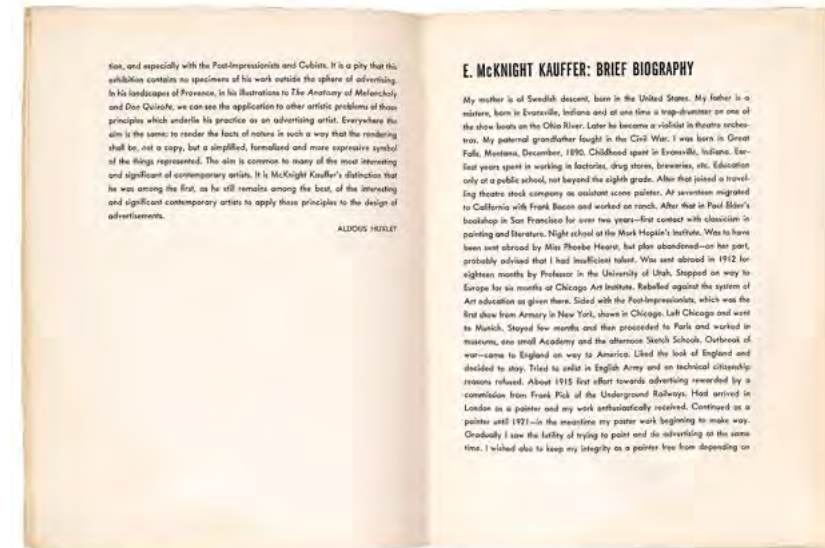
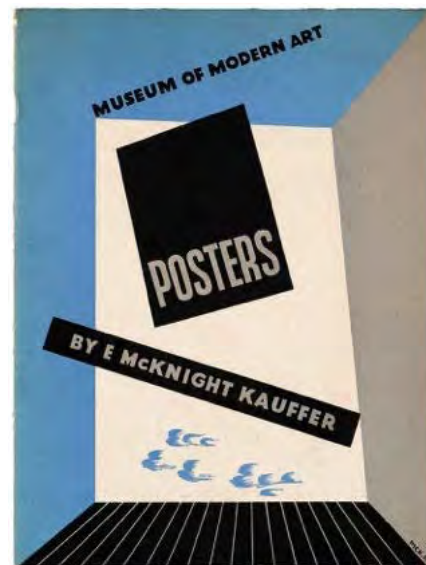
front

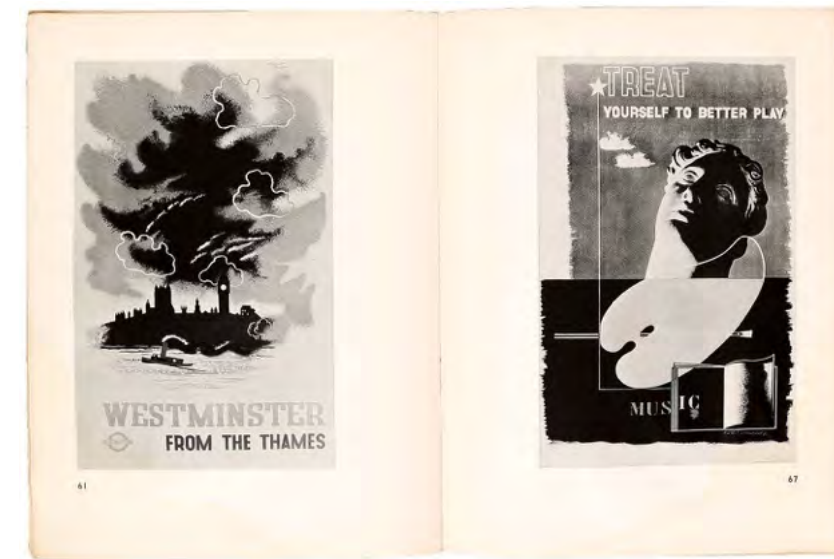


Posters by E. McKnight Kauffer, The Museum of Modern Art, New York (1937)

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 x 7 1/2" (25.4 x 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 Museum of Modern Art and were not reproduced in this catalogue







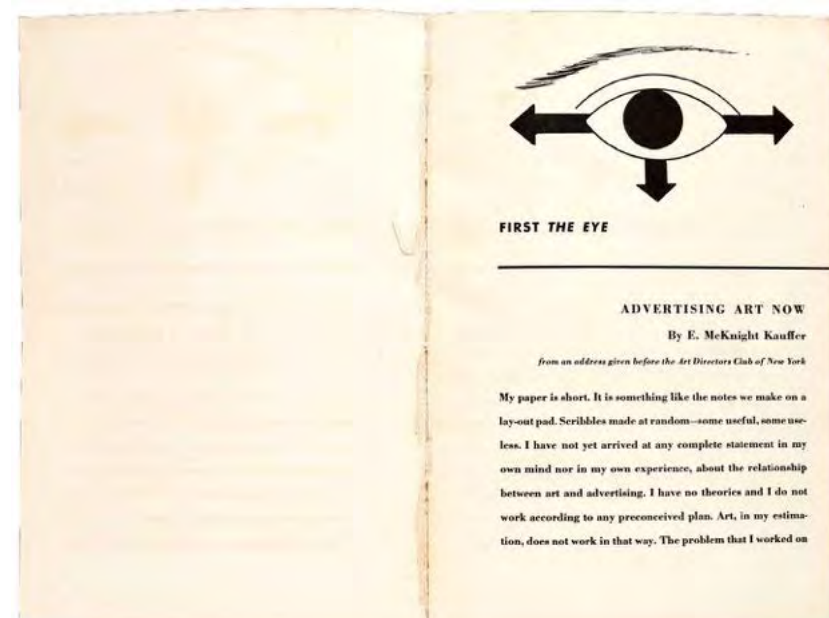
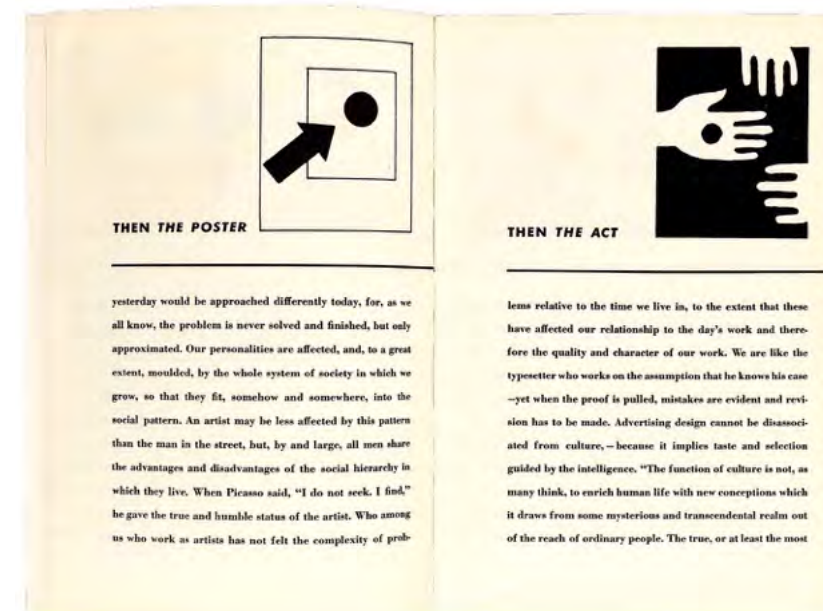
Soichi Sunami (top) and Beaumont Newhall (bottom)
 Installation photographs of the exhibition *Posters by E. McKnight Kauffer*, The Museum of Modern Art, New York
 (February 10–March 7, 1937)
 Photographic Archive. The Museum of Modern Art Archives, New York (IN59.2A, top; IN59.1, bottom)

Soichi Sunami
 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.

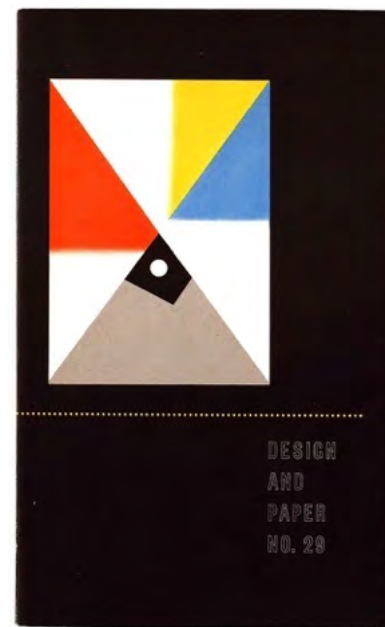
Cover and spreads: *A-D Magazine*, Dec.–Jan., 1941–1942, vol. VIII, no. 2,
New York: Marquardt & Company, Inc.
Cover: photo-offset on paper
Spreads: letterpress
8 x 5 3/8" (20.3 x 13.6)



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 x 4 3/4" (19.7 x 12.1 cm)





perspicacity are Kauffman's dual ideals. This adept knows his medium, the semantics of vision—the depth of a look, the duration of a glance, the scope of the mass mind. He scrutinizes every psychological implication. His is an agile technique that gets across the weightiest messages over fragile spans of attention.

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 most compelling of action motifs. One cannot pigeonhole the talents of McKnight Kauffman, identify



him solely with posters, for his erudite capacities outreach his medium and extend into the realms of ballet, book design and illustration. He has to his credit such notable volumes as The Nonesuch Press "Anatomy of Melancholy" and "Don Quixote." Kauffman is no automation of formulas. He proceeds with an open approach that will not be dazed in by tilted theories. He works an inspirationally as possible, taking advantage of opportunities offered by subject, an approach that usually yields rewarding surprises. His trained vision sees the world not objectively but as design and pattern, thus inducing awarenesses of fresh and stimulating



relations and associations. A casual ensemble of a piece of wire, newspaper and an empty box, what seems as useless rubbish, assumes in his eyes intrinsic importance. Kauffman finds that one of the major foes of originality is a too fixed attitude of formal identity that refuses to relax and accept aspects of amplified significance.

Kauffman pins up pieces of colored papers that seem to bear a fragmentary affinity, and other nuclei, that catch his fancy. He plants these inspirational seedlings in various nooks and corners of his studio and lets time and seasoning influences promote their organic growth.

Kauffman is an exponent of experiment. He is able to detect the value of an accident and make the most of it. For instance, once, he unknowingly applied color to a surface on which there was some dried rubber cement. Immediately, he was aware of a new

feature that presented exciting possibilities. Kauffman has a fine equilibrium of humble curiosity and bold courage and is activated by the belief that the public has fabulous resources of response that remain but partially touched. Kauffman has the rarest of attributes—an artistic conscience—and he equips himself with a mature sense of social responsibility instead of vanity favoring frothy achievements. He is a constructive force and a guiding power of authentic orientations.



THE MUSEUM OF MODERN ART



28th ANNUAL NATIONAL EXHIBITION OF ADVERTISING AND EDITORIAL ART ART DIRECTORS CLUB OF NEW YORK

EDITED BY P. K. THOMASIAN VISUAL DIRECTION: CLIFTON LINE COVER STOCK: ARTICENT SUB AS REPRODUCED BY OFFSET LITHOGRAPHY TEXT: WARREN'S ILLUSTRATIONS CO. INC. "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 x 9 7/8" (32.7 x 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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GO GREAT WESTERN TO CORNWALL

...in New York... it is a matter of degree...
...Edward McKnight Kauffer was born in Great Falls, Minnesota...
...Kauffer's design, which is a graphic and colorful...
...Kauffer got all of it by becoming an assistant...
...Kauffer's design, which is a graphic and colorful...
...Kauffer got all of it by becoming an assistant...
...Kauffer's design, which is a graphic and colorful...
...Kauffer got all of it by becoming an assistant...

...Kauffer's design, which is a graphic and colorful...
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...Kauffer got all of it by becoming an assistant...
...Kauffer's design, which is a graphic and colorful...
...Kauffer got all of it by becoming an assistant...

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."
- 1922 Becomes Director of Pictorial and Poster Advertising at Westminster Press, a printing company run by Gerard Meynell.
- 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 Meynell, brother of Gerard.
- 1924 Designs and edits *The Art of the Poster*, an ambitious illustrated history of the poster as art form (see pages 178–181 in this volume).
- 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 150 drawings for **Nonesuch Press** for Robert Burton's *The Anatomy of Melancholy*. Kauffer becomes a co-founder of the **Film Society** and designs the group's logo.
- 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 unrealized poster for Fritz Lang's *Metropolis*, as well as the title sequence for Alfred Hitchcock's *The Lodger*.
- 1927 Commissioned by T. S. Eliot to design the cover and illustrations for *The Journey of the Magi*; over the next several years, this is followed by illustrations for Eliot's *Song of Simeon*, *Marina*, and *Triumphal March*. Kauffer begins working with the British advertising agency Crawford's.
- 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.
- 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 throughout the 1930s including on innovative campaigns such as "You Can Be Sure of Shell" and "These Men Prefer Shell."
- 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.
- 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.
- 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 Tschichold (Swiss, born Germany, 1902–74), whose work is exhibited at Percy Lund, Humphries & Co. Gallery in 1934 and 1935, respectively.
- 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 company symbol, and more. Kauffer is named Honorary Fellow for the Council of Art and Industry, chaired by Frank Pick.
- 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*.
- 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.
- 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 *Checkmate*.
- 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 organizations and institutions.
- 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.
- 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 next decade.
- 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.
- 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.

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