

Loupot gezeigt. Leider sind sie nur sehr schwer zu bekommen. Leider sind auch viele der entzückenden Entwürfe, die in seinem Atelier auf dem Boulevard de Clichy entstehen, nicht ausgeführt, einesteils weil, wie schon gesagt, der französische Auftraggeber dieser modernen Auffassung oft noch ablehnend gegenübersteht, dann aber auch, weil Loupot vor einem endgültigen Entwurf immer erst 10 bis 20 verschiedene Skizzen macht. Seine Arbeiten sind einfach köstlich und wären jedes Museums der Welt würdig. Dies sagen zu können, wird den Lesern dieser Zeitschrift bestimmt Freude machen, denn sicher sind

sie wie ich der Ansicht, daß die Zweckkunst befruchtend und fördernd auf die reine Kunst wirken kann und wirken muß.

sont pas réalisées, d'abord parce que, comme je l'ai dit plus haut, les annonceurs français sont encore trop souvent hostiles à cette manière moderne — et ensuite parce que Loupot avant de faire un projet définitif, compose toujours 10, 20 maquettes différentes.

Ses collections sont d'une richesse merveilleuse et ne seraient pas déplacées dans n'importe quel musée du monde.

Et cela réjouira les lecteurs de cette revue qui pensent, comme je le pense, que l'Art utilitaire peut être et doit être l'aboutissement logique et fécond de l'Art proprement dit.

Übersetzt von E. L.

FRENCH POSTER ARTISTS OF TO-DAY

IN No. 7, Volume 3, of the "Gebrauchsgraphik", we published an account by Mr. R. L. Dupuy of the development of the French poster during the last 40 years. This hasty review will be amplified by Mr. Dupuy in a series of essays to follow on the younger generation of French poster artists. The Series commences in this number with a study of the work of Charles Loupot.

CHARLES LOUPOT

who has just turned thirty, is certainly one of the most outstanding and sensitive of contemporary French poster artists. From the beginning of his career the poster attracted him as the best means of putting his artistic tastes and strong imaginative gifts to use. After attending the Lyons School of Art he worked for several years in various lithographic plants in Switzerland, where, besides learning the routine of his chosen handicraft, he found opportunity to become acquainted with the most various artistic movements in German and Romance poster art in their most typical representatives (Baumberger, Cardinaux, etc.).

This period has left us a series of posters in which may be noticed the efforts of the young artist to strike his own path. He was still under the influence of Capiello, who was at one time so popular in France, and the posters which he designed for "Sato Cigarettes", "Grieder Silks", and for "Bonnard Fashions", differ from the usual production only in the richness of their colors and the sureness of their lines. Little by little he achieves a style of his own . . . He returns to Paris and makes his

debut there with two posters of an absolutely new genre for the "Voisin" automobile. Worthy of note in all Loupot's work is the value he places on the careful treatment of his backgrounds. He does not simply fix his subject on a plain, single-toned background, but instead fills the atmosphere about the design with a corresponding rhythm and life, by delicately fusing his colors and tones and so creating an atmosphere in which the design stands out with added attractiveness and plasticity. Loupot's exceptionally keen understanding of the technics of advertising enables him to give the ideas. He has the gift of making a direct and forcible appeal to the feelings and intellect of the public by a few simple geometric lines. Despite the fact that he often stylizes to the utmost, his designs are so obvious in their meaning as to be at once understood by the simplest passer-by. Once seen, they are comprehended and never forgotten!

Besides the posters presented here we should have liked to show some of Loupot's newer designs, but they can only be obtained with great difficulty. Unfortunately many of his most valuable designs were never executed, as the French contractor is often very decidedly against our artist's modern interpretations. Furthermore Loupot always makes from 10 to 20 different sketches before completing the final design. His posters are in every sense precious works and are worthy of any museum in the world, thus lending added strength to our belief that the pure art can and must be fructified and advanced by the applied art.

Translated by S. L. S.