

PLAKAT FÜR
SPIELZEUG



POSTER FOR
TOY

E. DE COULON

put only real objects in their pictures and to draw all the beautiful and artistic elements out of these objects, however simple these may be.

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E. de Coulon, a young French-Swiss poster artist living in Paris, is particularly ardent in following these principles.

Since a poster must have text, he believes that this text, short as it may be, must constitute the chief content and that it is a good medium for conveying the graphic idea that is to be expressed, decorated with certain graphic aids of one kind or another.

Coulon himself is willing to allow that letters in themselves often have a most decorative effect, since their geometrical simplicity permits of most original solutions and is therefore extremely effective as a means of advertisement.

Let it be remarked: Coulon is by no means a mere clever and adept designer of text, nor an ornamental draughtsman. He understands how to draw a figure and place it to advantage as well as any of his colleagues, and he displays especial talent in designing animals. Let us only remember the beautiful head of a dog which he drew for the live-stock show "Life in the Country", for this

affords a lively witness of his perfect command of "living material."

But this example and many similar ones are only exceptions. Most of the work created in this manner shows plainly enough that Coulon always begins by writing the text on the white paper, that text which he elevates to the principal content of his poster, to an infinitely rich and various end in itself.

It must not be forgotten that Coulon has mainly created a particular kind of poster, in which the text is of especial importance. He has created a large number of posters intended to advertise special sales in the department stores or to make propaganda for daily newspapers and magazines. It is then nearly always a case of calling attention to some striking phrase, and this is certainly one of the reasons which led him to systematize his work.

Coulon has a double right to be dubbed an artist, for he is able to depict the most trifling forms and objects in a graphic form that is all his own, and understands how to employ this form so well that the two qualities which usually exclude one another are united and continue to flourish in him — that is to say: originality and contact with the public.

Translated by E. T. Scheffauer.