



blinking and swollen Bibendum with toads' eyes. Let us imagine the Republic, no longer represented by a woman with a past, but by a fresh and attractive beauty in the style of the Palmolive advertisements. Or one candidate shakes hands with another, declaiming with conviction: "My program is the right one!" Or the child Cadum, wearing an iron storming-helmet says "Is this what you want?" A workman in his car (to be paid for in twelve monthly instalments) preaches the advantages of rationalisation. I see a red and bloodthirsty monster, half barbarian, half civilized, incorporating the communistic peril, wild crowds of people, photographed from above and continued to infinity. I see giant guns and children decked with flowers, in a word, I see a draughtsman's achievements, suited to the importance of politics and recognizing the fact that propaganda is no child's play but something which is the fruit of fifty years of dearly-bought experience. It is no longer sufficient to amuse the beholder, frighten him or explain something to him. Much more than this is necessary: to arouse his imagination, create types, achieve effects by means of perpetual

repetition, make a special brand known, in short it is necessary to offer the crowd something which excites its attention, whether industrially or politically is of no matter.

It is extremely to be regretted that in consequence of a momentary crisis, Sennep did not find time to pay a visit to the enemy camp and draw Castelnau, Millerand and Maginot for the posters of the extreme left. Gassier, creator of a style which is inimitably comic, even if not particularly original, did not especially distinguish himself and the ideas of his pupil Dukercy are lacking in lightness, although one cannot deny him a certain clarity.

As for the quantity and the choice of posters, one cannot deny a certain respect, to the Kerilli organisation, from a purely graphic standpoint; it was not always tasteful, but it did not lack a certain method, it was cleverly done and very varied, and was the only one in France which showed how an election campaign could be carried but with determination according to a distinct program.

We find a clever transition from the light to the serious employed in the case of a poster which shows the symbols of the extreme left—the

