

clients change. Centuries ago the church was the client, now commerce and the state have taken its place.

Therefore Carlu sees in the poster only a part of the great propagandistic task of the artist. The purely graphic part of the work has no privilege. Carlu makes use of all new technical possibilities, of every new material, every new process. He builds exhibition stands, erects metal plastics, combines the photo with the drawing. He is a master of "mise-en-page", as the furniture page from the Dutch prospectus reveals.

His work is often a shock to his French clients on account of its extreme simplification. Thus his "Cigar mannikins" originally designed for the French Tabakregie, landed in England, where he is just as much at home on the hoardings as in Holland.

His personality penetrates all the versatile aspects of his work. Everywhere the reaction of his sensibility can be felt, his power of apprehension and expression, a concentration and effectiveness which are absolutely unique.

Trans. by E. T. Scheffauer.



Plakat für die Pariser Elektrizitätswerke, 1934

Poster for electricity works, Paris

J E A N C A R L U

