

Dušan Pavlů

Changes in Czech Advertising Posters During the First Half of the 20th Century

Abstract

This study examines the status of advertising posters in the context of the first half of the 20th century by comparing the art-science approach to the discourse of advertising theoreticians and executive advertising graphic designers. It draws from the literature of the time, from advertising theory and from publications regulating advertising communication in public space. It documents the poster as the exclusive mass medium of its kind in the first decade of the 20th century and presents its evolution in response to the development of other public communication tools. It captures changes in the lifestyle of the new Republic as reflected in advertising content as well as the form of poster creation.

Key words

Art Nouveau, expressionism, poster, advertising poster, lifestyle, advertising theory

Introduction

The advertising poster has played an exceptionally significant role in information and cultural education, especially since the last decade of the 19th century. Its mass boom was conditioned by inventions of new printing machines, production technologies, increased literacy and mass production of consumer goods.

The second industrial revolution, associated with electrification and the advent of the production line, was a huge driver for the further division of labour and marked the beginning of substantial growth in productivity. This dynamic of major social changes was very important for the system of interpersonal communication – including advertising and other marketing communications tools – and made it possible to satisfy human needs, to provide effective communication between producers, traders and consumers via mass periodical prints and advertising tools. Literature states¹ that in 1918, 124 daily and 1,529 other periodicals were published in the Czech Lands.

¹ KONČELÍK, J. et al.: *Dějiny českých médií 20. století*. Prague : Portál, 2010, p. 25.

So, there was enough advertising space for the activities of both producers and traders.

An accompanying phenomenon of industrialization is the concentration of industry and growth in the size of towns and the structure of the urbanization there.² For example, Prague had 668,000 residents in 1910 which grew to 949,000 residents by 1930, Brno had a population of 217,000 / 284,000 and Ostrava 187,000 / 220,000. The structure of the population evolved; the educated classes expanded, cultural institutions founded, and patterns of life developed a relatively rich network of retail units. In 1902, there were 120,849 retail shops with 205,547 employees in the Czech Lands.³ In regards to the organization of sales, retail took various forms – especially, consumer cooperatives, door-to-door (personal selling), the rise of department stores in large towns and cities, also mail order appeared together with traditional newspaper and magazine advertisements and offers in the form of direct marketing with the use of catalogue goods.

All of that created better and better conditions not only for information exchange between state institutions and the people but also for advertising, which could use many methods of advertising information. The most relevant list of available and used advertising tools in the first decade of the 20th century is published in the first Czech book on advertising written by Zdenko

² HORSKÁ, P. et al.: *Zrod velkoměsta – Urbanizace českých zemí a Evropa*. Prague – Litomyšl : PASEKA, 2002, p. 197.

³ JAKUBEC, I., JINDRA, Z.: *Dějiny hospodářství Českých zemí*. Prague : Karolinum, 2007, p. 279-280.

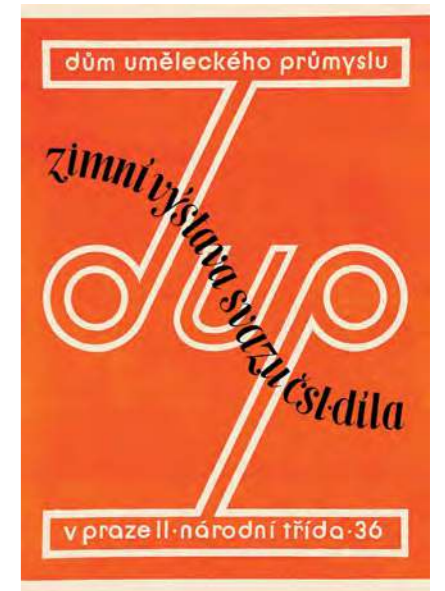
Šindler in the chapter: *Ways of Modern Advertising*:⁴

- Posters
- Advertising newspapers (advertisements, articles, entrefilets)
- Flyers, brochures and leaflets
- Pricelists and recommendations on letters and postal cards
- Offers and samples
- Moving advertising: driving, walking, flying, by air
- Shop windows
- Names of goods
- Labels, packaging

The above are visual advertising tools and the poster is ranked first, which is not a mere coincidence as towns, thanks to the concentration of people, also allowed for concentrated forms of advertising that increased communication in these places. There appeared poster areas and shop windows, which especially in the 20th century, became more and more important commercial information sources for passers-by; electrification started to significantly contribute to the metropolitan character of towns which initiated the development of a new advertising carrier – neon advertising.

The introduction of new technologies such as the factory conveyor belt and the mass production of manufacturing and consumer goods immediately required the introduction of new methods in the offer and sale of those goods. Advertising activities of manufacturers and traders intensified, primarily, in the form of advertisements and poster creation; the demand for quality advertising services grew. Because clients were

⁴ ŠINDLER, Z.: *Moderní reklama*. Prague : Nákladem F. Šimáčka v Praze, 1906, p. 9.



unable to produce concise, clear and convincing communication via advertising and other visual carriers, the initial advertising advisors who had once been lessors of advertising pages in the newspapers and magazines in the last third of the 19th century, gradually went on to become executive copywriters and graphic designers, advertising strategists or advertising managers that directed respective specialists and set up commercial communication firms – advertising agencies. Following the example of developed countries, where professional associations of the emergent advertising industry had already been founded (USA – 1904 the AAAA – American Association of Advertising Agencies, 1917 the Association of British Advertising Agencies in the UK), in 1927 Reklub – the Czechoslovak Advertising Club – the national united organization of advertising professionals joined the ranks of several such newly established organizations.⁵

⁵ More details on the history of advertising in the Czechoslovakia – PAVLŮ, D.: *Reklub*

It would seem that the poster had its exclusive and dominant position in advertising just at the beginning of the century when it did not have to compete for public attention with its first mass media rivals: film and radio. But as Jaroslav Patera wrote in 1934⁶: “Poster is the most important way of advertising in general. Therefore, it is the subject of frequent discussions among professionals and artists: international advertising congresses, exhibitions and advertising literature devote much space to the poster.” These words are confirmed by the statistical increase in poster sites and their total size.

Table 1: Growth of poster areas in Prague

Year	Number of poster sites	Total area in sqm
1921	192	7,245
1926	682	20,645
1932	982	34,406

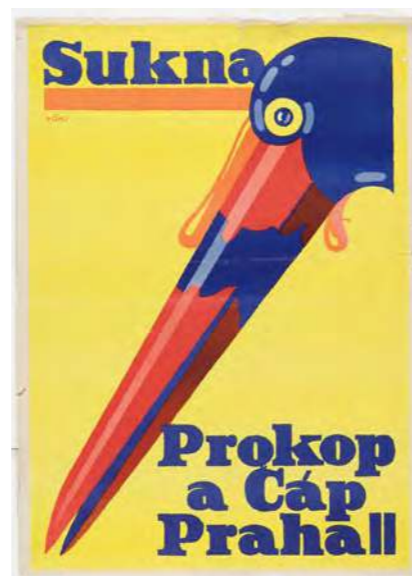
Source: PATERA, J.: *Reklama v prostoru*. Prague : Občanská knihtiskárna, 1934, p. 96.

Beginning of the 20th century: Poster as the carrier of advertising information

In poster creation, the end of the 19th and the beginning of the 20th centuries is characterized by names like Alfons Mucha, Luděk Marold, Arnošt Hofbauer, Viktor Stretti, Vojtěch Hynais, Viktor Oliva, Antonín Brunner, Oldřich Homoláč, Hugo Steiner, František Kupka, Karel Reisner, Jan Preisler, František

Kysela, Vratislav H. Brunner, Jaroslav Benda. Vojtěch Preissig, among others. At first, to work in advertising used to be perceived among artists as a rather inferior job and the genuine artist would never lower himself to creating an advertising poster. Nevertheless, advertising had been more and more often successfully used in economic life and negative opinions concerning artists involved in this type of commercial communication changed as we can judge from the above list of names--activity in this area was gradually growing.

Josef Kroutvor⁷ in his characteristic of artistic opinion says that: “The cultural poster is just one part of the overall picture, the less significant, while advertising, the used urban decoration enjoys a far wider scope of activityAdvertising from the end of the century made the whole generation involved, influenced its thinking and affected its ideals by triviality and modern banality. With advertising, a false myth and cult of goods comes to the town and spiritual values are replaced with economic aspects.... In fact, advertising doesn't want just to passively stand by but wants to actively invite, lead people and force a new lifestyle on them.” Thematically, posters presented consumer goods, food, and sport as well as newly opened coffee bars, as well as cultural events like dance balls and other entertainment events. An important and relevant characteristic of advertising at the time, including poster advertising, is the focus on the nationality of the manufacturer and domestic origin

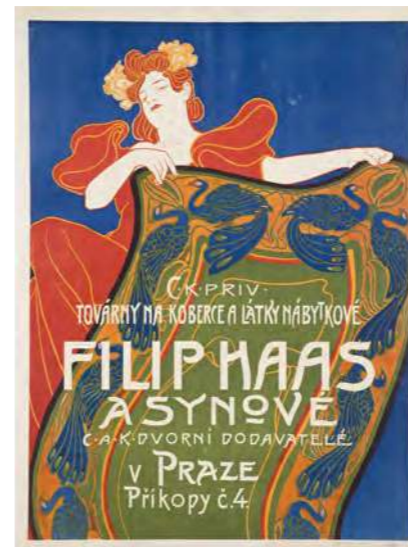


of goods, that is to say,- the goods are of Czech origin. Apparently this was influenced by the spirit of the General Czech-Slavic Exhibition (the Jubilee Exhibition) of 1891, which strongly supported and promoted everything Czech, particularly as counterpoint to German capital, language, speech, etc.

If we characterize the artistic style of that time, it seems that after 1905, the influence of Art Nouveau was fading. Kroutvor says:⁸ “The Art-Nouveau poster was associated with painting, it came out from the picture rather than applied graphics. Around the year of 1910, the poster turns away from the tradition associated with painting, leaves the painting, its allegories and symbols and becomes independent. Modern visual art thinking with its more rational, more abstractly stylized artistic expression influenced poster creation. The new concept better fits into graphic art than into painting, as graphic art can better express the specific relationship between

shape, colour and writing. Generally, we can say that around the year of 1910, graphic art takes over the initiation role and starts to influence taste on a far wider scale than ever before. The poster realized its belonging together with book culture, or, more precisely, with the culture and civilization of print word and picture.”

Šindler, in his first book about advertising written in Czech in 1906, examines the theory of advertising communication in more detail. The author - himself the owner of an advertising agency, Modern advertising, standardized requirements concerning the content and form of the advertising tools of the day. In his books he emphasizes the role of the artist - the graphic designer as the creator of the advertising communicates and focuses on advertising information in as concise a manner as possible with the help of visual art expression tools. Supposedly, at the turn of the 19th and 20th centuries “modern humans are overloaded, hunted by writing of almost all kinds. So, we can see anyone who expresses his advertising as briefly as possible



as a humanitarian, concerned with the welfare of all humankind. It will help not only the humans, not only those from whom the advertising is for, but, first and foremost, also himself. Our eyes will be fixed on a bold, brief advertising involuntarily look away from a long-winded story in horror. Everyone should bear it in mind. It is ART that is a powerful factor and reformer in this direction, which came to serve advertising and clearly, in an illustrative and pleasant way, say for what otherwise long, verbal lectures were needed.”⁹

Looking at the structure of possible advertising tools of that time indicates that, apart from the daily press, it is the advertising poster that plays a significant role. It brought clear visual information with a minimum of text, colour and the themes inducing positive emotions which serve to communicate information and the offer of its product/service.

Šindler emphasizes that the clear advertising theme focus on a commercial offer through a poster should be an integral part of the overall communication:¹⁰ “Although the artistic execution of a modern poster should, first and foremost, attract attention, we also need to take into consideration whether it fits the purpose, i.e., whether it has enough power to captivate the audience and recommend it the subject it applies to.” But, in the author’s opinion, it happens very rarely. But, if the poster contains concentrated information and is visually well-done, it will engage passers-by and captivate the viewer at first sight. “Many a time we don’t know **why** this or that poster immediately caught attention, **why** even people otherwise not interested in adverts notice it. Studying advertising in depth, we can see that posters have their own, special language and who understands it, who can - in his poster - talk to the audience, has already won...But, it is not enough

1927-1949 - kapitoly z dějin československé reklamy. Prague : Professional Publishing, 2017.

6 PATERA, J.: *Reklama v prostoru*. Prague : Občanská knihtiskárna, 1934, p. 96.

7 KROUTVOR, J.: *Poselství ulice - z dějin plakátu a proměn doby*. Prague : COMET, 1991, p. 33-35.

8 Ibid, p. 45.

9 ŠINDLER, Z.: *Moderní reklama*. Prague : Nákladem F. Šimáčka v Praze, 1906, p. 9.

10 Ibid, p. 11.

for the poster to be able to **talk**, it also depends on **how** it talks.... The poster can't only shout and be noisy, it is necessary to talk in a moving, pleasant language."

Šindler, as an advertising practitioner, who in his book enters the field of advertising theory, is interested in the language that the advertising poster *talks in* and comes to a conclusion that many authors of big names can't create a commercial poster: "Either the design is great as work of art, but a commercial idea is absent, or vice versa. Only where the two are united in the right measure, we can expect an outcome."

He emphasizes that the poster in its general composition should create the right selling mood, an atmosphere which expresses and supports that selling idea: „Apart from a drawing, we place texts on the poster, only the company or recommendation for the merchandize. I can't do anything else here but recommend very strongly: **few words**, if possible, the fewest possible! And, if possible, to say it all in one word, the victory is won. Remember, the largest firms give thanks to their global reputation due to one single word.”¹¹ Šindler illustrates this rule by looking at the example of famous brands of that time - MAGGI, ODOL.

In 1906, Šindler's book *Modern Advertising* encourages advertisers not to hesitate in contacting visual artists for the design of "commercial artistic posters" (*affiches*)¹² which



demonstrates the close connection between the world of art and that of advertising. The list of recommended creators for these advertisements includes many famous visual artists representing the acknowledged artistic values of our time, e.g., Antonín Hudeček, Adolf Kašpar, Alfons Mucha, Otakar Nejedlý, Jan Preissler, Vojtěch Preissig, Antonín Slavíček, Victor Stretti, Max Švabinský, Josef Wenig and others.

The other outstanding author and representative of emerging Czech advertising theory is Vojta Holman. Similar to Šindler, Holman would see graphic art's entry into advertising as the only option for effective advertising communication because of the art of the shortcut, for the use of the symbol. Advertising can be helped by art to eliminate poor taste in advertising, kitsch, and miscellaneous objects/designs in visual executions likely to cause antipathy. It is the poster that needs aesthetic value, creativity, made by the best artist to change this unpleasantness into a nice, decorative valuable accessory...

However, the artistically executed poster we can see in the street exerts influence on the mental strength of the population and introduces art to people. The wide classes of people have a much more perceptive instinct for art and healthier concepts than the over-sensitive and over-learned classes of the so-called supermen with their motto „art for art”.¹³ He accentuates the significant, educative role of the visual - the purpose-made communication or advertising poster. Holman believes that advertising, created by quality visual artists, painters and graphic designers can contribute to cultivating the taste of the general public.

Holman asks a key question - what factories, which brands are represented by artistic posters? He answers, mainly the artists themselves - members of the Mánes Club. From the manufacturers then

¹³ HOLMAN, V.: *Reklama a život*. Prague : nákladem vlastním, 1909, p. 30.

¹¹ ŠINDLER, Z.: *Moderní reklama*. Prague : Nákladem F. Šimáčka v Praze, 1906, p. 18.

¹² ŠINDLER, Z.: *Moderní reklama*. Prague : Nákladem F. Šimáčka v Praze, 1906, p. 61.

Bránický pivovar (brewery), Maršner (maker of Orion confectionery), Kolínská továrna na cukrovinky (Kolín confectionary factory), Kolínská káva (Kolín coffee), Margarinka z Hloubětína (Margarine from Hloubětín), Vydrova továrna na poživatiny (Vydra's food factory) „and that's it“.

By analysing contemporary poster creation, he concludes that a good poster has to be a symbiosis of quality visual expression and quality commercial information communicated in a textual shortcut, brand, and name. Summarizing his opinion of advertising poster creation, he says:¹⁴ „And, in fact, for advertising only the poster of the best artist is good enough. Be it ornamental or moody, the artist should always emphasize his writing by his language. But also, illustration, its motion has to be as striking as artistically laid-out to lure, draw attention from far away, shine light through their brilliantly matched colours and at the same time, make a pleasant impression. Even when the drawing, for the reason of striking, is grotesque, it should be matched in colour and particularly, through its clearness, explain and complement the text. French artists were the first who realized that the poster doesn't have only the purpose of advertising but that it is a perfect means to popularize art. Art for people means art with aesthetic and moralizing feelings. And with this realization, French painters made advertising of theirs so sought-after and extraordinarily successful that together with English painters they delivered examples of a good poster in general.“

¹⁴ Ibid, p. 107-108.



Expressionism in advertising creation - a new view of reality

Entry into the second decade of the new century is characterized by the departure from the Art-Nouveau visual expression and a shift towards a more influential and more distinct characteristic of the modern age - expressionism. Josef Kroutvor describes the transformation towards the new visual expression

in these words:¹⁵ „The Art-Nouveau poster was associated with painting, it arose from the picture rather than applied graphics. Around the year of 1910, the poster turns away from the tradition associated with painting, leaves the painting, its allegories and symbols and becomes independent. Modern visual art thinking with its more rational, more abstractly stylized artistic expression has influenced poster creation. The new concept better fits into graphic art than into painting, as graphic art can better express the specific relationship between shape, colour and writing. Generally, we can say that around 1910, graphic art takes over the initial role and starts to influence taste on a far wider scale than ever before. The poster realized its kinship with book culture, or, more precisely, with the culture and civilization of the printed word and picture.“ Holman defines the requirements for the visual and content shortcuts; descriptiveness replaced by symbolism would become the expressionists' cry as the representation of expression.

After the First World War, the most prominent creators of posters were Jiří Kroha, Josef Čapek, Václav Špála, Josef Lada, Josef Wenig and later also Josef Tichý and František Zelenka. It is not easy to find details about advertising costs in the publications of that time. One unique piece of information is revealed by the authors of a publication dedicated to 100 years of ŠKODA's advertising activities¹⁶ - according to them, in 1912, the car manufacturer, LAURIN & KLEMENT, spent 90,925.60 crowns

¹⁵ KROUTVOR, J.: *Poselství ulice - z dějin plakátu a proměn doby*. Prague : COMET, 1991, p. 45.

¹⁶ KRÁLÍK, J., NACHTMANN, L.: 100 let reklamy Škoda - od L&K po současnost. Mladá Boleslav : Moto Public, 2005, p. 34.

on advertising and in the next 10 months of the next year, 84, 896.76 crowns.

Reklub - the Czechoslovak Advertising Club - was founded in 1927 as a professional society organizing all associate groups of managerial and creative professionals from the emerging national advertising industry - in the statutes, Art. 9 stipulates an important element strengthening the professional affiliation to the occupation of advertising worker and the commitment the defines the higher purpose of Reklub's activities¹⁷: „Apart from fulfilling the duties set out by the statutes, the members make a commitment to do their best in supporting the activity of the club, protecting it against any harm and, particularly, **trying even in their outside club activity to deliver ethical and aesthetic advertising.**“

Reklub systematically promoted these ideas and consistently practiced them in their activities: Reklub organized art competitions of poster creation, competition for the best-dressed shop window, best promotional offer letters, etc. Reklub was a respected association and played a significant role as the defender of professional rights of advertising workers in various capacities, was a lobbying organization submitting proposed changes to legislation and regulations, judged the quality of advertising communication, published and initiated scientific publications. Reklub enjoyed a prestigious reputation - in 1930, it had 203 registered members

including 20 very important persons from that time such as, e.g., artists and graphic designers like Karel Matějčec - a master of colour, whose work in Prague included many advertising signs, advertising executions of front facades of buildings, glazed shop fronts, Vilém Rotter - graphic art school owner, Zdenek Rykr, graphic artist, Prof. Ladislav Sutnar, Jindřich Vichnar, typographer as well as Jaroslav Masák, architect.

With Zdenko Rykr, versatile graphic artist, e.g., the creator of the Orion brand - cooperated with prominent advertising photographer, Josef Sudek, who documented, among other spaces, shop windows of Orion factory outlets and various advertising panels for Orion, etc.¹⁸ In 1927, the distinguished theoretician of advertising, Jan Brabec, in the inter-war era, very clearly formulated his requirements on the content and form of poster communication and his words still apply today:¹⁹ “The poster. Should aim to make a consistent and strong impression understandable at first sight. Can't have many details but must be simple and strong in expression. Its purpose is mainly to catch the attention and send ideas in the right direction. The text should be in harmony with the picture but at the same time has to stay well legible”.

In 1934, another member of Reklub, typographer Jindřich Vichnar²⁰, shared similarly strong views: “What we want to say through the poster

either by word or by drawing has to be heard, clearly heard even at a distance - let's not be shy, if we want to sell something, we need to speak up in the street - or even shout”. Jiří Solar, a distinguished figure in advertising between the wars and active advertising practitioner, famous wordsmith and creator of slogans and compact advertising campaigns; this advertising advisor was of even more fighting spirit: „The Poster - the offensive fleet of sales fight. For centuries, the poster has meant action. Event. No one can escape the poster. Reach out to anyone with its colours, size, idea. What is larger is more catching. What is larger is more convincing. What is larger is truer. This is a psychological explanation of effectiveness, impact and the driving power of the poster.”²¹

The Advertising Club brought a new dynamic to the advertising industry in this independent country, not only in advertising theory but also practice. The Municipality of the



21 SOLAR, J.: Reklamní příručka. Prague : Reklamní poradna Ing. Solara, 1938, p. C.

18 LAHODA, V.: Josef Sudek a reklama. Prague : Torst, 2008, p. 7.

19 BRABEC, J.: Zásady výnosné obchodní reklamy - na základě amerických studií a zkušeností. Prague : SFINX, 1927, p. 280.

20 VICHNAR, J.: Typoreklama. Prague : Typografia, 1934, p. 111.

17 Stanovy Reklamního klubu československého. In *Tři roky Reklubu - Jak se Reklub narodil a rostl*. Prague : Reklub, 1930, p. 64-76.

Capital City of Prague realized they had to get control over the entire area of outdoor advertising as it had not been managed at all and for the historic city of Prague this unregulated activity had become completely unacceptable. So, in 1928, the Commission to review advertising was set up²² and started to systematically address all forms of outdoor advertising - glazed shop fronts, awnings, shop signs, poster areas, neon advertising on the front facades of houses and on their roofs, outdoor panels, the illumination of buildings, use of coloured lights, etc. (in Prague in the '30s, there used to be over 220 neon advertising installations on front facades and rooves of buildings).²³

The Committee was aiming to unify the aesthetic and technical parameters for proposed advertising elements in the aspect of their meaning and function. The Committee's activity significantly contributed to the aesthetics of the public space and the realization of the fact that advertising had become an integral part of the outside world, and that visual arts needs to take into account advertising on many levels of its creative activities (posters, advertisements, packages, typography, photography, sculptures and plastics, architecture, etc.). The requirements on advertising were more and more often associated with the art of the shortcut, symbol or clear concept as well as communication strategy, and sense of humour.

22 PATERA, J.: Reklama v prostoru. Prague : Občanská knihtiskárna, 1934, p. 11.

23 KNOBLOCH, I., VONDRÁČEK, R. (eds.): Design v českých zemích 1900-2000: instituce moderního designu. Prague : Academia - Umělecko-průmyslové muzeum v Praze, 2016, p. 267.



The constant demands of the modern era typical of mobility, speed, and lack of time leads to changes in format - posters, instead of the usual vertical orientation, became horizontal format posters. In particular, in the '30s, they are used in the urban parterre - the reason for this change is that the horizontal format per se is the expression of the fact that time flies quickly and at the same time enables people rushing about to better perceive the communicated information - it will give the person perceiving it more time to decode the advertising message.²⁴

J. Kroutvor mentions the entry of functionalism into graphic creation, primarily Ladislav Sutnar, the main representative of graphic functionalism:²⁵ “The poster is cleared from the last remains of decoration, description or story and expresses itself only through the pure form of visual communication.

24 KROUTVOR, J.: Poselství ulice - z dějin plakátu a proměn doby. Prague : COMET, 1991, p. 81.
25 Ibid, p. 77.

L. Sutnar tried to unite all designs under the heading of functionalism so that the poster would not differ from books, glass, toys, metal objects and, mainly, modern architecture.”

Ladislav Sutnar²⁶ formulated his visual arts philosophy on advertising graphics in the Almanac Newspapers 1938, on the entry of art into advertising, in the essay: “Mission of the Visual Artist in Advertising: „Regarding the field of the art of advertising, the task of the artist is to serve well. It is necessary for him to know the subject to depict to be able to execute it through relevant means and emphasize its advantages or to show it in such relationships and dependences that produce the desired advertising effect. He should also be aware of what need it addresses and for whom the work is developed and who it is supposed to talk to. Where it is looking for response and where

26 SUTNAR, L.: Poslání výtvarného umělce v reklamě. In *Umění do reklamy - Ročenka Noviny*. Prague : Novina, 1938, p. 29.



to become rooted - but, above all, the advertising artist should bear in mind that his work is also the propagator of art.”

Conclusion

The entirety of the 20th century's first four decades, in the aspect of poster development and poster advertising, is a time which fills us with pride for the work of advertising theoreticians and practitioners whose intellectual effort is captured in the poster creation now preserved in the Prague Museum of Art and Industry²⁷ as well as for their theoretical analyses in the professional literature of that time.

27 The poster collection of the Museum of Applied Arts in Prague has almost 38,000 items, it is the oldest poster collection in the Czech Republic, contains unique copies of poster creation,

The whole body of theoretical discourse about advertising at the time of the First Republic is significant and helpful. It is remarkable how widely sociologically the topic was grasped, analysed and evaluated - advertising was not examined as a purely commercial outer manifestation of manufacturing and supply processes but as a socio-cultural phenomenon penetrating the life of society in general. It was present in the structure of the media, in the area of creating taste, life habits, the structure of consumption, and more generally, when creating lifestyles. This role of advertising stands out, e.g., at the arrival of a new mass medium - film, when the film poster was the carrier of new modern graphic approaches - the use of photos of protagonists, portraying the atmosphere of the story of the promoted film and with bold typography.

Posters, similar to newspaper and magazine advertisements, were the most frequent advertising mechanism encountered by the ordinary citizen at the beginning of the 20th century. They established themselves as a specific communication medium working with the common language of society, and by addressing people in an easy to understand and uncomplicated way. At the same time, they co-created the aesthetics of public space and at various levels concerning their content and formal execution contained evidence about the culture and topics of public discussion of that time. Therefore, it is necessary to study advertising communication not only in its entire breadth of societal

which very well and faithfully document the development of Czech poster creation.

discourse but also in its individual and specific displays of tendencies in the development of individual advertising means, i.e., also the poster.

Bibliography

- BRABEC, J.: *Zásady výnosné obchodní reklamy - na základě amerických studií a zkušeností*. Praha : SFINX, 1927.
- HOLMAN, V.: *Reklama a život*. Praha : nákladem vlastním, 1909.
- HORSKÁ, P. et al.: *Zrod velkoměsta - Urbanizace českých zemí a Evropa*. Praha - Litomyšl : Paseka, 2002.
- JAKUBEC, I., JINDRA, Z.: *Dějiny hospodářství Českých zemí*. Praha : Karolinum, 2007.
- KONČELÍK, J. et al.: *Dějiny českých médií 20. století*. Praha : Portál, 2010.
- KRÁLÍK, J., NACHTMANN, L.: *100 let reklamy Škoda - od L&K po současnost*. Mladá Boleslav : Moto Public, 2005.
- KROUTVOR, J.: *Poselství ulice - z dějin plakátu a proměn doby*. Praha : COMET, 1991.
- LAHODA, V.: *Josef Sudek a reklama*. Praha : Torst, 2008.
- PATERA, J.: *Reklama v prostoru*. Praha : Občanská knihtiskárna, 1934.
- PAVLŮ, D.: *Reklub 1927-1949 - kapitoly z dějin československé reklamy*. Praha : Professional Publishing, 2017.
- Stanovy Reklamního klubu československého. In *Tři roky Reklubu - Jak se Reklub narodil a rostl*. Praha : Reklub, 1930.
- SUTNAR, L.: *Poslání výtvarného umělce v reklamě* In *Umění do reklamy. Ročenka Noviny*. Praha : Novina, 1938, p. 29.
- ŠINDLER, Z.: *Moderní reklama*. Praha : Nákladem F. Šimáčka, 1906.
- VICHNAR, J.: *Typoreklama*. Praha : Typografie, 1934.

Pictures and illustrations are from the book: I. Knobloch and R.

Vondráček (eds.), *Design in the Czech Lands 1900-2000 /The Institution of Modern Design, The Museum of Art and Industry in Prague*, 2016 and L. Vlčková and R. Vondráček (eds.), *Art Nouveau - Vital Art 1900* from the collection of the Museum of Art and Industry in Prague.

Legend to the pictures and illustrations. In order of appearance

Ladislav Sutnar, *Návrh na plakát pro výstavu svazu Československého díla*, 1936, UPM v Praze (Poster design for the exhibition of the Association of the Czechoslovak Werkbund)

Rudolf Höns, *Plakát pro firmu Prokop a Čáp*, 1927, UPM v Praze (Poster for the firm Prokop and Čáp)

August Patek, *Plakát pro firmu Filip Haas a synové*, kolem 1900, UPM v Praze (Poster for the firm Filip Haas and sons, around 1900)

František Kysela, *Plakát pro IV. Výstavu Skupiny výtvarných umělců*, 1914, UPM v Praze (Poster for the 4th Exhibition of the Group of Visual Artists)

František Zelenka, *Plakát Aero*, 1932, UPM v Praze (AERO Poster)

Viktor Oliva, *Plakát pro Atelier J. F. Langhans*, kolem 1905, UPM v Praze (Poster for the Studio J. F. Langhans, around 1905)

Plakát pro firmu Calderara a Bankmann, 1896, UPM v Praze (Poster for the firm Calderara and Bankmann)

František Kysela, *Plakát pro Druhou Českou zahradnicko-ovocnářskou výstavu v Praze*, 1910, UPM v Praze (Poster for the Second Czech Gardeners and Fruit Growers

Exhibition in Prague)

Fráňa Smatek, *Plakát pro firmu Baťa*, 1925, František Kysela, *Plakát pro IV. Výstavu Skupiny výtvarných umělců*, 1914, UPM v Praze (Poster for the firm Baťa) (Poster for the 4th Exhibition of the Group of Visual Artists)

Author

prof. PhDr. Dušan Pavlů, CSc.
University of Creative Communication
Na Pankráci 420/54
140 00 Praha 4 - Nusle
CZECH REPUBLIC
pavlud@vskk.cz

Profile of the author

Graduate of the Faculty of Social Sciences and Journalism, Charles University (1971), Professor of Mass-Media Studies, now, Rector of the University of Creative Communication, Prague. Founder of the subject (field) of study: Advertising, Faculty of Journalism UK and Faculty of Multi-Media communication of Tomáš Baťa University, Zlín. The author has won many awards for his activities in the area of marketing communication: Person of the Fair Industry ČR (2010), Award of the FMK UCM dean for social sciences and humanities development (2016), Award of the Czech Marketing Society for Lifelong Contribution to Education in Marketing (2019). He is also the author of many scientific monographies about the history and theory of fairs and marketing communication.