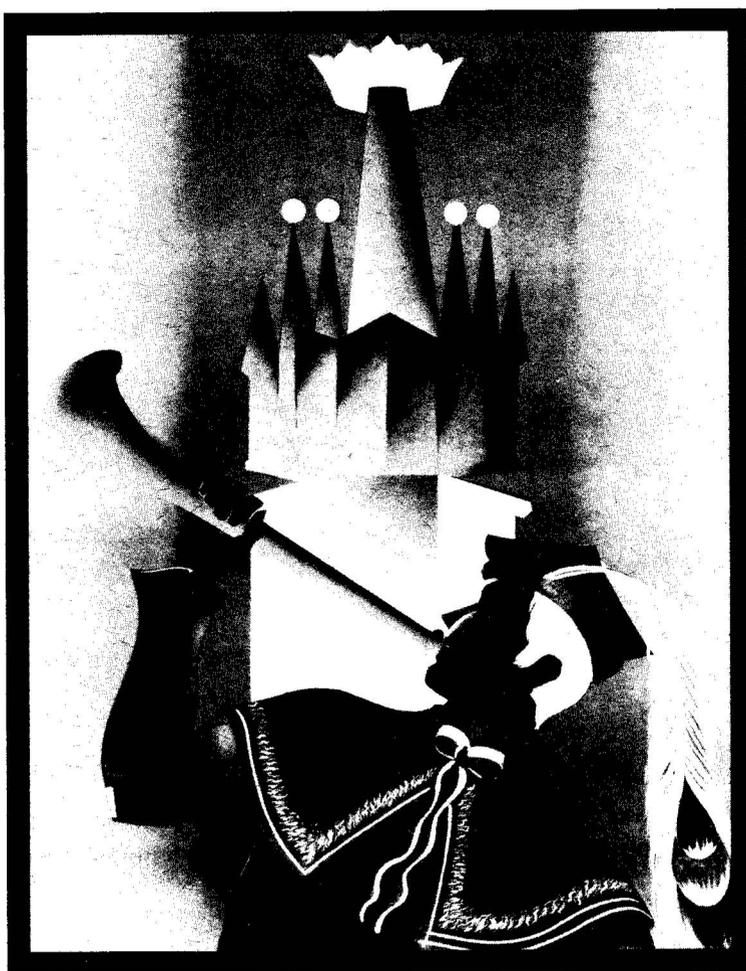


THE POLISH POSTER



From Young Poland Through
The Second World War

LIBRARY OF CONGRESS

Cover

Tomkiewicz, Zygmunt, 1908-1977.

Fêtes de Cracovie 10-24 Juin 1936.

lithograph 100 x 70 cm.

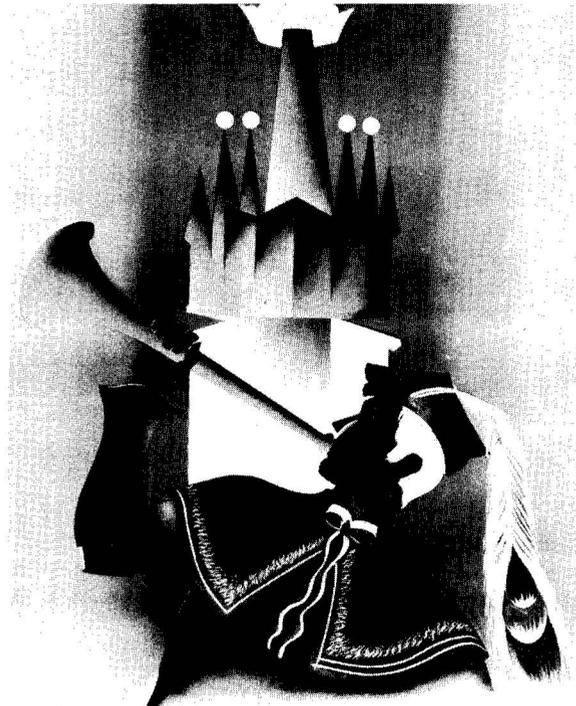
CALL NO. : POS - Pol. T75, no. 1 (C size)

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[See entry no. 103]

The Polish Poster

From Young Poland through
the Second World War



FETES DE CRACOVIE

ZAKŁ. GRAF. STYL. KRAKÓW

10—24 JUIN 1936

PRINTED IN POLAND

THE POLISH POSTER
From Young Poland through the Second World War

***Holdings in the Prints and Photographs Division
Library of Congress***



by
***Elena Millie
and
Zbigniew Kantorosinski***

***A project completed with the support and cooperation of
the European Division***

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Contents

Preface	v
Introduction	1
Checklist	
Young Poland	5
World War I and the Rebuilding of the Polish State	7
The Russo-Polish War and the Border Issue	9
Period of Independence - Introduction	13
I. Advertising - Products	17
II. Education, Special Educational Events and Youth Programs	21
III. Exhibitions and Expositions (Including Museums)	25
IV. Films	31
V. Foreign Relations, Politics and National Identity	35
VI. Health and Social Welfare	37
VII. Industry, Agriculture and Commerce	41
VIII. Military - Peace Time	45
IX. Sports and Recreation	47
X. Tourism and Travel (Including Pageants)	53
World War II	63
The Communist Movement in Occupied Poland	71
Endnotes	75
Biographical Notes	77
Select Bibliography	97

Preface

The poster collection of the Library of Congress includes one hundred and thirty-six Polish posters dating from 1900 to 1945. The posters are a part of a more extensive collection of approximately 3,000 Polish posters, which includes later examples. Much has been written about the "new" school of Polish posters that began in the 1950s, but little scholarly attention has been given to these earlier works.

The purpose of this checklist is twofold: to make this collection of posters available to the public for the first time and to commemorate the centennial of the Polish art poster movement, which commenced in the early 1890s.

This checklist has been organized according to the major cultural and historical periods of the time: the Young Poland period (1890-1914), World War I (1914-1918), the Russo-Polish War and the Border Issue (1918-1921), the Period of Independence (1918-1939), World War II (1939-1945) and the Communist Movement in Occupied Poland (1944-1945). The posters represent the exceptional achievements of the Polish graphic artist during this time of devastating destruction and miraculous rebirth. The collection has only two examples from the Young Poland period. About one hundred pieces from the period of independence represent the strength of the collection from both an artistic and historical perspective. The range of subjects included is quite broad: advertising (products), education, exhibitions, films, foreign relations, health and social welfare, industry, military (peace time), sports and recreation, and tourism. The checklist ends with twenty-five posters from World War II and the Communist movement in occupied Poland. Within each checklist category the posters are

Preface

arranged alphabetically by artist.

The majority of posters are printed by lithography or offset lithography and demonstrate an originality and professional use and control of these and other graphic techniques. They are visually captivating, documenting the range of artistic styles and trends that were in vogue at the time - art nouveau, art deco, cubism, historicism, romanticism and classicism.

The end of the checklist includes two additional sections -- biographical notes and a select bibliography. The biographical notes provide an alphabetical index to each poster artist for whom information could be located. The select bibliography lists reference sources pertaining to the period for further study.

A number of individuals volunteered their time and expertise for this publication. Among these are Mariusz Knorowski (Poster Museum in Warsaw), Ewa Krysiak (National Library in Warsaw), Joseph P. Ansell (Otterbein College), Michał and Dorota Wyganowski (Polish Embassy in Washington), Bohdan Górczyński (Polish Museum of America) and Bogusław Winid (Polish Embassy in Washington). To all these contributors and others who assisted, the authors express gratitude.

Special thanks go to David H. Kraus, of the European Division, for his cooperation and encouragement in the production of this publication.

Elena Millie and Zbigniew Kantorosinski

Introduction

Poster development in Poland mirrored changes that were taking place in Polish history towards the turn of the century. To understand these changes, it is necessary to present some of the historic background reflected by this significant collection of posters.

Since the 10th century, the borders of Poland have shifted for hundreds of miles across plains and steppes. Unions, invasions and partitions have changed the country's shape, but even its loss of independence did not succeed in destroying the Polish national identity.

After union with Lithuania in 1386, Poland expanded to become one of the largest countries in Europe. Its growth brought it into collision with imperialist neighbors -- Prussia, Russia, Austria, Sweden and the Ottoman Empire all had designs on its territory. Internal quarrels and international wars weakened Poland and finally rendered it powerless. As a result, Polish territory was partitioned by Prussia, Russia and Austria in 1772, 1793 and 1795. After the final partition, Poland ceased to exist as a state.¹

For a brief period in the early 19th century, the Poles hoped to regain their independence by fighting alongside Napoleon I (1769-1821), who was at war with the three partitioning powers. After Napoleon's capture of Warsaw from Prussia in 1806, a Duchy of Warsaw was created as a nucleus to a reestablished Polish State. These hopes were lost, however, with Napoleon's defeat in 1813 at the Battle of Leipzig. At the Congress of Vienna in 1815, Poland was again divided into a new Kingdom of Poland (commonly called the Congress Kingdom) with the Russian czar acting as king, the Grand Duchy of Poznań, and

the Cracow Republic -- a city-state that was dissolved in 1846 as punishment for a local uprising that was suppressed by the Austrians.²

Throughout the rest of the 19th century, Polish history was marked by unsuccessful uprisings and insurrections. Many patriots were executed or exiled, and others were forced to emigrate. The Polish language and culture were strongly suppressed. Despite this oppression, the Poles held fast to their national identity and their idea of a nation state. After 1867, the Polish territory governed by Austria, which included Cracow, was given greater autonomy. Writers, artists and other intellectuals living in Cracow were allowed the freedom to preserve their cultural heritage. This gave birth to the Young Poland (*Młoda Polska*) movement. This movement coincided with the development of the poster -- a newly created art form -- to become an outlet for their reawakened sense of Polish national identity. Nationalists found the poster to be an agreeable tool to further their cause.

It was in this milieu that the Polish poster movement evolved, and like those of other European countries, it flowered towards the end of the 1890s. Polish artists and writers, who traveled to other parts of Europe -- especially to France via Germany and Austria -- became aware of new styles and art movements, and returned with news of them.³

France, the most influential country in the arts at that time, is recognized as the originator of the poster as we know it today and is responsible for its recognition as a legitimate art form. Jules Chéret, a French artist who was experimenting with the newly developed technique of color lithography, is credited with the poster's artistic conception. The earliest Polish posters designed around 1892 reflect this new concept. The image, which

had formerly been a small woodcut, engraving or etching, now executed by color lithography, grew into the central focus of the poster. Instead of adding text to the bottom or top of the image in the traditional fashion, artists now made typography an integral part of the artwork.

Polish painters and printmakers, Stanisław Wyspiański, Józef Mehoffer and Karol Frycz followed in the footsteps of the masters of the French poster -- Chéret, Bonnard, Toulouse Lautrec, and Vallaton. As these Polish artists turned to the poster as a new means of expression for their talents, it became widely accepted as a work of art in Poland.⁴ Underscoring this new perception, Jan Wdowiszewski, then head of the Museum of Industrial Arts in Cracow, the major art center in Poland, advocated in a rare monograph of the period that the commercial poster should be created as a work of art.⁵ Indeed, the posters produced during this period echoed modernist art movements taking place elsewhere in Europe: Art Nouveau in France, Jugendstil in Germany and the Vienna Secessionist movement in Austria. Artistic poster activity continued to flourish during the Young Poland period: young avant-garde Polish artists, many of them poster designers, formed the Towarzystwo Artystów Polskich Sztuka (The Society of Polish Artists "Art"), more commonly called Sztuka (Art), in 1897, and the first International Exposition of the Poster was held in Cracow in 1898.⁶

After the turn of the century and before World War I, the next generation of avant-garde artists replaced Sztuka with as many as thirty different art associations. One of these was the Towarzystwo Polska Sztuka Stosowana (Polish Applied Arts Society) in 1901. This society attracted intelligentsia from a wide variety of disciplines as well as the arts. Their work was influenced largely by Polish folk art. Another important group was known as

Introduction

Forma. These Formists, although motivated in part by the French cubist movement, were primarily against established art schools and styles, advocating instead a break with traditional Polish art. Their works emphasized the use of strong color and form, and absorbed innovations of futurism, expressionism and other forms of modern art. Although the group disbanded after six years, it represented the first substantial modern art movement in Poland that left its mark on the development of Polish art including poster design.⁷

While early Polish poster art reflected these modernist trends, it also incorporated traditional elements of symbolism, historical iconography and elements of folklore. Moreover, Polish poster art was not separate from the other applied arts -- printmaking, architecture, interior design and stage design. Poster artists and lithographers often collaborated with the masters in the applied arts. By the Second World War, Polish poster art had reached a high standard, equal in recognition to that in other European countries.



Checklist

Young Poland (1890-1914)

Polish posters produced before World War I reflect the trend away from the traditional woodcut technique to the use of color lithography, which was in concert with the Art Nouveau movement in France and the Secessionist movement in Vienna. The Society for Polish Commercial Art, founded in 1901, sought, as did the French, to establish the poster as a credible and popular art form. This development coincided with the period known as Young Poland.⁸ It was a period of transformation of culture corresponding to the era of modernism that spread throughout Europe. It revealed a new aesthetic -- a completely new translation of form and color. Polish painters and printmakers, for the first time, turned to the poster as a new means of expression.

The earliest example in this collection representing the French art nouveau influence is a poster titled the "Martyrdom of the Christians in Nero's Circus" by the well-known Polish painter, Jan Styka (1858-1925) (no. 1). Styka is mainly associated with the historic panoramic and religious paintings that were in vogue in Poland, perhaps because he studied with the greatest master of Polish historical painting, Jan Matejko (1837-1893). The second example of Styka's work included here, produced in 1910 for the Polish Falcons Society, is more typical of the historical style for which he is remembered (no. 2).

Checklist: Young Poland

1. **Styka, Jan**, 1858-1925, artist.

Le martyre des Chretiens au palais de Neron par Jan Styka au Palais de Glace des Champs-Elysee // The Martyrdom of the Christians at Nero's Circus by Jan Styka at the Palais de Glace des Champs-Elysee. [Nude woman being burned on a cross.] Paris: Imp. Charles Verneau, [1900].

Lithograph, color (116 x 39 cm.)

Signed: J Styka

Gift of Wanda Styka

Styka traveled from Poland to Paris in 1900 to exhibit his panoramic painting "The Martyrdom of Christians at Nero's Circus" at the Paris Exposition of 1900. The only available space at the Exposition large enough to exhibit this historic painting was at the Palais de Glace. In this poster, Styka creates a figure with sinewy line and uses fluid lettering to create the text, incorporating it as an integral part of the design. Styka had traveled to Rome where he made preliminary drawings and studies for this great panoramic painting and the subject of the poster.

CALL NO.: POS - Pol. S89, no. 1 (C size)

2. **Styka, Jan**, 1858-1925, artist.

V. Zlot Sokolstwa Polskiego w Krakowie 16 i 17 lipca 1910 // The Fifth Field Meet of the Polish Falcons in Cracow on the 16th and 17th of July 1910. [A knight in armor with a shield dubbing a man who is holding a banner.] Cracow: Artyst. Litogr. K. Kranikowski, 1910.

Lithograph, color (109 x 73.5 cm.)

Signed: Jan Styka

Gift of Wanda Styka

The Polish Falcons were a paramilitary group, first organized in 1867 as an athletic club, called the Polish Gymnastic Society "Sokół." Sokół societies existed until 1939. They accepted young men up to the age of 25 years and sought to prepare them to defend the freedom of the fatherland through a physical fitness program.

CALL NO.: POS - Pol. S89, no. 2 (C size)

World War I and the Rebuilding of the Polish State (1914-1918)

The outbreak of World War I forced each of the partitioning powers to define a clear policy regarding the fate of Poland. Russia, Austria and Germany declared their intention of creating a semi-independent Poland in order to bid for Polish loyalties. Regiments formed from Poles living in these countries were created, and the need for their support continued to grow as the war progressed.⁹

In 1914 the czar of Russia, Nicholas II (1864-1918), announced his plan to consolidate all the partitioned territories of Poland under the supremacy of Russia. He hoped to appeal to the Polish people's desire to be united and thereby encourage them to fight with Russian troops against the Germans. However, the outbreak of the Russian Revolution of 1917 brought greater opportunity. Russia's provisional government declared Poland's right to independence on March 30, 1917.¹⁰ As a condition for peace, President Wilson proclaimed in his Fourteen Points in January of 1918, that Poland be recognized as an independent nation with free access to the Baltic Sea. This was later confirmed by the Treaty of Versailles on June 28, 1919.¹¹ After 123 years of captivity, Poland regained its independence.

A small number of war posters were created by Poles during this period to enlist support for the war. Most of these were published in Germany, Austria or Russia, and imported into Polish territories. The poster designed by Józef Karczewski confirms the large number of Poles living in Russia, who could support the publication of a daily newspaper (no. 4).

3. **Karczewski, Józef**, 1877-1944, artist.

Dziennik Polski, organ polityki i kultury narodowej // The Polish Daily News, the newspaper of politics and national culture. [Broadside with vignettes running diagonally across the poster.] Petrograd?, 1917.

Lithograph (61 x 90.5 cm.)

Signed: J Karczewski 17

Dziennik Polski was a daily newspaper founded in September 1916 and edited by Remigiusz Kwiatkowski (1884-1961). Published in St. Petersburg/Petrograd, it changed its name in February 1918 to Dziennik Polski Zjednoczonej [United Poland News] and was edited by Wacław Kryński (1879-1924).

CALL NO.: POS - Pol. K42, no. 1 (C size)

4. **Unknown**, artist.

20 Tysięcy ... Armii Polskiej ... Każdy Polak ... // Twenty thousand ... Polish Army ... Every Pole. [Text.] 1918.

Lithograph, broadside (93 x 63 cm.)

Propaganda poster to establish a fund to support a Polish Army created of Poles living in the three partitioned territories.

CALL NO.: POS - Pol. A01, no. 16 (C size)

The Russo-Polish War and the Border Issue (1918-1921)

The end of World War I did not stop the debate over Poland's frontiers. From the time of the declared peace in 1918, there was almost continuous dispute over Poland's established borders. These disputes provoked a major outbreak in February of 1919. Józef Piłsudski (1867-1935), then Chief of State and Supreme Commander of the Army, anticipating an attack by Bolshevik Russia, took preemptive measures by engaging their forces in the Ukraine. Piłsudski's goal was to establish a federation with Lithuania and the Ukraine in order to provide Poland with a buffer against Russia. By 1920, there was continuous fighting along the eastern boundaries and a full fledged war broke out. Early Polish victories led to the capture of Kiev, but a strong Bolshevik counteroffensive forced the Poles to retreat from the Ukraine and then from Lithuania. Due to a wave of social radicalism that had swept through Central Europe as a result of the Russian Revolution and a growing sympathy with bolshevism by the working class in neighboring countries, Poland was unable to obtain the necessary weapons and supplies needed to withstand the Bolshevik onslaught. Poland suffered a succession of defeats that brought the enemy to the outskirts of Warsaw. Piłsudski in a desperate attempt to save the capital and thwart the Bolshevik plan to absorb Poland into Russia, launched a counteroffensive that forced the enemy to retreat. Piłsudski's victory at Warsaw in August of 1920 not only saved Poland, but western Europe as well, from the growing threat of bolshevism.¹²

In May of 1921, fearing a decision by the Allied Powers to unite Upper Silesia with Germany, the Polish people living there began to revolt. This was the third uprising by the

Poles; the revolts in 1919 and 1920 had both ended in defeat. The Allies intervened and an armistice was signed that determined the boundaries of the Republic of Poland. The southeastern part of Upper Silesia, which included half the industrial region, was awarded to Poland. These boundaries remained until the Second World War.¹³

Posters produced during the critical time in which the borders of the Polish state were established reflect the intense struggle. Edmund John's poster (no. 5) with the powerful drawing of Marshal Piłsudski standing above his men in the trench below, a stormy sky behind him, symbolizes the determination and strength of the Polish people in the defense of their country. The two extremely realistic posters drawn by Kamil Mackiewicz (nos. 6, 7) depict the essence of the spirit and resolve of the Polish people fighting the enemy.

5. John, Edmund, 1894-1989, artist.

... "Rzeczą żołnierza jest stworzyć dla ojczyzny piorun, co błyska, a gdy trzeba uderzy." J. Piłsudski // ... "It is a soldier's duty to create a bolt of lightening which radiates and, if need be, strikes for the fatherland." ... [Marshal Józef Piłsudski (1867-1935) is shown standing above his men in the trenches.] Warsaw: Lit. Art. W. Główszewski, 1920.

Lithograph (109 x 78 cm.)

Signed: EJ 20

CALL NO.: POS - Pol. J65, no. 1 (C Size)

6. Mackiewicz, Kamil, 1885 or 1887-1931, artist.

Hej, kto Polak na bagnety! // Poles, to the bayonet! [A Polish soldier with a rifle, together with a peasant with a scythe and a worker, charging ahead.] Warsaw: Zakł. Graf.

Straszewiczów (daw. K. Thies), 1920.

Lithograph, color (107 x 71 cm.)

Signed: Kamil Mackiewicz 1920

The title is a quote from the Polish revolutionary song "Warszawianka" composed in 1830

by Casimir Delavigne (1793-1843). *The song called the Poles to arms against their oppressor and led to the Insurrection of 1831 against czarist troops in Warsaw. It was used here to call Poles to arms against the Bolsheviks during the Russo-Polish War.*

CALL NO.: POS - Pol. M3, no. 3 (C size)

7. Mackiewicz, Kamil, 1885 or 1887-1931, artist.

Nam twierdzą będzie każdy próg // Our every home will form a stronghold. [Poles standing in a trench defending territory.] Warsaw: Zakł. Graf. Straszewiczów, 1920.

Lithograph, color (69.5 x 49.5 cm.)

Signed: Kamil Mackiewicz 1920

The title is a line from Maria Konopnicka's (1842-1910) "Rota" -- an anthem specially composed for the dedication (Cracow, 1910) of a monument commemorating Poland's victory against the Teutonic Knights at the Battle of Grunwald in 1410. The quote was supposed to arouse a sense of nationalism during the Russo-Polish War.

CALL NO.: POS - Pol. M3, no. 2 (C size)

8. Unknown, artist.

Pokój narodów ... Górnośląscy Polacy do wspólnej pracy podajcie bratnią dłoń ... // Peace among peoples ... Upper Silesian Poles lend your brothers a hand ... [Two angels holding a banner with text, a star is overhead.] [1919].

Lithograph, color (67 x 62 cm.)

Illustrated in Jones, p. 96.

After World War I, Allied forces organized three plebiscites to decide the frontier of the newly created Republic of Poland. One of these was in Upper Silesia, which had a mixed German and Polish population.

CALL NO.: POS - Pol. A01, no. 17 (C size)

Period of Independence (1918-1939)

Introduction

The Treaty of Riga in March 1921 ended the Russo-Polish War and brought peace to an independent Poland. Two-thirds of the country had been devastated by the war and the political system was fragmented due to the 123 years of partition. The new state had to gradually integrate six administrations and meld them into one. Railroads, factories and farms were in ruins, there was little in the way of an educational system or cultural programs, and tourism was non-existent. Poland's infrastructure and economy gradually improved by the late 1920s but suffered another setback caused by the world economic depression of 1929. The country recovered from this second crisis by the mid-1930s and continued making economic strides. Poland's industrial performance surpassed even that of Belgium and France by 1938-39.¹⁴

Polish poster art of this period focused on the task of rebuilding every avenue of the nation. It served first and foremost as a means of propaganda, to rally the nation behind this rebuilding campaign, as in the poster advertising the new port of Gdynia (no. 91). The manufacturing and industrial community realized they needed a different channel of advertising to effectively reach the population. The poster, which had been so useful during the war years, was seen as a logical tool to meet this need. Through colorful images and catchy text, the artistic poster served to capture people's attention and imagination. Artists such as Edmund Bartłomiejczyk, Tadeusz Gronowski, Tadeusz Trepkowski, Edmund Ernest, Maciej Nowicki and Stanisława Sandecka created some of Poland's most sophisticated

posters. The picturesque posters by Stefan Norblin served to promote tourism by presenting highlights of Poland's attractions with colorful scenes and folk costumes of the different regions. The posters of this period tended towards bold colors, strong lines, and a simplified design steeped in folk tradition. Yet they still display the influence of cubism, as in the poster by Bogdan Nowakowski (no. 58), or the use of photomontage, as in the safety posters by Trepkowski (nos. 52, 53). Posters became highly stylized (Wojciech Jastrzębowski), and this stylization was combined with historical subject matter (Witold Chomicz). As artists travelled to other European countries during this period, especially France, influences by leading European poster artists can also be detected. These posters were produced mainly by lithography, rotogravure, offset and photo-offset lithography, and the use of color photography, especially in film posters (nos. 39-43), was extensive.

The first influential group of artists to develop this new style of poster art was the Formists, who had emerged in 1917.¹⁵ A poster in the collection, by the formist artist, Władysław Roguski, is inspired by the Polish folk art motif (no. 30). Other groups that appeared during this period were Rytm (1922), Blok (1924), Ład (1926) and Praesens (1929). Although there were differences among the groups, their poster work was generally characterized by logical, architectural forms and minimal use of words. The image continued to be more important than the text.

During this period, the cultural center of the country shifted to Warsaw, and Cracow played a lesser role in formulating artistic trends. The Warsaw Polytechnical Institute's Department of Architecture produced many of the country's talented artists, including two of

Poland's early masters of the poster -- Bartłomiejczyk and Gronowski. Bartłomiejczyk's poster for the Polish National Exposition of 1929 (no. 23) is a classic art deco image of a stylized unicorn with stalks of wheat. Gronowski, who dominated the area of applied graphics, was the most technically advanced of the Polish graphic artists. His designs were drawn with a sensitivity toward the classical, incorporating new typography and ornamentation of the time (no. 16). Gronowski continued to simplify his compositions to include geometric forms (no. 44). His popularity was such that he started his own atelier under the name "Plakat" (no. 17). His poster (no. 44), depicting Marshal Piłsudski, is an important transition piece into the next decade. It utilizes Gronowski's expertise with the airbrush, a process which he introduced into Polish poster art. His influence on Polish graphic arts and artists was vast.¹⁶

During the 1930s, the most important Polish atelier was "Mewa." Headed by Edward Manteuffel, Antoni Wajwód and Jadwiga Hładki, artists of Mewa produced some of the most sophisticated posters of the decade (no. 25). In their formative stage, they too showed signs of being influenced by the work of Gronowski and Bartłomiejczyk, but later they developed their own individual style. They were considered the modernists of the Polish poster.¹⁷

New students of graphic art and architecture (as the two seemed to be wedded) were especially committed to Gronowski's style. Their numerous posters for architectural balls and other student events bear witness to the influence of architecture and Gronowski (no. 29). An impressive example of the marriage between graphic art and architecture is the poster by Jerzy Hryniewiecki for the Polish Pavilion at the 1939 New York World's Fair (no. 26).

Checklist: Period of Independence

Although Poland suffered, as did other countries, from the effects of an economic depression, the 1930s was generally a time of revitalization and regeneration, which was beneficial to the development of the poster. Posters were called upon to address the major issues confronting the newly formed state. Problems such as definition of the borders, agriculture and land reform, and efforts to improve commerce were addressed (nos. 46, 59). Posters were also important to the promotion of government programs such as the education of the peasant class, social welfare, health and public safety. They described pictorially the strong feeling toward a national folk culture, displaying the colorful dress of the highlanders of the Carpathian Mountains, historical pageants and other traditions. Perhaps the emphasis on folk culture and traditions was made stronger by the prolonged and forced assimilation into other cultures and countries. Poster art had reached a high standard by the end of the decade. Unfortunately, this was to be short lived, as many of the artists, their studios and their works, did not survive the tumult of the Second World War.

I. Advertising - Products

During the time of Poland's independence, the poster became a vehicle for promoting products and culture, and the images dedicated to these ends often became highly developed works of art. By 1928, advertising played a major role in the propagation of the poster. Due to the growth of this industry, Bartłomiejczyk and Gronowski co-founded the Graphic Artists Advertising Circle (KAGR) in 1933, which eventually included some fifty artists. The KAGR organized many poster shows and competitions, increasing the poster's popularity as a recognized art form. Many of the artists listed in this checklist were members of this circle.

Of the advertising posters listed below, the works by Maciej Nowicki and Zygmunt Sowa-Sowiński stand out for their innovative compositions. The poster by Nowicki (no. 11) is done with an originality of form and color that rivals the work of the French artist A.M. Cassandre. The designs by Sowa-Sowiński (nos. 12, 13) are also similar to those of Cassandre and Nowicki but lack the sophistication.

9. Barcz, Bolesław, 1906-1944, artist.

Radio Telefunken - Melodie całego świata // Radio Telefunken - Melodies from around the world. [Image of a large radio with a globe in the background.] Warsaw: Zakł. Graf. Straszewiczów, 1936.

Lithograph, color and offset (100 x 70.5 cm.)

Signed: GIRS-BARCZ 1936

Telefunken was one of two large Polish radio manufacturing firms (the other was Phillips).

CALL NO.: POS - Pol. B368, no. 1 (C size)

Checklist: Period of Independence

10. **Mackiewicz, Kamil**, 1885 or 1887-1931, artist.

... Gebethnera i Wolffa // Gebethner and Wolff. [A family group with the mother holding the book Little Lord Fauntleroy by Frances Burnett (1849-1924) on her lap.] Warsaw: Zakł. B. Wierzbicki i S-ka, 1927.

Lithograph, color (38.5 x 45 cm.)

Signed: Kamil Mackiewicz 1927

Gebethner and Wolff was one of the leading Polish publishers and dealers of books and music before World War II. The firm was founded in Warsaw in 1857 by Gustaw Adolf Gebethner (1831-1901) and Robert Wolff (1833-1910).

CALL NO.: POS - Pol. M3, no. 1 (B size)

11. **Nowicki, Maciej**, 1910-1951, artist.

Denaturat - czystość oszczędność // Denaturat - cleanliness, economy. [A fuel can in the center of a triangle with an iron, burner and lamp at the points of the triangle.] Warsaw: Zakł. Graf. Straszewiczów, 1934.

Lithograph, color (100 x 70 cm.)

Signed: NOWICKI SANDECKA 34

Denaturat was a popular cleaning agent and disinfectant, that is still used in Poland today.

CALL NO.: POS - Pol. N69, no. 1 (C size)

12. **Sowa-Sowiński, Zygmunt**, b. 1908, artist.

Płyty Syrena - szczytem doskonałości // Syrena records - the height of perfection. [A Polish soldier listening to a Syrena record.] Warsaw: Zakł. Graf. E i Dr K. Kozińskich, [1934].

Lithograph, color (70 x 48 cm.)

Signed: Z. Sowa-Sowiński

Illustrated in Muzeum Plakatu w Wilanowie, p. 24.

Syrena was one of two principal firms comprising the Polish gramophone industry (the other was the Polish Phonographic Institute). The factory was completely destroyed during World War II.

CALL NO.: POS - Pol. S59, no. 2 (C size)

13. **Sowa-Sowiński, Zygmunt**, b. 1908, artist.

Słuchajcie audycji radjowych // Listen to radio broadcasts. [Bust views of three representatives of the military services positioned above a radio speaker.] Warsaw: Zakł. Graf. E. i Dr. K. Kozińskich, [1935].

Lithograph, color (99.5 x 68 cm.)

Signed: Z. Sowa-Sowiński

Before World War II, there were eleven Polish broadcasting stations operating, with over a million subscribers.

CALL NO.: POS - Pol. S59, no. 1 (C size)

II. Education, Special Educational Events and Youth Programs

After independence in 1918, Poland found itself with an extremely high rate of illiteracy due to the deliberate policies of the occupying powers. To correct this deficiency, free primary education was instituted and was compulsory for seven years (nos. 14, 21). Technical schools and institutions of higher learning were established as well. As there were only three universities in existence -- in Warsaw, Cracow and Lwów [L'viv] -- others were soon founded in Poznań, Lublin, and reestablished in Wilno [Vilnius]. The standard of the curricula and testing were comparable to other European countries. By 1939, almost all children in Poland were enrolled in school.¹⁸

Posters were aimed at the peasant to emphasize the importance of education as a way out of poverty and as necessary to the development of a new Polish society. They also emphasized the importance of attending Polish language schools in ethnically mixed areas such as Upper Silesia (no. 21) and nationalism, by picturing Polish youth in native dress (nos. 14, 17).

14. Ernest (Kosmowski), Edmund, 1900-1985, artist.

Polska Macierz Szkolna - Dar Narodowy 3 Maja // Polish School Board - Third of May National Fund. [School children holding a sign "Dar Narodowy 3 Maja."] Warsaw: "Nowoczesna Spółka Wydawnicza, S.A.", 1936.

Rotogravure, color (109 x 74.5 cm.)

Signed: E. ERNEST 36

This fund was soliciting public contributions for education.

CALL NO.: POS - Pol. E75, no. 3 (C size)

15. **Glewiński**, artist.

Bal młodej architektury ... // The Young Architects Ball ... [A male student sitting on a bench holding a champagne glass.] Warsaw: Lit. Art. W. Główczewski, 1938.

Lithograph, color (100 x 68 cm.)

Signed: GLEWIŃSKI 38

Traditionally held around Carnival, these balls were organized by various schools and organizations. The most popular of these was the ball organized by the Department of Architecture at the Warsaw Polytechnical Institute. The proceeds from the event were used for stipends awarded to the best students attending the school.

CALL NO.: POS - Pol. G44, no. 1 (C size)

16. **Gronowski, Tadeusz**, 1894-1990, artist.

II-gi Kongres Międzynarodowej Konfederacji Studentów, Warszawa wrzesień 1924 // The Second Congress of the International Confederation of Students, Warsaw, September 1924.

[Image of a classical nude holding a shield and a victory staff.] Warsaw: Lit. Art. W. Główczewski, 1924.

Lithograph, color (100 x 80 cm.)

Signed: TG

The International Confederation of Students was founded in 1919. The most significant outcome of the Warsaw Congress was the founding of the Commission for International Relations and Travel. The Commission's objective was to bring together students of different countries. In 1925 the Commission established the International Student Identity Card, considered the passport of the student world, and the most valuable contribution to student travel.

CALL NO.: POS - Pol. G87, no. 6 (C size)

17. **Gronowski, Tadeusz**, 1894-1990, artist.

Twórcie koła młodzieży polskiego czerwonego krzyża! // Start Polish Red Cross Youth Clubs! [Polish youth in folk costume carrying Red Cross banner.] Warsaw?: Plakat, [1925].

Lithograph, color (70 x 50.5 cm.)

Signed: TG

The Red Cross Youth Club was an inter-school organization, which promoted moral and civic virtue in Polish youth. The Club had some 350,000 members throughout Poland before

the outbreak of World War II.

CALL NO.: POS - Pol. G87, no. 5 (C size)

18. Malewicz, S., artist.

XVIII Bal 5 Luty 38 Warszawa swej Politechnice // The XVIIIth Ball, 5 February 38, at the Warsaw Polytechnical Institute. [A mermaid offering a drink to young man holding a cigarette.] Warsaw: Zakł. Graf. B. Wierzbicki i Ska, 1938.

Lithograph, color (98 x 68 cm.)

Signed: S. MALEWICZ. W. SKOLIMOWSKI.38.

CALL NO.: POS - Pol. M35, no. 1 (C size)

19. Rozenblum?, D., artist.

Kongres Grafików w ASP Maj 16, 1936 // Congress of Graphic Artists at the Academy of Fine Arts, May 16, 1936. [Folding chairs made of wood slats.] Warsaw?: [Akademia Sztuk Pięknych, 1935].

Lithograph, color (70 x 50 cm.)

Signed: D. Rozenblum?

CALL NO.: POS - Pol. R68, no. 1 (C size)

20. Unknown, artist.

Koła młodzieży polskiego czerwonego krzyża // Polish Red Cross Youth Clubs. [Three children in Polish dress holding a large globe bearing a Red Cross emblem.] Warsaw: ZAKŁ. GRAF. B. WIERZBICKI, [1927].

Lithograph, color (69.5 x 49.5 cm.)

CALL NO.: POS - Pol. A01, no. 32 (C size)

21. Unknown, artist.

Rodzice! Pamiętajcie o przyszłości dzieci waszych! ... // Parents! Do not forget your children's future! ... [Woman in folk dress with two children.] Mikołów G.Śl.: K. Miarka Sp. Wyd., 1931.

Lithograph, two color (102 x 76 cm.)

A sign above the woman's head reading "Polish school" (Polska szkoła) indicates that the poster was most likely promoting Polish schools in Silesia, a region inhabited by Poles and

Checklist: Period of Independence

Germans. The goal of the poster was to help maintain a Polish identity among the Poles living in the region by having Polish children attend Polish rather than German schools.

CALL NO.: POS - Pol. A01, no. 28 (C size)

III. Exhibitions and Expositions (Including Museums)

The works of Czajkowski, Gronowski and Stryjeńska were awarded the Grand Prix at the International Exhibition of Decorative Arts in Paris in 1925, and their posters served as models for students working in the field.¹⁹ Exhibition posters allowed students freedom to demonstrate not only their talents, but also the new techniques and allegiances with current art movements (no. 30). A series of posters by students from the Warsaw Academy of Art illustrates this talent (nos. 24, 31). Examples of posters in this collection that show participation by Poles in foreign exhibits that promoted Polish art are those by Roguski and Werten.

The work of Maria Werten (nos. 33-38) from the International School in Warsaw, is based upon the old peasant woodcuts stemming from the great folk art tradition of Poland. Her colorful work, intended as illustration material for children's books and magazines, was displayed in an international exhibition held at the Brooklyn Museum in 1935. Her posters listed here also served as models for children's toys, and this work won her an appointment as artistic director of a Polish toy manufacturing firm.²⁰

The deftly illustrated exposition posters of Edmund Bartłomiejczyk, Jerzy Hryniewiecki and Wojciech Jastrzębowski promote industrial development, progress in trade and commerce, and cultural richness. Moreover, the issue of women's rights, which was just beginning to surface, was brought out in the poster by an unknown artist for an exposition devoted entirely to women's issues (no. 32).

22. **Acedański, Zygmunt**, b. 1909, artist.

Ogólnokrajowa Wystawa Nasze Lasy i Ochrona Przyrody ... // The National Forest and Wildlife Preservation Exhibition ... [Stylized depiction of forest with bison and deer.]
Lwów: Piller-Neumann, 1936.

Lithograph, color (100 x 70 cm.)

Signed: i.z. acedańscy (Irena and Zygmunt Acedański)

Forests in pre-war Poland occupied 22% of the whole area (approx. 21,000,000 acres). Lumber was a significant Polish export, therefore forestry played an important role in the economy.

CALL NO.: POS - Pol. A34, no. 2 (C size)

23. **Bartłomiejczyk, Edmund**, 1885-1950, artist.

Dział Sztuki na Powszechnej Wystawie Krajowej 1929 Poznań // The Art Section at the Polish National Exposition, 1929 Poznań. [Stylized unicorn eating stalks of wheat.]
Bydgoszcz: Zakł. Graf. "Biblioteka Polska," 1929.

Lithograph, color (100 x 70.5 cm.)

Signed: E. BARTŁOMIEJCZYK

Illustrated in Bojko (1971), p. 176 [French version]; Fijałkowska, no. 22; Rutkiewicz, p. 56, no. 24/9; Weill, p. 265, no. 462; Muzeum Plakatu w Wilanowie, p. 21; Powszechna Wystawa Krajowa ..., p. 430; listed in Kraków. ASP, no. 156.

The Polish National Exposition held in Poznań in 1929, played an important role by showing the country's progress since World War I. It was an exhibition of Poland's great agricultural resources, industrial development, and cultural richness. It also showed the rapid growth of railroads and ports which in turn brought increases in trade and commerce. More than four and a half million people visited the Poznań Exposition of whom 300,000 were foreigners.

CALL NO.: POS - Pol. B369, no. 1 (C size)

Another issue, title in French, POS - Pol. B369, no. 1a

24. **Budecki, Gwidon**, b. 1911, artist.

Muzeum Przemysłu i Techniki // Museum of Industry and Technology. [View of a train engine and industrial smokestacks.] Warsaw?: [Akademia Sztuk Pięknych, 1935].

Lithograph, color (70.5 x 50 cm.)

Signed: Budecki Gwidon in pencil lower right border.

The museum, whose collections traced the history of the sciences and Polish technology,

was founded in 1933. It was completely destroyed during World War II.

CALL NO.: POS - Pol. B83, no. 1 (C size)

24a. **Gronowski, Tadeusz**, 1894-1990, artist.

Wystawa Międzynarodowa Paryż 1937 // Exposition Internationale [des Arts et Techniques] Paris 1937. [The Arc de Triomphe in front of a large black sphere with Eiffel Tower illuminated with red, blue and white lights.] Warsaw: Zakł. Graf. Straszewiczów, 1937.

Lithograph, color (100 x 63 cm.)

Signed: Gronowski 37

Illustrated in Bojko (1971), p. 103.

Forty-three countries (including the Vatican) participated in the Exposition. Each country emphasized its political sovereignty while promoting its unique tourist attractions. The Polish pavilion included textiles, handicrafts, furnishings, and a unique train designed for the tourist industry.

CALL NO.: POS - Pol. G87, no. 7 (C size)

25. **Hładki, Jadwiga S.**, 1904-1944, artist.

Polska sztuka gotycka // Polish Gothic art. [Sculpture of a Gothic madonna.] Warsaw: Zakł. Graf. B. Wierzbicki i Ska., 1935.

Lithograph, color (99 x 70 cm.)

Signed: mewa 1935. (Mewa = Hładki, Antoni Wajwód, Edward Manteuffel)

Illustrated in Bojko (1971), p. 181; Bojko (1972), p. 14, no. 13; Rutkiewicz, p. 60, no. 48/178; Mroszczak, no. 184; Mytareva, p. 13.

These three artists co-founded the atelier "Mewa" in 1933. Between 1933 and 1936 it became the most important studio for poster design in the country.

CALL NO.: POS - Pol. H53, no. 1 (C size)

26. **Hryniewiecki, Jerzy**, 1908-1988, artist.

Polish Pavilion New York World's Fair 1939. [Polish pavilion building with four Polish flags.] New York: Republic of Poland Exhibition, 1938.

Lithograph, color (99 x 69 cm.)

Signed: JHR 38

The Polish pavilion, located between the pavilions of Venezuela and Holland, was designed

Checklist: Period of Independence

by Jan Cybulski, Jan Galinowski (d. 1957), and Felicjan Kowarski (1890-1948). It contained twelve exhibit areas -- the past and future of Poland, art, decorative art, science, communication, Poland and the sea, social welfare, industrial production, agriculture, textiles, peasant art, and forests -- as well as a bureau for commercial information and the general commissioner's office.

CALL NO.: POS - Pol. H98, no. 1 (C size)

27. Jastrzębowski, Wojciech, 1884-1963, artist.

Poznań maj-wrzesień 1929. Powszechna Wystawa Krajowa // Poznań May-September 1929. The Polish National Exposition. [Image of a white eagle (the Polish national symbol) surmounted on a staff.] Bydgoszcz: Zakł. Graf. "Biblijoteka Polska", 1929.

Lithograph, color (90 x 68 cm.)

Illustrated in Bojko (1971), p. 83; Fijałkowska, no. 23; Raffé, plate 52b; Powszechna Wystawa Krajowa ..., p. 416; listed in Kraków. ASP, no. 155.

CALL NO.: POS - Pol. J298, no. 1 (C size)

28. Langner, Wiktor Zbigniew, b. 1906, artist.

Wystawa Przemysłu Metalowego i Elektrotechnicznego ... // Exhibition of the Metal and Electrotechnical Industry ... [Man turning large machine wheel. Electric wires strung overhead.] Warsaw?: "Nowoczesna Spółka Wydawnicza, S.A.", 1936.

Rotogravure, color (100 x 70 cm.)

CALL NO.: POS - Pol. A01, no. 23 (C size)

29. Poliński, Jan, 1907-1977, artist.

Mostra studentesca polacca di architettura // An exhibition of works of Polish architectural students. [Architectural monogram and Polish eagle.] Warsaw: Lit. Art. W. Głowczewski, [1936].

Lithograph, color (100 x 70 cm.)

Signed: Poliński

CALL NO.: POS - Pol. P74, no. 1 (C size)

30. Roguski, Władysław, 1890-1940, artist.

Exposition d'Art Polonais 1921. Société Nationale des Beaux Arts // Exposition of Polish Art 1921 [Man in Polish dress on horseback carrying flowers.] Warsaw: Lit. Art. W.

Główczewski, 1921.

Lithograph, color (107 x 80.5 cm.)

Signed: W. ROGUSKI

Illustrated in Bojko (1971), p. 98; Rutkiewicz, p. 50, no. 8/231; Muzeum Plakatu w Wilanowie, p. 15.

An exhibition held in Paris and sponsored by the Polish Council of Ministers.

CALL NO.: POS - Pol. R65, no. 1 (C size)

31. **Rubinrot, Andrzej Henryk**, b. 1913, artist.

Muzeum Przemysłu i Techniki // Museum of Industry and Technology. [Image of a horse created out of industrial parts.] Warsaw: [Akademia Sztuk Pięknych, 1935].

Lithograph, color (70.5 x 50 cm.)

Signed: Rubinrot Andrzej

CALL NO.: POS - Pol. R78, no. 1 (C size)

32. **Unknown**, artist.

Wystawa Świat Kobiety ... 1939 // The Women's World Exhibition ... 1939 [Silhouettes of two women, a young girl and child.] Warsaw: Zakł. Graf. B. Wierzbicki i S-ka, 1939.

Lithograph, color (110 x 80 cm.)

Signed: AT

This exhibition was possibly sponsored by a journal of the same name Świat Kobiety.

CALL NO.: POS - Pol. A01, no. 21 (C size)

33. **Werten, Maria**, 1895-1957, artist.

The Coachman. [Boy blowing horn holding reins of toy wooden horses.] Warsaw: The International School of Art, [1930].

Lithograph, color (47 x 63 cm.)

Signed: Marya Werten

Printed in Poland. Warsaw, Jan Cotty.

CALL NO.: POS - Pol. W47, no. 5 (C size)

34. Wertén, Maria, 1895-1957, artist.

Little Mother. [Girl playing with dolls.] Warsaw: The International School of Art, [1930].
Lithograph, color (55 x 30 cm.)
Signed: Marya Wertén

CALL NO.: POS - Pol. W47, no. 2 (B size)

35. Wertén, Maria, 1895-1957, artist.

New Toys. [Mother holding boy on her arm and girl by the hand, both children hold toys.]
Warsaw: The International School of Art, [1930].
Lithograph, color (55 x 30 cm.)
Signed: Marya Wertén

CALL NO.: POS - Pol. W47, no. 4 (B size)

36. Wertén, Maria, 1895-1957, artist.

The Rider. [Stylized boy blowing trumpet riding on a toy horse.] Warsaw: The
International School of Art, [1930].
Lithograph, color (55 x 30 cm.)
Signed: Marya Wertén

CALL NO.: POS - Pol. W47, no. 1 (B size)

37. Wertén, Maria, 1895-1957, artist.

St. Nicholas. [St. Nicholas carrying a basket of toys, little girl follows reaching for doll in
basket.] Warsaw: The International School of Art, [1930].
Lithograph, color (55 x 30 cm.)
Signed: Marya Wertén

CALL NO.: POS - Pol. W47, no. 3 (B size)

38. Wertén, Maria, 1895-1957, artist.

The Wonder Bird. [Boy showing wooden puppet bird to a girl.] Warsaw: The
International School of Art, [1930].
Lithograph, color (47.5 x 63 cm.)
Signed: Marya Wertén

CALL NO.: POS - Pol. W47, no. 6 (C size)

IV. Films

In Poland, as well as in Europe, the cinema was considered a major form of entertainment for the urban population. Although the first full-length Polish film was produced in 1908, the cinema posters in this collection were produced in the late 1930s primarily for film productions based on works by celebrated Polish authors concerned with Polish history and social issues (nos. 40, 41, 43). All are by unidentified artists, which is true of American film posters as well, and are printed by rotogravure, showing the increased use of photography in poster design. The film industry suffered heavily as a result of the depression. However, with the introduction of sound in 1934, and the gradual recovery from the depression, Poland's film industry rallied and by 1937 produced some 27 full-length feature films.²¹

39. Unknown, artist.

Droga do Rio ... // Road to Rio ... [A large spider with a man's head, imaged above a couple. A map and ocean liner are pictured in the background.] Warsaw: Dom Prasy, S.A., [1937].

Rotogravure, color (100 x 70 cm.)

This poster advertises a movie by Robert Siodmak (1900-1973) titled "Le Chemin de Rio" which was filmed in France in 1937 and shown in Poland that same year.

CALL NO.: POS - Pol. A01, no. 22 (C size)

40. Unknown, artist.

Ludzie Wisły // People of the Vistula. [A boat captain with his arm around a woman, with a bridge overhead.] Warsaw: Dom Prasy, S.A., [1938].

Rotogravure, color (100 x 70 cm.)

Signed: J.H.

The actors depicted on the poster are Jerzy Pichelski (1903-1963) and Ina Benita (b. 1913). The film by Aleksander Ford (1907-1980) in cooperation with Jerzy Zarzycki (1911-1971) was based on the novel Wisła (The Vistula, 1935) by Helena Boguszewska (1886-1978) and Jerzy Kornacki (1908-1981). The novel is about people who make their living from the river as sand-diggers and boatmen. The film premiered on July 23, 1938, at Warsaw's Rialto and Europa Theaters.

CALL NO.: POS - Pol. A01, no. 29 (C size)

41. **Unknown**, artist.

Ordynat Michorowski ... // Lord Michorowski ... [Coat of arms depicting the two stars.]
Warsaw: Dom Prasy S.A., [1937].

Rotogravure, color (100 x 70 cm.)

The actors depicted are Franciszek Brodniewicz (1892-1944) and Tamara Wiszniewska (b. 1919). The movie is based on a book written by Helena Mniszek (1870-1943) about a Polish magnate, Lord Michorowski, who falls in love with a woman from a lower social class. The film premiered on March 20, 1937, at Warsaw's Capitol Theater.

CALL NO.: POS - Pol. A01, no. 23 (C size)

42. **Unknown**, artist.

Pan Twardowski // Lord Twardowski. [Three bust views of actors under which is Lord Twardowski flying on a rooster over a crowd of spectators.] Warsaw: Dom Prasy S.A., [1936].

Rotogravure, color (100 x 70 cm.)

The actors depicted on the poster are Franciszek Brodniewicz (1892-1944), Maria Bogda (1909-1981), Kazimierz Junosza-Stępowski (1880?-1943), and Elżbieta Barszczewska (1913-1987). The film is based on a 16th-century Polish folk tale relating how the man in the moon got there. The movie was directed by Henryk Szaro (1900-1942) and premiered on November 27, 1936, at Warsaw's Pan Theater.

CALL NO.: POS - Pol. A01, no. 19 (C size)

43. **Unknown**, artist.

Róża - na tle utworu Stefana Żeromskiego ... // The Rose - based on the work by Stefan Żeromski ... [A young man comforting an older man in a prison cell.] Warsaw:

"Nowoczesna Spółka Wydawnicza, S.A.," [1936].

Rotogravure, color (75.5 x 55 cm.)

The actors depicted left to right are: Kazimierz Junosza-Stepowski (1880?-1943) and Michał Znicz (1888?-1943). The Polish novelist, Stefan Żeromski (1864-1925) wrote the drama Róża in 1909. This film, about the Revolution of 1905 in Russian Poland, was directed by Poland's leading film director, Józef Lejtes (1901-1983). The film premiered on April 12, 1936, at Warsaw's Bałtyk Theater.

CALL NO.: POS - Pol. A01, no. 20 (C size)

V. Foreign Relations, Politics and National Ideology

The posters included in this section reflect the many territorial disputes between Poland and Germany over Upper Silesia, East Prussia and the Polish Corridor. The latter was a strip of land that was awarded to Poland by the Treaty of Versailles (1919) to provide it with free access to the sea. The "Corridor" cut through Germany splitting East Prussia from the rest of the country.²²

Tadeusz Gronowski's historical poster commemorating the tenth anniversary of the victory over the Bolshevik invasion (no. 44) shows his expertise using air-brush to execute a sophisticated composition with subtle gradations of colors. His use of the silhouette to depict both heroic personalities and the majestic skyline of the city of Warsaw creates an atmosphere that suggests Poland's heroic past.

44. Gronowski, Tadeusz, 1894-1990, artist.

X ... rocznica odparcia najazdu Rosji sowieckiej ... // The Tenth ... Anniversary of the victory over the Soviet Russian invasion. [A silhouette of Józef Piłsudski (1867-1935) is positioned in front of silhouettes of Prince Józef Poniatowski (1762-1831) and Tadeusz Kościuszko (1746-1817). The city of Warsaw is depicted in the background.] Warsaw: Zakł. Graf. E. i Dr. K. Koziańskich, 1930.

Lithograph, color (100 x 70 cm.)

Signed: Gronowski 30

Illustrated in Weill, p. 267, no. 465.

Marshal Piłsudski is credited with defeating the much larger Bolshevik forces at the Battle of Warsaw (August 1920). The victory is often referred to as the "Miracle of the Vistula."

CALL NO.: POS - Pol. G87, no. 2 (C size)

45. **Unknown**, artist.

Związek Powstanców Śląskich - Nasza odpowiedź Trewiranusowi! ... // Union of Silesian Insurgents - Our reply to Treviranus! ... [Caricature of Adolf Hitler (1889-1945), a Polish soldier, and a Volksdeutsch.] Mikołów. Woj. Śl.: Druk K. Miarka, 1930.

Lithograph, color (100 x 70 cm.)

This poster refers to a speech demanding revision of Germany's eastern frontier delivered by Gottfried Treviranus (1891-1971), a former German Minister for the Occupied Territories, in the Reichstag on August 10, 1930.

CALL NO.: POS - Pol. A01, no. 30 (C size)

46. **Wajwód, Antoni**, 1905-1944, artist.

Nie damy się odepchnąć od Bałtyku! ... Liga Morska i Kolonialna // We will not be pushed away from the Baltic! ... the Maritime and Colonial League. [A large bayonet positioned over the Polish Corridor showing four battleships approaching Gdynia.] Warsaw: Dom Prasy, S.A., 1939.

Lithograph and offset, color (107 x 75 cm.)

Signed: A. WAJWÓD 39

Illustrated in Fijałkowska, no. 42; Muzeum Plakatu w Wilanowie, p. 30; Muzeum Narodowe w Warszawie, p. 56; Mytareva, p. 14.

The League was established in 1930 and became the second largest voluntary civil defense organization in Poland. It conducted widespread campaigns to finance the purchase of torpedo boats for the Polish Navy. It also sponsored annual festivals "Dni Morza" [Maritime Week] to underline the linkage between Poland and the Baltic Sea. The first festival took place in Gdynia on July 31, 1932. Gdynia was the major port situated in the Polish Corridor.

CALL NO.: POS - Pol. W72, no. 1 (C size)

VI. Health and Social Welfare

Cooperatives, which began after the Revolution of 1905, were enterprises owned by and operated for the benefit of the workers. They were greatly encouraged and often subsidized by the government. The two chief organizers of cooperatives were Edward Abramowski (1869-1918), who had been active in the labor movement, and Stanisław Wojciechowski (1869-1953), a co-founder of the Polish Socialist Party. The movement developed very rapidly. In 1938 there were 13,741 cooperatives (as compared to 4,500 in 1928) with over 3,000,000 members.²³

The poster designed by Edmund Bartłomiejczyk in the social realist style (no. 47), depicts an ideal Polish male wearing arm bands of the national colors and carrying banners. It is similar in design to the German and Soviet posters of the same period promoting socialist programs.

The Institute of Social Affairs (ISS) led a campaign on health, hygiene, and public and work safety. It held poster contests urging caution and proper hygiene (nos. 48, 51-54). Tadeusz Trepcowski, one of the masters of the early Polish poster, designed several of these award winning posters, using photomontage and the constructivist style, that was unsurpassed by any other Polish poster designer.

47. **Bartłomiejczyk, Edmund**, 1885-1950, artist.

Idziemy naprzód! ... Dzień Spółdzielczości // We're moving forward ... Cooperative Day. [Parade of young Poles carrying banners.] Warsaw: ZAKŁ. GRAF. B. WIERZBICKI i Ska, 1935.

Lithograph, color (101 x 70.5 cm.)
Signed: E.B.

CALL NO.: POS - Pol. B369, no. 2 (C size)

48. **Bocianowski, Bohdan**, b. 1911, artist.

Brudny opatrunek grozi kalectwem // A dirty bandage can cripple. [Large bandaged hand above a man with one arm.] Warsaw: Wyd. Inst. Spraw Społecznych, 1936.

Lithograph, two color (59.5 x 42 cm.)

Plak[at] Nr. 25

Signed: B. bocianowski 36

Illustrated in Bojko (1971), p. 139; Fijałkowska, no. 38.

CALL NO.: POS - Pol. B6, no. 1 (B size)

49. **Elen**, artist.

Nigdy niewiadomo skąd pochodzi używany papier. Dlatego żądaj zawsze opakowania artykułów spożywczych w nieużywany czysty papier // One never knows where used paper has been. That is why you should always use clean paper when wrapping food items. [A dog eating out of a garbage bucket with torn newspaper lying around.] Warsaw: Dom Prasy, S.A., [1930].

Offset, color (100 x 70 cm.)

Signed: elen.

CALL NO.: POS - Pol. E54, no. 1 (C size)

50. **Ernest (Kosmowski), Edmund**, 1900-1985, artist.

Pracujemy razem w naszej spółdzielni // We are working together in our cooperative. [Two boys and a girl holding hands.] Warsaw: "Nowoczesna Spółka Wydawnicza S.A.", 1936.

Lithograph, color and rotogravure (81 x 57 cm.)

Signed: E. ERNEST 36

CALL NO.: POS - Pol. E75, no. 1 (C size)

51. **Piątkowski, Leszek**, artist.

Zrobię porządek w warsztacie // I will tidy up the workshop. [A boy carrying a broom and a pail.] Warsaw: Wydawnictwo Instytutu Spraw Społecznych, 1938.

Lithograph, color (60 x 42 cm.)

[Plakat] Nr. 57

Signed: L. PIĄTKOWSKI/C. WIELHORSKI 38

CALL NO.: POS - Pol. P42, no. 1 (B size)

52. **Trepkowski, Tadeusz**, 1914-1954, artist.

Masz 10 palców chroń je // You have ten fingers, protect them. [Two hands coupled behind the number "10."] Warsaw: Wydawnictwo Instytutu Spraw Społecznych, 1937.

Lithograph and offset, color (59 x 42 cm.)

Plakat Nr. 42.

Signed: T. TREPkowski 37

Illustrated in Bojko (1971), p. 152.

CALL NO.: POS - Pol. T8, no. 4 (B size)

53. **Trepkowski, Tadeusz**, 1914-1954, artist.

Ręka skaleczona nie może pracować // An injured hand cannot work. [Three hands holding hammers, one hand is bandaged.] Warsaw: Wydawnictwo Instytutu Spraw Społecznych, 1937.

Rotogravure, color (59.5 x 42 cm.)

Plakat Nr. 41.

Signed: T. TREPkowski 37

Illustrated in Bojko (1971), p. 182; Bargiel-Harry, p. 118, no. 172; Mroszczak, no. 192.

CALL NO.: POS - Pol. T8, no. 3 (C size)

54. **Wielhorski, Czesław**, b. 1911, artist.

Ojczy strzeż się wypadku mój los w twym ręku // Father, be careful not to have an accident, my life is in your hands. [A bare-footed girl walking hand-in-hand with her father (only lower torso visible).] Warsaw: Zakł. Graf. Wierzbicki i SKA, [1936].

Lithograph, color (59.5 x 42 cm.)

Signed: WIELHORSKI

Illustrated in Bojko (1971), p. 183; Muzeum Plakatu w Wilanowie, p. 29.

From a competition sponsored by the Institute of Social Affairs (ISS).

CALL NO.: POS - Pol. W52, no. 1 (B size)

VII. Industry, Agriculture and Commerce

The 1930s were years of great industrial and commercial expansion and, although most of the country's industry was destroyed during the war, an immediate search was begun for foreign markets. The new port city of Gdynia was created, factories were rebuilt, the mining industry was reorganized, and the coal mines and oil refineries were repaired. Land was parceled out to the peasants establishing many new farms. This agricultural expansion created concern for standards of production, and agricultural products became a major export.

Posters reveal the industrial activity of this time. In particular, the beautifully drawn image in the cubist style by Bogdan Nowakowski of the oil field at Borysław (no. 58), and the poster by Wiktor Langner (no. 57), reminiscent of the style of the French artist A.M. Cassandre, depict this great surge in industrialization and the importance of raw materials on Poland's economy.

The international fairs advertised by the posters in this section, were held in Wilno and Lwów beginning in 1921 to promote Polish exports and foreign imports. Their main purpose was to aid the rebuilding and stabilization of the Polish economy as well as to help organize national fairs that would promote regional products. Although these posters are not the most artistic, the simplicity and use of symbolic elements representing international trade clearly present their message (nos. 56, 60-64).

55. Bartoszewicz, Włodzimierz, 1899-1983, artist.

Na potasie // On potash. [Horses pulling a gigantic load of hay, small image of smiling driver on top.] Warsaw: Lit. Art W. Głównzewski, [1937].

Lithograph, color (100 x 70 cm.)

Signed: W. BARTOSZEWICZ

Rich deposits of potash existed in the north-eastern Carpathians. Reserves of the main belt of potash salts were estimated at 450,000,000 tons which assured Poland not only self-sufficiency in agricultural fertilizers but also a surplus for export. The center of production was Katusz (Stanisławów province) where three mines were operated.

CALL NO.: POS - Pol. B4, no. 1 (C size)

56. Horyd, Józef, 1898-1939, artist.

Pod protektoratem Marszałka Józefa Piłsudskiego III-cie Targi Północne i Wystawa Lniarska ... // The Third Annual Northern Fair and Flax Exhibit under the patronage of Marshal Józef Piłsudski ... [Profile view of Mercury.] Wilno: Zakł. Graf. Ch. Łasków i Syn, 1933.

Lithograph, color (100 x 69 cm.)

Signed: J. Horyd

CALL NO.: POS - Pol. H88, no. 1 (C size)

57. Langner, Wiktor Zbigniew, b. 1906, artist.

Górny Śląsk Polska // Upper Silesia Poland. [Image of a foundry.] Warsaw: Zakł. Graf. B. Wierzbicki i Ska, 1937.

Lithograph, color (100.5 x 60 cm.)

Illustrated in Bojko (1971), p. 164; Mroszczak, no. 185.

Upper Silesia is the center of the Polish coal mining industry, which, before World War II, consisted of some 71 mines, employing 80,000 miners, and producing 43 million tons of coal annually. At this time Poland ranked fifth among the coal producing countries in the world.

CALL NO.: POS - Pol. L345, no. 1 (C size)

58. Nowakowski, Bogdan B., 1887-1945, artist.

Borysław, Polskie Koleje Państwowe // Borysław, Polish State Railways. [A cubist scene of oil derricks.] Warsaw: Lit. Art. W. Głównzewski, [1930].

Lithograph, color (99 x 70 cm.)

Signed: BOGDAN NOWAKOWSKI WARSZAWA
Listed In Kraków. ASP, no. 184.

Before 1939, the town of Borysław (Lwów province) was the center of the Polish oil industry with 3,815 oil wells and 30 refineries. Oil was discovered here in the 1860s and at its peak (in 1908) the oil fields were producing over 2 million tons of petroleum per year.

CALL NO.: POS - Pol. N68, no. 1 (C size)

59. **Trepkowski, Tadeusz**, 1914-1954, artist.

Linja Palestyńska ... Gdynia-Ameryka Linje Żeglugowe S.A. ... // The Palestinian Line ... The Gdynia-America Shipping Lines ... [A camel in front of two large ocean liners "Polonia" and "Kościuszko."] Warsaw: Zakł. Graf. B. Wierzbicki i SKA, 1935.

Lithograph, color (100 x 69.5 cm.)

Signed: T. TREPkowski 35

Illustrated in Bojko (1971), p. 151; listed in Kraków. ASP, no. 189.

These two steamship lines, which began service in 1930, were part of the Polish Trans-Atlantic Shipping Society, jointly owned by the Poles (75%) and by the Danish East Asian Company (25%). The Palestinian Line offered passenger and shipping service on the "Polonia" from Constanta (Romania) to Constantinople, Jaffa, and Haifa. The Gdynia-America Line, which included the ship "Kościuszko," played an important role transporting passengers and emigrants between Polish, American and Canadian ports.

CALL NO.: POS - Pol. T8, no. 5 (C size)

60. **Unknown**, artist.

XV Międzynarodowe Targi Wschodnie we Lwowie ... // The XVth International Eastern Fairs in Lwów ... [Text with large red letters "TW."] Lwów: Zakłady Graficzne A. Hegedüs, 1935.

Lithograph, color (100 x 70 cm.)

CALL NO.: POS - Pol. A01, no. 26 (C size)

61. **Unknown**, artist.

XVI Międzynarodowe Targi Wschodnie ... Lwów ... // The XVIth International Eastern Fairs ... Lwów ... [Silhouette of a skyline view of Lwów.] Lwów: A. Hegedüs, 1936.

Lithograph, color (100 x 70.5 cm.)

CALL NO.: POS - Pol. A01, no. 25 (C size)

Another issue, same image, text in German. POS - Pol. A01, no. 25a (C size)

62. **Unknown**, artist.

XVII Międzynarodowe Targi Wschodnie ... Lwów ... // The XVIIth International Eastern Fairs ... Lwów ... [Profile view of Mercury, the symbol of industry and trade.] Lwów: Zakłady Graficzne A. Hegedüs, 1937.

Lithograph, color, (100 x 70 cm.)

CALL NO.: POS - Pol. A01, no. 24 (C size)

Another issue, same image, text in English. POS - Pol. A01, no. 24a (C size)

63. **Weiser, Maria**, b. 1912, artist.

XVIII Międzynarodowe Targi Wschodnie we Lwowie ... // The XVIIIth International Eastern Fairs in Lwów ... [A sculpture of a lion with a shield depicting Lwów's coat of arms. Mercury's helmet and scepter below.] Lwów: Zakł. Graf. A. Hegedüs, 1938.

Lithograph, color (100 x 70 cm.)

Artist's name printed lower left corner: M. Weiser

CALL NO.: POS - Pol. W42, no. 1 (C size)

64. **Weiser, Maria**, b. 1912, artist.

XIX International Eastern Fair Lwów - Poland ... [A sculpture of a lion holding a shield depicting Lwów's coat of arms. Mercury's helmet and scepter below.] Lwów: A. Hegedüs, 1939.

Lithograph, color (100 x 70 cm.)

Artist's name printed left lower corner: M. Weiser

CALL NO.: POS - Pol. W42, no. 2 (C size)

VIII. Military - Peace Time

During this time of peace and renewal, Poland wisely maintained a military force to preserve its independence. The military tradition in Poland was of ultimate importance as the military was the guardian of borders under constant dispute. Because members of the military enjoyed social prestige and were credited with maintaining social and national unity, they were one of the most important components in inter-war Poland.

Included here is a rare, original gouache drawing for a poster, depicting three members of the military reading a news bulletin (no. 68). The others, printed by rotogravure and lithography, promote Poland's naval and air defenses.

65. Ernest (Kosmowski), Edmund, 1900-1985, artist.

Chcemy silnej floty wojennej i kolonij! ... // We want a strong military fleet and colonies. [A sailor with a drum marching with a colonist.] 1937.

Rotogravure, color (104 x 72.5 cm.)

Signed: E. ERNEST 1937

In the 1930's, Poland tried in vain to establish colonies because the country's farms could not provide enough work or sustenance for its people. Colonial territory, it was thought, would absorb the surplus work force and provide certain economic benefits. The Maritime and Colonial League was established in 1930 to assist in financing and supporting these ventures.

CALL NO.: POS - Pol. E75, no. 4 (C size)

66. Ernest (Kosmowski), Edmund, 1900-1985, artist.

Polska musi mieć silną flotę wojenną - Obowiązkiem każdego obywatela zasilić FOM // Poland must have a strong military fleet - it is the duty of every citizen to support the Maritime Defense Fund (FOM). [A sailor on the deck of a ship clasping rifle with Polish flag behind him.] Warsaw: Dom Prasy S.A., 1937.

Rotogravure, color (70.5 x 50 cm.)

Signed: E. ERNEST 37.

By 1939 there were six destroyers, five torpedo boats, five submarines, and a number of smaller units in the Polish fleet.

CALL NO.: POS - Pol. E75, no. 2 (C size)

67. **Kosmowski, Z.**, artist.

LOPP [Liga Obrony Powietrznej Państwa] // LOPP [The National Air Defense League. Large letters of LOPP with small planes in background.] Warsaw: Zakł. Graf. Straszewiczów, [1937].

Lithograph, color (100 x 61.5 cm.)

Signed: Z - KOSMOWSKI

The League was established in the late 1920's and became the largest voluntary civil defense organization in Poland with well over a half million members by 1939.

CALL NO.: POS - Pol. K555, no. 1 (C size)

68. **Unknown**, artist.

Nowiny - Humor // News - Humor. [Four members of the military services reading posted newspaper. 1938].

Gouache and crayon, color (76.5 x 56.5 cm.)

CALL NO.: POS - Pol. A01, no. 27 (C size)

IX. Sports and Recreation

During this period, special emphasis was placed on physical fitness -- hence the importance of athletics and team sports. Sports became a major industry, whereby Poland hoped to gain international recognition and prestige. The strength of this section is mirrored in the many fine posters advertising the ski industry. Poland's Carpathian mountain range includes the famous Tatras, a popular skiers' paradise. The Tatra Mountains include two well-known and celebrated down-hill trails that played host to the World Ski Championships sponsored by the International Skiing Federation in 1929 and 1939 (no. 79).

Also included in this section is a poster by Tadeusz Gronowski of two nude runners drawn in the neo-classical style promoting the VII Olympic Games in 1920 (no. 69). Unfortunately, Poland could not participate in the 1920 Olympics because of its involvement in the war with Bolshevik Russia. Poland entered its first Olympic Games in 1924 in Paris, where it won 4 silver medals and 1 bronze medal.²⁴

One of the more outstanding posters (no. 80) promotes the Polish Air Club which was named in honor of the American newspaper editor James Gordon Bennett (1841-1918). The Club celebrates the annual cup races, in which Polish balloonists took first place in 1933, 1934, 1935 and 1938 beating out such countries as Germany, France and Italy.²⁵

69. **Gronowski, Tadeusz**, 1894-1990, artist.

Polska na VII Olimpiadę // Poland at the VIIth Olympics. [Two nude runners.] Warsaw: Lit. Art W. Główczewski, 1920.

Lithograph, color (110 x 81 cm.)

Signed: T G 1920

These were the first Olympic Games [Antwerp] held after Poland regained its independence.

CALL NO.: POS - Pol. G87, no. 1 (C size)

70. **Landau, Natalia**, 1907-1943, artist.

Luna Park, już otwarte // Luna Park, now open. [Boy climbing a pole.] Warsaw: [Akademia Sztuk Pięknych], [1928].

Lithograph, color (70 x 50 cm.)

Signed with artist's monogram NL. ASP stamp on verso with artist's name N. Landau.

Warsaw's Luna Park opened on July 24, 1928, on the grounds of the City Zoo in the Praga section of the city. The park, a popular recreational area, was called "100 Pociąg" [100 Laughs] in the 1930s, and included "The Czar's Palace," "Barrel of Laughs," a ferris wheel, a dance hall and a confectionery shop. The park did not reopen after World War II.

CALL NO.: POS - Pol. L34, no. 1 (C size)

71. **Lipski, Tadeusz**, b. 1905, artist.

Poland for Wintersports. [Woman on skis, a cable car and mountains behind her.] Cracow: Drukarnia Narodowa, [1938].

Lithograph, color and offset (100 x 62 cm.)

The major ski areas are located in the mountain ranges of the Sudety and the Carpathians.

CALL NO.: POS - Pol. L48, no. 1 (C size)

72. **Osiecki, Stefan**, b. 1902, artist.

Poland - The Country of Ski-ing. [Two silhouettes of skiers.] Warsaw: Lit. Art. W. Główny, 1933.

Lithograph, color (100.5 x 63.5 cm.)

Signed: Osiecki 33 Hryniewiecki

Polish version illustrated in Bojko (1971), p. 116.

CALL NO.: POS - Pol. O75, no. 2 (C size)

73. Osiecki, Stefan, b. 1902, artist.

Pologne. [Girl holding skis, a mountain and a cable car in the background.] Cracow: Drukarnia Narodowa, 1936.

Rotogravure, color (100 x 62 cm.)

Signed: OSIECKI.SKOLIMOWSKI-36

German version illustrated in Bojko (1971), p. 118; Kraków. ASP, no. 172; English version illustrated in Rutkiewicz, p. 60, no. 51/218.

CALL NO.: POS - Pol. O75, no. 1 (C size)

74. Osiecki, Stefan, b. 1902, artist.

Zakopane - Kasprowy. [A cable car with skiers below.] Cracow: Drukarnia Narodowa, 1935.

Lithograph, color (100 x 70.5 cm.)

Signed: Osiecki 35 Skolimowski

French version illustrated in Kraków. ASP, no. 173.

CALL NO.: POS - Pol. O75, no. 3 (C size)

75. Różański, Mieczysław, 1903-1969, artist.

Zima w Polsce // Winter in Poland. [Image of a large female skier above a lodge.] Warsaw: Zakł. Graf. E. i Dr. K. Kozińskich, [1935].

Lithograph, color (100 x 69 cm.)

Signed: M. RÓŻAŃSKI R. WYŁCAN

Illustrated in Bojko (1971), p. 114; listed in Fijałkowska, p. 127.

CALL NO.: POS - Pol. R67, no. 1 (C size)

76. Siemińska, Halina, d. 1944, artist.

Olimpiada // Olympics. [A charioteer superimposed on a track with silhouettes of gymnasts.] Warsaw: [Akademia Sztuk Pięknych], [1935].

Lithograph, color (70.5 x 50 cm.)

Signed: HS

An advertisement for the XIth Olympic Games held in Berlin (1936), where Poland won 5 silver medals and 4 bronze medals.

CALL NO.: POS - Pol. S43, no. 1 (C size)

77. **Surałło, Bolesław**, 1906-1939, artist.

[A stock poster showing a ski scene]. [A skier above a village and a line of skiers.]
Warsaw: Zakł. Graf. E i Dra K. Koziński, 1933.
Lithograph, color (100.5 x 62 cm.)
Signed: b. surałło 33

CALL NO.: POS - Pol. S895, no. 1 (C size)

78. **Unknown**, artist.

IX Olimpiada 1928 będzie wielką próbą sił polskiego sportu. Przyczyni się do zwiększenia szans narodowej reprezentacji // The IXth Olympics 1928 will be an important test of strength for Polish athletes. Contribute to the success of the national team. [Broadside with a vignette of a Roman athlete with a horse.] Warsaw: Lit. Art. W. Głowczewski, 1928.

Lithograph (23 x 62.5 cm.)

Vignette signed: Z.K. [Attributed to Zygmunt Kamiński]

At the IXth Games held in Amsterdam, Poland won its first gold medal (Halina Konopacka in the women's discus throw), 3 silver medals and 14 bronze medals.

CALL NO.: POS - Pol. A01, no. 37 (B size)

79. **Wielhorski, Czesław**, b. 1911, artist.

FIS - Narciarskie mistrzostwa świata Zakopane ... 1939 // FIS - World Ski Championship Zakopane ... 1939. [Large letters FIS, and a downhill skier.] Cracow: Drukarnia Narodowa, 1939.

Rotogravure, color (98 x 62 cm.)

CALL NO.: POS - Pol. W52, no. 2 (C size)

Another issue, same image, title in English POS - Pol. W52, no. 2a (C size)

80. **Żułowski, Marek**, 1908-1985, artist.

Gordon Bennett - Aeroklub Rzplitej Polskiej // Gordon Bennett - The Air Club of the Republic of Poland. [Balloonist waving to others flying in balloons.] Warsaw: Zakł. Graf. Straszewiczów, 1935.

Lithograph, color (100 x 70.5 cm.)

Signed: M. ŻUŁAWSKI - 35

Illustrated in Bojko (1971), p. 142.

Checklist: Period of Independence

James Gordon Bennett (1841-1918) was an American newspaper editor and publisher, entrepreneur and sportsman, who established the James Gordon Bennett international cups in yachting, automobile, balloon (1906) and aeroplane (1908) racing. Several aeronautics clubs were named in his honor.

CALL NO.: POS - Pol. Z86, no. 1 (C size)

X. Tourism and Travel (Including Pageants)

As the largest section within the Period of Independence, these posters reflect the importance of the tourist industry to Poland's economy. Poster commissions provided work and encouraged new business ventures for artists. Poland is a country proud of its rich historical past with its many folk traditions and historical landmarks, which are abundantly depicted here. All the major cities of inter-war Poland as well as popular tourist attractions are represented by the posters. Travel or tourism was promoted as a new commodity, as was Poland's ski industry described in the previous section. The beautifully designed posters, sponsored by the Polish State Railways and those by Stefan Norblin, encouraged local and foreign travel.

Norblin, a well-known poster artist for the tourist industry, depicted specific Polish regions, towns, and historical buildings. His posters are distinguished by their individualistic expression, fluid line and intense color capturing the essence of Polish traditions, historic landmarks, costumes and way of life (nos. 91-101).

81. **Acedański, Zygmunt**, b. 1909, artist.

Lwów, Poland. [An image of the facade of the Bernardine Church.] Lwów: Zakłady Graficzne Piller-Neumanna, [1935].

Lithograph, color (100 x 61.5 cm.)

Signed: ZYGMUNT ACEDAŃSKI LWÓW

Lwów, founded in 1250, was Poland's third largest city with a pre-war population of 320,000. It was the seat of three Archbishops--Roman Catholic, Armenian, and Greek

Orthodox. The Bernardine Church, built between 1600 and 1613, is a fine example of Polish Baroque architecture.

CALL NO.: POS - Pol. A34, no. 1 (C size)

82. **Broschówna, Janina**, b. 1912, artist.

Kraków, najpiękniejsze miasto Polski // Cracow, Poland's most beautiful city. [Depiction of the city's major historical structures with a parade of Cracovians riding in wagons.]

Cracow: Drukarnia Narodowa, 1938.

Rotogravure, color (100 x 62 cm.)

Signed: Janina Broschówna i Adam Stalony-Dobrzański uczniowie Ludwika Gardowskiego 1938

Cracow, first mentioned in history in 965, is Poland's ancient capital, renowned for its fine examples of Romanesque, Gothic, Classical and Baroque architecture. It was the seat of Renaissance culture and remains the symbol of Polish culture today. Cracow was Poland's fifth largest city with a pre-war population of 250,000.

CALL NO.: POS - Pol. B76, no. 1 (C size)

83. **Chomicz, Witold**, 1910-1984, artist.

Cracow - Poland's Old Royal City. [View of the castle, cathedral and other buildings on Wawel Hill.] Cracow: Drukarnia Narodowa, [1935].

Rotogravure, color (99.5 x 69.5 cm.)

Signed: W. CHOMICZ.

Illustrated in Muzeum Plakatu w Wilanowie, p. 28; Fijałkowska, no. 36 [Polish version].

Wawel Hill was the residence of the Polish kings from the 11th to the late 16th century.

CALL NO.: POS - Pol. C37, no. 2 (C size)

84. **Chomicz, Witold**, 1910-1984, artist.

The Cracow Pageant ... [View of the major historical structures in Cracow with pageant below.] Cracow: Zakłady Graficzne "STYL", 1937.

Lithograph, color (100 x 70 cm.)

Signed: W. CHOMICZ

The pageant, which takes place eight days after Corpus Christi, commemorates a victory won by the citizens of Cracow over a Tartar invasion in the 13th century. Traditionally, the

participants of the pageant arrive at the marketplace led by the "Lajkonik," a legendary raftsman in Tatar dress riding a fabricated horse. Here he performs a dance with banners and drinks to the prosperity of the town.

CALL NO.: POS - Pol. C37, no. 1 (C size)

85. Gronowski, Tadeusz, 1894-1990, artist.

Gdynia - kąpieliska morskie // Gdynia - seaside resort. [Woman wearing a bathing suit holding a beach ball labelled "Gdynia." The water below includes an outline of the Polish coastline.] Warsaw: Zakł. Graf. B. Wierzbicki i SKA, 1938.

Lithograph, color (99.5 x 63 cm.)

Signed: Gronowski 38

Gdynia, besides being a major port, was also a popular summer resort well-known for its fine beaches, wide promenades and casino.

CALL NO.: POS - Pol. G87, no. 3 (C size)

86. Gronowski, Tadeusz, 1894-1990, artist.

Warszawa // Warsaw. [Image of the Saxon Palace and Gardens with a mermaid, the symbol of Warsaw.] Warsaw: Zakł. Graf. B. Wierzbicki i S-ka, 1936.

Lithograph, color (100.5 x 63.5 cm.)

Signed: Gronowski 36

The palace, with its splendid colonnade, was the headquarters of the Polish Army in the inter-war years. Located under the central arcade is the Tomb of the Unknown Soldier. This was the only section of the palace that survived World War II.

CALL NO.: POS - Pol. G87, no. 4 (C size)

87. Jarocki, Władysław, 1879-1965, artist.

Polska, Karpaty - Polskie Koleje Państwowe // Poland, the Carpathians - Polish State Railways. [Highlanders in a winter scene.] Cracow: Lit. A. Pruszyński, [1935].

Lithograph, color (100.5 x 71 cm.)

Signed: WŁAD. JAROCKI

Polish highlanders (górale), inhabiting the Carpathian Mountains, live at heights of up to 3,500 feet. A hardy and industrious people, they traditionally made their living as farmers

and shepherds. Their colorful, finely embroidered costumes, woodcarvings, unique architecture and folklore draw many tourists to the area.

CALL NO.: POS - Pol. J27, no. 1 (C size)

88. **Kamiński, Zygmunt**, 1888-1969, artist.

Kraków, Polska - Polskie Koleje Państwowe // Cracow, Poland - Polish State Railways. [A scene with King Stefan Bathory riding a white horse in a procession.] Warsaw: Zakł. Graf. E. i Dr. K. Kozińskich, 1926.

Lithograph, color (96.5 x 67 cm.)

Stefan Bathory (1533-1586), Prince of Transylvania, was elected to the Polish throne in 1576. He was a great administrator and successful warrior, who forestalled the conquest of eastern Lithuania by Muscovy.

CALL NO.: POS - Pol. K35, no. 1 (C size)

89. **Karwicki, Krzysztof**, artist.

The Cracow Pageant ... 1936. [St. Stanislaus Cathedral at night.] Cracow: Zakł. Graf. "STYL", 1936.

Lithograph, color (100 x 70 cm.)

Artists names printed on poster: Krzysztof Dunin Karwicki i Janusz Warunkiewicz.

The Cathedral, which dates back to the early 14th century, is situated on Wawel Hill and is often referred to as the Westminster Abbey of Poland. All except four of Poland's forty-four monarchs are buried here.

CALL NO.: POS - Pol. K44, no. 1 (C size)

90. **Krozowski, H.**, artist.

Bułgaria czeka was // Bulgaria awaits you. [A large pair of oxen is pulling wagons and a girl is depicted eating grapes.] Warsaw: [Akademia Sztuk Pięknych, 1937].

Lithograph, color (70 x 50 cm.)

ASP stamp with artist's name and date on verso.

CALL NO.: POS - Pol. K85, no. 1 (C size)

91. **Norblin, Stefan**, 1892-1952, artist.

Gdynia - nowy port nad Bałtykiem // Gdynia - A new port on the Baltic. [A dock scene and a large ship.] Bydgoszcz: Zakł. Graf. "Biblioteka Polska", [1930].

Lithograph, color (100.5 x 62 cm.)

Signed: S. Norblin

Illustrated in Rutkiewicz, p. 52, no. 13/208.

Poland felt the need to construct the port of Gdynia when the predominantly German population of the Free City of Danzig, previously Poland's main port, was seeking incorporation into Germany. Construction of the port began in 1924. By 1938 the once small fishing village was transformed into the busiest port on the Baltic, with 12,000 ships docking each year.

CALL NO.: POS - Pol. N65, no. 5 (C size)

92. **Norblin, Stefan**, 1892-1952, artist.

Lwów - Chemins de fer de l'état Polonais // Lwów - Polish State Railways. [Silhouette view of Lwów.] Bydgoszcz: Zakł. Graf. "Biblioteka Polska", [1930].

Lithograph, color (75 x 50.5 cm.)

Signed: S. NORBLIN.

Illustrated in Bojko (1971), p. 79; listed in Kraków. ASP, no. 178.

CALL NO.: POS - Pol. N65, no. 1 (C size)

93. **Norblin, Stefan**, 1892-1952, artist.

Polska - Górny Śląsk, stary kościół drewniany - Chemins de fer de l'état Polonais // Poland - Upper Silesia, old wooden church - Polish State Railways. [An old wooden church with a group of people in Upper Silesian dress depicted.] Warsaw: Zakł. Graf. E. i Dr. K. Koziańskich, [1924].

Lithograph, color (100.5 x 63 cm.)

Signed: S. NORBLIN.

Illustrated in Bojko (1971), p. 78; listed Kraków. ASP, no. 182.

The church's design goes back to medieval times when they also had to serve as defensive structures. The church shown on this poster closely resembles the wooden church at Moszczenica.

CALL NO.: POS - Pol. N65, no. 6 (C size)

94. **Norblin, Stefan**, 1892-1952, artist.

Polska, Zakopane // Poland, Zakopane. [Highlander in native dress with mountains in the background.] Warsaw: Zakł. Graf. E. i Dr. K. Koziańskich, [1925].

Lithograph, color (99.5 x 65.5 cm.)

Signed: S. NORBLIN.

Known as the gateway to the Tatras, Zakopane is Poland's winter capital. Situated at a height of 3,300 feet above sea level, it was turned into a holiday and health resort during the late 19th century by Tytus Chałubiński (1820-1889), a doctor and philanthropist.

CALL NO.: POS - Pol. N65, no. 7 (C size)

95. **Norblin, Stefan**, 1892-1952, artist.

Polska Nabożenstwo w Łowickiem // Poland - Church service in Łowicz province. [People in Łowicz dress attending church service.] Warsaw: Zakł. Graf. E. i Dr. K. Koziańskich, [1926].

Lithograph, color (100 x 62.5 cm.)

Signed: S Norblin (in script)

Illustrated in Rutkiewicz, p. 52, no. 14/209.

Before 1939, the district of Łowicz (Central Poland), was one of the few remaining centers where the peasants still dressed in their ancient costumes. Religious faith was always a dominant passion among the Polish peasants, with the church an essential part of their lives. On Sundays and holidays, visitors would come to the church in Łowicz to watch the peasants, dressed in their local costumes, arriving from surrounding villages.

CALL NO.: POS - Pol. N65, no. 9 (C size)

96. **Norblin, Stefan**, 1892-1952, artist.

Polska - kraj polowań // Poland - hunt country. [A winter scene of hunter leaning over the body of a dead lynx.] Warsaw: Zakł. Graf. E. i Dr. K. Koziańskich, [1927].

Lithograph, color (100.5 x 62.5 cm.)

Signed: S NORBLIN

Illustrated in Bojko (1921), p. 80; Muzeum Plakatu w Wilanowie, p. 19; listed in Kraków. ASP, no. 180.

CALL NO.: POS - Pol. N65, no. 10 (C size)

97. **Norblin, Stefan**, 1892-1952, artist.

Polska - Górny Śląsk // Poland - Upper Silesia. [A miner in front of a foundry.] Warsaw: Zakł. Graf. E. i Dr. K. Koziańskich, [1929].

Lithograph, color (100.5 x 63 cm.)

Signed: S. NORBLIN

Listed in Kraków. ASP, no. 181.

CALL NO.: POS - Pol. N65, no. 11 (C size)

98. **Norblin, Stefan**, 1892-1952, artist.

Poznań - Chemins de fer de l'état Polonais // Poznań - Polish State Railways. [Town Hall in Poznań.] Bydgoszcz: Zakłady Graficzne "Biblijoteka Polska", [1929].

Offset, color (99 x 62 cm.)

Signed: S. NORBLIN

Poznań, founded in the 9th century, is one of the oldest cities in Poland. The capital of Wielkopolska, Poznań was Poland's fourth largest city with a pre-war population of 270,000. The Town Hall, which was built in the 13th century as a two-story Gothic structure, was rebuilt in the 1550's in the Renaissance style. It is at the center of the city's historic district.

CALL NO.: POS - Pol. N65, no. 3 (C size)

99. **Norblin, Stefan**, 1892-1952, artist.

Toruń, Polska // Toruń, Poland. [The Town Hall with St. John's Church in the background.] Warsaw: "Prasa Polska" S.A., [1927].

Rotogravure, color (100 x 62.5 cm.)

Signed: S. Norblin

Toruń, once the largest and most important Hanseatic trading center on the Vistula, is best known for its Gothic architecture and as the birthplace of Nicolaus Copernicus (1473-1543). It was the capital of Pomerania and had a pre-war population of 80,000.

CALL NO.: POS - Pol. N65, no. 4 (C size)

100. **Norblin, Stefan**, 1892-1952, artist.

Warszawa // Warsaw. [This poster shows a section of the old town of Warsaw.] Warsaw: Zakł. Graf. Koziańskich, [1925].

Lithograph, color (99.5 x 62.5 cm.)

Warsaw was founded at the end of the 13th century and became the capital of Poland in 1596. Warsaw was the country's largest city with a pre-war population of 1.5 million.

CALL NO.: POS - Pol. N65, no. 8 (C size)

101. **Norblin, Stefan**, 1892-1952, artist.

Wilno - Chemins de fer de l'état Polonais // Wilno - Polish State Railways. [A silhouette view of Wilno.] Warsaw: Zakł. Graf. E. i Dr. K. Koziańskich, [1930].

Lithograph, color (75 x 50.5 cm.)

Signed: S. NORBLIN

Listed in Kraków. ASP, no. 179.

Dating back to the 13th century, Wilno, the ancient capital of Lithuania, was Poland's sixth largest city before World War II with a population of 200,000. The city was considered the second capital of Poland when, in 1385, the Duchy of Lithuania united with Poland to form a Polish-Lithuanian Commonwealth. Wilno is the birthplace of two of Poland's greatest national heroes -- Adam Mickiewicz (1798-1855) and Józef Piłsudski (1867-1935).

CALL NO.: POS - Pol. N65, no. 2 (C size)

102. **Strychalski, Zygmunt**, 1909-1986, artist.

Poland - The Cracow Pageant ... 1938. [A couple in Cracow dress dancing above the Barbican and St. Florian's Gate.] Warsaw: League for Promotion of Tourism, 1938.

Offset, color (100 x 62 cm.)

Artists' names printed lower left corner: Z. Strychalski-A. Wasilewski.

The Barbican was a defensive bastion built in 1489 to fortify the main entrance to the old city, St. Florian's Gate, which was built in the early 14th century.

CALL NO.: POS - Pol. S79, no. 1 (C size)

103. **Tomkiewicz, Zygmunt**, 1908-1977, artist.

Fêtes de Cracovie 10-24 Juin 1936 // The Cracow Festival 10-24 June 1936. [A man in Cracow dress blowing a trumpet with the spire of St. Mary's Church in the background.] Cracow: Zakł. Graf. "STYL", 1936.

Lithograph, color (100 x 70 cm.)

Signed: Z. TOMKIEWICZ

Of all the rituals by which past events are commemorated in Poland, the melody of the

trumpeter, played every hour from the spire of St. Mary's, is perhaps the most moving. The melody, known as the Hejnał, reminds the people of Cracow of the unknown trumpeter who, while sounding the warning of a Tatar invasion of 1241, was killed by an arrow in mid-note. To this day the Hejnał ends with a symbolic broken note.

CALL NO.: POS - Pol. T75, no. 1 (C size)
REPRODUCTION NO.: LC-USZ62-109123

104. **Uziembło, Henryk**, 1879-1949, artist.

Wieliczka, Polen - Die berühmten Salzbergwerke // Wieliczka, Poland - The famous salt mines. [View of the interior of the salt mines.] Warsaw: Zakł. Graf. B. Wierzbicki i S-ka, [1936].

Lithograph, color (101.5 x 62.5 cm.)

Signed: HENRYK UZIEMBŁO

English version listed in Kraków. ASP, no. 174.

The Wieliczka mines are one of the oldest in the world dating back to the 11th century. They are famous for their magnificent subterranean galleries and chambers beautifully adorned with figures of sculptured salt. Before 1939 approximately 400,000 tons of salt were extracted annually from these mines by some 1,500 miners.

CALL NO.: POS - Pol. U75, no. 1 (C size)

World War II (1939-1945)

World War II began on September 1, 1939, when Germany invaded Poland. The attack came from the land, sea, and air along the entire 1,250 mile Polish frontier. The German forces had five times as many planes as the Poles and twenty times as many tanks.²⁶ On September 17th, the Soviet Army, without a formal declaration of war, marched into Polish territory and captured or killed soldiers fleeing eastward to escape the advancing German forces.

Realizing that this invasion by the Soviet Union would force the Polish units to surrender either to the Germans or to the Soviets, the members of the Polish government crossed the border into Romania to escape capture. Warsaw surrendered on September 27th. Polish leaders quickly formed a government-in-exile in Paris on September 30th assuring the survival of the Polish Republic. Later, after the defeat of France in June of 1940, the government moved to London for the remainder of the war. One of its primary responsibilities was to reestablish the Polish armed forces abroad.²⁷

The Polish Navy and Airforce joined with the British Royal Navy and Air Force. The Polish Army, made up of Polish soldiers and civilians interned by the Soviet Army, was reorganized in the Soviet Union after Germany's invasion of that country on June 22, 1941. General Władysław Anders (1892-1970), released from Lubianka Prison, was appointed commander-in-chief of the Polish armed forces in the Near East, where the Second and Third Corps were created. The Second Corps participated in the invasion of Italy at the beginning of 1944 and helped capture Monte Cassino (no. 123) and Ancona. Both victories contributed significantly to the defeat of the Axis powers in 1945.²⁸

All the identified Polish artists listed in this section were living abroad. They supported their native country by designing posters calling for Poles living outside of Poland to rally to the defense of their homeland by joining forces with Allied troops. Many of these artists were enlisted in the propaganda units of the Allied forces and used their position to further the Polish cause. Other posters listed below, for example those by Władysław Benda (nos. 108-110) and the one by Arthur Szyk (no. 119), promoted Polish war relief.

The war interrupted the advance of Polish poster art, and in fact, destroyed much of what had already been created.

105. Benda, Władysław Theodore, 1873-1948, artist.

Armia Polska we Francji // The Polish Army in France. [A soldier holding rifle, charging into battle with the Polish flag behind him. 1943].

Lithograph, color (90 x 68 cm.)

Signed: W.T.BENDA

Illustrated in Habt Ihr Vergessen?, p. 35; Muzeum Plakatu w Wilanowie, p. 11.

CALL NO.: POS - U.S. B45, no. 10 (C size)

106. Benda, Władysław Theodore, 1873-1948, artist.

Polacy! Kościuszko i Pułaski walczyli za wolność Polski i innych narodów! ... // Poles! Kościuszko and Pułaski fought for the liberty of Poland and other nations! ... [Full views of Tadeusz Kościuszko (1746-1817) and Kazimierz Pułaski (1747-1779) in uniform with Polish and American flags behind them.] [1943].

Lithograph, color (99 x 67 cm.)

Signed: W.T. Benda

Illustrated in Habt Ihr Vergessen?, p. 36.

This poster uses the images of the two great historic military leaders to persuade the Poles to fight for their country once more.

CALL NO.: POS - U.S. B45, no. 9 (C size)

107. **Benda, Władysław Theodore**, 1873-1948, artist.

Poland's Warriors of the Air ... [A Hussar mounted on Pegasus flying with the airforce.] [1943].

Offset (105 x 76 cm.)

Signed: W.T. Benda

After the onslaught by the Germans in 1939, the remainder of Poland's airforce (154 pilots) flew to Great Britain where it was re-formed under the command of the Royal Air Force and flew regular air strikes on Germany.

CALL NO.: POS - U.S. B45, no. 3 (C size)

108. **Benda, Władysław Theodore**, 1873-1948, artist.

Polish War Relief - "... and the greatest of these is charity." [Portrait of a young girl.] Polish War Relief of U.S.A., Inc., [1943].

Offset (111 x 75 cm.)

Signed: W.T. Benda

CALL NO.: POS - U.S. B45, no. 2 (C size)

109. **Benda, Władysław Theodore**, 1873-1948, artist.

Polish War Relief - "Inasmuch as ye have done it unto one of the least of these ..." [Women with two children facing bayonets. 1943].

Offset (110 x 76 cm.)

Signed: W.T. Benda

CALL NO.: POS - U.S. B45, no. 11 (C size)

110. **Benda, Władysław Theodore**, 1873-1948, artist.

Polish War Relief - "For in thee the oppressed find justice and mercy." [Woman holding the American flag with two children looking on.] Polish War Relief of U.S.A., Inc., [1943].

Offset, color (111 x 75 cm.)

Signed: W.T. Benda

CALL NO.: POS - U.S. B45, no. 1 (C size)

111. **Benda, Władysław Theodore**, 1873-1948, artist.

Śladami ojców naszych w szeregach Armii Polskiej za ojczyznę i wolność ... // Following

the paths of our fathers in the ranks of the Polish Army for Motherland and freedom ... [A hussar on horseback charging into battle.] [1943].

Lithograph (91 x 82 cm.)

Signed: W.T. Benda

During the 17th century, the Polish hussars were a cavalry unmatched anywhere in the world. In 1683, under the command of King John Sobieski (1629-1696), the Polish hussars defeated the much larger forces of the Turkish Grand Vizier, Kara Mustafa Pasha (1634-1683), and saved the city of Vienna. This great victory led the Pope to declare the Polish King "The Savior of Christendom."

CALL NO.: POS - U.S. B45, no. 5 (C size)

112. **Gordon, Witold**, artist.

Polacy! Idźcie na bój na prawy - ... // Poles! Go to battle for justice - ... [A Polish soldier carrying a Polish flag in one hand and a rifle in the other while standing in front of American, French and British flags.] [1943].

Lithograph, color (97 x 55 cm.)

Signed: Witold Gordon

Title in English. Poles! Under the Polish Flag on to the Fight "For Our Liberty and Yours!" Enlist Today.

Illustrated in Habt Ihr Vergessen?, p. 34.

This is a recruiting poster appealing to Poles living in the United States, France and Great Britain.

CALL NO.: POS - Pol. G58, no. 1 (C size)

113. **Haar, Leopold**, 1910-1954, artist.

2nd Polish Corps' Fight in Italy. [A map of the Italian boot with the battle route depicted.] Polish Public Relations, 1945.

Lithograph, color (74 x 51 cm.)

Signed: Zygmunt and Leopold Haar. 1945

This image refers to the Polish Second Corps of the British Eighth Army under General Władysław Anders (1892-1970). This unit defeated the Germans at the monastery of Monte Cassino in May 1944.

CALL NO.: POS - Pol. H3, no. 3 (C size)

114. **Haar, Leopold**, 1910-1954, artist.

Poland - we do not beg for freedom - we fight for it. [View of a hand holding a rifle barrel superimposed on a map of Poland.] Polish Public Relations Unit, 1944.

Lithograph, color (70 x 49.5 cm.)

Signed: ZYGMUNT i LEOPOLD HAAROWIE 44

CALL NO.: POS - Pol. H3, no. 2 (C size)

115. **Haar, Leopold**, 1910-1954, artist.

Poles fight on. [A large bayonet and a list of battles in the upper right corner.] The Polish Public Relations Unit, 1944.

Lithograph, color and offset (64.5 x 48.5 cm.)

Signed: Z & L. HAAHeL.WIECHECKI44

Illustrated in Jaworska, p. 95

CALL NO.: POS - Pol. H3, no. 1 (C size)

116. **Meyer, Wojciech S.**, 1913-1989, artist.

Polish Airforce hand in hand with U.S.A. [Halftone portrait of an aviator above an image of clasping Polish and American hands.] London: The Polish Army Education Bureau, 1944.

Lithograph, color and halftone (50.5 x 38 cm.)

Signed: W. MEYER 44

CALL NO.: POS - Pol. M39, no. 1 (B size)

117. **Meyer, Wojciech S.**, 1913-1989, artist.

Polish Navy hand in hand with U.S.A. [A halftone portrait of a sailor above an image of Polish and American hands clasping.] London: The Polish Army Education Bureau, 1944.

Lithograph, color and halftone (50.5 x 38 cm.)

Signed: W. MEYER 44

CALL NO.: POS - Pol. M39, no. 3 (B size)

118. **Meyer, Wojciech S.**, 1913-1989, artist.

Polish Army hand in hand with U.S.A. [Halftone photograph of a Polish soldier above an image of American and Polish hands clasping.] London: The Polish Army Education Bureau, 1944.

Lithograph, color and halftone (50.5 x 38 cm.)

Signed: W MEYER 44

The United States Congress declared war on the Axis Powers on December 11, 1941.

CALL NO.: POS - Pol. M39, no. 2 (B size)

119. **Szyk, Arthur**, 1894-1951, artist.

Poland Fights Nazi Dragon - Polish War Relief. [Man in Polish dress stabbing a dragon adorned with Nazi swastikas.] Chicago: Central Printing and Litho. Co., 1943.

Offset (102 x 71 cm.)

Signed: Arthur Szyk. N.Y. 43.

The motif of St. George and the dragon was one Szyk turned to many times throughout his career, when he depicted the concept of good triumphing over evil. Here, he has portrayed St. George as a soldier, the personification of Poland, fighting the Nazi dragon. This poster for Polish War Relief is typical of Szyk's political drawings and is an example of his work on behalf of war-related causes. This same image was also used as the cover of a pamphlet published by the Polish War Relief in 1943.

CALL NO.: POS - U.S. S99, no. 1 (C size)

REPRODUCTION NO.: LC-USZ62-104301

120. **Unknown**, artist.

Poland First to Fight. [An aviator about to jump from a plane.] Polish Government Information Center, [1939].

Offset, color (39.5 x 30.5 cm.)

CALL NO.: POS - Pol. A01, no. 36 (B size)

Two copies, same image, color varies - POS - Pol. A01, no. 36a (B size)

121. **Unknown**, artist.

Wolność Bolszewicka. Polski plakat z 1920 roku // Bolshevick Freedom. Polish poster from 1920. [Nude view of Leon Trotsky (1879-1940), seated on a pile of skulls watching the brutality of soldiers, holding a gun and a bloodied dagger; a skeleton is leaning over his shoulder.] M.S. Wojsk. Wydział Propagandy, [1943].

Lithograph, color (100 x 69 cm.)

Signed: MJB 20

This poster was originally published by the Ministry of Military Affairs during the Russo-

Polish War of 1919-1920 to persuade the Polish people to rise up against the Bolshevik invaders. The text in the banner does not appear on the original design and, therefore, the poster is probably a copy that was distributed by the Germans in their campaign against the Soviet Union during World War II. The illustration was used again after the Germans uncovered a massive grave in 1943 at Katyn, near Smolensk, containing the bodies of 4,321 of some 15,000 Polish officers taken prisoner after the Soviet Union invaded Poland and then murdered by the NKVD Soviet security police around May 1940.

CALL NO.: POS - Pol. A01, no. 18 (C size)

122. **Westwalewicz, Stanisław**, b. 1906, artist.

1945 Warsaw. [Image of the ruins of the Royal Castle with the shattered column of Sigismund III in the foreground.] Polish Public Relations, 1945.

Lithograph, color (70 x 49 cm.)

Signed: S. WESTWALEWICZ

Warsaw was ordered razed to the ground by Hitler in the summer of 1944 as an act of vengeance for two uprisings that were staged first on April 19, 1943, by the Jews confined in the Warsaw Ghetto and then on August 1, 1944, by the Polish Home Army. German demolition squads were used to systematically dynamite all buildings still standing in the city. By the end of the war in 1945, 85% of Warsaw's buildings were completely destroyed.

CALL NO.: POS - Pol. W48, no. 2 (C size)

123. **Westwalewicz, Stanisław**, b. 1906, artist.

M. Cassino - For Your Freedom and Ours - Per la vostra e la nostra liberta. [A Polish soldier looking towards the monastery at Monte Cassino.] Polish Public Relations Unit, [1945].

Lithograph, color (69.5 x 49.5 cm.)

Signed: Westwalewicz

Illustrated in Jaworska, p. 182.

This important battle was won by the Polish Second Corps.

CALL NO.: POS - Pol. W48, no. 1 (C size)

124. **Żuławski, Marek**, 1908-1985, artist.

Poland first to fight. [An image of a tattered Polish flag. 1939].

Lithograph, color (75 x 49 cm.)

Signed: M. ZULAWSKI

Illustrated in Habt Ihr Vergessen?, p. 33; Muzeum Plakatu w Wilanowie, p. 30; Muzeum Narodowe w Warszawie, p. 56.

CALL NO.: POS - Pol. Z86, no. 2 (C size)

The Communist Movement in Occupied Poland (1944-1945)

The Communist party was formed in Poland in 1918 from the merger of two political parties -- the Social Democracy of the Kingdom of Poland and Lithuania (SDKPiL) and the Polish Socialist Party (Left). During the Russo-Polish War the Polish communists counted on the defeat of the Poles by the Bolsheviks to rise to power. However, just the opposite occurred. The Polish people rallied with the government against this invading force and won a decisive victory. This victory instilled a long-lasting distrust of Soviet Russia. The Polish Communist party was dissolved by Stalin in 1938, and its members who sought refuge in the Soviet Union were executed on his orders.

World War II brought little support for the Party. Instead, Poles regarded all communists with suspicion and as a threat to independence. In a ploy to arouse support, the communists appealed to the Poles' sense of nationalism, emphasizing their efforts to recover land seized by Germany in earlier times. The poster by Wiktor J. illustrates this concept (no. 125). The Allied powers supported the claim to return the pre-war Polish territories held by Germany thus weakening even further the lure offered by the communists.

The remainder of the posters described below are by unknown artists working for the communist propaganda machine in the Soviet Union. These communist artists were working within Poland to gather support for their new government headed by the Polish Committee for National Liberation (PKWN) created in Chelm in July of 1944 with Soviet backing. These posters, with the exception of no. 127, are similar to crayon drawings and convey their propaganda through sketchy lines. The palette is two-color, black with one other color, either

red or green. They convey two types of messages: political ideology and national unity.

Posters no. 127 and 130 fall under the category of political ideology, and are very different in style. Poster no. 127 includes photographic portraits of the Polish Communist party leaders, whereas poster no. 130 promotes land reform through a strong portrayal of a farmer and his children. National unity is best expressed in posters nos. 125, 126, 128, and 129. These call for the liberation of Poland, the rebuilding of the state, and the establishment of borders.

125. **J., Wiktor**, artist.

O polskie słupy graniczne na Odrze! // Polish border posts on the Oder River! [A Polish soldier standing in front of a border post above the top of a map showing the proposed new German-Polish border.] Lublin: Nakładem Resortu Informacji i Propagandy Polskiego Komitetu Wyzwolenia Narodowego, 1944.

Lithograph, color (56.5 x 39 cm.)

Signed: WIKTOR J. -44.

The poster is calling for the post-war western border to be moved further westward to the Oder-Neisse Rivers. This campaign was supported by Stalin who was laying large claims on Polish territory in the east.

CALL NO.: POS - Pol. J01, no. 1 (B size)

126. **Unknown**, artist.

Polacy do broni! // Poles to arms! [A soldier, holding a rifle, urging comrades to battle. A large Polish flag is pictured in the background.] Lublin: Nakładem Resortu Informacji i Propagandy Polskiego Komitetu Wyzwolenia Narodowego (PKWN), [1944].

Lithograph, color (58.5 x 41.5 cm.)

The PKWN formed the Polish People's Army on July 22, 1944.

CALL NO.: POS - Pol. A01, no. 31 (B size)

127. **Unknown**, artist.

Polski Komitet Wyzwolenia Narodowego // Polish Committee for National Liberation.

[Portraits of the members of the Polish Committee for National Liberation.] Lublin, [1944].
Lithograph and halftone portraits (69.5 x 46 cm.)

The Committee was created in Chełm on July 21, 1944, and transferred to Lublin on July 25. It was the nucleus of Poland's Communist government of 1944-1945.

CALL NO.: POS - Pol. A01, no. 38 (C size)

128. **Unknown**, artist.

Pomagaj Warszawie! // Help Warsaw! [A woman holding a dead child with a small boy reaching out to a statue of the Polish poet Adam Mickiewicz (1798-1855) in the background.] Lublin: Nakładem Resortu Informacji i Propagandy Polskiego Komitetu Wyzwolenia Narodowego, [1944].

Offset with brown lettering (79 x 52.5 cm.)
Illustrated in Habt Ihr Vergessen?, p. 40.

CALL NO.: POS - Pol. A01, no. 34 (C size)

129. **Unknown**, artist.

Rwijcie okowy! // Break the chains! [Polish youth with broken chains punching a German soldier in the face with one hand while holding a Polish flag in the other.] Lublin: Nakładem Resortu Informacji i Propagandy Polskiego Komitetu Wyzwolenia Narodowego, [1944].

Lithograph, color (39 x 59 cm.)

CALL NO.: POS - Pol. A01, no. 35 (B size)

130. **Unknown**, artist.

Ziemia musi być własnością chłopów! - Ziemia Jana Kosa // The land must belong to the peasants - John Kos's land. [A peasant farmer, John Kos, standing with sign and holding a government paper; two children admire the sign.] Lublin: Nakładem Resortu Informacji i Propagandy Polskiego Komitetu Wyzwolenia Narodowego, [1944].

Lithograph with green lettering (79 x 52 cm.)

Promotional campaign to give ownership of land to the peasants.

CALL NO.: POS - Pol. A01, no. 33 (C size)



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Biographical Notes

ACEDAŃSKI, Zygmunt (b. 1909). Acedański was a graphic artist and painter who was born in Przemyśl. He moved to Lwów [L'viv] in 1928 to study at the State Technical School in the Department of Decorative and Industrial Arts. He studied graphics under Ludwik Tyrowicz (1929-1930). Acedański was a member of the Society of Graphic Artists in Lwów (1934), the Society of Graphic Artists in Cracow (1936), the Union of Polish Artists in the Fine Arts (ZPAP) in Lwów (1937), the ZPAP in Tarnów (1946), and the ZPAP in Gliwice (1947).

Nos. 22, 81

BARCZ, Bolesław (1906-1944). Barcz was a graphic artist and sculptor who lived and studied in Warsaw. He graduated from the Public School for Decorative Arts and Painting in 1928 and studied under Tadeusz Breyer and Karol Stryjeński at the School of Fine Arts until 1930. He began working with Anatol Girs, co-founding the publishing house "Atelier Girs-Barcz" in 1931. Between 1935-1939, Barcz was a member of the Graphic Artists Advertising Circle (KAGR) and the Art Promotion Society (TZSP) in Warsaw from 1937. He was awarded, along with Girs, a gold medal for book design at the 1937 International Art and Technology Exhibition in Paris. Barcz worked as a designer producing leaflets, advertising, posters and packaging. He specialized in illustration and typography for, among others, the Main Military Bookstore. In 1937, he and Girs developed a new style of lettering -- inspired by gothic script -- for the "Militari" medal. Barcz died in the Warsaw Uprising of 1944.

No. 9

BARTŁOMIEJCZYK, Edmund (1885-1950). Bartłomiejczyk was a graphic artist who was born in Warsaw and died there. Between 1901-1906, he studied under Stanisław Dąbrowski at the Drawing School located in Warsaw's Artisan's Museum. He moved to Cracow between 1906-1910 to study at the Academy of Fine Arts under Jan Stanisławski and Wojciech Weiss, but returned to Warsaw to study architecture at the School of Fine Arts between 1910-1913. In 1913-1915, he again went to Cracow to study under Edward Trojanowski at the School of Fine Arts in the Department of Applied Arts. He taught at the Warsaw Polytechnical Institute between 1917-1930. He became the first professor in the Department of Applied Art at Warsaw's School of Fine Arts (SSP) in 1926. Bartłomiejczyk was a member of the Association of Polish Graphic Artists ("Ryt") from 1925, and he co-founded the Graphic Artists Advertising Circle (KAGR) in 1933. He is best known for his book illustrations and murals, but he also designed posters, banknotes, postage stamps and advertising. He participated in national and international exhibitions: Paris (1925), Munich (1929), Prague (1934), Varna-Sophia (1936) as well as poster competitions. Bartłomiejczyk

was awarded first prize for his poster "Międzynarodowa Wystawa Drzeworytów" [The International Exhibition of Woodcuts] (1933).

Nos. 23, 47

BARTOSZEWICZ, Włodzimierz (1899-1983). Bartoszewicz was born in Lwów. Between 1923-1930, he attended the School of Fine Arts in Warsaw where he studied under Tadeusz Pruszkowski and Wojciech Jastrzębowski. Bartoszewicz is best known as a historical scene and portrait painter. He survived the devastation of World War II and continued his career as a painter.

No. 55

BENDA, Władysław Theodore (1873-1948). Benda was born in Poznań and studied there at the School of Technology and at the Cracow Academy of Fine Arts under Izydor Jabłoński, Władysław Łuszczkiewicz and Florian Cynk. Later, he attended art schools in Vienna, San Francisco and New York. He moved to the United States in 1899 and became a naturalized citizen in 1911. Benda started his career as an artist with the support of the Polish actress Helena Modjeska (Modrzejewska), designing the sets, costumes and props for Shakespeare's play "Cleopatra" in Los Angeles. During this time, he opened a school for painting. He then moved to New York in 1905 and became popular as a portrait painter. During this time, Benda created illustrations for Century Magazine, Scribner's Cosmopolitan, McClure's, Collier's, a variety of books, and became a decorative painter. Around 1920, Benda created a new type of theatrical mask which bears his name. Many of his works were destroyed by fire in 1931 at Alliance College in Cambridge Springs, Pennsylvania. Benda painted a portrait of Queen Jadwiga for the Kościuszko Foundation in New York in 1936 and his famous historical painting "Polish Heroes of the War of Revolution." During World War II, Benda supported his native country by designing a number of posters promoting Polish war relief, and was decorated with the order of Polonia Restituta by the Polish Government. He was a member of the Architectural League of America, the Society of Illustrators, and the Society of Mural Painters. Benda died in New York City.

Nos. 105-11

BOCIANOWSKI, Bohdan (b. 1911). Bocianowski was born in Szczuczyn in Łomża province. He studied at the Warsaw Academy of Fine Arts under Edmund Bartłomiejczyk and Tadeusz Pruszkowski and worked as an illustrator, book designer and exhibit designer. He began to create posters in 1936 and took part in national and international exhibits, such as Varna-Sophia (1936) and Paris (1937), where he was awarded the Grand Prix for his poster "Brudny opatrunek grozi kalectwem." Bocianowski entered his work in competitions organized by the Institute of Social Affairs (ISS) in 1936 and 1937, and his posters were

awarded a number of prizes. After World War II, he resumed his artistic career as a poster designer, illustrator, book designer and exhibit designer.

No. 48

BROSCHÓWNA, Janina (b. 1912). Born in Tarnów, Broschówna attended the Cracow Academy of Fine Arts between 1931-1936, where she studied under Władysław Jarocki and Ignacy Pieńkowski.

No. 82

BUDECKI, Gwidon (b. 1911). Born in Żyrardów, Budecki studied at the Warsaw Academy of Fine Arts between 1932-1939, receiving his diploma in 1939. He worked in applied art, exhibit design, mural painting and interior design. He participated in national poster competitions and won first prize for a poster he and Zygmunt Kowalewski created for the General Mutual Insurance Company in 1939. He and Władysław Sowicki received second prize for a poster they designed for the State Alcohol Monopoly in 1939.

No. 24

CHOMICZ, Witold (1910-1984). Chomicz was born in Kiev and studied at the State School of Decorative and Applied Arts under Henryk Uziembło and at the Warsaw Academy of Fine Arts under Karol Tichy. He was interested in graphics, applied art, painting, posters and book printing. He participated in many travel poster competitions and was awarded first prize for his poster "Wawel" (1935), which also received the President of the City of Cracow Award (1936). For three consecutive years from 1937-1939, he won first prize for posters promoting "Dni Krakowa" [The Cracow Days Festival]. After World War II, he resumed his career in graphics and applied art and taught at the Cracow Academy of Fine Arts.

Nos. 83, 84

ELEN. No information on the artist has been found.

No. 49

ERNEST (KOSMOWSKI), Edmund (1900-1985). Ernest was born in Warsaw. He began his studies by taking night courses at the School of Fine Arts in Warsaw in 1923-1924. He studied at the Warsaw Academy of Fine Arts under Tadeusz Pruszkowski, Władysław Skoczylas, Edmund Bartłomiejczyk, and Wojciech Jastrzębowski between 1926-1932. Ernest majored in applied art, book illustration, poster design, decorative and easel painting, and exhibit design. He worked as a graphic artist with Bolesław Surałło for the journals Morze and Polska na morzu. Together, they founded the atelier "AGAR" (1934-1935). Ernest

exhibited at the Institute of Propaganda Arts (IPS) and the Art Promotion Society (TZSP) in Warsaw as well as abroad. He participated in numerous poster competitions, winning first prize for the following: a poster for the General Savings Bank (PKO) (1934), "Święto Spółdzielczości" [Cooperative Holiday] (1934), "Cała Polska do morza" [Poland to the Sea] (1934), "Święto Morza" [Maritime Holiday] (1935), a poster for the Communal Savings Bank (KKO) (1935), and many other awards for posters and smaller works in graphics and applied art. After the war Ernest returned to Paris and worked as an easel painter and graphic artist under the name Edmund Ernest-Kosmowski.

Nos. 14, 50, 65, 66

GIRS, Anatol (b. 1904). Girs began working with Bolesław Barcz in 1931, and they eventually started their own publishing house in Warsaw called "Atelier Girs-Barcz." Girs became a member of the Graphic Artists Advertising Circle (KAGR) in 1936. He and Barcz were awarded a gold medal for a book design at the 1937 International Art and Technology Exhibition held in Paris. That same year, they developed a new style of lettering -- inspired by gothic script -- for the "Militari" medal.

No. 9

GLEWIŃSKI, ?. No information on the artist has been found.

No. 15

GORDON, Witold. No information on the artist has been found.

No. 112

GRONOWSKI, Tadeusz (1894-1990). Gronowski was born in Warsaw and was a student in the Architecture Department at the Warsaw Polytechnical Institute from 1916 to 1925. He went on to study at the École des Beaux-Arts in Paris. Gronowski was interested in applied art, illustration, book illustration, poster design (from 1917), interior design, mural painting and scenography. He, H. Borman and Jerzy Gelbard started the graphic-advertising atelier "Plakat" in 1923. He received the Order of Leopold II for his design of the Polish Pavilion in Brussels in 1925. Between 1924-1936, Gronowski traveled frequently to Paris to work as a graphic artist and decorator for Gallerie La Fayette, Au Printemps, and Trois Quartiers. From 1930 to 1934, he was art editor of Grafika and worked with such companies as "Schicht," "E. Wedel," and "J. Fruziński" and he helped found the Graphic Artists Advertising Circle (KAGR) in 1933. Gronowski took part in national exhibitions sponsored by the Architectural Students Union (ZSA), the Art Promotion Society (TZSP), and KAGR. He had two one-man shows (1934 and 1938) organized by KAGR and also participated in group shows abroad: Paris (1925), where he was awarded the Grand Prix for one of his

posters; Munich (1929); Prague (1934); Paris again (1937), where he received a gold medal for decoration and costumes and a silver medal for posters. He participated in a number of poster competitions, receiving first prize for the following: "Państwowa Odznaka Sportowa" [The State Athletic Award] (1933), "Elida" (1933), a poster for the Polish-American Society "Ampol" (1933), "Międzynarodowa Wystawa Sztuki i Techniki w Paryżu" [The International Art and Technology Exhibition in Paris] (1937), as well as many other awards. After World War II, Gronowski resumed his career as a poster designer and illustrator.

Nos. 16, 17, 24a, 44, 69, 85, 86

HAAR, Leopold (1910-1954). Haar was a graphic artist and painter who was born in Tarnów. He began his studies at the Cracow Academy of Fine Arts in 1930. He and his brother, Zygmunt, founded the applied art atelier "Haar Studios" in Cracow in 1936, where they designed posters for, among others, Suchard and the Polish Post Office. He fled to the USSR in 1939, where he was taken prisoner by the Red Army. He was released by the Soviets in 1942 and made his way to Iran, where he joined General Anders' Army. He was assigned to the propaganda section of the Main Drafting Staff of the "White Eagle" and produced graphic designs for the Polish Second Corps. By 1944, Haar held the position of Official War Artist. Between 1945-1947, he and his brother lived in Rome, where they designed posters commemorating the battle at Monte Casino. Haar moved to Brazil in 1947, where he and Zygmunt opened an applied art studio, and later in 1949, Haar became art director at Olivetti in São Paulo. He lectured at the Museu de Arte Moderna on artistic composition and lettering. Haar died in São Paulo.

Nos. 113-15

HŁADKI, Jadwiga S. (1904-1944). Hładki was born and died in Warsaw. Between 1926-1933, she studied at the Warsaw Academy of Fine Arts under Władysław Skoczylas, Karol Tichy and Edmund Bartłomiejczyk. She worked in graphics, applied art, book illustration, and poster design. Hładki co-founded the artistic-graphics atelier "Mewa" (1933) with Antoni Wajwód and Edward Manteuffel. She was a member of "Ryt" and the Graphic Artists Advertising Circle (KAGR) (1934-1939). She participated in poster competitions, national exhibitions sponsored by KAGR and in exhibitions abroad: Prague (1934), Varna-Sophia (1936).

No. 25

HORYD, Józef (1898-1939). Horyd served as a volunteer in the Polish Corps at Odessa under Gen. Lucjan Żeligowski in 1918, and later took part in the Russo-Polish War of 1919-1920. He began his studies in the Fine Arts Department of Stefan Bathory University in Wilno [Vilnius] in 1923 under Ferdynand Ruszczyca and Ludomir Ślędziński. While in Warsaw, Horyd painted portraits of writer Waław Sieroszewski, Józef Unrug (Commander of

the Admiralty) and Vice-Admiral Jerzy Swirski. He also designed frescoes and stained glass windows symbolically depicting the liberation and rebirth of Poland for the Garrison Club in Wilno (1933). He painted allegorical figures and symbols of trade and industry in the grand hall of the Chamber of Industry and Commerce in Wilno. He was a member of the Wilno Association of Artists (WTAP) and had a one-man show there in 1933. Horyd died in September 1939 during a bombing raid.

No. 56

HRYNIEWIECKI, Jerzy (1908-1988). Not only was Hryniewiecki an architect and graphic artist, he was also a professor in the Architecture Department at the Warsaw Polytechnical Institute and a doctor honoris causa at the Cracow Polytechnical Institute. Among his major works were: the interior design for the Polish Pavilion at the Decorative Arts Exhibition in Paris, for which he won a gold medal; the interior design for the hall of artistic industry at the New York World's Fair (with Alina Hryniewiecka and Andrzej Stypiński); the major design for the exhibit "Warszawa oskarża" [Warsaw Accuses] in 1945; the major design and commission of the "Wystawa ziem odzyskanych" [Exhibit of Regained Territories] in Wrocław. He also co-designed the Katowice Sports Stadium and the Stadium X-lecia PRL in Warsaw. He became editor of *Projekt* in 1956, and from 1957-1960, he was a Sejm deputy. Among his other titles were: president of the Association of Architects of the Polish Republic (SARP) from 1957-1961; honorary member of many international associations of architects; and the SARP Laureate in 1977. Before World War II, Hryniewiecki designed posters with, among others, Andrzej Stypiński.

Nos. 26, 72

J., Wiktor. No information on the artist has been found.

No. 125

JAROCKI, Władysław (1879-1965). Jarocki was a painter, graphic artist and teacher. He graduated from the Architecture Department at the Lwów Polytechnical Institute in 1902. Jarocki also studied painting at the Cracow Academy of Fine Arts under Józef Mehoffer and Leon Wyczółkowski. After 1905, he regularly exhibited at the Society of Friends of the Fine Arts (TPSP) in Cracow, Lwów and Warsaw. Jarocki studied graphic art at the Julian Academy in Paris under the direction of L.P. Laurens in 1906 and 1907. He became a member of the Society of Polish Artists "Sztuka" in 1908, and a member of the "Vienna Secession" in 1910. Jarocki was a professor of drawing in the Architecture Department at the Lwów Polytechnical Institute in 1920 and 1921, and he was professor of decorative painting at the Cracow Academy of Fine Arts from 1920-1926. He started the exclusive

monthly art magazine Sztuki Piękne in 1924. Jarocki's paintings of Hutsulian folklore brought him fame enough to rival, among others, Kazimierz Sichulski and Fryderyk Pautsch.
No. 87

JASTRZĘBOWSKI, Wojciech (1884-1963). Jastrzębowski was born in Warsaw and, between 1904-1910, studied at the Cracow Academy of Fine Arts under Józef Mehoffer. He continued his education in Paris, where he had a scholarship. He worked in applied art, book illustration, and posters. He also designed coins and kilims. He was a co-organizer of the Cracow Workshops and a member of "Ład," both groups espousing the concepts of the Young Poland movement which strove to unite modernity with national tradition and folk art. He became a professor in the Department of Interior Design in 1923 and taught bi- and tri-dimensional composition at the Warsaw Academy of Fine Arts. He participated in national and international exhibitions, including one in Munich in 1929 and others organized by the Society for the Promotion of Art among Foreigners (TOSSPO). He took part in a number of poster competitions, receiving first prize for "Wystawa Krajowa w Poznaniu" (1929). After World War II, he resumed his career as an artist and taught at the Warsaw Academy of Fine Arts.

No. 27

JHR see **Hryniewiecki**

JOHN, Edmund (1894-1989). John began his studies in the Architecture Department at the Warsaw Polytechnical Institute and continued at the School of Fine Arts in Warsaw. Besides being interested in graphics and applied art, he was also a painter and poster designer, beginning the latter in 1918. John participated in the following national poster exhibitions: "Art of Warsaw from the Middle Ages to the Mid-Twentieth Century," held in Warsaw in 1962; "From Young Poland to the Present," held in Warsaw in 1966. He also participated in international exhibitions, one in Paris in 1925, where he was awarded a silver medal for his poster "Powszechna Wystawa Krajowa w Poznaniu" [The General National Exhibition in Poznań], and another in Paris in 1937. John was a member of the Graphic Artists Advertising Circle (KAGR).

No. 5

KAMIŃSKI, Zygmunt (1888-1969). Kamiński was born and died in Warsaw. He studied in Warsaw at the School of Fine Arts in 1906/1907, between 1908 and 1910, at the Cracow Academy of Fine Arts under Józef Mehoffer, and between 1911-1913 in Paris (under M. Denis), -- also in Florence and Rome. Kamiński returned to Cracow in 1914, where he taught architectural drawing at the Academy of Fine Arts. He moved to Warsaw in 1915 and

began teaching free-hand drawing in the Architecture Department at the Warsaw Polytechnical Institute, where he became a professor in 1921. As an architect and teacher, Kamiński was interested in mural painting, book illustration and, after 1906, posters. He participated in national and international poster exhibitions, including a Paris show in 1925, where he was awarded a Gold Medal for his posters, and another in Prague in 1934. He was a juror for numerous competitions sponsored by the Institute for the Promotion of Art (IPS) and the Graphic Artists Advertising Circle (KAGR), becoming a member of the latter between 1936-1939. After World War II, Kamiński resumed teaching at the Warsaw Polytechnical Institute.

No. 78, 88

KARCZEWSKI, Józef (1877-1944). Karczewski was a painter and graphic artist who began his artistic education in Warsaw, in the drawing class of Wojciech Gerson. He studied at the Cracow Academy of Fine Arts under Józef Unierzyski between 1899-1900. He continued his education under Anton Ažbe in Munich. Karczewski traveled a great deal, visiting St. Petersburg, Paris, Vienna and Berlin, and became influenced by the work of Arnold Bocklin and the pre-Raphaelites. In addition to working in polychrome, he also reproduced paintings by Raphael. Between the wars, Karczewski taught drawing in high schools and became a member of the Art Promotion Society (TZSP) in Warsaw. He worked in the symbolist style whether he painted, used pastels or designed posters. Karczewski also did a number of humorous illustrations for the journals Szczutek and Szopka. He died in Warsaw.

No. 3

KARWICKI, Krzysztof Dunin. No information on the artist has been found.

No. 89

KOSMOWSKI, Z. No information on the artist has been found.

No. 67

KROZOWSKI, H. No information on the artist has been found.

No. 90

LANDAU, Natalia (1907-1943). Landau who was primarily a graphic artist, was born Natalia Rubinlicht in Warsaw. She enrolled in the Warsaw Academy of Fine Arts in 1933, and took part in a drawing and graphics exhibition at the Jewish Society for the Promotion of Fine Arts in Warsaw in 1938. Her signed and dated drawings from 1939 were found in an

exhibition in Moscow in 1940. Landau perished in the Białystok Ghetto in 1943. Some of her work has been preserved in the collections of the Jewish Historical Institute in Warsaw.

No. 70

LANGNER, Wiktor Zbigniew (b. 1906). Langner was born in Szczercz and received a wide-ranging education. He studied in the Architecture Department at the Lwów Polytechnical Institute (1927-1929); at the Cracow Academy of Fine Arts under Władysław Jarocki and Józef Mehoffer (1929-1932); and at the Warsaw Academy of Fine Arts under Tadeusz Pruszkowski and Edmund Bartłomiejczyk (1933-1939). He also attended classes on applied art at the School of Industrial Graphics in Warsaw. He received his diploma from the Cracow Academy of Fine Arts in 1939. Langner worked in graphics and applied art, poster design and paper sculpture. He taught advertising at the School of Business in Katowice in 1937-1938. He participated in national and international exhibitions: Varna-Sophia (1936); as well as in poster competitions, receiving first prize for: "Wystawa Przemysłu Metalowego i Elektro-technicznego" [An Exhibition of the Metal and Electrotechnical Industry] in Warsaw (1936), for an exhibition poster on the same theme in Katowice (1937), and for a poster for Karol Szymanowski's ballet "Harnasie" [The Tatra Highlanders] (1937). After the war Langner resumed his work in graphics, applied art and scenography.

Nos. 28, 57

LIPSKI, Tadeusz (b. 1905). Lipski was a painter, graphic artist, illustrator and interior designer. He studied at the Warsaw Academy of Fine Arts from 1929-1938 under professors Tadeusz Pruszkowski, Felicja Szczęsna-Kowalska and Edmund Bartłomiejczyk, whom he assisted in the Department of Applied Art. Among his other accomplishments, he made decorations for the Polish Pavilion at the 1937 International Art and Technology Exhibition in Paris. After World War II, he continued his art career in London and, later, in the United States. As indicated by his posters that survived the devastation of World War II, Lipski designed propaganda posters for the Polish government-in-exile in London.

No. 71

MACKIEWICZ, Kamil (1885 or 1887-1931). Born in Werky near Wilno, Mackiewicz studied painting at the School of Fine Arts in Warsaw in 1905-06 under Konrad Krzyżanowski. He began his career as an illustrator in London in 1908 where he went to study drawing. At the outbreak of World War I, Mackiewicz was in Wilno where he was called to serve in the Russian Army. During a battle near the Mazurian lake district in 1914, Mackiewicz was seriously wounded and taken prisoner by the Germans. He was held at the Hammerstein prisoner-of-war camp between 1915 and 1918. After the war he moved to Warsaw where he served in the Polish Army.

Later, upon his release from the army, Mackiewicz first concentrated on painting and

then turned again to drawing. He excelled in drawing and his work became very popular bringing him many commissions. He was invited to the United States, where he spent a year working for several illustrated magazines.

An excellent caricaturist and satirist, Mackiewicz was also a prolific and talented illustrator, especially of children's books. His drawings appeared in many magazines, such as: Życie Polskie, Szczutek, Mucha, Naokoło Świata, Świat, and Tygodnik Ilustrowany. Mackiewicz's work was exhibited in 1922 at the Society for the Promotion of the Fine Arts (TZSP) in Warsaw, at the Polish National Exhibition in Poznań in 1929, and at the International Exhibition of Modern Art in Brussels in 1931. He committed suicide in Warsaw in 1931.

Nos. 6, 7, 10

MALEWICZ, S. No information on the artist has been found.
No. 18

MANTEUFFEL, Edward (1908-1941). Manteuffel was born in Rzeżycy and studied at the Warsaw Academy of Fine Arts (1926-1938) under Karol Tichy, Władysław Skoczylas and Edmund Bartłomiejczyk, graduating with a degree in graphic art. He worked in both graphics and applied art, designing posters and postage stamps, illustrating books, painting murals and designing interiors. He was a member of the Graphic Artists Advertising Circle (KAGR) (1934-1939) and "Ryt" (after 1933) and was an assistant to Edmund Bartłomiejczyk in the Department of Applied Art. He co-founded the atelier "Mewa" (1933-1936) with Jadwiga Hładki and Antoni Wajwód. He participated in exhibitions sponsored by KAGR and "Ryt", as well as in international ones: Prague (1934), Varna-Sophia (1936). At a Paris exhibition in 1937, he was awarded a gold medal for a poster and for book covers; second prize for the poster "Polska - kraj turystyki zimowej" [Poland - For Winter Vacation] (1933); second prize for the poster "Fosfatyna Faliara - pierwsza papka dziecka" [Fosfatyna Faliara - The First in Baby Food] (1933), and first prize for a poster for the phosphate mining industry (1934). He died in Warsaw in 1941.

No. 25

MEYER, Wojciech (1913-1989). Meyer was born in Warsaw and studied at Warsaw Polytechnic's Department of Architecture. Before his studies were interrupted by the Second World War, Meyer participated in many school poster competitions. He won an award for a poster for "Pingwin" ice cream, that he designed along with his friend Bohdan Iliński. Meyer fled Poland in 1939 and joined the Polish Army in France. He attended military college in Dundee, Scotland, and later worked for the British High Command in London as a translator in the propaganda section. During this time Meyer designed many posters, covers and illustrations. He remained in England and worked as an architect. He completed his degree

at the University of Liverpool and after passing the required examinations at the Royal Institute of British Architects, Meyer established his own atelier "Katz Vaughan, Meyer & Feltham," to design hotels and stores in Great Britain and Europe. He died in London.

Nos. 116-18

NORBLIN, Stefan Juliusz (1892-1952). Norblin was born in Warsaw and studied painting at the Dresden Academy and at a trade school in Antwerp. Norblin had his first exhibit of paintings in 1913 in Antwerp at the Memling Gallery. He went to London in 1914, where he worked as an illustrator. Norblin's work became influenced by Aubrey Beardsley as can be seen in his highly stylized illustrations in the "Pierrot" and "Bajka" series. He returned to Warsaw in 1915 and worked as a painter, book illustrator, graphic artist and set designer. Talented and industrious, Norblin soon became a popular portraitist. His commissions were primarily official portraits of government representatives, diplomats, and military and cultural figures. From 1915 on, his work was exhibited at the annual exhibitions held by the Society for the Promotion of the Fine Arts (TZSP) in Warsaw and he showed as an individual artist in 1916, 1924, 1933 and 1936. His awards include a bronze medal (1932), silver medal (1934) and honorary awards (1935 and 1937). He organized exhibits at his studio on Marszałkowska Street (1921), the Czesław Garliński Arts Salon (1930), at the TZSP in Cracow (1937) and Katowice (1937). In 1922, Norblin prepared 33 color full-page illustrations for Zdzisław Kleszczyński's "Żywot Kolombiny" [The Life of Columbine]. He was interested in all forms of advertising and was also an illustrator of children's books.

Norblin was well-known for his poster designs for the Polish tourist industry. His poster work is distinguished by its unconstrained expression of subject matter, fine hand and intense color. It depicted specific Polish regions, towns and historical buildings for the Ministry of Transportation. Norblin was a member of the Graphic Artists Advertising Circle (KAGR) between 1934-39, which exhibited his works in Warsaw, Łódź, Prague and Paris. He worked as an illustrator for the magazines Teatr i Życie Wytworne and Bluszcz, and also worked as a set and costume designer for the Nowości Theater and Polski Theater in Warsaw from 1925 to 1933. Norblin left Poland in September of 1939 never to return. Much of his work was destroyed during World War II.

Norblin spent the remainder of his life living abroad. While in Baghdad during the war, he painted portraits of members of the ruling families. Norblin also painted portraits of maharajahs and murals for palaces in Ramgarh, Morvi and Jodhpur, while in India in 1941, and exhibited his paintings in Bombay the same year. He moved to San Francisco where he worked for an interior decorating firm (1948-49), and at this time, he also resumed his work as a portraitist. Norblin committed suicide in 1952 as a result of deteriorating health and loss of eyesight.

Nos. 91-101

NOWAKOWSKI, Bogdan Bartłomiej (1887-1945). Nowakowski was born in Warsaw and began his studies in 1906 at the Lwów Polytechnic where he remained one year. He continued his studies in Munich in 1910 by enrolling at the Academy of Fine Arts. Before 1914, Nowakowski had organized a one-man show of his works at the Feliks Richling Art Salon in Warsaw. At the outbreak of World War I, he returned to Warsaw where he volunteered to serve in a Russian hospital unit.

Nowakowski never painted with oils, but was primarily interested in working in watercolors, gouache and pastels. He became interested in fashion design early in his career and an exhibit of his designs, influenced by Polish folk dress, was held at the Society for the Promotion of the Fine Arts (TZSP) in Warsaw in 1916. Nowakowski was also known for his caricature and comic illustrations. These appeared in Kolce (1908-1909), Kurier Świąteczny (1910), Szczutek (1910, 1915, 1920-22), and several other publications.

Nowakowski was employed by the Union of Consumers Cooperatives (Społem) in Warsaw from 1922 as an art director in their publishing office. He also worked as an illustrator for such firms as Arct, Gebethner and Wolff and Przeworski and Co.; and for the journals Naokoło Świata and Lot Polski. Nowakowski designed many posters for Społem, the Polish State Railways, the National Air Defense League, and the Polish Film Company.

No. 58

NOWICKI, Maciej (1910-1951). Nowicki was born in Russia and studied in the Architecture Department at the Warsaw Polytechnical Institute (1929-1936). Though trained as an architect, he was also interested in applied art and book illustration. He started designing posters in 1932 and worked with Stanisława Sandecka to establish an atelier. Nowicki participated in national and international exhibitions: Prague (1934), Paris (1937), where he was awarded the Diplôme d'Honneur for one of his posters. He also participated in poster competitions, receiving awards for a poster for the State Class Lottery (1933) and a poster for the Society for the Building of Housing Developments in Gdynia (1934). After the war, Nowicki continued his work in the United States.

No. 11

OSIECKI, Stefan (b. 1902). Osiecki was born in Warsaw and studied in the Architecture Department at the Warsaw Polytechnical Institute (1920-1929). Although an architect, Osiecki was also interested in applied art, filmmaking and exhibit design. He worked with Jerzy Skolimowski (1928-1932) and Jerzy Hryniewiecki (1933-1936) in the area of poster design. He was a well-known mountain climber, participating in the first Polish expedition to the Andes. He was a member of the Graphic Artists Advertising Circle (KAGR) (1934-1939) and participated in exhibitions sponsored by KAGR, the Architectural Students Union (ZSA), and the Institute for the Promotion of Art (IPS) as well as international venues: Munich (1929), Prague (1934), Paris (1937). Osiecki also participated in poster competitions, receiving a second prize for his poster "Cukier krzepi" [Sugar

invigorates] (1928); two second prizes for "Polska - kraj turystyki zimowej" [Poland - For Winter Vacation] (1933); a first prize for "Polska Linia Palestyńska" [The Polish Palestinian Line] (1933); and a first prize for "Propaganda Pożyczki Inwestycyjnej" [Information on Investment Loans] (1935). After the war, he resumed his career as an artist in London.

Nos. 72-74

PIĄTKOWSKI, Leszek. Piątkowski began his studies in 1933 in the Architecture Department at the Warsaw Polytechnical Institute and completed them in Liverpool during World War II. Although an architect, he was also interested in applied art and exhibit design and worked with Czesław Wielhorski creating posters. He participated in poster competitions sponsored by the Institute of Social Affairs (ISS) in 1936-1937. After the war, he resumed his career as an artist in the United States.

No. 51

POLIŃSKI, Jan (1907-1977). Poliński was born in Warsaw and studied in the Architecture Department at the Warsaw Polytechnical Institute, where he received his degree in 1938. He was interested in interior design, exhibit design, applied art, photomontage and poster design. He was a member of the Graphic Artists Advertising Circle (KAGR) (1934-1939). Poliński participated in national and international exhibitions: Prague (1934); and Paris (1937), where he received a gold medal for a print and a bronze medal for his posters. He also participated in poster competitions, receiving a first prize for the poster "Włóczki, wełny - Trójkąt w Kole" [Yarns, Woollens - The "Trójkąt w Kole" Company] (1933); a second prize for the poster "Elida" (1933); and a first prize for "Jedz ryby" [Eat Fish] (1936). After the war, he resumed his art career.

No. 29

ROGUSKI, Władysław (1890-1940). Roguski was born in Warsaw and studied there at the School of Fine Arts under Jan Kuzik and Mieczysław Kotarbiński. He also studied at the Cracow Academy of Fine Arts under Józef Pankiewicz and Józef Mehoffer. A painter and graphic artist, Roguski seldom worked with applied art. While still a student, Roguski's work was exhibited at the Society for the Promotion of the Fine Arts (TZSP) in Warsaw in 1911. Between 1914 and 1917 he served in the Polish Legions, and participated in an exhibit entitled "Legions in Art" held in Lublin and at the TZSP in Warsaw. His work was shown at the Third Annual Exhibit of the Polish Art Club (PKA) in Warsaw in 1918 and at the Spring Exhibition of Warsaw Artists. Roguski served in the Polish Army in 1920 and also exhibited his paintings at the XII International Biennial in Venice. At this time, along with five colleagues, he founded a group of Warsaw Formist artists whose paintings were exhibited at

the VI Exhibition of Formist Artists in Warsaw. Roguski painted religious scenes, most often of the Madonna and Child, which were influenced by the paintings on glass of the Podhale region. Roguski was a member of the Society of Polish Artists "Świt" and participated in their first exhibit in Poznań. He also showed his work at a Polish art exhibit in Paris sponsored by the Polish Council of Ministers, designing the poster for the exhibit (Exposition d'Art Polonais - Société Nationale des Beaux Arts, 1921).

Roguski became a professor at the State School of Decorative and Industrial Art in Poznań in 1922 where he remained until 1939. During this time, he participated in many national and international exhibitions. Roguski was arrested at the outbreak of World War II and later shot by the German Gestapo.

No. 30

RÓŻAŃSKI, Mieczysław (1903-1969). Różański was born in Nowy Targ and worked as a painter, applied graphic artist and illustrator. He contributed to the journal Tygodnik Ilustrowany. Różański settled in Argentina after the war.

No. 75

ROZENBLUM, D. No information on the artist has been found.

No. 19

RUBINROT, Andrzej Henryk (b. 1913). Born in Warsaw, Rubinrot began studying at the Academy of Fine Arts in 1932. He died during World War II.

No. 31

SANDECKA, Stanisława (b. 1910). Sandecka studied in the Architecture Department at the Warsaw Polytechnical Institute. Besides working as an architect, she was also a graphic artist and poster designer who started her own atelier with Maciej Nowicki. She took part in national and international exhibitions: Prague (1934) and Paris (1937); at the latter, she and Nowicki received the Diplôme d'Honneur for their posters. She participated in poster competitions, receiving first prize for a State Class Lottery poster (1933) and for a Society for the Building of Housing Developments in Gdynia poster (1934). After the war, she worked as an architect in the United States.

No. 11

SIEMIŃSKA, Halina (d. 1944). No information on the artist has been found.

No. 76

SKOLIMOWSKI, Jerzy (b. 1907). Skolimowski studied in the Architecture Department at the Warsaw Polytechnical Institute (1925-1934), where he received his degree. He was an architect and an Olympic medal winner, who was also interested in exhibit design, interior design, applied art and posters. He collaborated with Andrzej Stypiński and Stefan Osiecki on poster designs and was a member of the Graphic Artists Advertising Circle (KAGR) (1934-1939). He participated in national and international exhibitions: Munich (1929), Los Angeles (1932), Prague (1934) and Paris (1937), receiving the Diplôme d'Honneur at the latter. He also participated in poster competitions, receiving second prize for "Cukier krzepi" [Sugar invigorates] (1928), and "Włóczki, wełny-Trójkąt w Kole" [Yarns, Woollens-The "Trójkąt w Kole" Company] (1933). After the war, he resumed his work in London.

Nos. 73, 74

SKOLIMOWSKI, W. No information on the artist has been found.

No. 18

SOWA-SOWIŃSKI, Zygmunt (b. 1908). No information on the artist has been found.

Nos. 12, 13

STALONY-DOBRZAŃSKI, Adam (b. 1904). Stalony-Dobrzański was a painter and graphic artist who was born near the Ukrainian and Belarusian border in the village (or estate) of Mienie. In 1923 his family moved to Poland, where he graduated from the Cracow Academy of Fine Arts. He painted primarily religious themes and designed polychrome work for many churches (Christian and Orthodox) as well as stained-glass windows, embroidery for ceremonial standards and banners for church and government institutions. After World War II, he worked for the Graphic Arts Publishing House (WAG) in Katowice [an official political propaganda agency]. He was the author of a 1965 exhibit catalog of works by murdered Polish artists entitled "Oskarżamy Hitlerizm" [We Accuse Nazism].

No. 82

STRYCHALSKI, Zygmunt (1909-1986). Little is known about Strychalski's life. He received third prize for a poster for the Asmidar company [makers of baby food] at a poster competition sponsored by the Institute for the Promotion of Art (IPS) held in Warsaw, 1933; and an honorable mention for a poster warning against making and drinking moonshine at a competition sponsored by the State Alcohol Monopoly in Warsaw, 1933.

No. 102

STYKA, Jan (1858-1925). Although Styka was born in Lwów, he studied at the Academy of Fine Arts in Vienna and won a gold medal there in 1879 for his classical composition "Odysseus Hunting a Wild Boar." A well-known painter of historical panoramas, Styka travelled to Rome in 1881-1882, where he won the Prix de Rome. He then returned to Cracow where he continued his studies with his former teacher, Jan Matejko (the renowned 19th-century historical painter). Later, in 1886, Styka went to Paris, exhibiting his painting "Regina Poloniae" at the Salon des Artistes Français, which was his first critical recognition in France. Subsequently, the painting was exhibited as "Queen of Poland, Pray for Us" in the Polish section at the World's Columbian Exposition in Chicago in 1893. Today it hangs in the Gesù Church in Philadelphia. Styka returned to Poland in 1889, where he lived until 1899, completing several historical panoramas. During this year, he went to Rome to study and to prepare sketches for his panoramic painting the "Martyrdom of the Christians in Nero's Circus."

Besides painting, Styka wrote poetry and illustrated several books, including the first volume of a bibliophilic edition of the Odyssey of Homer (1922). Styka continued to exhibit his work at the various Salons in Paris. He died in Rome in 1925. His remains were transferred later and buried beside his son Tadeusz at the Forest Lawn Cemetery in Los Angeles in the Immortals' Quarters close to the amphitheater where his panoramic painting "Golgotha" hangs.

Nos. 1, 2

SURALŁO, Bolesław (1906-1939). Surałło was born in Kherson (Ukraine) and arrived in Poland in 1921. He studied at the Public School for Decorative Arts and Painting in Warsaw (1921-1926) and later at the Academy of Fine Arts under Mieczysław Kotarbiński, Władysław Skoczylas, Edmund Bartłomiejczyk and Tadeusz Pruszkowski. He graduated from the Academy in 1934 with a degree in painting and worked in painting, graphics and applied art, although he was also interested in exhibit design, interior design, street advertising, and stage and film set design. He worked with Tadeusz Kryszak on poster projects and was a member of the Graphic Artists Advertising Circle (KAGR) (1934-1939). He taught at and directed the art workshops of the State Trade Schools of Graphic Design in Warsaw from 1936-1939, established an advertising atelier called "AGAR", and worked for the Maritime and Colonial League and for the Polish Savings Bank. He participated in national and international art exhibitions and poster competitions: he received first prize for his poster "Setna rocznica powstania zbrojnego narodu" [The One-Hundredth Anniversary of the November Insurrection] (1930), second prize for "Państwowa Loteria Klasowa" [The State Class Lottery] (1933), and second prize for "Gdynia" (1934). He died at the beginning of World War II in Lublin while trying to save Jan Matejko's painting "The Battle of Grunwald" from destruction.

No. 77

SZYK, Arthur (1894-1951). Szyk was born in Łódź. As a young man, he studied for four years at the Julian Academy in Paris, returning to Poland to study with Teodor Axentowicz in Cracow. Szyk did not work in the prevailing modernist tradition; his miniature paintings and illustrations were influenced by medieval and Persian manuscript illumination. Szyk's jewel-like colors and striking combinations of patterns were praised by critics and collectors. During the 1920s and 1930s, he was well known throughout Europe and the United States. His work entered many important collections, including the Bibliothèque Nationale in Paris and the White House.

From the 1939 invasion of his native Poland until the end of the Second World War, Szyk devoted his energies to fighting the Axis powers through his art. Many people considered him the foremost political artist in America. His trenchant yet exquisite political cartoons appeared in numerous publications including Esquire, TIME, and Colliers. Many of these works were also exhibited in museums and art galleries throughout the United States. During several exhibits, he designated days in honor of war relief organizations, with proceeds from sales helping to support the various causes. He also donated art for publications by many of these groups as well as official materials.

No. 119

TOMKIEWICZ, Zygmunt (1908-1977). Tomkiewicz was born in Wilno and studied at the State School for Decorative Arts and Artistic Trade in Cracow (1930-1935). He attended the Warsaw Academy of Fine Arts (1935-1939), where he received his diploma in 1948. He was primarily interested in painting, graphics and drawing.

No. 103

TREPKOWSKI, Tadeusz (1914-1954). Trepkowski was born and died in Warsaw. For a short time he attended the Public School for Decorative Arts and Painting in Warsaw. He designed applied art, posters, prospectuses and leaflets for Polish pharmaceutical firms, and in 1934 he made his poster debut with a poster for the Polish Savings Bank. He was a member of the Graphic Artists Advertising Circle (KAGR) (1936-1939). Trepkowski participated in national and international exhibitions and won the Grand Prix in Paris (1937) for a poster for the Institute of Social Affairs. He also participated in poster competitions: he received second prize for a poster for the Polish Savings Bank, first prize for a poster for the Tychy Brewery (1935), as well as a number of other awards in competitions for safety posters sponsored by the Institute for Social Affairs (1936-1937).

Nos. 52, 53, 59

UZIEMBŁO, Henryk (1879-1949). Uziembło was born in Myślachowice and died in Cracow. He studied at the Cracow Academy of Fine Arts under Teodor Axentowicz and Stanisław Wyspiański, and later in England, Italy, Vienna, and Paris. He did easel and

decorative painting, satirical drawing, applied art, book design, posters and stained-glass windows. Uziębło became a professor at the State Trade School for Art in Cracow in 1922, started the Graphics Department at the Cracow Academy of Fine Arts and was director of the Teodorczuk Printing House. He also contributed to the journal Liberum Veto.

No. 104

WAJWÓD, Antoni (1905-1944). Wajwód was born in St. Petersburg and died in Warsaw. He studied at the Warsaw Academy of Fine Arts under Karol Tichy, Tadeusz Pruszkowski, Władysław Skoczylas and Wojciech Jastrzębowski (1926-1933). He worked mainly with applied art and poster design, although he was also interested in book illustration and paper sculpture. Wajwód was a Freemason and a member of the Graphic Artists Advertising Circle (KAGR) (1934-1939). He worked with Jadwiga Hładki and Edward Manteuffel to establish the atelier "Mewa" (1933-1936). He participated in KAGR exhibitions and in the International Exhibition of Art and Technology (Paris, 1937), where he received the Grand Prix for his posters.

Nos. 25, 46

WARUNKIEWICZ, Janusz. No information on the artist has been found.

No. 89

WASILEWSKI, Antoni (1905-1975). No information on the artist has been found.

No. 102

WEISER, Maria (b. 1912). Weiser was born in Lwów. She studied at the Cracow Academy of Fine Arts under Władysław Jarocki (1932-1933).

Nos. 63, 64

WERTEN (WERTENSTEIN), Maria (1895-1957). Werten graduated from the Warsaw Academy of Fine Arts. She emigrated to Paris where she continued to study art. Her graphic art and paintings, for which she received numerous awards and prizes, were exhibited at the Society for the Promotion of the Fine Arts (TZSP) in Warsaw, as well as in Paris and the United States.

Werten's specialty was depicting peasant children, and she was an illustrator of children's magazines. As a creator of artistic toys, Werten was appointed art director of the Polish toy manufacturing firm "Grom." She also became director of the International School of Art in Poland where many art instructors from the United States came to study during the summer. Werten came to America at the invitation of one of her American students. She

helped to organize along with Elma Pratt (director of the International School of Art) an exhibition of Polish art at the Brooklyn Museum of Art in 1933, to acquaint the American public with Polish art. Due to its great success, Werten returned to America every year thereafter, to lecture on Polish art, design exhibits and conduct art courses. She also prepared a film for the teaching of art to school children that was distributed by the Herman Foundation of New York.

Nos. 33-38

WESTWALEWICZ, Stanisław (b. 1906). Born in Koźienice, Westwalewicz graduated from the Cracow Academy of Fine Arts in 1933, where he studied as a painter and draughtsman under Józef Mehoffer. He designed military posters for the Cultural and Press Division of the Polish Second Corps, and fought in Italy in 1944. Westwalewicz participated in poster competitions for Allied soldiers in Florence, Cairo, Damascus, Beirut and Tel-Aviv.

Nos. 122, 123

WIECHECKI, Ludwik (d. 1988). No information on the artist has been found.

No. 115

WIELHORSKI, Czesław (b. 1911). Wielhorski was born in Radom and started his education at the Architecture Department of the Warsaw Polytechnical Institute in 1931. He studied exhibit design, applied art and poster design. He collaborated with Leszek Piątkowski on many poster projects and designed posters for the Society for the Prevention of Tuberculosis, the Social Welfare Agency and the Institute for Social Affairs. Wielhorski participated in international exhibitions: Paris (1937), where he received the Grand Prix for a poster; New York (1939), where he arranged his first exhibit called "Kącik Opieki Społecznej" [The Social Welfare Corner]. After the war, he resumed his career as a mural painter, exhibit designer, poster designer and book illustrator.

Nos. 51, 54, 79

WYŁCAN, Roman (b. 1906). Wyłcan was born in Łódź and studied in the Architecture Department at the Warsaw Polytechnical Institute (1928-1940). He worked in applied art, book illustration, exhibit design and interior design. He contributed work to the journals Naokoła Świata and Bluszcz.

No. 75

Biographical Notes

ŻUŁAWSKI, Marek (1908-1985). Żuławski was born in Rome and studied at the Warsaw Academy of Fine Arts under Karol Tichy and Felicjan Kowarski. He went to Paris and London to study in 1935, making the latter his permanent home in 1937. He was a painter but was also interested in applied art and murals. He designed his first poster, titled "Challenge," in 1934.

Nos. 80, 124



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Szyk, Arthur, 1894-1951.

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