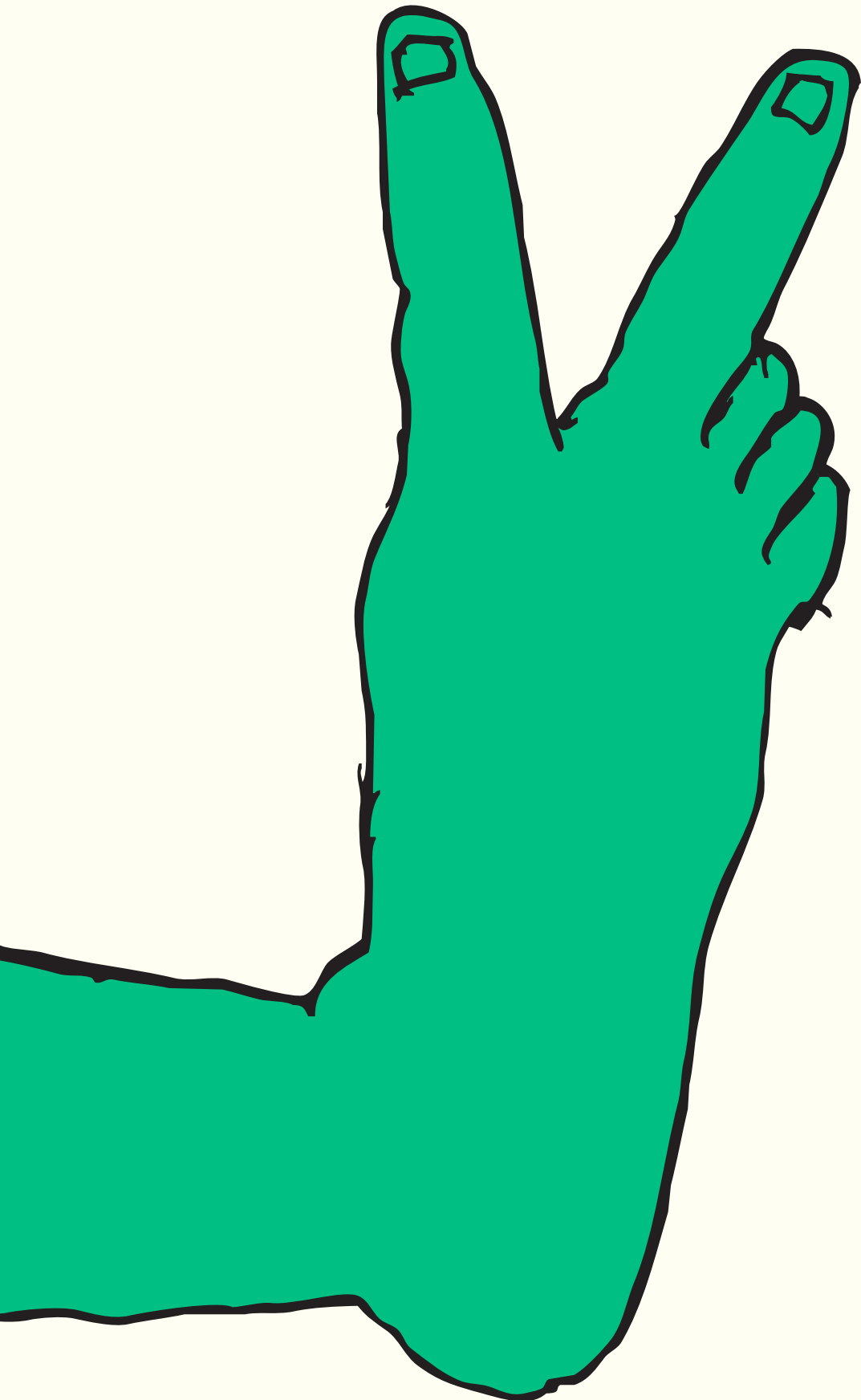


# HENRYK TOMASZEWSKI



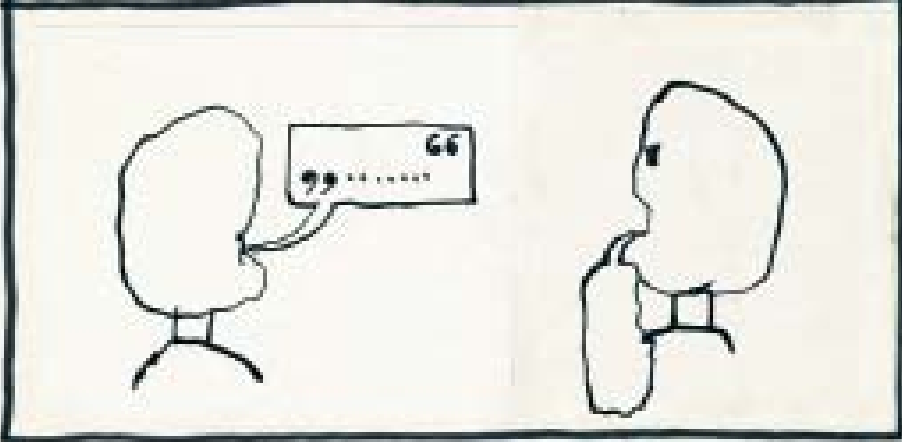
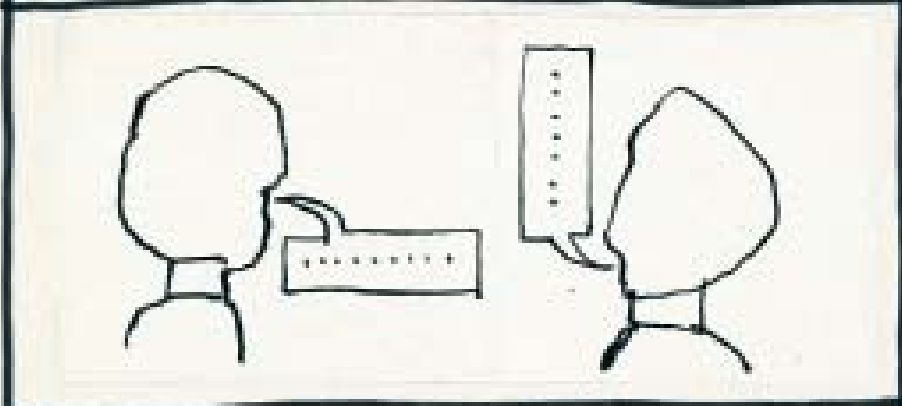
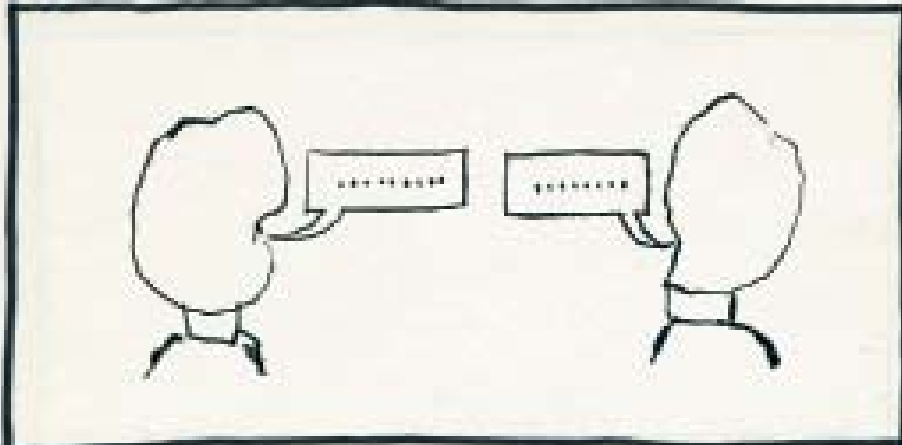


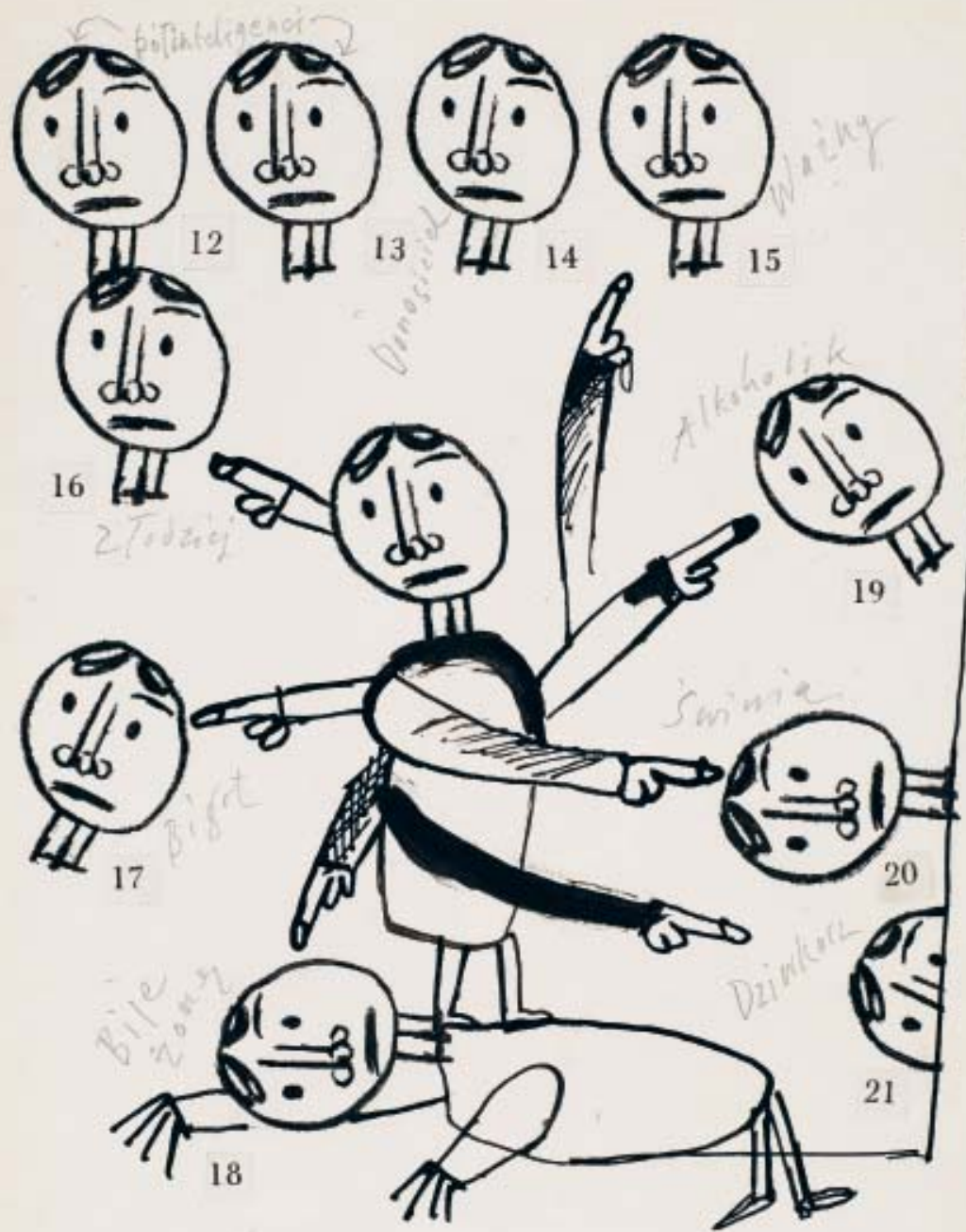




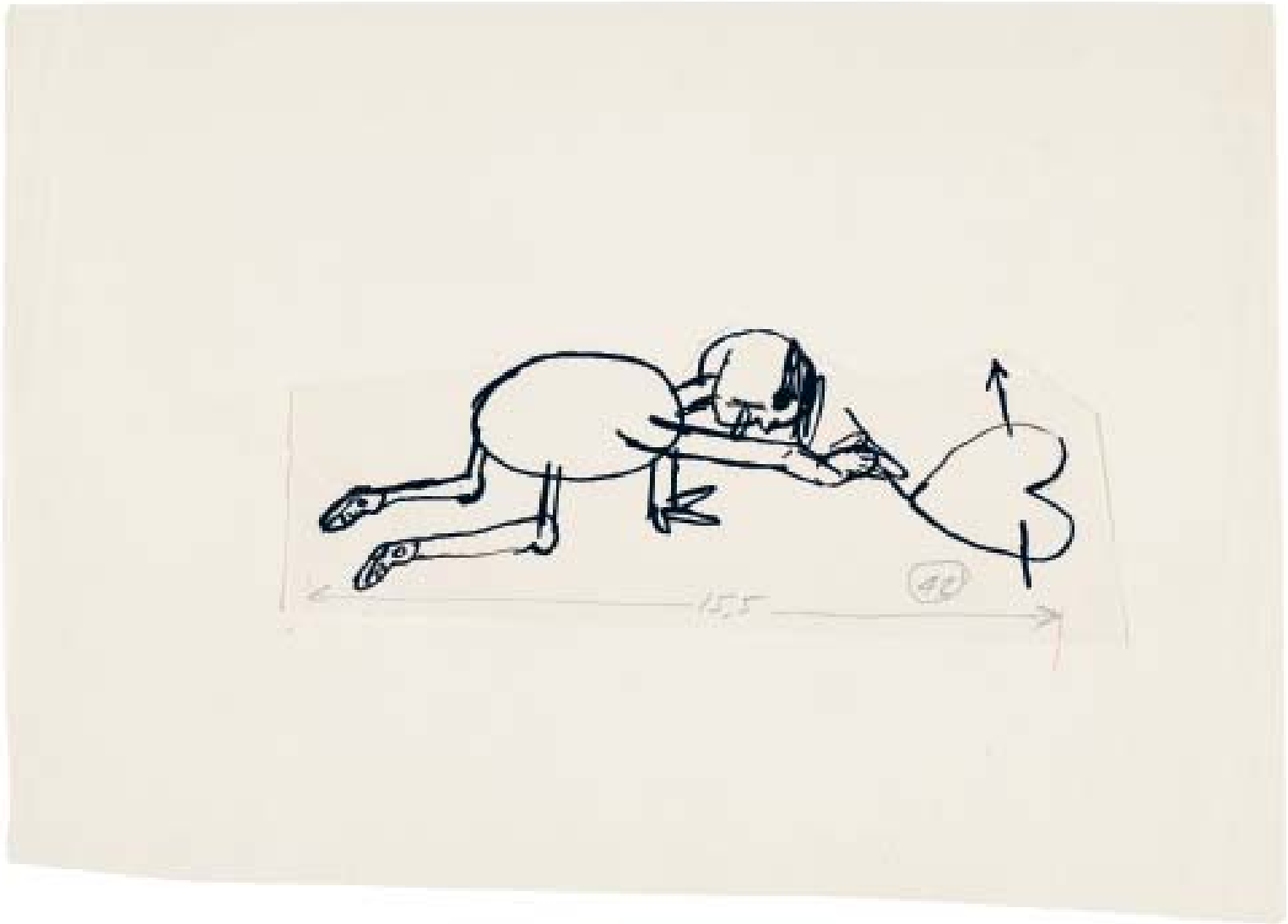
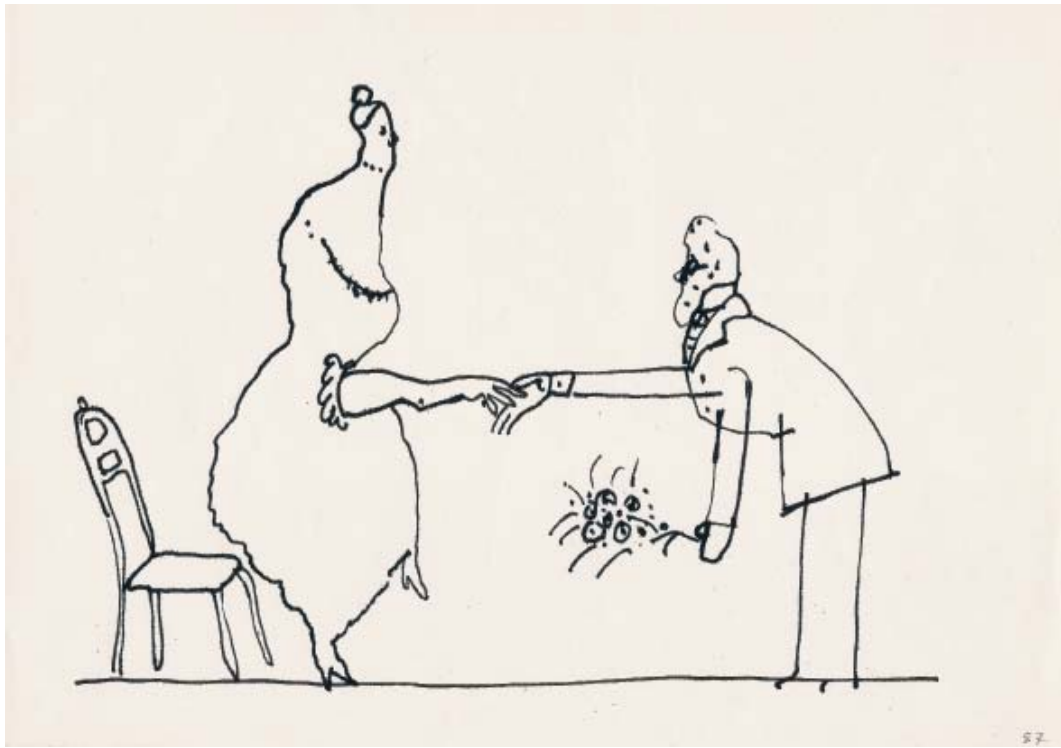








H. Formanowski, 1960





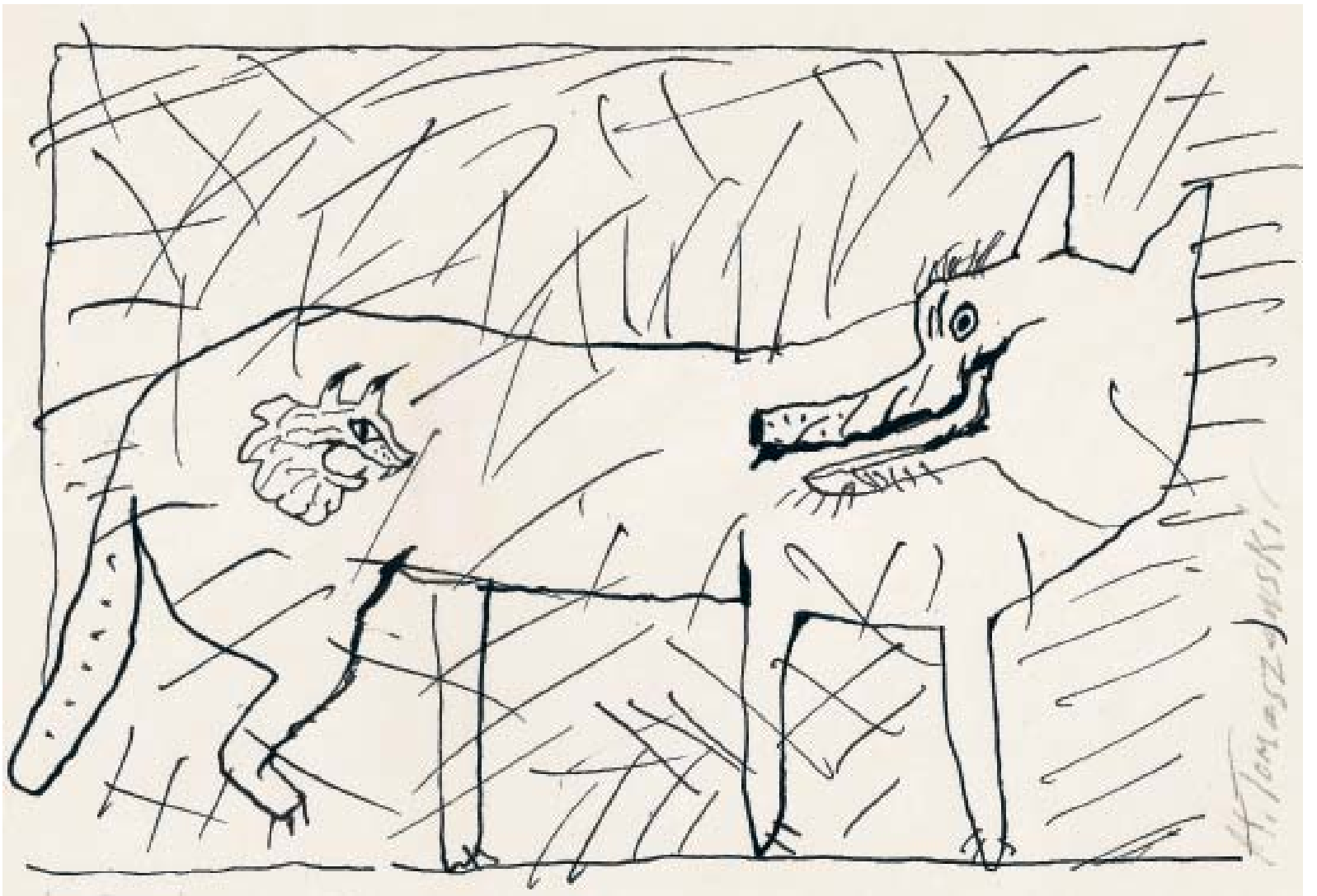




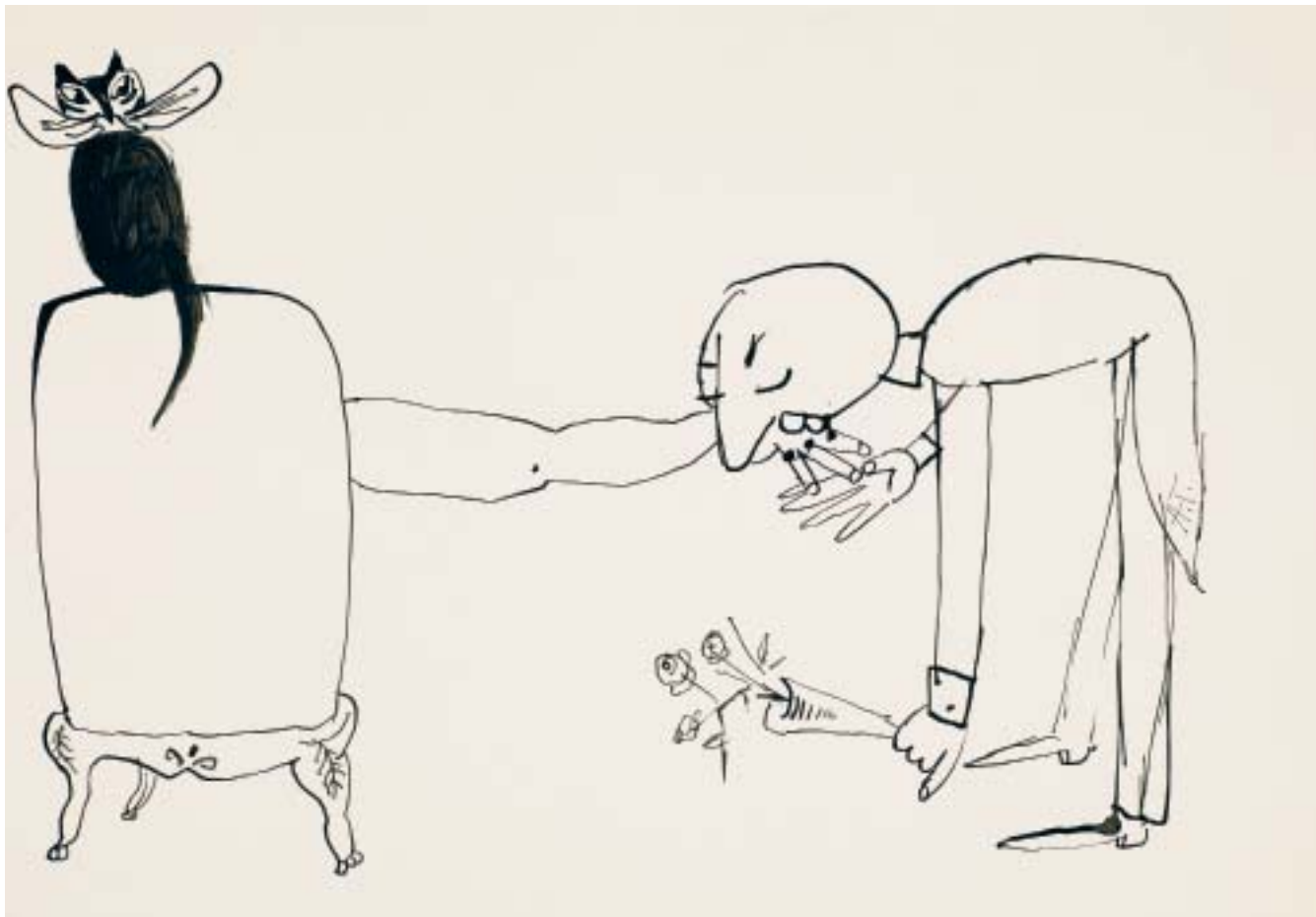














Co  
Co  
Co

Konstantaj

Konstantaj  
Dyana

Parti





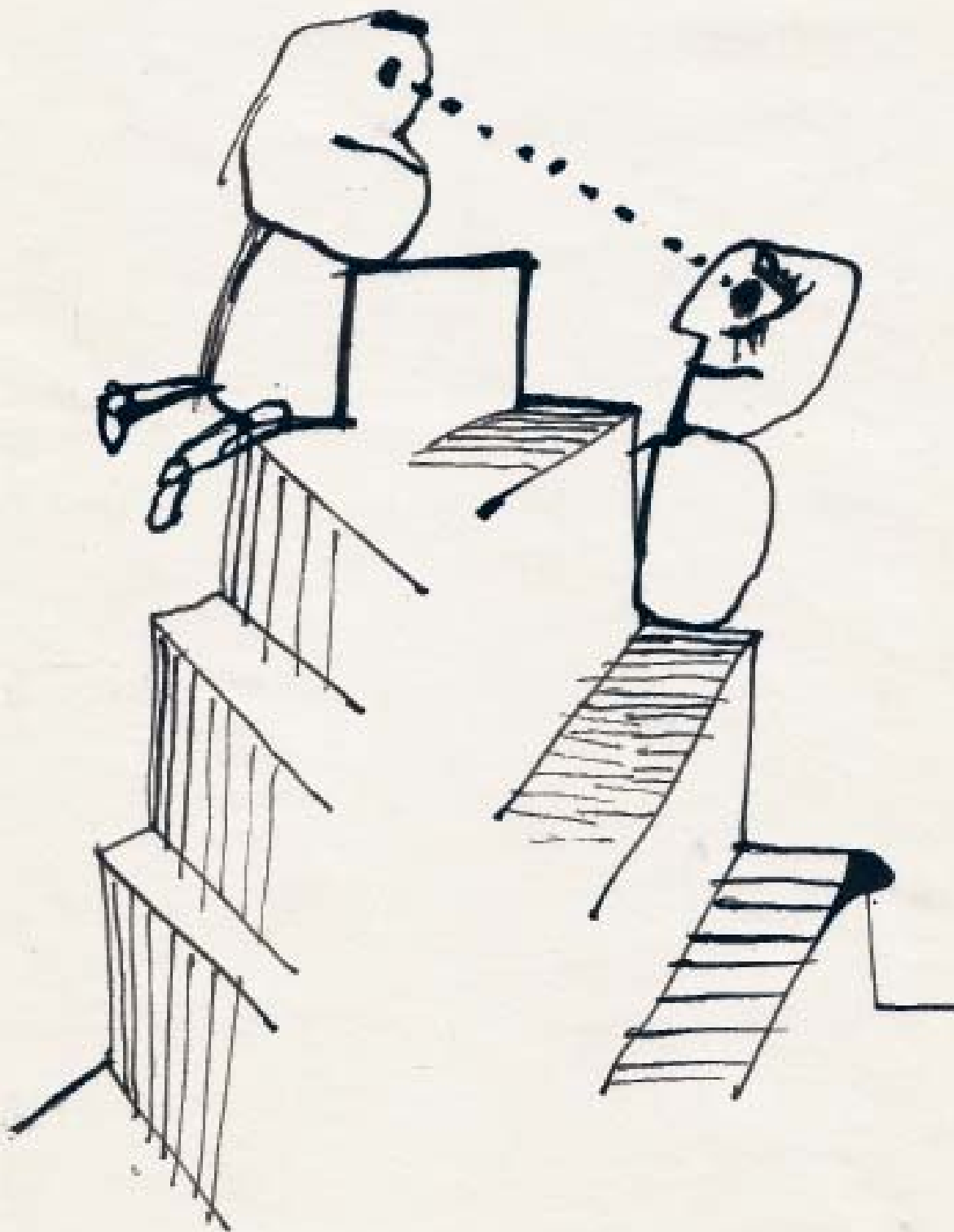
W. Romanowski 50

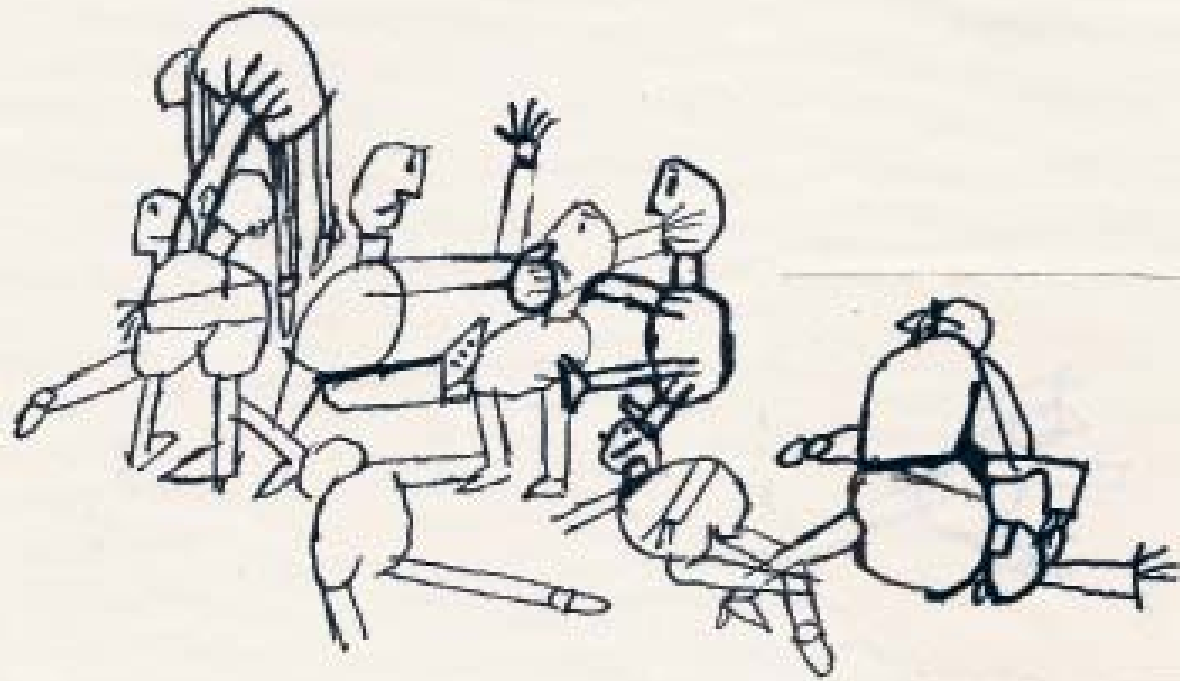
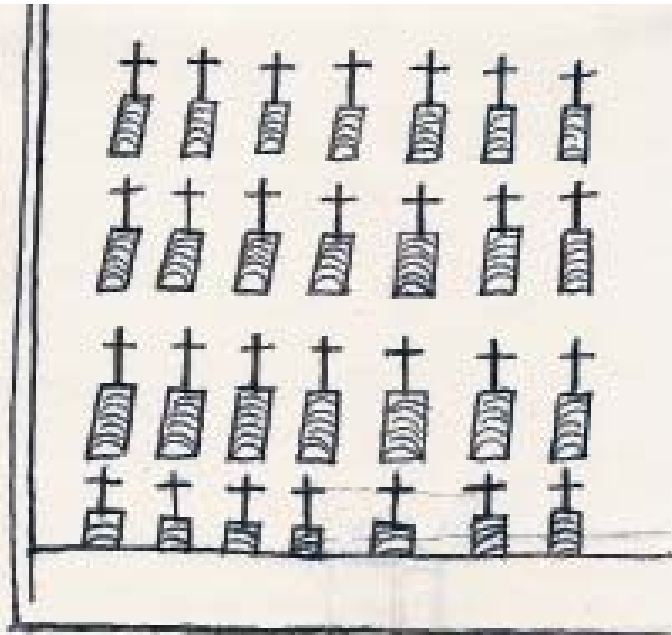




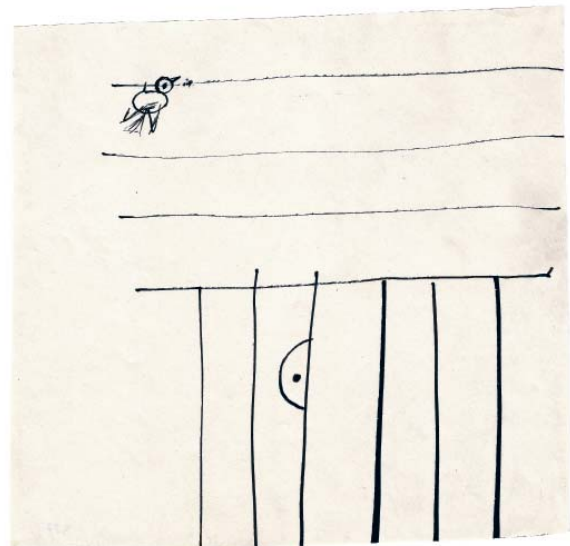


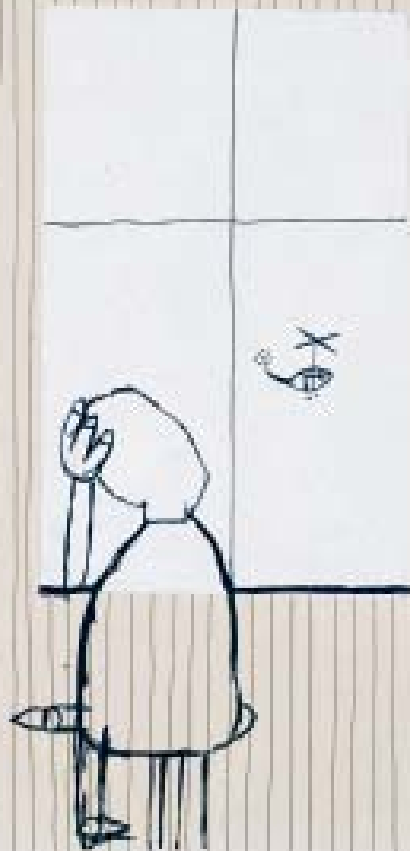
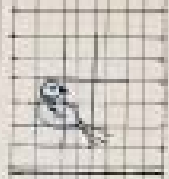






Toniagowski 59

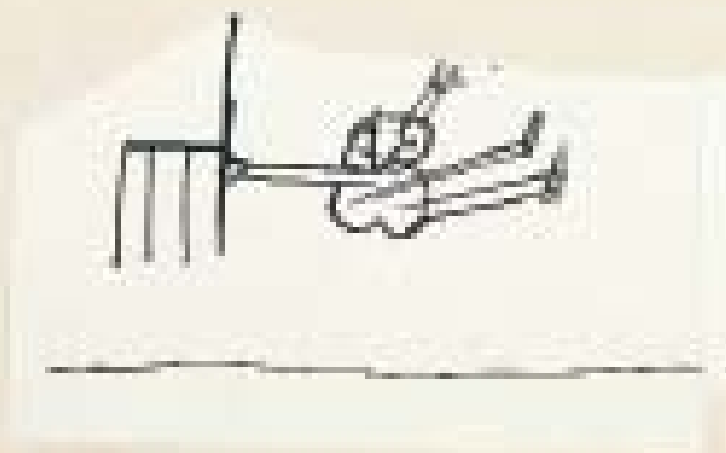
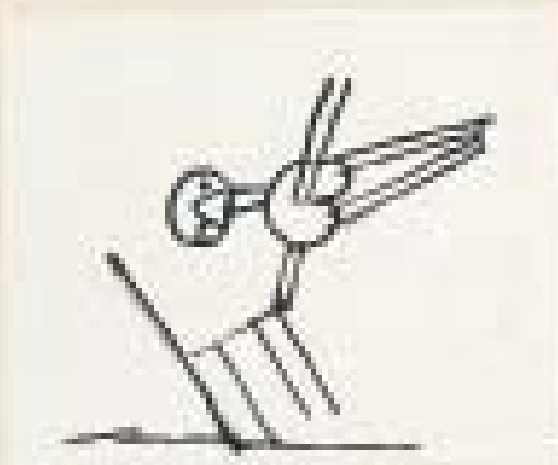
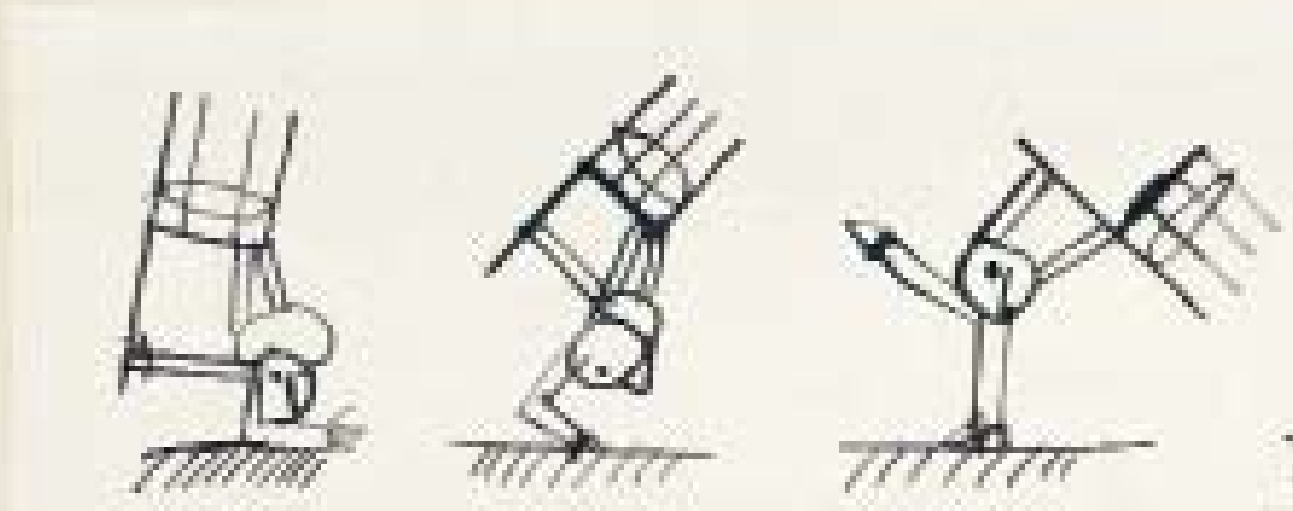




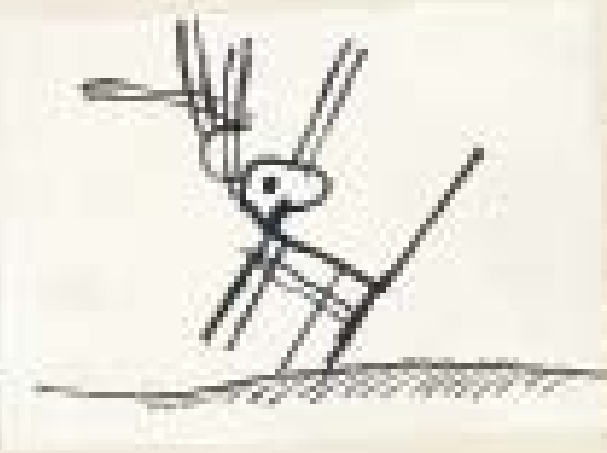
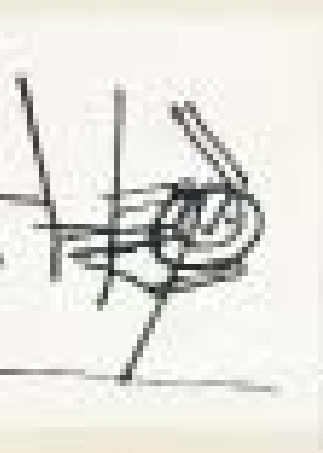
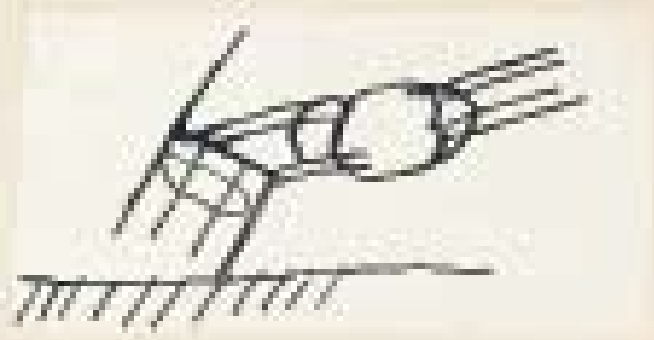
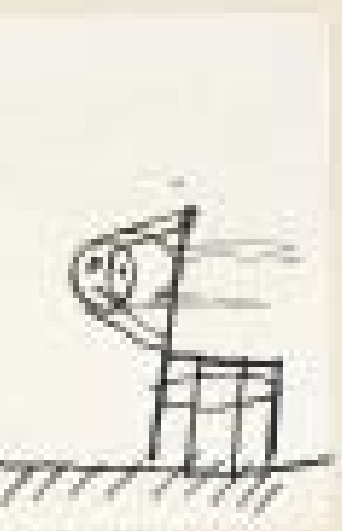


Physique na stójeo

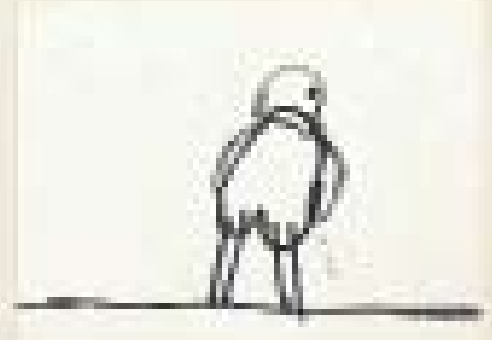
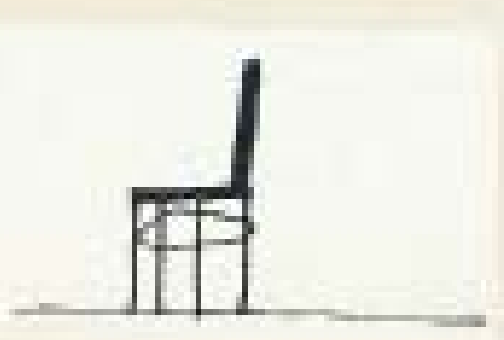


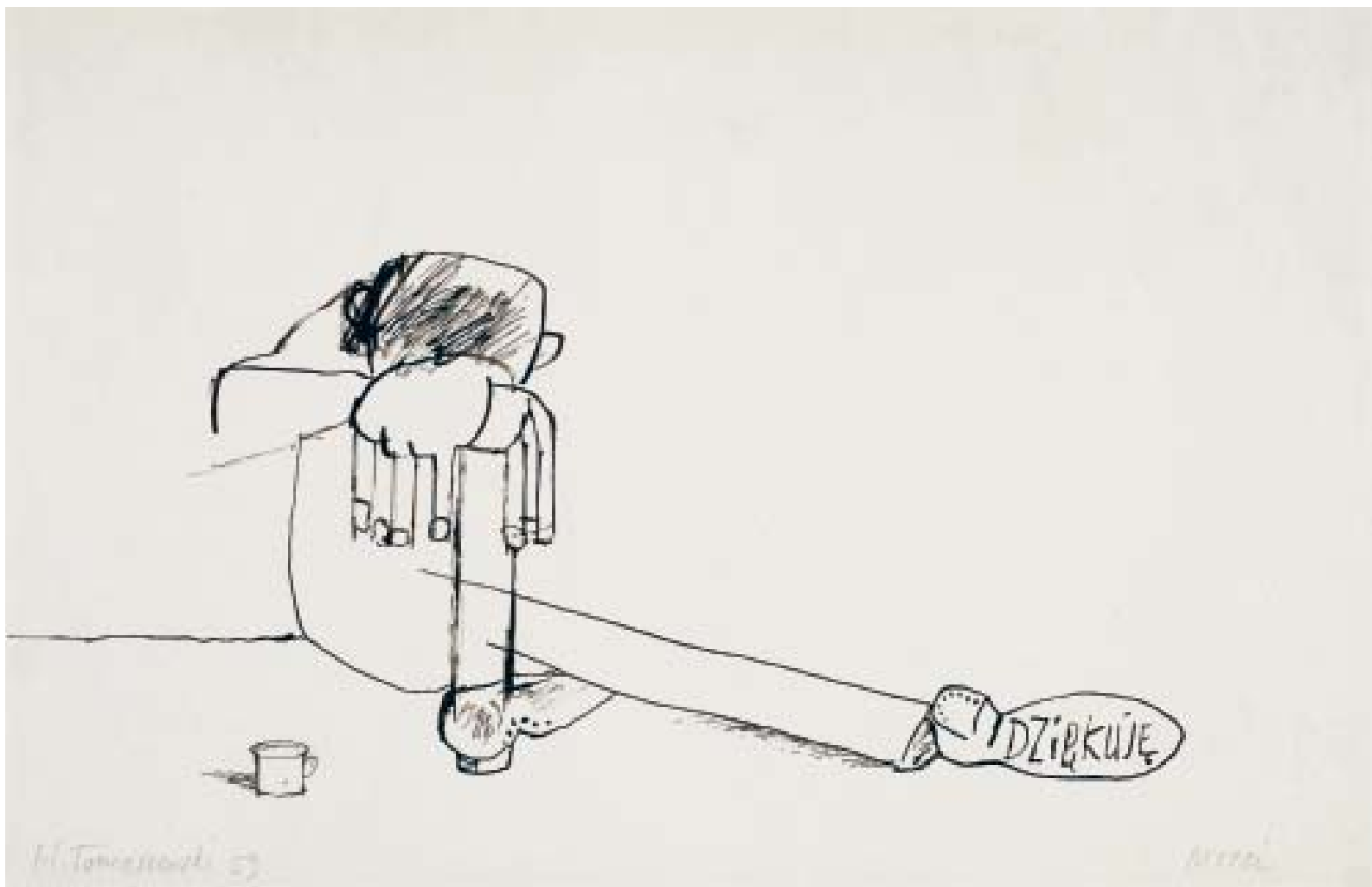






Hand-drawn sketches of a person sitting on a chair, leaning forward with their head tilted back, possibly coughing or sneezing. The person is wearing a simple tunic. The chair has a grid-like backrest. The drawing is on a small rectangular piece of paper.





Zagadka:

**KTO**

**Kogo**

**no?**

*H. Tomaszewski*

Witam **Aa** Witam **Bb** wit

**Cc** tam **Dd** i **Ee** i **Ff**

<b>Gg</b>	<b>Hh</b>	<b>Ii</b>	<b>Jj</b>	<b>Kk</b>	<b>Ll</b>
-----------	-----------	-----------	-----------	-----------	-----------

<b>t</b>	<b>m</b>	<b>n</b>	<b>o</b>	<b>p</b>	<b>r</b>	<b>s</b>	<b>te</b>	<b>itp</b>
----------	----------	----------	----------	----------	----------	----------	-----------	------------

# Kończąc

dziękuję za  
udzielenie mi  
głosu a szczegól-  
nie 06:

**Aa Bb**

**Cc Dd Ee Ff**

<b>Gg</b>	<b>Hh</b>	<b>Ii</b>	<b>Jj</b>	<b>Kk</b>	<b>Ll</b>
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<b>t</b>	<b>m</b>	<b>n</b>	<b>o</b>	<b>p</b>	<b>r</b>	<b>s</b>	<b>te</b>	<b>itp</b>
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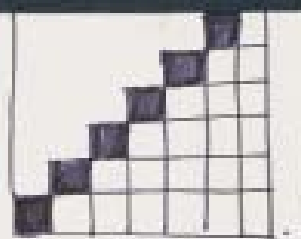
# LITERATURA

## DANE TECHNICZNE

**ROZMIAR** - Jedynka, rok pierwszy, format  
 siedmiościenny, śred. cięta 12 stron.  
**FORMA** - drukarska, cyla, zespół znaków (półka, półka)  
 przygotowanych do druku w skali 1:1. Zaak. drukarka 100  
 milimetrów szerokości, 170 milimetrów wysokości - jedna półka  
 Techniczny, rozmiar, przygotowany do druku  
 w skali 1:1, 170 milimetrów szerokości, 100 milimetrów wysokości  
**Nazwa** znika, drukarka 100 milimetrów szerokości, 170 milimetrów wysokości

### SPOSÓB CZYTANIA

Przed wystąpieniem  
 do paragrafu należy uruchomić  
 pochłaniacz literowy.  
 Czytać należy jedynkami.  
 Dla pełnej poprawy  
 zwrócić uwagę na...



A	B	C	D	E	F	G	H	I	J	K
M	N	O	P	Q	R	S	T	U	V	W
X	Y	Z	Ł	ł	Ą	ą	Ć	ć	Ę	ę
Ń	ń	Ś	ś	Ź	ź	Ż	ż	Ł	ł	Ą
ą	ć	ę	ń	ś	ź	ż	ł	ą	ć	ę
ł	ą	ć	ę	ń	ś	ź	ż	ł	ą	ć
ą	ć	ę	ń	ś	ź	ż	ł	ą	ć	ę
ł	ą	ć	ę	ń	ś	ź	ż	ł	ą	ć



Portret

1

3

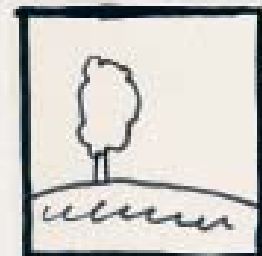
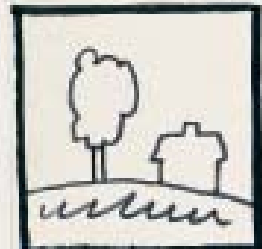
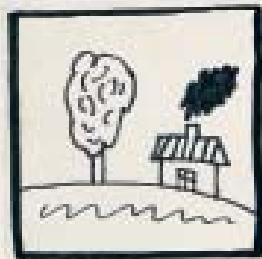
Strony czytają w kolejności

2

4







ten wysonet robiem 30 minut  
w tym czasie

turystów odwiedziło x 200 Polskę

25 min.

był w tym czasie telefon



ten 20



PRZYSZŁE LOTNICZY

Z AMERYKI

WYSTĄNY 6 TYGODNI TEMU

15 minut

dziesięć

1 rys = 10 minut  
60 min : 10 = 6  
6 rysunków  
x 8 godz  
48 czyli

48

rys. dniówka





LUDZIE

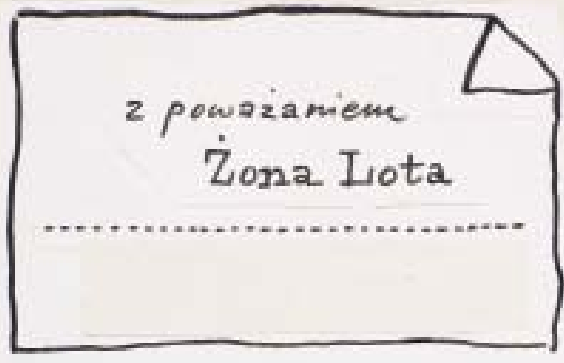
NIE

KRAMCIE

---

UWAGA: PISANE GRUBYM NIEMI





**SIE**

**OGŁADAJ**

**-JE I NIE**

**RÓB SWO**

*H. Szapiro 1971*

Niemen



My heart again



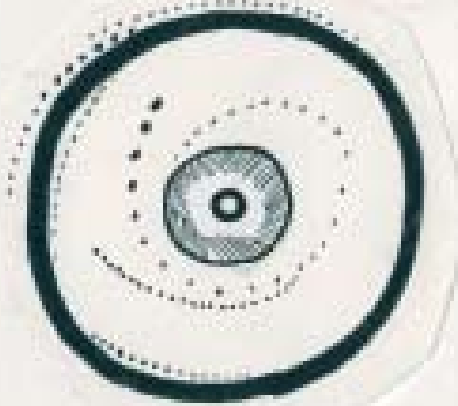
Alomuska

Chopin



J. S. Bach

Debussy



Pandoraki

Handwritten text in a highly stylized, cursive script, possibly representing a name or a phrase. The text is arranged in four lines:

Line 1: *my name*

Line 2: *is*

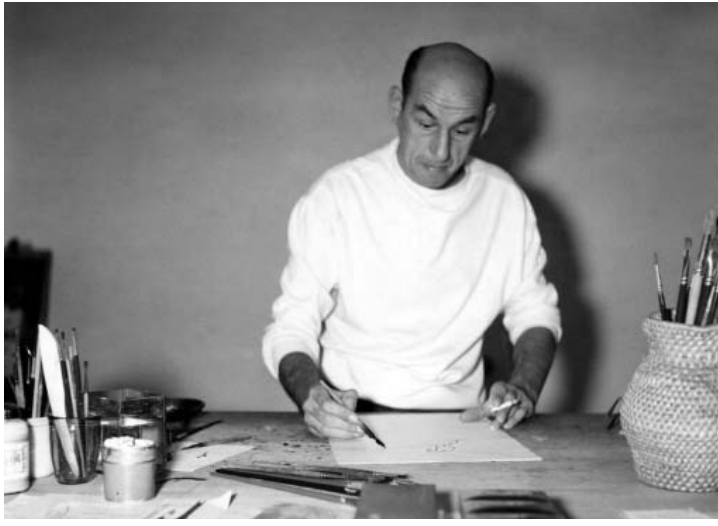
Line 3: *the name*

Line 4: *of the*

The script is characterized by multiple overlapping lines and fluid, sweeping movements. The words are written in a way that suggests a personal or artistic signature.

Handwritten text at the bottom right of the page, possibly a signature or date: *Handwritten - 1972 -*



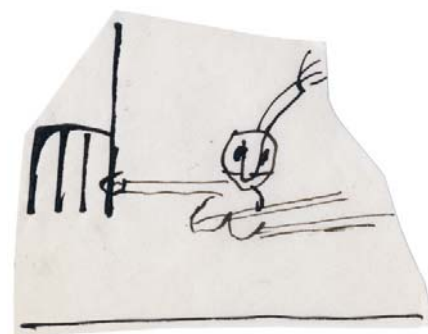




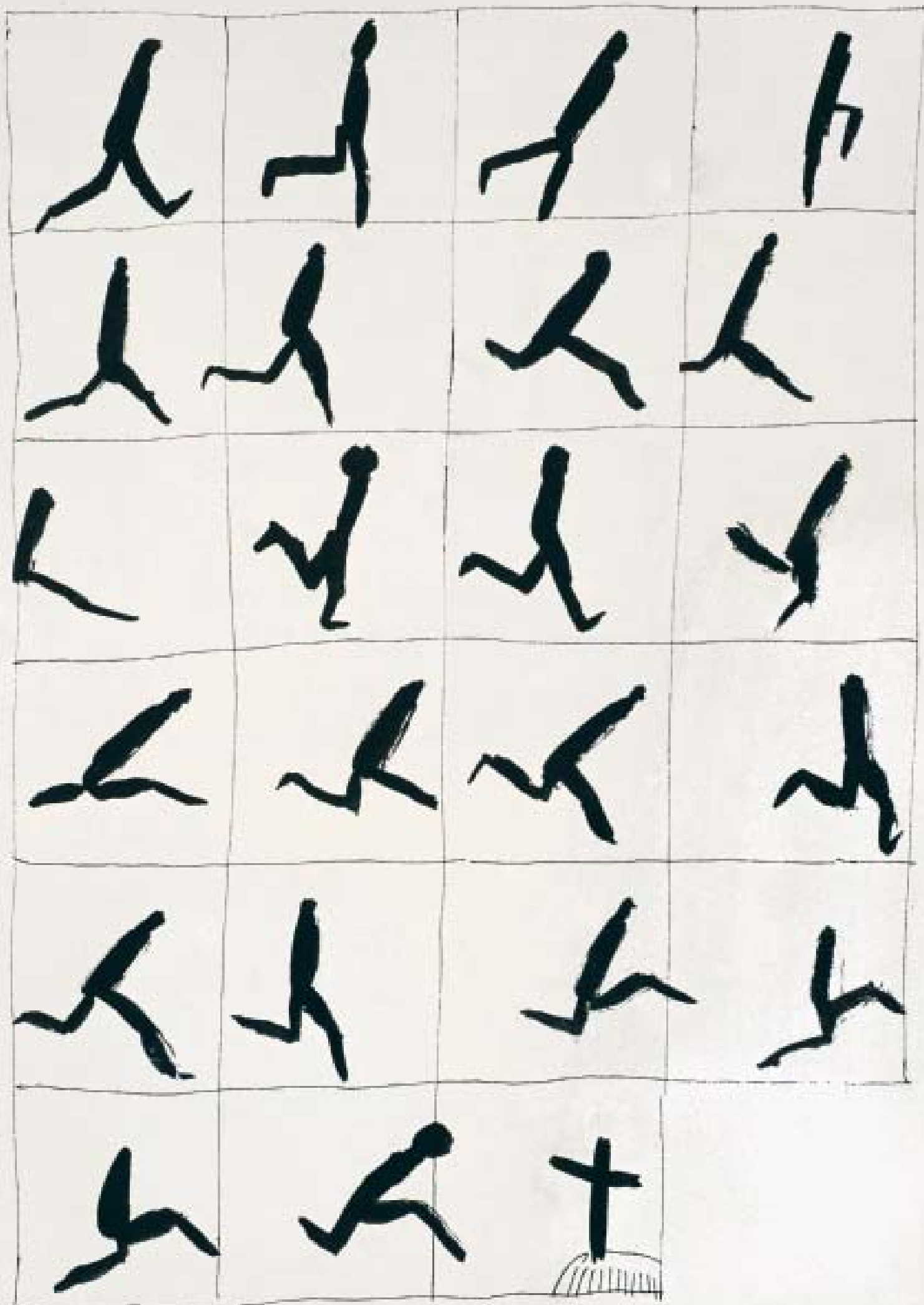
*I've Been Here; I Hope the Same for You*

# **Henryk Tomaszewski**

edited by  
Agnieszka Szewczyk



ZACHĘTA — NATIONAL GALLERY OF ART  
BOSZ  
WARSAW, 2014





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*I'm not patient enough to admire beauty in itself— virtuosity of the hand or the eye. I prefer a miscarried proposal to mastered perfection. . . . This is why my works often seem as though there was nothing to see, nothing 'pretty'. These things are just unable to please the eye. If anything, they are fleeting, perishable. . . . I stopped being concerned about making an impression with form. What I enjoy, however, is using a language I don't know yet.*

Henryk Tomaszewski<sup>1</sup>



# A Lesson in Vision

AGNIESZKA SZEWCZYK

If we were to retrace Henryk Tomaszewski's path as a designer — looking at where he came from and what he left behind — we would probably need to focus not on the formal aspect of his work, as it is a thing impossible to describe using a fixed set of rules, but rather try to grasp the essence of his approach, character, intellectual formation and working methods. The prevailing readings of his work present him as, firstly, the founding father and most prominent exponent of the so-called Polish Poster School, secondly, as an outstanding educator, the teacher of a number of generations of graphic designers. Both of these perspectives have historical justification, but provide no clear answer to the question: why does Tomaszewski's approach to design, marked by extreme individualism, resist the passing of time?

Let us leave the question of the Polish Poster School to one side — whether such a phenomenon indeed existed, or whether it was rather that a number of outstanding designers working from the late 1940s throughout the 1950s, came up with a new 'design proposal' which could not be easily described in terms of a clear-cut, stylistically uniform formula.<sup>2</sup> The most important distinguishing characteristic of Polish posters of that time was their diversity, whereas their only observable general feature was the rejection of the legacy of those strains of the European avant-garde that followed a rational approach in constructing a visual message (Constructivist and functional typography), including the tradition of Swiss typography — the international ABC of form after the Second World War.<sup>3</sup> The characteristic terms used in reference to works of the so-called Polish Poster School ('metaphorical' or 'painterly character', 'freedom', 'humour', 'poetic aura'), are imprecise as much as they point out a peculiar paradox. The name Polish Poster School came to be used as a label to describe posters by outstanding individuals, posters which won acclaim in the eyes of international critics in the early 1950s. These critics, it seems, valued them primarily for their artistic, rather than design aspects. This was the case with Tomaszewski, whose works belong to the realm of art to an equal or even greater extent than they do to the realm of design, which more typically employs unified and universalised systems of visual communication.

Tomaszewski made his debut before the war, having a solid background as an artisan (as a graduate of two vocational schools: the Marshall Józef Piłsudski School of Graphics and the Municipal School of Decorative Arts), as well as an artist (as a graduate of the Painting Department at the Academy of Fine Arts in Warsaw). However, looking at the few extant works from that period, which are neither pivotal nor distinct, it would be difficult to trace the origins of his design practice to any of them. It would be just as implausible to point out his immediate antecedents or teachers, in a more general sense.

The only point of continuity between the pre-war and the post-war period is drawing, in which the whole of Tomaszewski's work is rooted. The artist made his pre-war debut with satirical cartoons and illustrations published in *Szpilki*, and remained faithful to this form of expression ever after. Drawing — as a daily note, a record of an idea, a sketch, or a point of departure for a design — and posters, are two interwoven genres and were the primary areas of Tomaszewski's practice from the mid-1950s. One of the characteristic features of his work in general is a tension between the deformation of caricature, or the seemingly offhand line, and his striving for harmony, brevity, and austerity of form.

1 'Henryk Tomaszewski rozmawia z redakcją', *Projekt*, no. 3, 1974, p. 33.

2 Much has been written on the Polish Poster School, yet the phenomenon is still surrounded by many myths, and calls for thorough research, notably on its social-political context, as well as reconstruction of its history, much of which is based on anecdotes. One of the few texts which approaches this subject from a critical perspective was written by Andrzej Turowski, see Andrzej Turowski, 'L'École polonaise de l'affiche en question', in *L'Affiche polonaise de 1945 à 2004. Des slogans et des signes*, ed. Jean-Claude Famulicki, Paris: Éditions La Découverte, 2005.

3 See Hugues Boekraad, 'All words . . .', in *Henryk Tomaszewski*, exh. cat., Amsterdam: Stedelijk Museum, 1991, pp. 10–19, 22–27; Michał Warda, 'Posters Made with the Head', *Piktogram*, no. 3, 2006, pp. 65–71.

It would seem that Tomaszewski was a temperamental draughtsman. This form allowed him to quickly capture his observations (sketches from travels, caricatures), condense the content, and convey an anecdote devoid of commentary. Its high points were the 'feuilletons in drawing' which appeared in the magazine *Przegląd Kulturalny* from 1956 (and published later as *Książka zażaleń* [The Book of Complaints]), as well as, created many years later, a series of works featured in the magazine *Literatura* from 1972. These two 'cycles' of drawings, created in different periods, are also marked by significant differences. The former had a more anecdotal character, and Tomaszewski used sophisticated, lyrical drawing to comment on the 'human comedy' of the everyday in a distanced, philosophical manner. Whereas the latter series of works, published in *Literatura*, were conceived in large part as visual rebuses. 'Rather than drawings, these are records of my reactions to things coming from outside — the things we are swimming in. It's a personal reaction to stimuli. I try to express these with graphic means, with signs, rather than drawing'<sup>4</sup> — said the artist.

The period from the mid-1940s to the mid-1950s was marked by the diversity of commissions in which Tomaszewski was involved. The artist designed theatrical sets, street decorations, book covers, illustrations, as well as publishing satirical drawings, collaborating with designers of exhibition pavilions and, last but not least, working on posters. This was a particularly intense time, in which Tomaszewski was forced to work quickly, in different registers of the graphic designer's practice, collaborating with other artists, and facing the challenges posed by three-dimensional space, rather than 'just' the flat surface of a sheet of paper. This was also, quite possibly, the pivotal moment when his personality, that of an artist and designer, was forged. The process proceeded in two directions and involved the elements which were of crucial importance for Tomaszewski. His increasingly frequent use of hand lettering led to a point at which letters and signs merged together — typography was thus taken into the domain of images with the use of arbitrarily created forms and colours. A reverse process took place with respect to the images, which due to an increasing sublimation and simplification of form were transformed into graphic signs. In time, this procedure led to the creation of posters based solely on hand-written letters, which (apart from conveying their semantic meaning), serve a role as the only graphic element of a composition (*The Painting of Teresa Pągowska*, 1960; *Wojciech Zamecznik*, 1988; *Love. Henryk Tomaszewski. Affiches tekeningen*, 1991), as well as those works in which Tomaszewski distilled and transformed an 'image-based' graphic motif to an extent that it sometimes seems we are dealing with a universal sign, bordering on abstraction, which is typically the central element of a composition (*Fantazy*, 1967; *Ars erotica*, 1993).

The method used by Tomaszewski was that of elimination — removing all redundant elements from a design, and at the same time rejecting the rigour of form for the sake of the rigour of thought. It seems that he was fond of imperfection in his own way. Looking at his work (*Poster WAG*, 1965; *Liberté, Égalité, Fraternité, dans la pure biosphère*, 1989), it is easy to observe the odd, striking, as if failed, elements, which were obviously introduced intentionally, with great exactitude, according to his own specific understanding of the 'golden ratio' — otherwise known as 'divine proportion' — and owing to which the composition as a whole appears perfect to the eye.

This method, however, did not yield 'cold' works, constructed with mechanical precision. To the contrary, each and every element of a poster thus composed was a vehicle of both meaning and emotion. The resulting designs were ambiguous, operating in a much broader field than that of traditional graphic design (whose goal is to inform and advertise). They were also provocative, sometimes even balancing on vagueness, drawing the viewer into a game of associations, meanings, and visual rebuses. 'I like sentences that are built in a way so that I can imagine the adjectives instead of reading them. This is why in working on the design of a poster I try to express it with close to nothing, and have the spectator come up with the rest. I'm counting on his co-authorship.'<sup>5</sup>

4 'Henryk Tomaszewski rozmawia . . .', p. 33.

5 'Wciąż chcę nie umieć. Z Henrykiem Tomaszewskim rozmawia Joanna Paszkiewicz-Jägers', *Polityka*, no. 25, 1988, pp. 1, 7.

The above procedures, however, did not lead to the development of Henryk Tomaszewski's 'style' of design as such, at least not in any way that would lend itself to easy description. Style was a term he was not willing to embrace — and he never fell into the self-set trap which captured a number of other prominent designers, who during the decline of the Polish school in the early 1960s 'invented' trademark styles of their own, and remained faithful to them throughout the next decades. In order to avoid all conventions Tomaszewski approached each design task from scratch and following his own method of analytic reduction arrived at the desired result. It is possibly for this reason that many of his posters, regardless of the fact that the information they convey is no longer relevant (*22 July*, 1960; *Hadrian VII*, 1969), remain cornerstones of Polish design (*Long Live May Day*, 1945; *Citizen Kane*, 1948; *Moore*, 1959). Commenting on his method of staying off the beaten track he said: 'It is for us to decide: which concept to choose, what scale of difficulty is suitable for the street, should we stay with the things once seen, or take the risk of rejection? As for me, I prefer the latter'.<sup>6</sup>

Setting high standards for himself, one of Tomaszewski's traits, was what prevented him from falling into a state of complacency and intellectual laziness, while his shrewd observation of the changing position of the poster over the decades, and its place among the new forms of visual communication, allowed him to constantly re-invent his language of expression. When asked 'What is a poster?' — a question that kept recurring throughout the years — he would typically answer: 'I don't know. I'm not quite sure myself, what a poster is today and what role it serves. Whether it informs or advertises, or if it's a knick-knack to be hung on a wall, an intellectual gadget, or a self-contained work of art. I do not know.'<sup>7</sup> 'Quite often the poster gives birth to different satellites. Is a Coca Cola bag in which we carry a package of cream cheese a poster or a bag? Is Jureczek wearing a Marlboro t-shirt a poster, or still a boy named Jureczek? There are no easy answers.'<sup>8</sup>

To be sure, the answer is not really important here — it is rather the need to ask this question time and again, which kept the artist in a state of high tension and willingness to face the next commission for a poster design. When the Polish Poster School — as seen as a historically limited phenomenon — no longer existed, yet the new generations of graphic designers still basked in its reflected glory, Tomaszewski would still ask himself such uneasy questions. His further successes, marked by a number of prestigious international awards, never affected his shrewd assessment and a healthy dose of self-criticism. The intellectual character and value of Tomaszewski's work — an issue raised on many occasions — does not only concern the messages of his posters and drawings, their content and visual structure. It refers to a more fundamental question.

The revolutionary value of Tomaszewski's art was essentially based on the rejection of the historical order and the position of graphic design (including poster and other forms of visual communication) thus far. Tomaszewski designed his posters in the way one would create art that is free from utilitarian functions. 'The graphic art which I practice, is a service art, as I said some time ago: I'm the kind of graphic designer who carries furniture, because when a client asks me to move that piece of furniture, that's what I do.'

Surely, the ability to combine things perceived as opposites lay at the heart of Tomaszewski's method which took his work above and beyond the standards of commercial design. Seen today, when they no longer announce upcoming theatrical performances, films and exhibitions, Tomaszewski's posters play a different, yet still very important role. His work is an unusual ABC of vision. All the classical notions which we grasp intuitively, and with the help of which we strive to rationalise our visual experience — such as composition, contrast, colour, background, rhythm — are subjected to a thorough analysis in Tomaszewski's designs. And, perhaps more importantly, put to a test. If we want to do so, Henryk Tomaszewski invites us to a lesson in vision; the eye is a restless learner: 'Everything converges at the eye. It must be developed, independent, abstract.'<sup>9</sup>

6 Ibid.

7 'Henryk Tomaszewski rozmawia . . .', p. 33.

8 'Wiem, gdzie jestem i wiem, co jest moje — mówi Henryk Tomaszewski, grafik, laureat XII MBP, profesor ASP w Warszawie', *Życie Warszawy* (suppl. *Kultura i Życie*), no. 14, 1988, p. 1.

9 Henryk Tomaszewski, in a letter to Jan Lenica, in *Jan Lenica. Labirynt*, Poznań: National Museum in Poznań, 2002, p. 230.



# 'An Image for Reading' Film in the Posters of Henryk Tomaszewski

IWONA KURZ

It was 1974 when Henryk Tomaszewski, commenting on the International Poster Biennale held in Warsaw's Zachęta, wrote this on the exhibition's 'palace interior': 'Quiet. Cosy. The ladies keep an eye on me, so that I don't lunge at any of the works with a razorblade. While in fact it all rather resembles a domestic animal shelter. Everything is caged and kept on a leash. And it longs for the streets.'<sup>1</sup>

This vivid account — much in the style of Tomaszewski's own posters — conveys a certain ambiguity resulting from the fact that the form of expression in question advanced rapidly in the artistic hierarchy in the wake of the Second World War. This advancement was made possible by, amongst others, the artists of the so-called Polish Poster School, of which Tomaszewski was often considered a forerunner and patron. The goal of a poster is essentially to disseminate a certain, mass and repetitive message (in accordance with the definition of the 'possibilities of technological reproducibility'<sup>2</sup>), among a wide audiences, one that is in tune with the rhythm and the spirit of modernity, rather than to function within gallery walls as a self-contained work. In the opening sequence of Andrzej Wajda's *Innocent Sorcerers* (1961) we see a view of Warsaw's Plac Konstytucji with posters (on 'billboards', as we would call them today) presenting the title of the film and photographs of its two protagonists. These are the first in a long list of items: a scooter, a reel-to-reel recorder, an electric razor, a reproduction of a painting by Joan Miró, and a recent issue of *Przekrój* magazine, all of which come together to create the imagined décor of big-city modernity, its pulse beating to the rhythm of jazz and boxing.

Only for a brief moment are we allowed a glimpse of Warsaw's ruins, still looming in the distance. It is amidst these ruins that the film poster of post-war Poland was born — although initially not present on the street (for various reasons I will discuss later), it tried to live the life of the street, tap into its moods and current associations.

One of the first posters designed by Henryk Tomaszewski accompanied the film *Odd Man Out* (1947) by Carol Reed, with James Mason cast as an IRA fighter who goes into hiding after a failed operation. In the opening commentary we read and hear that the story is not concerned with the struggle between the law and an illegal 'organisation' (whose name is never mentioned), but only with the conflict in the hearts of people when they become unexpectedly involved. The plot of the film and its message — presented in superb form, through contrasts between darkness and light — must have been compelling for audiences in Poland at that time: the conflict between law and freedom, the hurt character hunted by the police, and the girl who finds him and decides

<sup>1</sup> 'Henryk Tomaszewski rozmawia z redakcją', *Projekt*, no. 3, 1974, p. 33.

<sup>2</sup> See Walter Benjamin, 'The Work of Art in the Age of Its Technological Reproducibility', in *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media*, ed. Michael W. Jennings, Brigid Doherty, Thomas Y. Levin, Cambridge, Mass.: Belknap Press, 2008.

MICHELE MORGAN & PIERRE BLANCHARD

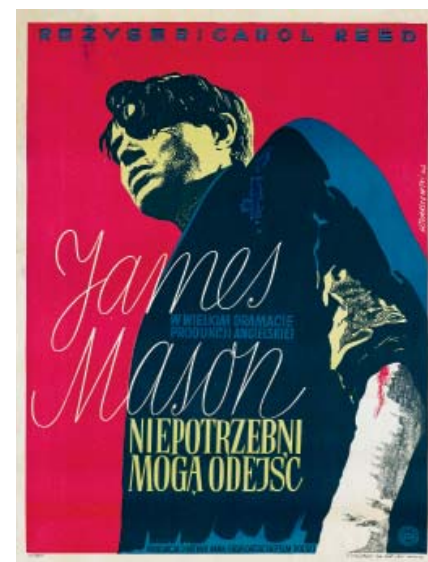
*Wielkim Filmie Francuskim*



**SYMPHONIA PASTORALNA**  
*Reżyser Jean Blauteau*







to stay with him ‘until the end’. Marek Hłasko, a teenager at the time the film came out, probably saw *Odd Man Out* which he later evoked in his writing — first in the short story *Pętla* [Noose], then in *The Eighth Day of the Week*. Agnieszka, the main protagonist of the latter, summarises Reed’s film, and recalls the last words of its female hero: ‘It’s a long way, but we’ll walk it together’.<sup>3</sup> Agnieszka’s tale is triggered by the momentary resemblance of the man she is talking with to someone she has seen before: ‘Lit up from below, broad-shouldered and tall, with sharp features, he looked formidable. “I’ve seen you somewhere before . . . Someone who looked like you look at this moment.”’<sup>4</sup>

In Hłasko’s prose the heroic mythology is already mixed with the bitterness of the post-Stalinist era (‘Life always holds the threat of separation, but death joins forever’ — says Agnieszka ironically). Nonetheless, this suggestive recollection of a film hero, seen in a cinematic shot (‘from below’), flashing before Agnieszka’s eyes, demonstrates well the workings of the imagination of a consumer of mass culture.

This image almost seems like a description of Henryk Tomaszewski’s poster for Reed’s film: the massive silhouette of James Mason, painted with just a few vivid colours, stands out against a red, unsettling background, and appears to be bursting out of the frame. The actor is portrayed slightly from below, in a mode used in cinema to make characters seem heroic. The bright spot in the lower-right section is formed by the hero’s forearm, with a thin trickle of blood running down from underneath his sleeve. The basic information about the film is presented in different typefaces and colours: title, director, and the name of the lead actor (as though in handwriting). The monumental silhouette of the fighter with a blood-oozing wound, not only effectively conveyed the dark mood of Reed’s film, but also referenced the social climate of post-war Poland. In this way, the cinematic medium became part of a common set of beliefs and experiences and, simultaneously, defined the composition of the poster. This play with the language of cinema, observable in the way the character of *Odd Man Out* was portrayed, can also be found in many other posters by Tomaszewski: the silhouette of the airplane in *Air Force* (1947) ‘filmed’ from below, the transition effect in *Pastoral Symphony* (1947), the close up in *Goal* (1947), the scene with characters watching a performance in *National Velvet* (1948), and the reference to the idea of the ‘frame’ in *Beauty and the Devil* and *Bellissima* (both 1954). At the same time, the expressive use of colour includes associations to painting (Jan Lenica said that Tomaszewski had perfect pitch when it came to colour,<sup>5</sup> on another occasion he called him a poet).

3 Marek Hłasko, *The Eighth Day of the Week*, trans. Norbert Guterman, Evanston: Northwestern University Press, 1994, p. 66.

4 *Ibid.*, p. 63.

5 Jan Lenica, ‘Plakat — sztuka dzisiejszych czasów’, *Przegląd Artystyczny*, no. 5, 1952, p. 41.



# MSCINW JASTRZĄB

The poster for Reed's film demonstrates the characteristic features of Tomaszewski's style and reveals — to some extent at least — the reasons behind the success of his work, as well as that of other Polish poster designers, in the West. Tomaszewski himself received five grand prizes at the international poster exhibition in 1948 in Vienna.<sup>6</sup> This marked the beginning of a string of successes in the field, followed by even more prizes and press articles which, for decades to come, discussed this form of art practised by Poles at length, praising 'the freshness of ideas, the force of artistic expression, the clarity of form and the brilliance of colour' and asking rhetorically 'Where in all the world, a few cases excepted, do film producers and distributors advertise as charmingly for the movies?'<sup>7</sup> Such opinions were important for Poland, as they improved the country's image internationally, and helped local artists to maintain a certain degree of creative autonomy and freedom from the demands of propaganda.

A comparison with the original poster, released by the western distributor of Reed's film, is telling.<sup>8</sup> Naturally it also involved words and images, but the primary means of expression in this case are the film stills — the lying, exhausted protagonist is shown in a close shot, with a scaled-down figure of a woman in the background. The composition is superimposed with the red letters of an extensive slogan, evincing that *Odd Man Out* is the most exciting motion picture ever made and 'an adventure in unbearable suspense'. This promise is only loosely related to the actual plot, and especially to the mood of the film, and seems perhaps to pursue its primary goal — that of advertising — too blatantly. This example clearly shows a difference in the context in which Polish artists worked.

The film poster emerged with the coming of the cinematograph (1895), at that point the *affiche* (made possible with the invention of lithography in the late 18th century) was already an established form of advertising mass entertainment of different forms and styles — from books to circus performances. The space in which it existed and functioned was the modern city. The cinematograph and the poster shared the same ambition of capturing attention, creating a surprise, or even a shock. The writers of *Moving Picture World*, one of the oldest existing magazines on cinema, reiterated that posters were meant to be an 'attraction', just like cinematographic, and later film, projections. The film was meant to lure the viewer into the theatre or hall in which it was projected, whereas the poster was meant to capture the attention of a passer by, making them step closer, cross the street. This form, however, was still essentially based on the use of words and, in the context of cinema, also on film stills (which stressed the subordinate role of the poster and its lack of autonomy). In considering these posters, aside from the artists involved and the public, one should also consider the position of the distributor, or the producer who markets the commodity, that is, the film. Seen from this perspective, one which essentially dominates that of the artist's, the poster is merely a package, a subsidiary of the film, operating in the realm of the street where it should attract viewers to the cinema.

This line of thinking, however, does not apply to the situation in post-war Poland. Both Eryk Lipiński and Henryk Tomaszewski<sup>9</sup> agree that when the Film Polski company first approached them about collaboration (when they were still based in Łódź, having settled shortly after the war, as the city was the centre of cultural life), their initial reaction was to turn down the offer. As opposed to commercial design, which was a highly developed field, the film poster was not a highly esteemed genre in Poland, just like film itself — this situation resulted from the fact that pre-war cinematic production was focused purely on entertainment. After consideration, however, Tomaszewski suggested that the matter was worthy of attention, on the condition that Polish posters would not copy the western model. He suggested that the visual form of the poster should convey the plot of the film — and his proposal met with approval. Largely due to the fact, one is inclined to think, that the post-war model of Polish cinematography did not correspond to western standards.

6 *Internationale Plakat Ausstellung mit Karikaturenschad*, Künstlerhaus, Vienna, 1948.

7 F. H. Wills, 'Polnische Arbeitsschutzplakate', *Gebrauchsgraphik*, no. 6, 1959, p. 55. Quoted in David Crowley, "An Art of Independence and Wit": the reception of the Polish Poster School in Western Europe', in *100th Anniversary of Polish Poster Art*, Kraków: BWA, 1993, p. 28.

8 Available at Wikipedia: <http://en.wikipedia.org/wiki/File:Odd-man-out-poster.jpg> (accessed 18 December 2013).

9 See Eryk Lipiński, *Pamiętniki*, Warsaw: Fakt, 1990; Henryk Tomaszewski, directed by Daniel Szczechura, 1995.

FILM PRODUKCJI POLSKIEJ

# piątka z ulicy Barskiej

WYDZIAŁ KULTURY I SZKOLNICTWA  
M. ST. WARSZAWY



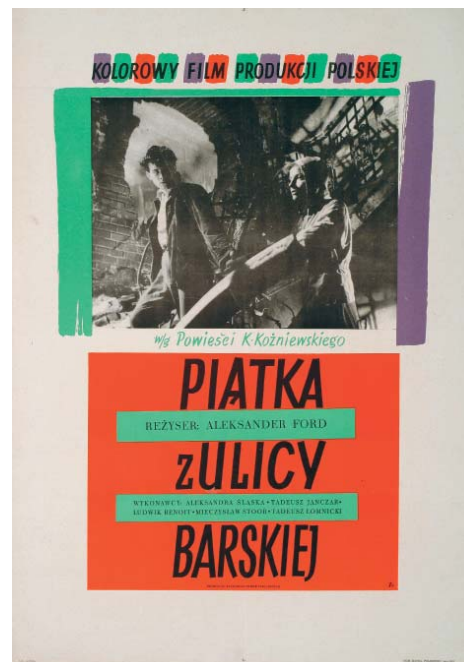
WYKONANO W WARSZAWIE

REŻYSER: ALEXANDER FORD

WYKONAWCY: ALEXANDRA SŁASKA - TADEUSZ ŁANCIAR - LUDWIK BENDIT -

TARCIK ŁONICKI - WICIECYSŁAW STORR

WYDAWCA: WYDZIAŁ KULTURY I SZKOLNICTWA M. ST. WARSZAWY



The centralisation and state control, exercised also by means of the main office of censorship, went hand in hand with a lack of concern over spending. Profit and loss were not applicable categories to cinema, a film turned a profit in terms of propaganda influence, rather than financial proceeds. This, in part, was the result of the officially declared policy, according to which values — be they cultural or spiritual — should not be put up for sale. On the other hand, shortly after the war cinema did not need promotion in Poland: the halls were packed to capacity and in short supply (due to war devastation), the need for entertainment was genuine, while the offer limited. When a film projection was about to start all hell broke loose in front of the cinema — this time also marks the birth of the profession of the ticket tout, as portrayed in Leopold Tyrmand's novel *The Man with White Eyes*. As Henryk Tomaszewski remarked in the film by Daniel Szczechura: 'The crowd in front of the cinema served as the poster for the film'. The hunger for 'functioning images' also reinforced the role of the poster — needed not as a promotional tool, but an instrument for capturing people's attention through its intrinsic visual values and the liveliness it brought into the cityscape.

The situation on the Polish 'film market' was thus: firstly, it was not a market, secondly, this market was in a state of crisis, which meant an advertising machine was not necessary. At the same time, the influence of censorship in this field was less marked. By the time an artist sat down to work on a poster, the film was already approved by the censors and, as such, was 'fit for viewing' by definition. (Not every film, and few directly, pursued goals of propaganda which would need to be highlighted by a poster.) As I mentioned earlier, considerable promotional gains for the country's image came from the fact that Polish posters were praised for their artistic value in the West. A relatively large number of commissions, up to 600 posters a year, was distributed among a small group of artists (when Warsaw once again became the cultural centre, Lipiński and Tomaszewski were joined by, amongst others, Wojciech Zamecznik, Waldemar Świerzy, Roman Cieślewicz, Józef Mroszczak), which was conducive to the development of a clear, recognisable style. What emerged was an enclave, protected also by the officials and party dignitaries, such as Henryk Szemberg, the head of Wydawnictwo Artystyczno-Graficzne (WAG) in Warsaw.<sup>10</sup>

<sup>10</sup> This was how Szemberg — although not directly — described his own role. See Henryk Szemberg, 'Polish Posters 1957', *Graphis*, no. 13, 1957. Quoted in David Crowley, 'Building the World Anew: Design in Stalinist and Post-Stalinist Poland', *Journal of Design History* 7, no. 3, 1994, p. 194.

The strongest resistance, it seems, came from the filmmakers themselves. Eryk Lipiński recalled the trouble he had convincing Aleksander Ford to his version of the poster for *Border Street* (1948) which depicted two hands reaching out to each other against the backdrop of a burnt out house.

EMOCJONUJĄCA KOMEDIA SPORTOWA

NOWEJ PRODUKCJI RADZIECKIEJ

# GOAL



W ROLACH GŁÓWNYCH: E. DEREWSZCZYKOWA · W. DORONIN · B. TOŁMAZOW  
L. KARTASZEWA · REŻYSERIA: S. DEREWIAŃSKI i I. ZEMGANO ·  
PRODUKCYA: KINOSTUDIO ARTYSTYCZNYCH FILMÓW W KIEWIE



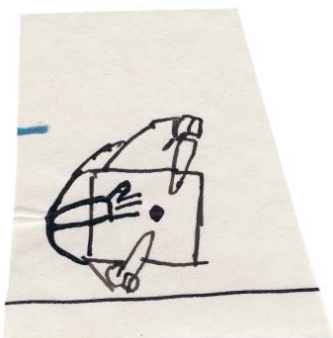
Ford insisted that it should at least include national symbols: the Eagle and the Star of David, and when he eventually accepted Lipiński's original design, he asked for a second version of the poster, with film stills. The generally accepted model of a poster was based on the use of 'large faces and figures of the artists',<sup>11</sup> but not graphic form and artistic shorthand. Henryk Tomaszewski experienced a similar confrontation with Ford working on the posters for his *The Five from Barska Street* (1954) and *Youth of Chopin* (1952), which, in both cases, were created in more than one version. (A fact that further confirms the uneconomic nature of the Polish film industry and related businesses.) It is difficult not to notice that the posters based on film stills, which apparently pleased the filmmakers so much, did not stimulate the creativity of the artists. Compared to the more 'pictorial' works such posters not only seem less interesting, but also clearly inferior with respect to design — their recurring composition, and symmetrically arranged elements were an indirect statement on the approach to film posters by the artists. In the aforementioned film by Szczechura, Tomaszewski made the following remark: 'We weren't able to do it the way they did it in the West, but also we didn't care to'.

For Henryk Tomaszewski the poster was, above all, a self-contained artistic statement. In time, also when he had abandoned work on film posters, these statements became increasingly minimalist, succinct and open to the associations of the audience. The poster advanced in the artistic hierarchy owing to the fact it also enabled the 'advancement' of the role of the audience. This was a mission befitting a true intellectual: the statements were based on an assumed set of representations and, at the same time, by means of their artistic qualities, shaped public taste. The visual suggestions made by graphic artists, involving shorthand and metaphor, were read by the audience based on their knowledge and experience (understood as a collective repository of associations). At the same time, the artists believed that the associations should not be too obvious, automatic and repetitive. Pauline Kael, a renowned film critic, would say that cinema is nothing more than 'kiss kiss, bang bang', arguing that both film plots as well as the pleasures derived from them are in essence based on the need to satisfy our violent and sexual instincts — through censored narratives under the guise of love and struggle. Certainly this is what cinema is about, but not exclusively. Yet the posters of the western distributors brought out and highlighted just this: women and guns ('there's a woman, and a masked guy pointing a machine gun at her' — Tomaszewski sneered).

Henryk Tomaszewski addressed different moods and appealed to different emotions — as evidenced by the *Odd Man Out* poster already discussed. To be sure, both guns and a woman appear in the film, but the artistic vision of the Polish designer focuses on different experiences: loneliness, the bitterness of defeat, loyalty to the principles. This reading, however, is supplied by the audience reacting to the graphic message. If posters, or *affiches*, like advertisements, were originally conceived as a voice promoting a cause (or commodity), Tomaszewski's approach is much more 'implosive'. The poster here is a visual point of focus, a link between the content of the film and the experience of the public. This experience includes both the values and ideas to which the film refers, as well as a more general visual background. In this sense, his poster should be 'read'<sup>12</sup> — which requires certain competencies, while the shock (inherent to the experience of the street) is substituted by an attempt at examining its moods and translating them into a visual message. The goal here is not so much to attract viewers to the cinema, but to combine the moods of the film with the potential reactions of the audience — to complete the work of visual condensation.

<sup>11</sup> Lipiński, pp. 165–66.

<sup>12</sup> 'What we did was simply change an image for looking at into an image for reading', Tomaszewski said about the Polish Poster School. 'Henryk Tomaszewski rozmawia . . .', p. 33.







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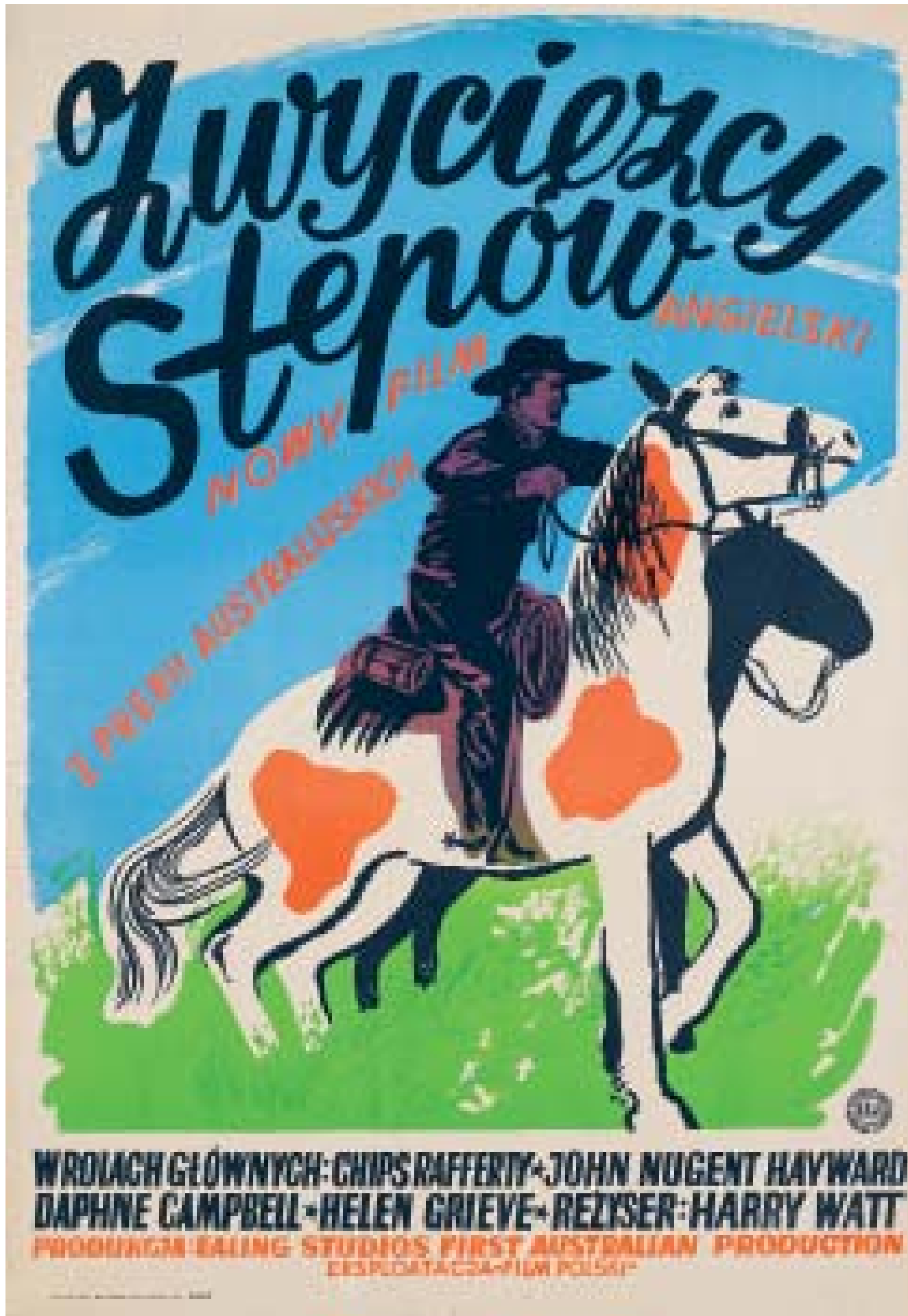
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STANISŁAW WYSPIAŃSKI

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TEATR WOJSKA POLSKIEGO  
GMACH TEATRU MIEJSKIEGO





Niech żyje

WYDZIAŁ SŁOWNICTWA

Wielki







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ENOWELI GUY DE MAUPASSANT

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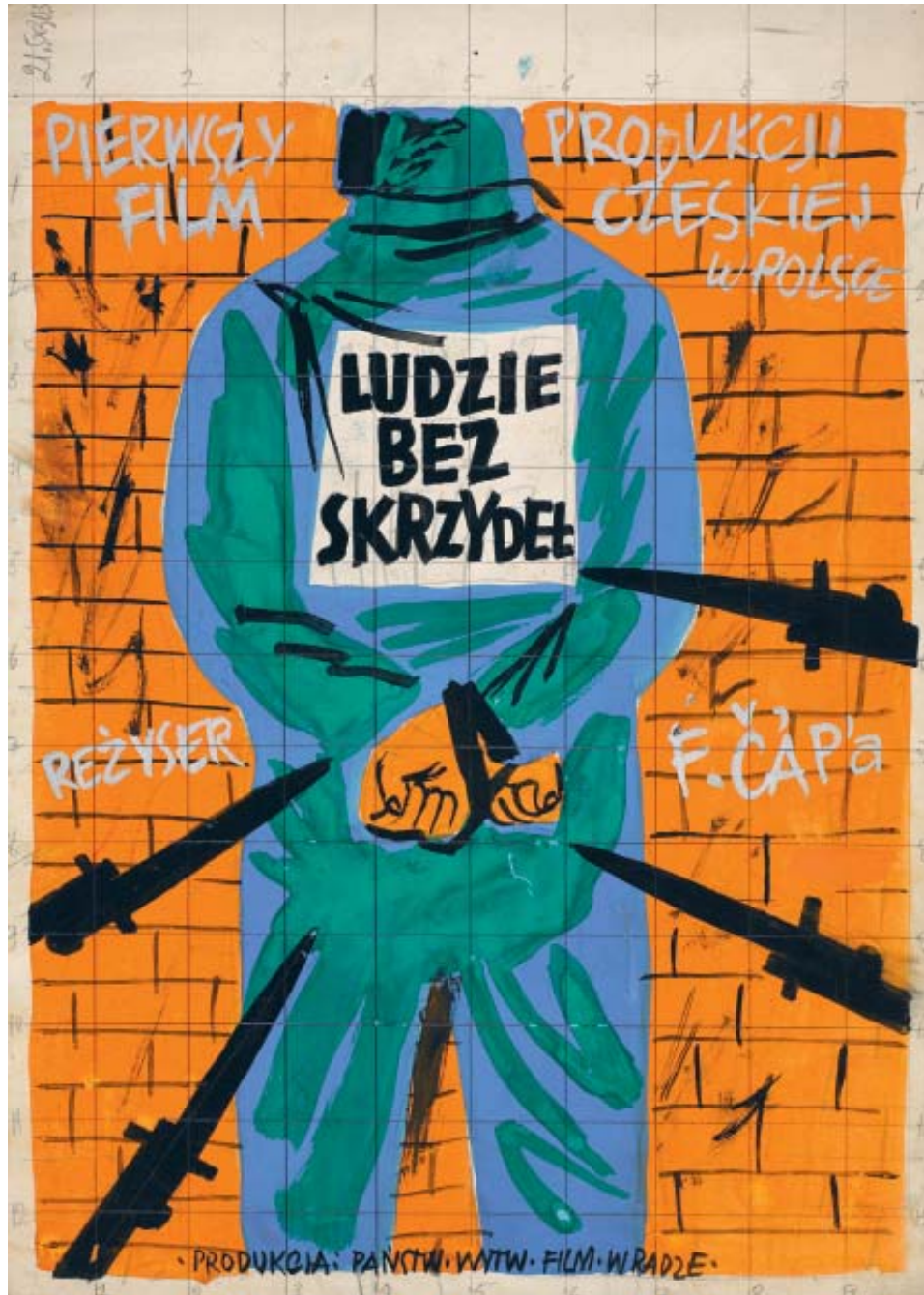
MIEJSCE NA PALETCE



WIELKI FILM PRODUKCJI FRANCUSKIEJ  
Realizacji  
RENE CLEMENT  
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NA FESTIWALU  
FILMOWYM  
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FILM

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CZEŚKIEJ W  
POLSCE

LUDZIE  
BEZ  
SKRZYDEŁ

REŻYSER

F. ČAP

PRODUKCYJA: PRODUKOWA 31978-FILM W PRACIE EKSPLOATACJI FILM POLSKI



KOMEDIA SPORTOWO-MUZYCZNA

# KNOCK- OUT

NOWEJ PRODUKCJI  
RADZIECKIEJ

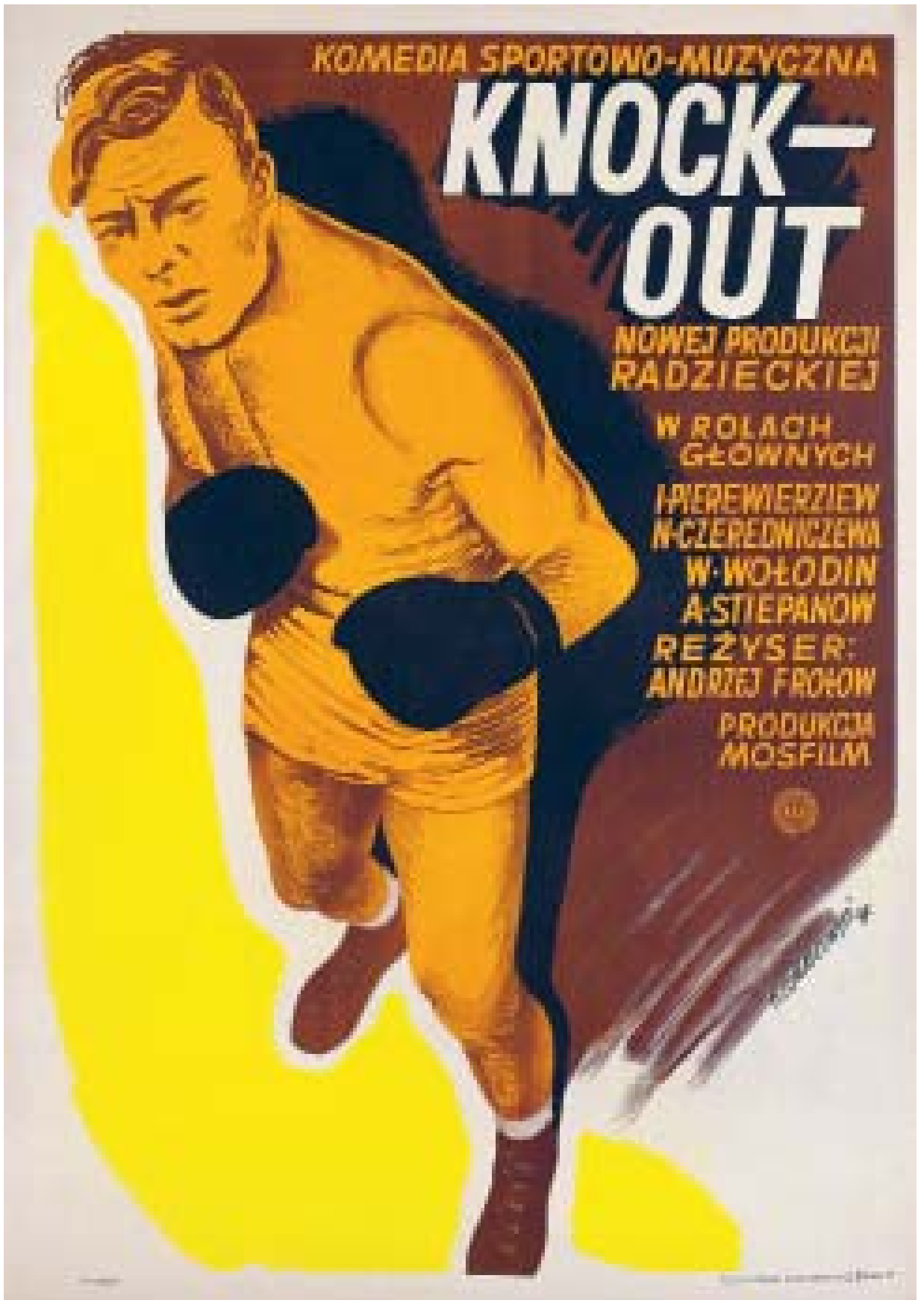
W ROLACH  
GŁÓWNYCH

PIEREWIERZIEW  
K-CZEREDNICZEWA

W WOŁODIN  
A-STIEPANOW

REŻYSER:  
ANDRZEJ FROLOW

PRODUKCJA  
MOSFILM







REZYSER CAROL REED



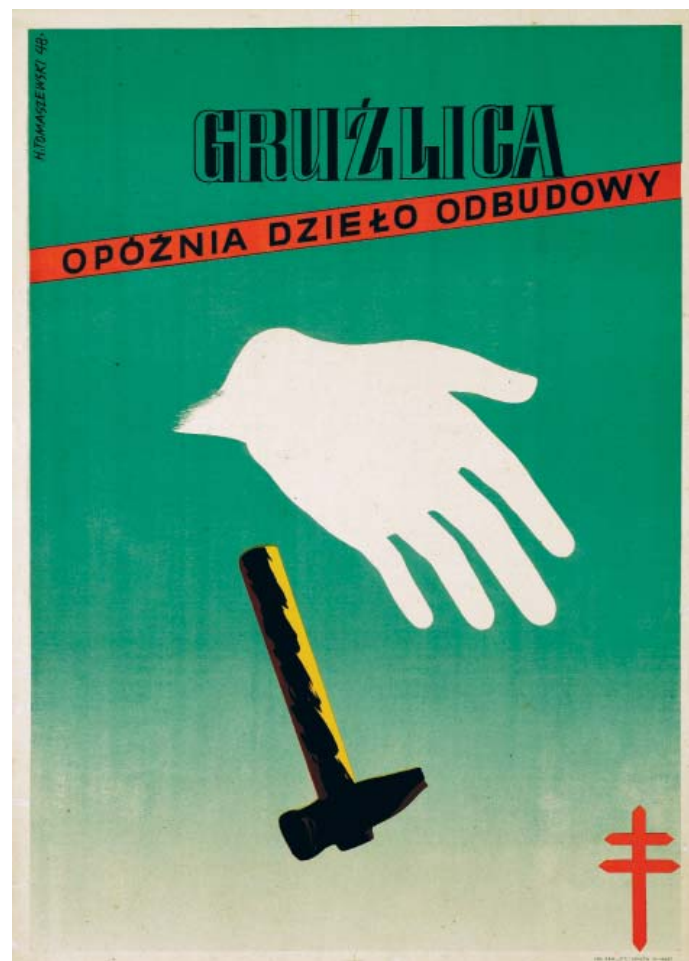
*James  
Mason*

W WIELKIM ROZMADE  
PRODUKCIJ ANGLESKIEJ

**NIEPOTRZEBNI  
MOGA ODEJSC**

WYDAWCA







ARENA  
S. MIAŁYCH





WROCLAW 25-28 VIII 1948  
POLSKA

SWIATOWY KONGRES INTELEKTUALISTÓW

W OBRONIE POKOJU

W. G. G. G. G.



REVISTA DA MARCA



**OBIVANTIEL**

**KANE**

**Orson Welles  
Joseph Cotten**

**KANE**

**FILM AMERICANO**

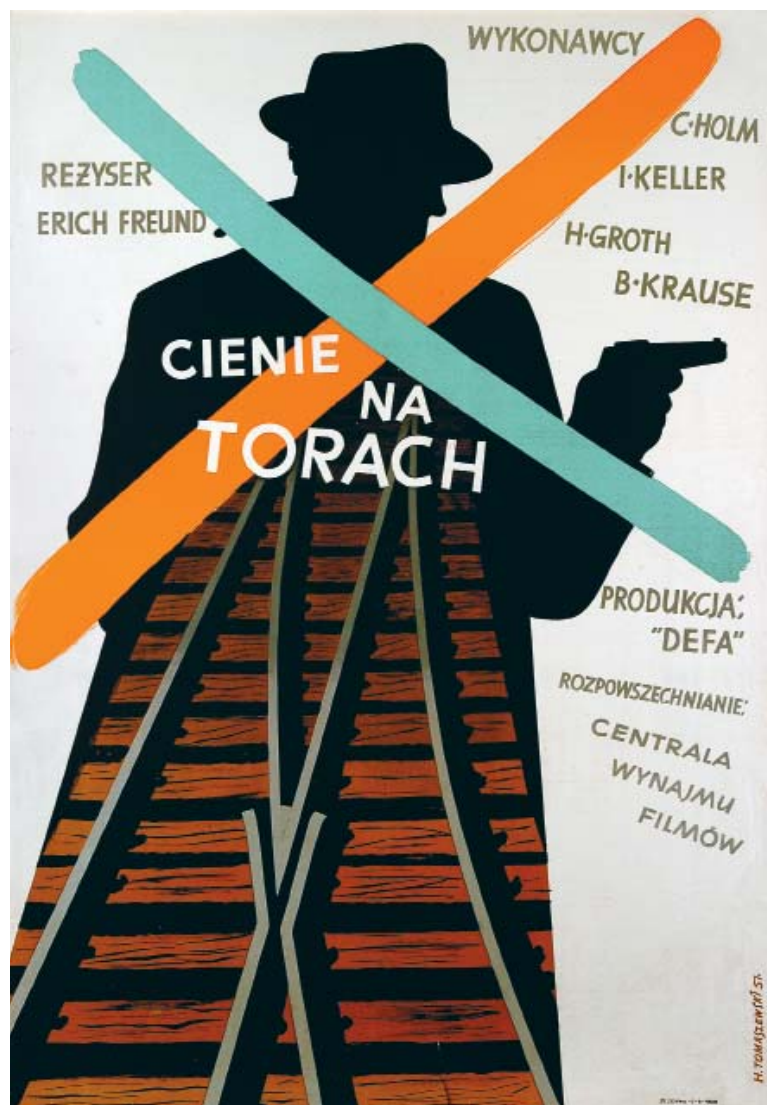
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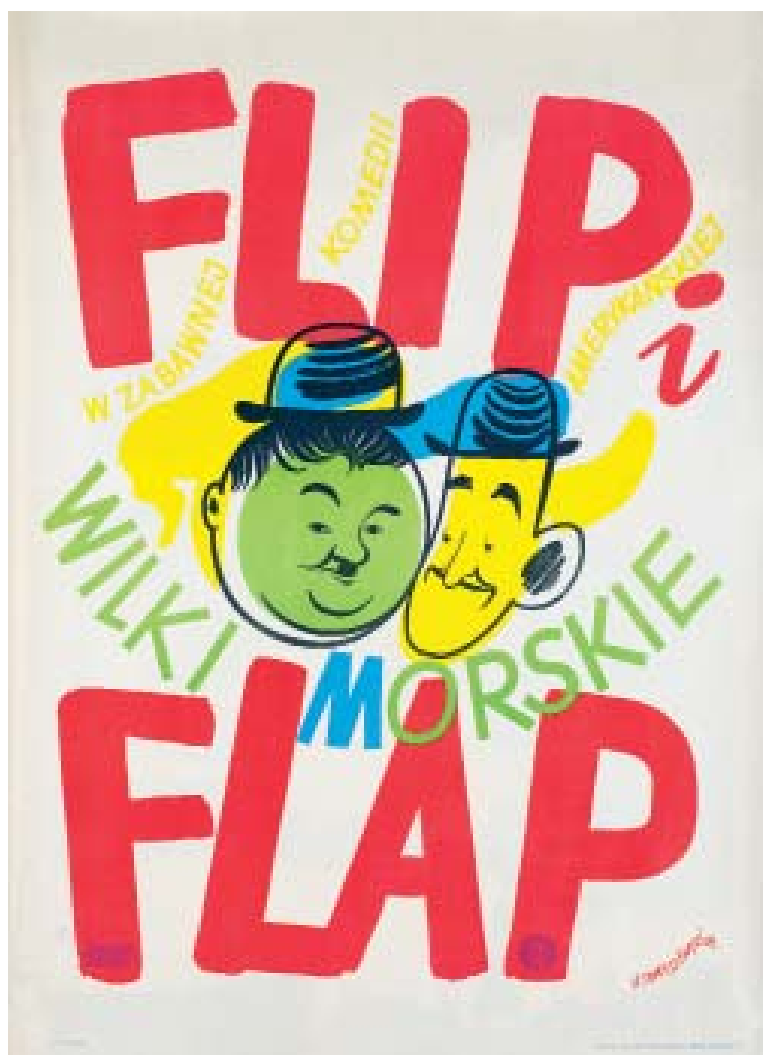


P O L S K A



ROK  
CHOPINOWSKI  
1949

WYDAWCA: Poczta Polska







**"CARMEN"  
W  
HOLLYWOOD**

**KOLOROWY FILM  
KUKIEŁKOWY WŁÓD S-OBRAZCOWA  
MUZYKA: B. WIEMANN**

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Scenariusz: Janusz Janusz

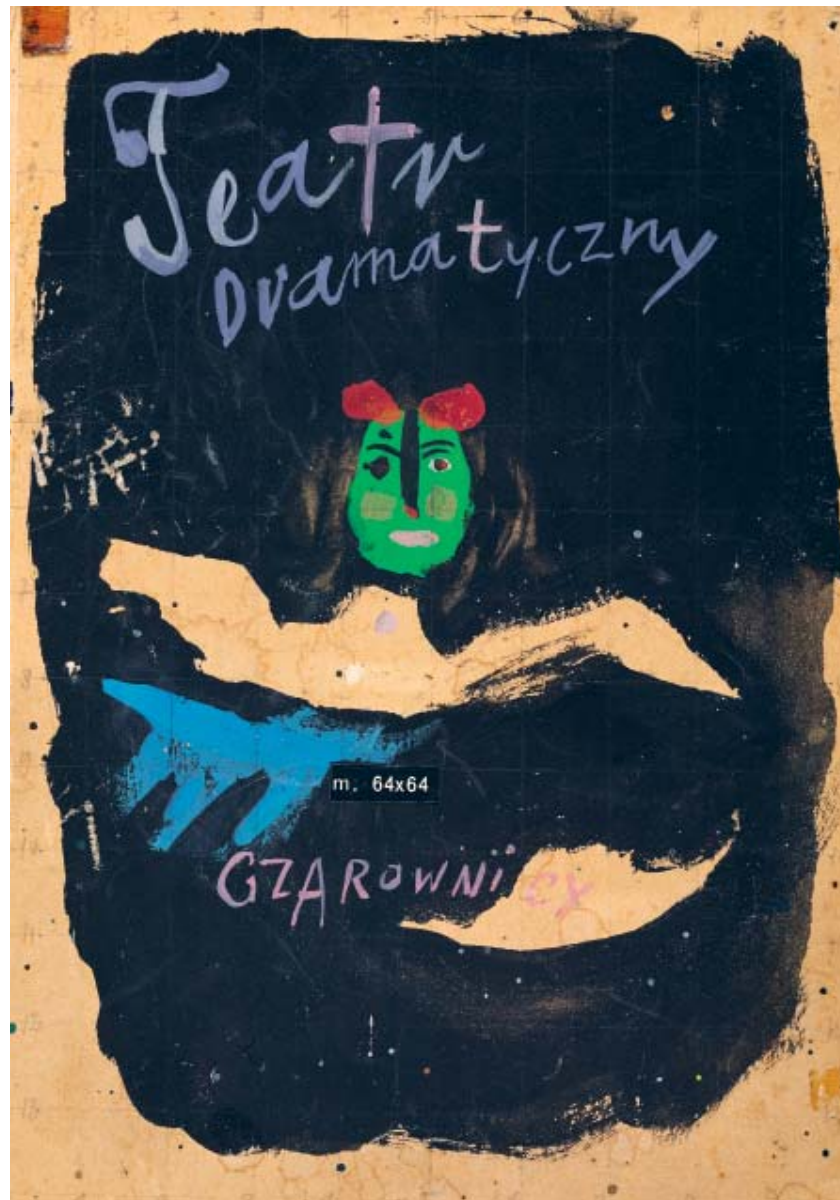
# Ditta





*Bellissima*, 1954, film poster







# Teatr Dramatyczny

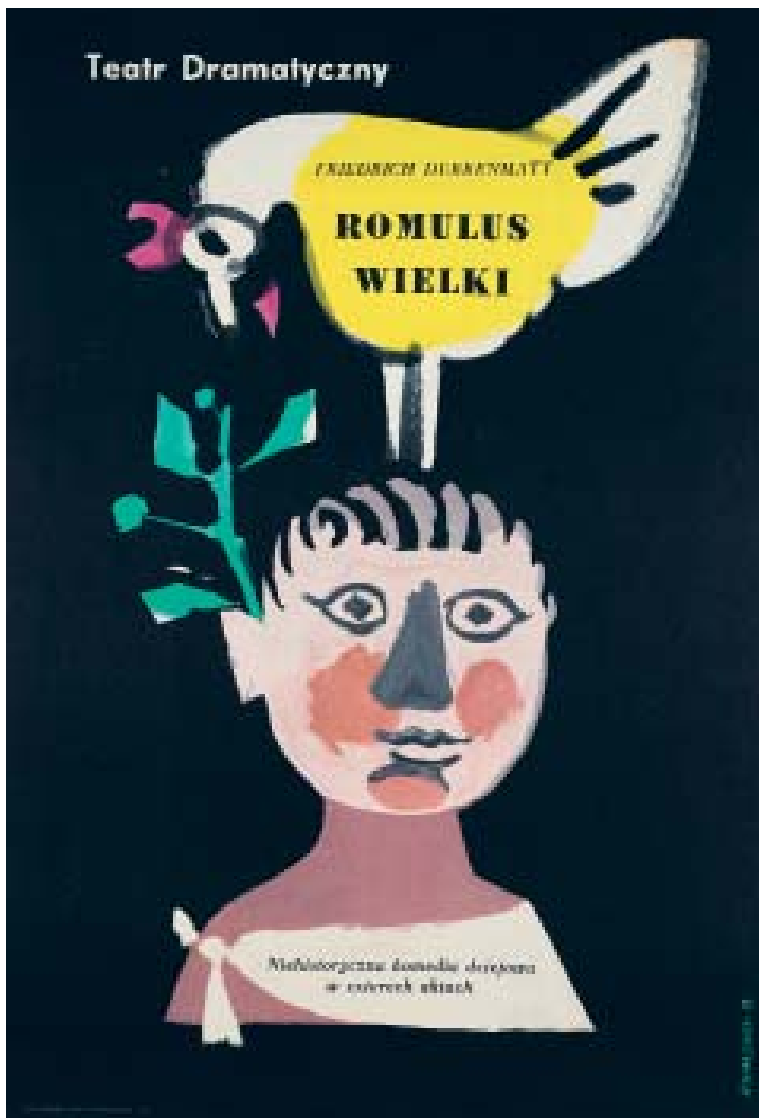


Christopher Fry

SZKOLA

III

CZAROWNICY NA SIOŚ



MUZEUM NARODOWE W WARSZAWIE



GRUDZIEŃ 1959  
STYCZEŃ 1960

Potworowski

MICHEL SIMON



REZ. REINE CL



URON SZA



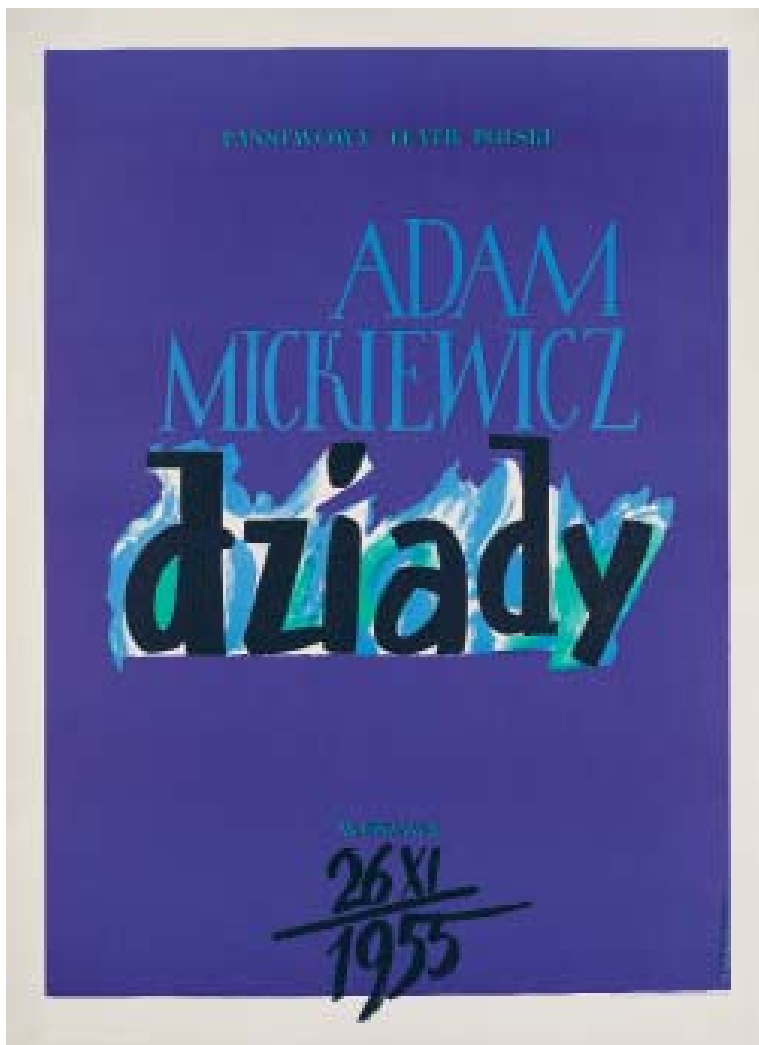
GERARD PHILIPPE

STANA



Adam Mickiewicz, *Forefathers' Eve*, 1955, theatre poster

Bertold Brecht, *The Good Person from Szechwan*, 1956, theatre poster



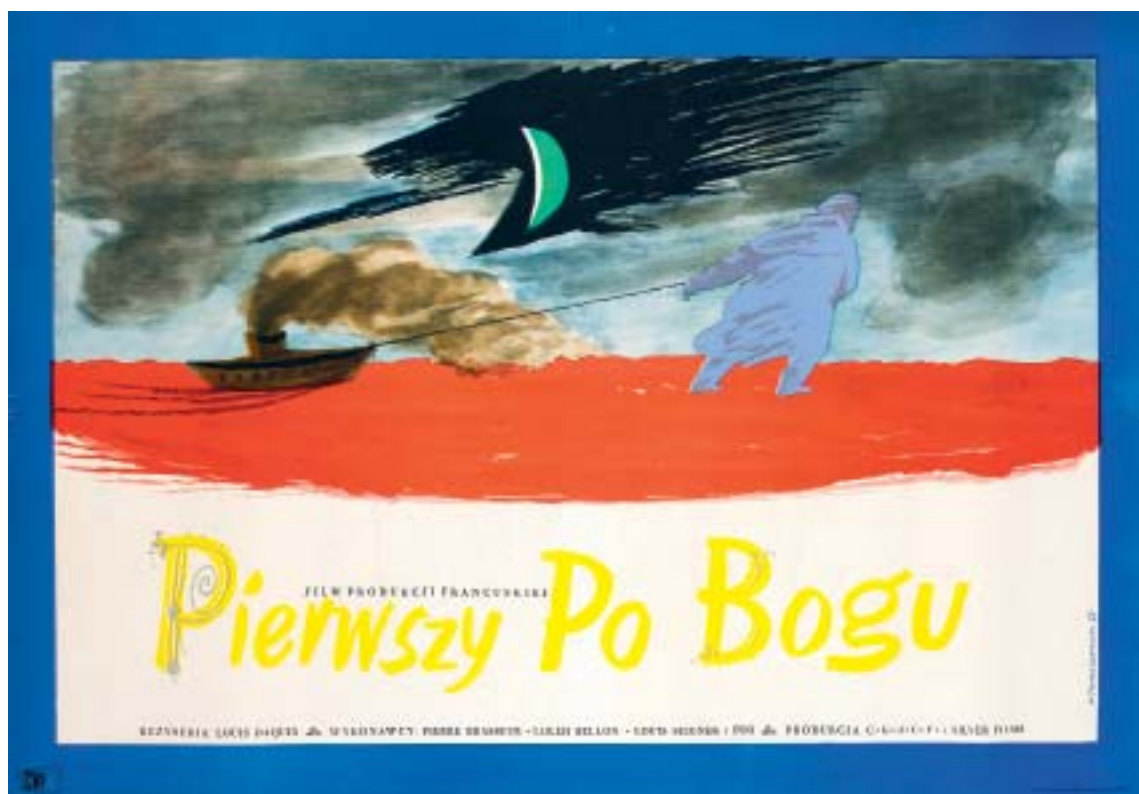
*Teatr Domu Wojska Polskiego*



BERTOLT BRECHT

**DOBRY CZŁOWIEK**

**Z SECZUANU**





*przygody*

WYDAWCA  
WYDZIAŁ PEDAGOGICZNY  
UNIWERSYTETU W Białymostku

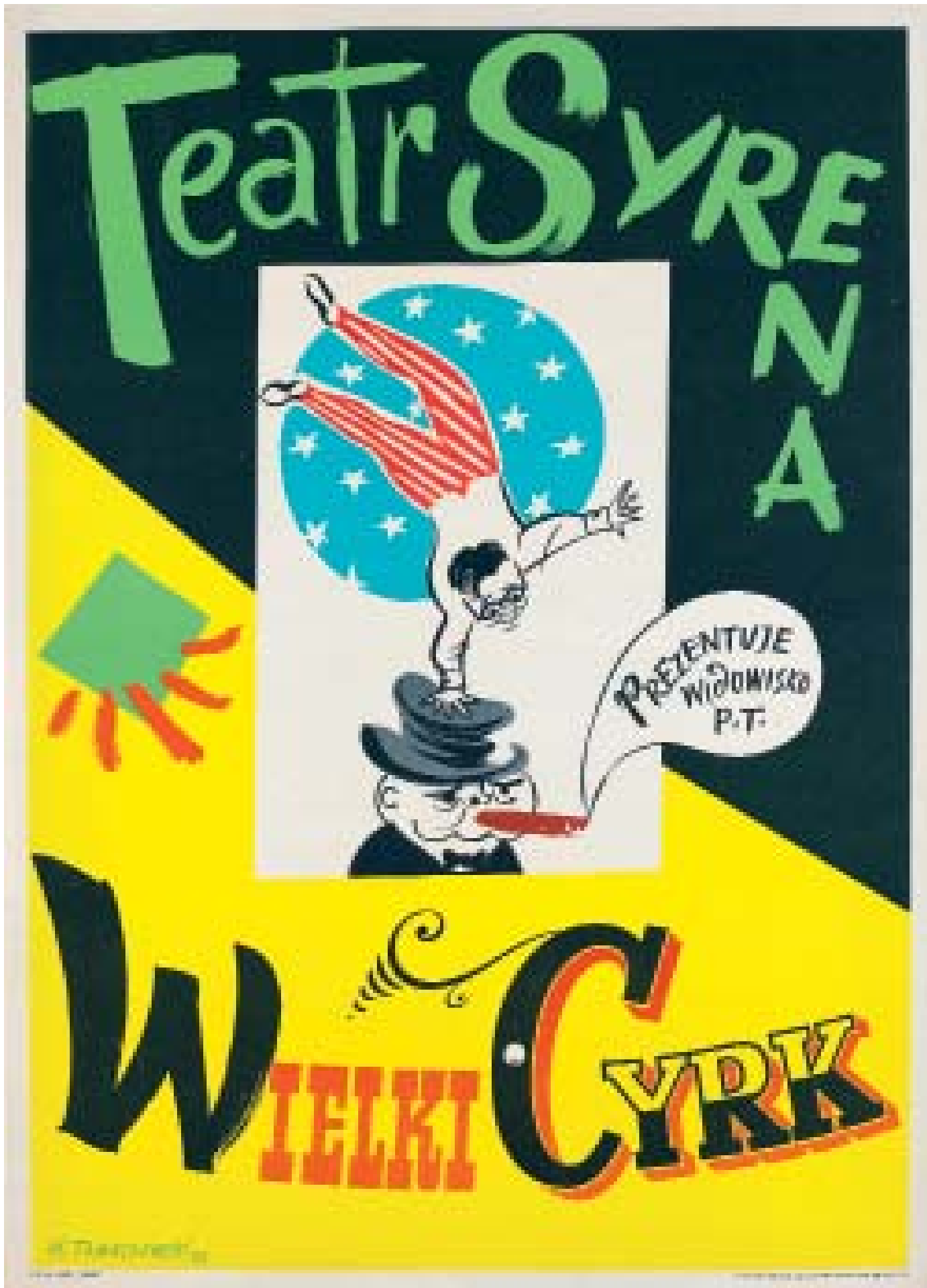


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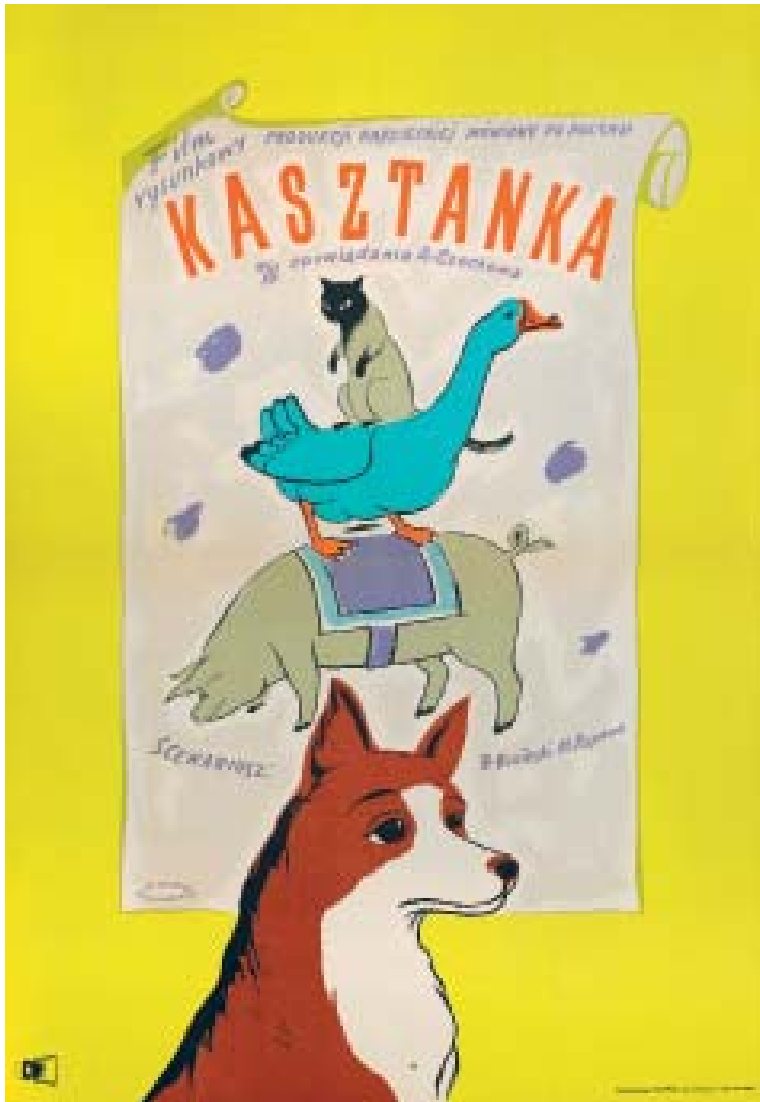
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# LAS

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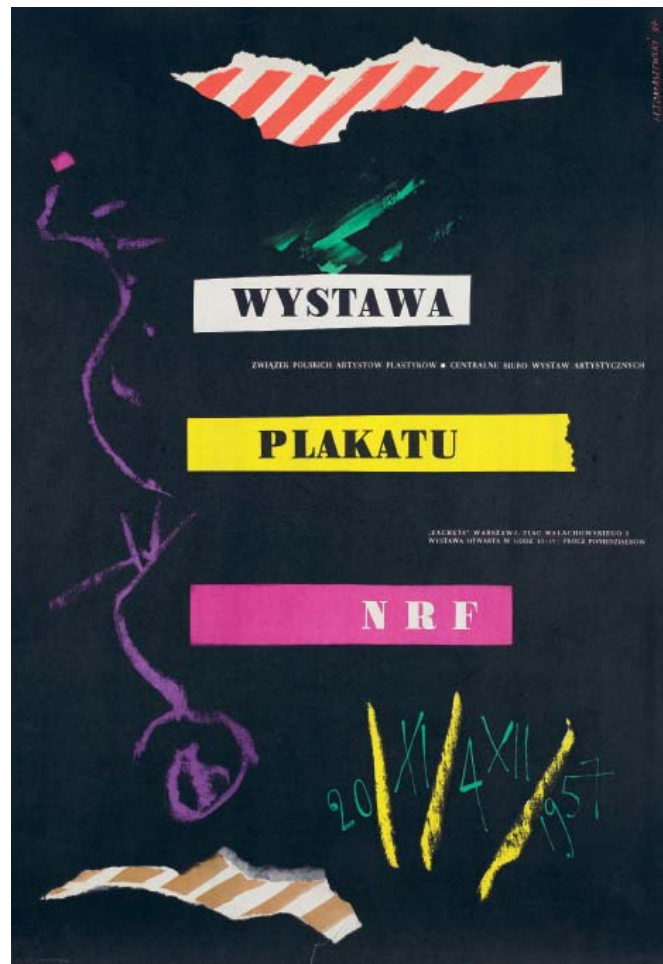
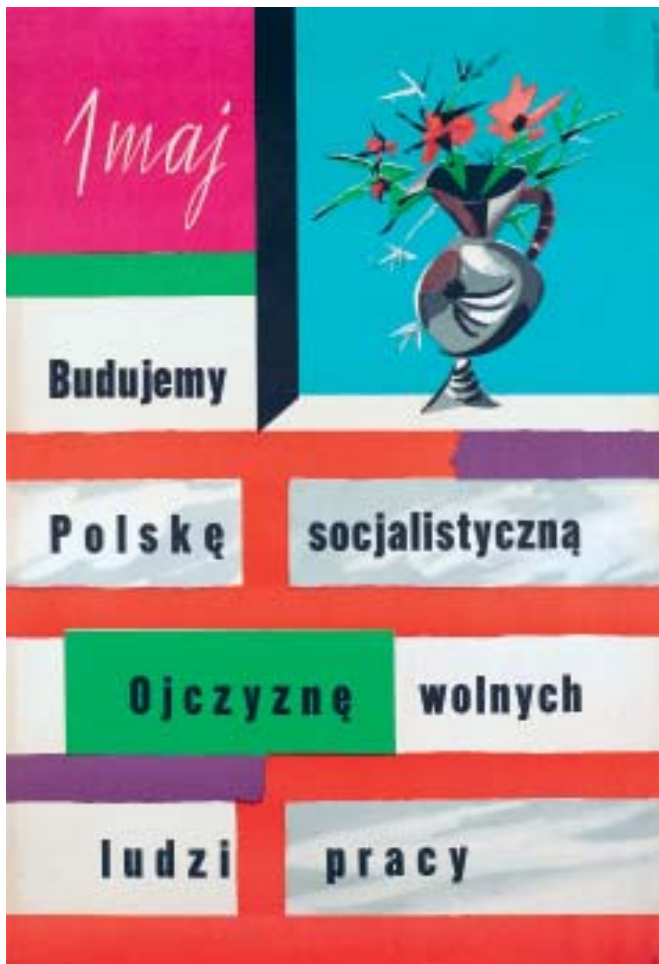


FRANCO  
ITALIA



1971

1 (N R D)-DEFA Reinserial Heiner Carow  
Schull Bernd Trewendt, Wilhelm Koch-Hooge





AUSSTELLUNG

MUSEUM FÜR ANTIKWARIAT UND  
BIBLIOTHEK

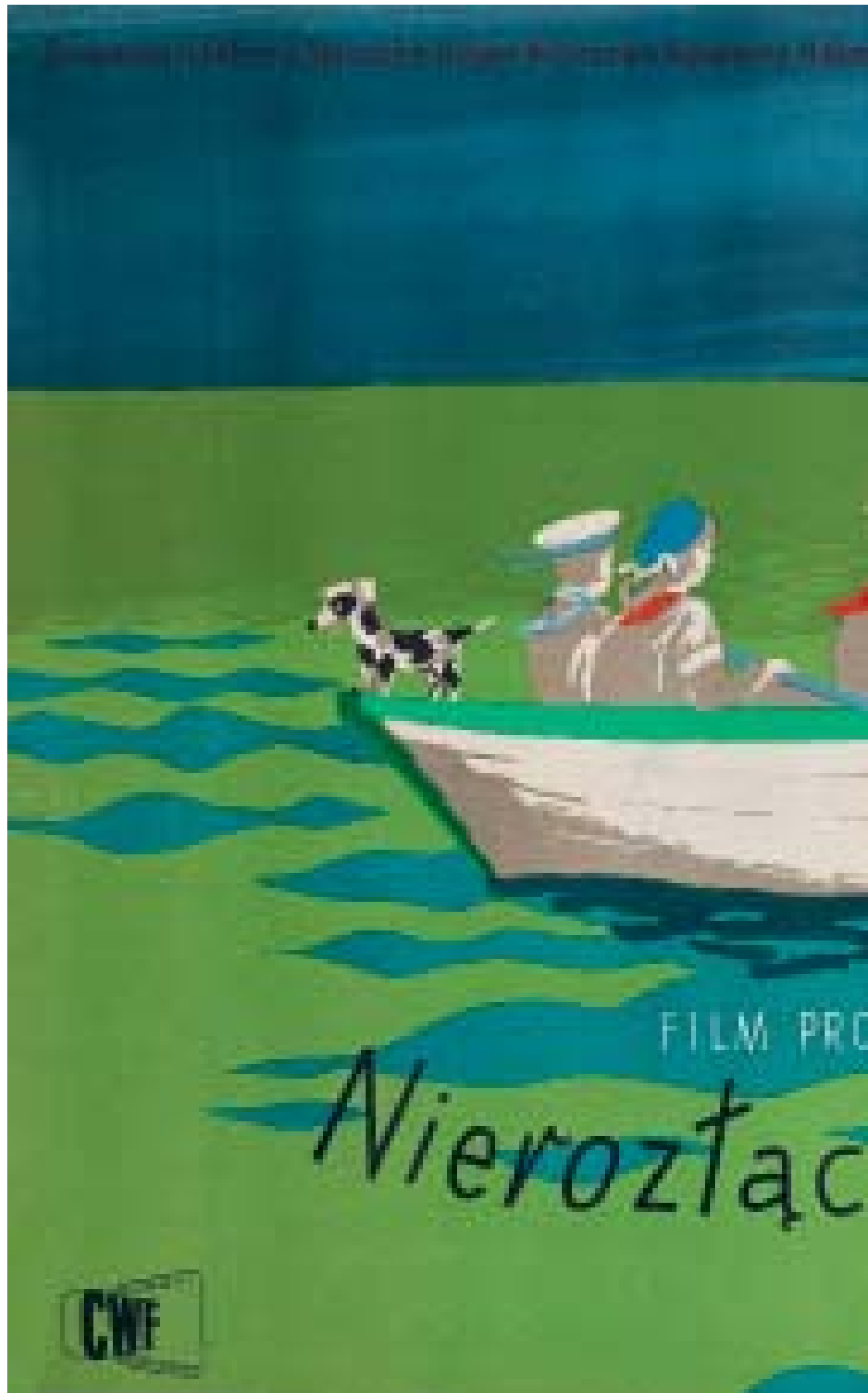
POLNISCHES  
PLAKAT

1911 - 1989





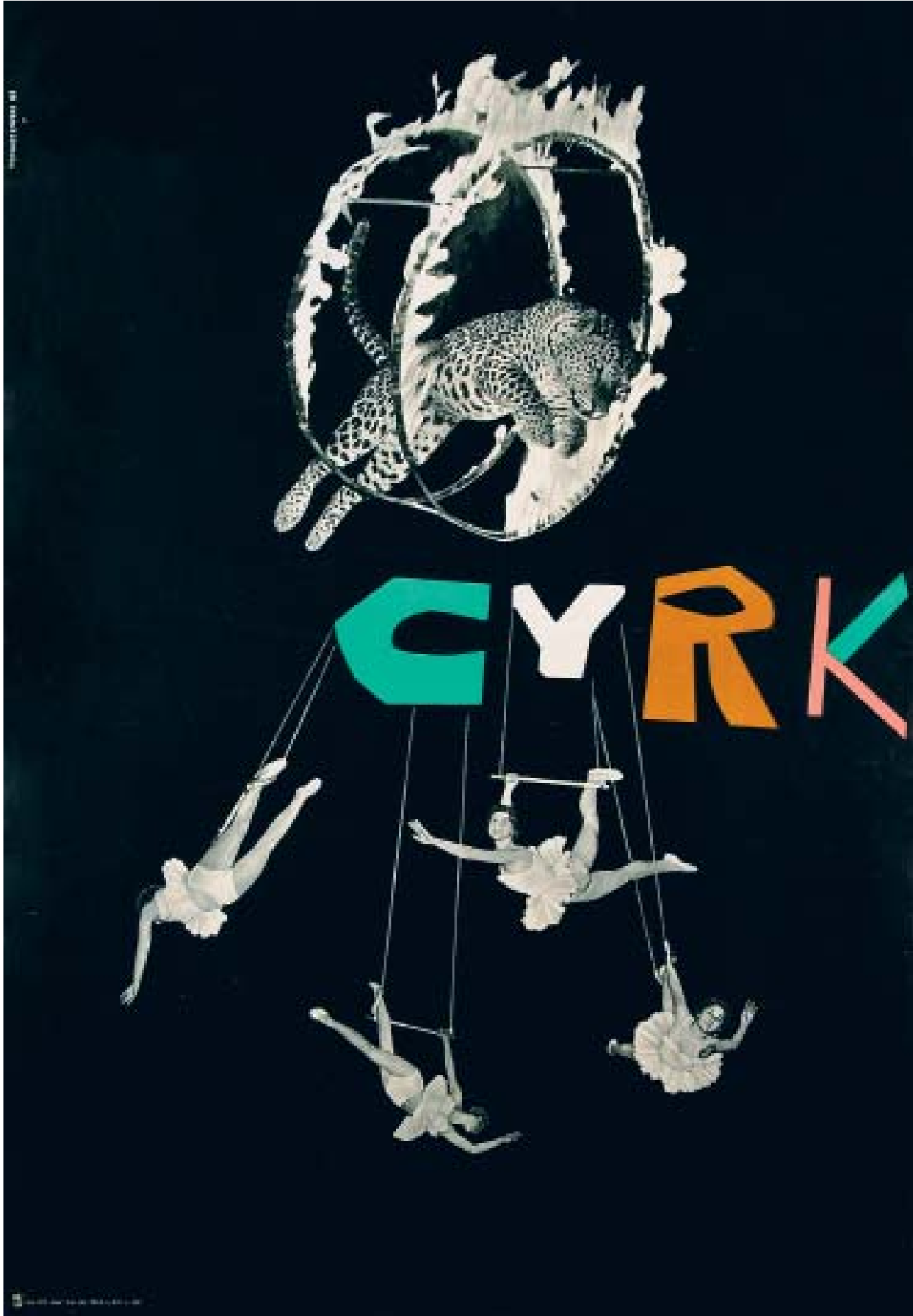
*Inseparable Friends*,  
1953, film poster



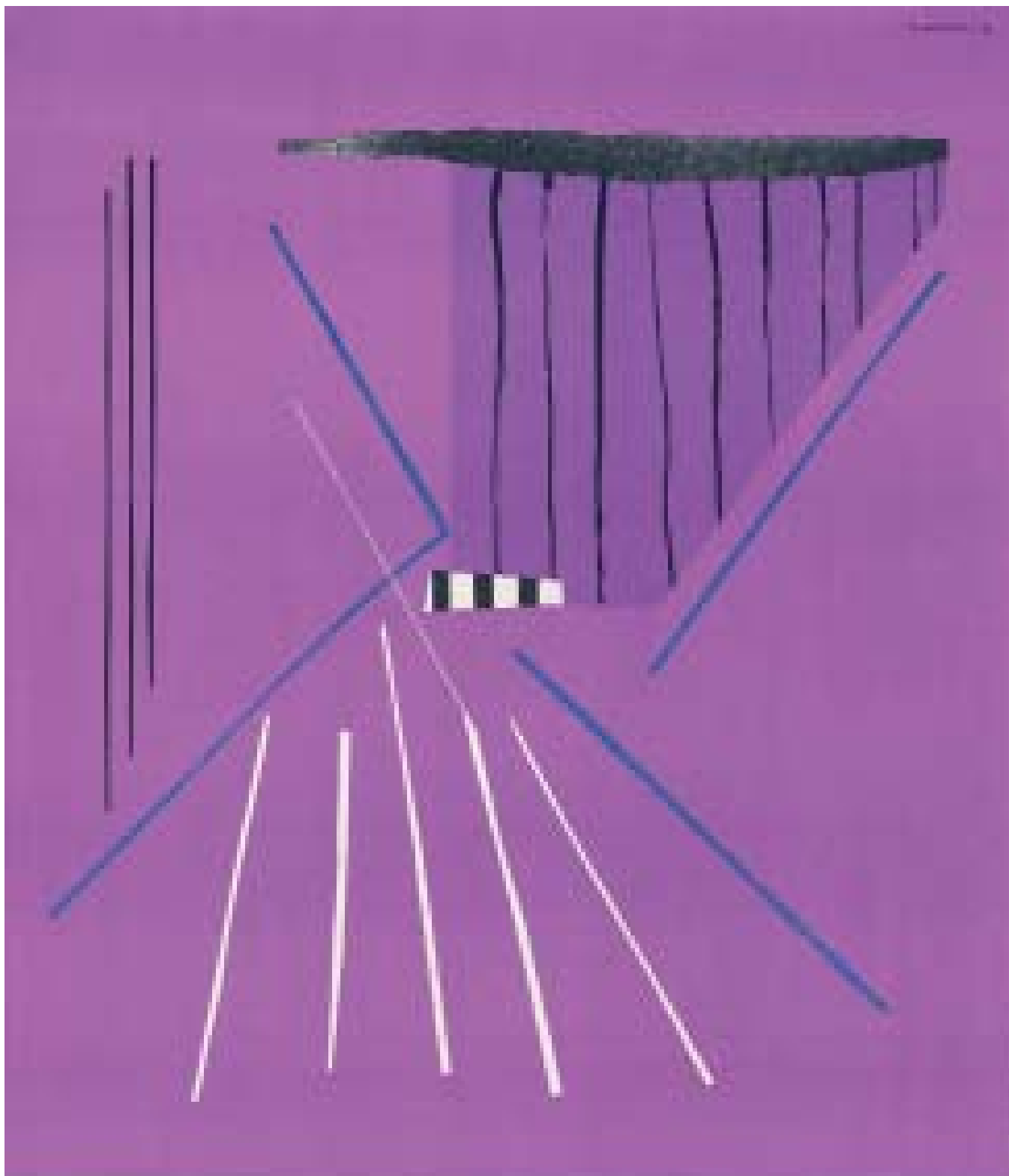


PRODUKCJI RADZIECKIEJ

zni Przyjaciele







# xvii Festiwal Chopinowski

WARSZAWA - KRAKÓW 11-14 WRZEŚNIA 1962





WYSTAWA MALBASTOWE

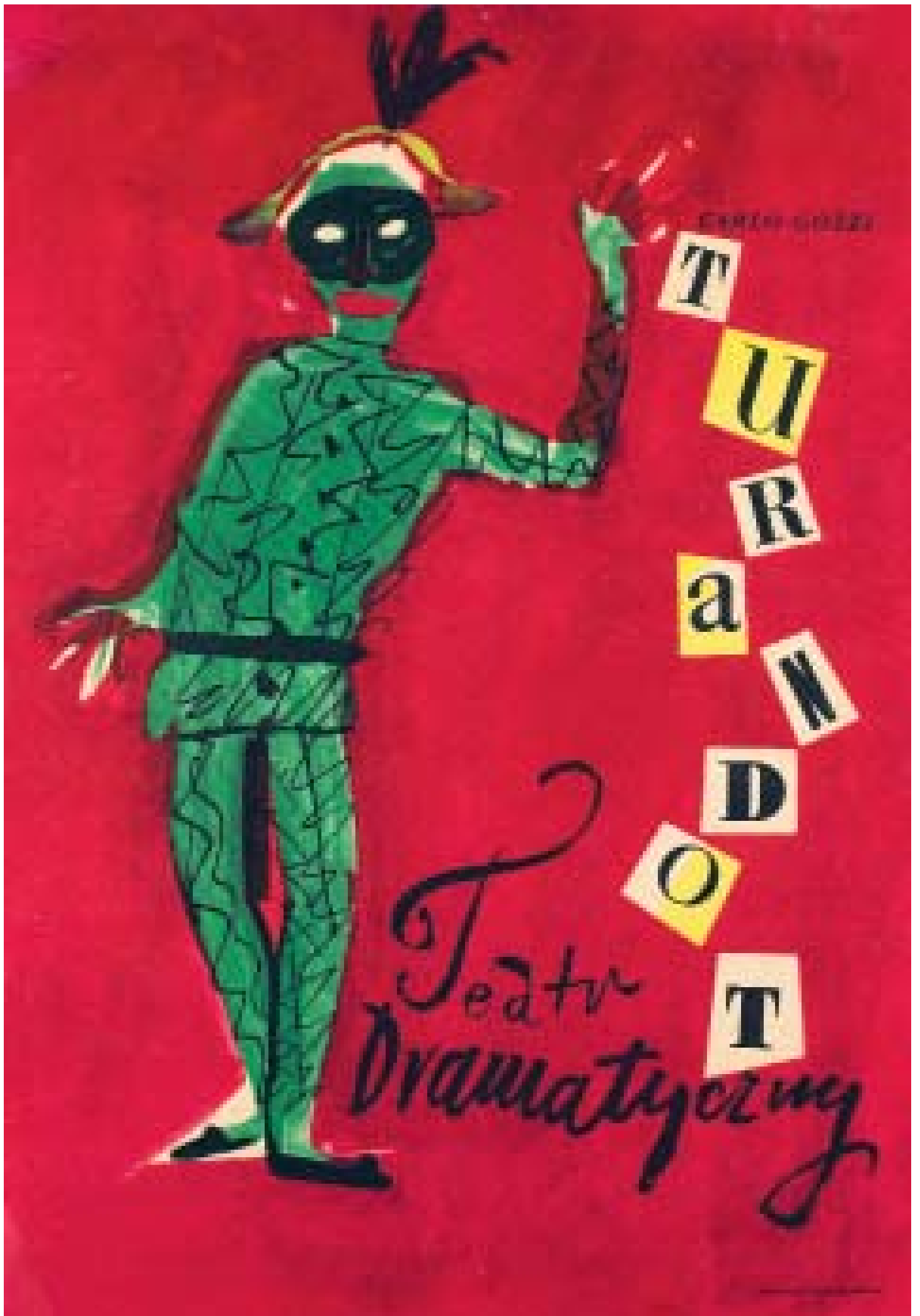
TERESIA  
PASOWSKA

WYSTAWA MALBASTOWE  
WYSTAWA MALBASTOWE

Sketch for the poster *Carlo*  
*Gozzi, Turandot, 1958*

*Carlo Gozzi, Turandot, 1958, theatre poster*





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# Catching Henryk Tomaszewski by the Foot

KATARZYNA MATUL

*Amazement is the timid beginning of pleasure.*

Roland Barthes<sup>1</sup>

Henryk Tomaszewski owed his fame to an amazing talent and remarkable personality. The plethora of quotes by the artist, as well as anecdotes relating to his pedagogical practice and the memories of his students, have created a legend that overshadowed his work. In fact, one should ask, what is his work for contemporary audiences? A sign of a bygone era, or a starting point to look back on the Polish Poster School in its golden age? Are his designs no more than ‘sad birds’, dusted off for an exhibition, as Jan Lenica once described posters removed from their street context and displayed in a gallery? Or perhaps, their ‘use value’ was never a crucial aspect, and the artist created them with a purely aesthetic experience in mind?

‘Each of Tomaszewski’s posters, be it great, good, or failed, speaks about the artist’,<sup>2</sup> wrote art historian Jan Białostocki in 1953. Opinion on Tomaszewski’s ‘author’s approach’ to design is widespread, yet what does this approach actually mean?

In order to see what’s going on in the artist’s head, all you need to do is follow his hand — said a journalist interviewing Picasso in 1955, thus expressing his belief in the myth of artistic genius that makes its presence known in the most intuitive traces of brush, accidentally spilled paint or seemingly unimportant dabs and strokes. I set out to find what could be ‘read’ from the gestures, traces and details on the posters of Henryk Tomaszewski. I was interested in detail as understood by the French art historian Daniel Arasse, according to which *dettaglio* (as opposed to *particolare*), is not only a section, a component of a painting — but this seemingly unimportant part heralds the programme of the whole painting.<sup>3</sup> Thus understood, everything can be a detail, anything that is ‘alarming’ and surprising for the spectator. In his captivating history of painting seen from the perspective of the detail, Daniel Arasse pays much attention to the role of the spectator in the process in which it is ‘created’. The detail (*dettaglio*), he argues, is a trace left by the one who creates it, that is the artist or the spectator.<sup>4</sup> This two-way analysis proposed by Arasse seems interesting with respect to the work of Tomaszewski, who said in 1988: ‘I like sentences that are built in a way so that I can imagine the adjectives instead of reading them. This is why working on a design of a poster I try to express it with close to nothing, and have the spectator come up with the rest. I’m counting on his co-authorship.’<sup>5</sup>

Attention to detail was of utmost importance for Henryk Tomaszewski, a fact attested to by his copious experiments and sketches, in which he perfected these ‘least significant’ elements of the composition so that they would ‘pass off’ as spontaneous gestures. With this in mind, I thought

<sup>1</sup> Roland Barthes, *Sollers écrivain*, Paris: Flammarion, 1978, p. 70.

<sup>2</sup> Jan Białostocki, ‘Henryk Tomaszewski’, *Przegląd Kulturalny*, no. 32, 1953.

<sup>3</sup> Daniel Arasse, *Detal. Historia malarstwa w zbliżeniu*, trans. Anna Arno, Kraków: Dodo Editor, 2013, p. 11. Originally published as *Le Détail. Pour une histoire rapprochée de la peinture*, Paris: Flammarion, 1992.

<sup>4</sup> *Ibid*, p. 11.

<sup>5</sup> ‘Wciąż chcę nie umieć. Z Henrykiem Tomaszewskim rozmawia Joanna Paszkiewicz-Jägers’, *Polityka*, no. 25, 1988, pp. 1, 7.

Teatr Dramatyczny



Eugène Ionesco

NOBILITAC



of all the seemingly accidental dabs, spots, dots and irregular figures (an increasingly frequent feature of the artist's posters from the late 1950s on) that now appeared even more suspicious.

In his early works, such as *The Rape of the Sabine Women* (1958), *Hellzapoppin'* (1959), or the celebrated *Rhinoceros* (1961), these elements convey the comical or absurd mood of the advertised play or film. Whereas on the posters announcing the solo exhibitions of the artists Piotr Potworowski (1958) and Andrzej Stopka (1985), the dabs and 'accidental' splatters of paint represent the creative process, the painterly gesture. Such details, in harmony with the general message of a poster, are thus innocent.

More enigmatic are the dots, spots, and splatters in the artist's later works, where their presence cannot be easily accounted for by reference to the subject. At times, they are almost unnoticeable, staying on the sidelines, as on the poster for *Kordian* (1987) where they are lost within the composition of 'spontaneous' dabs of a brush. On other occasions, they occupy a central position, like on the poster accompanying the 13th International Poster Biennale (1990), where they appear on the back of a sitting cat, one below the other.

These two red and blue dots, or spots if you like, seemed to me particularly intriguing for their location — disguised as ornament, yet placed at the centre of the composition, which makes it evident that the artist wanted them to be noticed. At the first glance, their presence seems justified by analogy to the red dot in the Biennale logo in the upper-left section of the poster. On closer inspection, however, it is obvious that the two central dots are not only larger, but also have a less regular shape. These half-dots, half-spots, resemble circles only from a distance but reveal all their imperfections under scrutiny. An analysis of other posters by Tomaszewski makes it possible to determine that circles or rings, cut out or painted in a deliberately offhand manner, are among the favourite motifs used by the artists. They appear in different variants: as the blue circle and red ring placed next to one another on a poster for the Association of Polish Artists and Designers (1960), the white circle on a black background, as the key motif in *Mostra di arte grafica polacca* (1961), the red dot lost in a mass of spirals and letters forming the word 'Circus' (1963), the red circle which 'did not fit' on the poster, creating the shape of a cut off arena or the letter C in *Circus* (1965), or the circular 'no entry' sign in Aleksander Fredro's *Revenge* (1970), the snake-like form in *Caricatures* (1970), as well as the double, black and red line in the heart-like shaped letter O in the word 'Love', on the poster for the artist's solo exhibition at Stedelijk Museum Amsterdam (1991).

Reżyser H. C. Potter

# Czyste Szaleństwo

„HELLAPOPPIN“

W rol. Stowmy de Ole Olsen

لقد



Chic Johnson



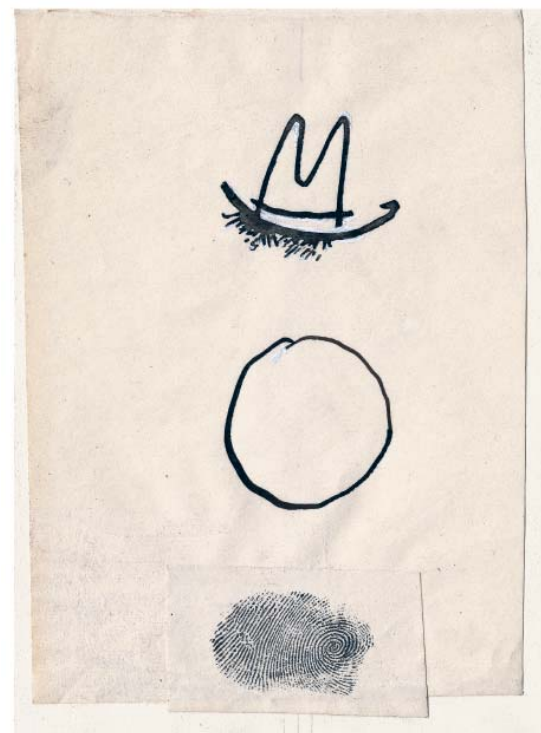
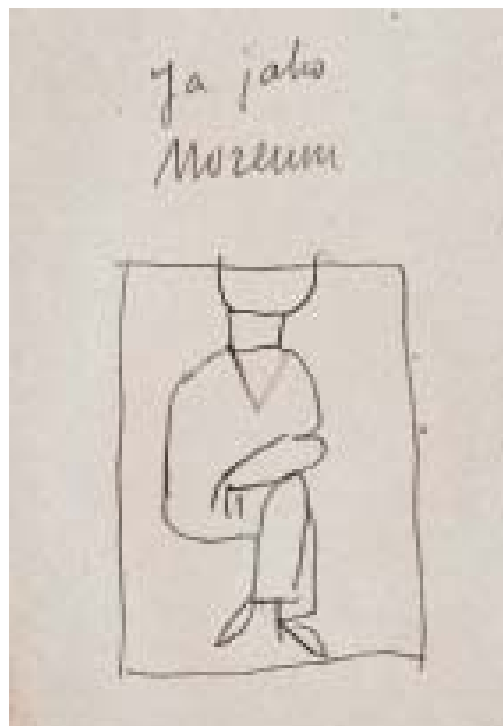
Marylin Rye



film produkcji Amerykańskiej

Prod: Universal Picture





Rings and circles, the most perfect of figures, so eagerly exploited by Tomaszewski, were at the same time (equally stubbornly) deprived by him of their perfect shape. Isn't this a statement about the artist's own working method? The question of imperfect perfection, or perfect imperfection, was what concerned him greatly. Tomaszewski had a morbid fear of routine but he also, it seems, shunned perfection: 'the closer one is to perfection, the more freedom it takes away',<sup>6</sup> he said in an interview. Nonetheless, it was something he attained very quickly. Already in 1948 he received five grand prizes at the international poster exhibition in Vienna.<sup>7</sup> His first posters made after the war, such as *Long Live May Day* of 1945 (almost exclusively based on letters), or *Football* of 1948, make it evident that the artist had mastered the use of detail and its subordinate role in the composition. Yet it was in these very moments, when he felt he was too close to the ideal that he would decide to abruptly change his creative method. One can even have the impression that he would sometimes intentionally 'spoil' the composition with a dab, doodle, or some odd element. He refused to be a slave of his own perfection. What concerned him the most was inventiveness and ceaseless exploration.

In an interview for the magazine *Projekt* in 1974, Tomaszewski said this about his satirical drawings: 'I prefer a miscarried proposal to mastered perfection. I experiment with other kinds of expression, at times even gibberish, broken statements in half-finished sentences. This is why my works often seem as though there was nothing to see, nothing "pretty". These things are just unable to please the eye. If anything, they are fleeting, perishable. . . . I stopped being concerned about making an impression with form.'<sup>8</sup>

For the artist, the above reflections had also a more general, existential and philosophical character. In an interview for *Kulisy* he said: 'There's no point in living a comfortable life, tearing the pages off the calendar. There's no point in counting the days as they pass. A person should be born every day.'<sup>9</sup> The figure of a circle could thus be read as symbolising the constant rebirth of the artist. This is evidenced by two drawings. In the first, entitled *I as Museum* Tomaszewski portrayed himself in a crude drawing: seated, legs crossed, with only half of his head (meaning the circle is incomplete), the other half 'cut off' by the rectangular frame. The circle — symbolising

6 'Strzelić w dziesiątkę. Z prof.

Henrykiem Tomaszewskim rozmawia Krystyna Nastulanka', *Polityka*, no. 52, 1977.

7 *Internationale Plakat Ausstellung mit Karikaturenschad*, Künstlerhaus, Vienna, 1948.

8 'Henryk Tomaszewski rozmawia z redakcją', *Projekt*, no. 3, 1974, p. 33.

9 'Ten, który udaje Tomaszewskiego', Henryk Tomaszewski in conversation with Jadwiga Radomińska, *Kulisy*, no. 37, 1959.

# Festiwal

Filmów  
Rodzieskich  
dla Dzieci  
i Młodzieży  
29.X - 4.XI.58.





the state of constant artistic readiness and openness to new challenges, identified with the head, the eye, or reason — is thus juxtaposed with the museum, representing fossilisation. The second drawing, viewable in opposition to the first, depicts a human figure consisting of three elements: a fingerprint, a ring (imperfect as always), and a hat.

However, all this doesn't solve the riddle of the two dots on the back of the cat. They form a similar pattern on the poster for the exhibition of works by Wojciech Zamecznik, but this time they are considerably larger, and the blue dot is the one on top, just above the letter W. The colour red catches the eye, but it is also the symbol of emotion and feelings — whereas blue is the colour of reason. It is meaningful that Tomaszewski placed the red dot close to where the cat's heart should be. Whereas on the poster for Zamecznik's exhibition the artist's initials seem to form a fragment of his figure, with the blue dot marking the head while the red one is located near the heart. The practice of Henryk Tomaszewski moves between these two poles, reason and emotion, and perhaps he chose to highlight this familiar aspect in the art of Zamecznik.

Tomaszewski stood up for the right of a poster designer to express his own emotions, a case he made clear during a heated debate concerning political posters with political dignitaries and affiliated critics, held in June 1953 on the occasion of the 1st Polish Poster Exhibition. His voice contributed to the rejection of the doctrine of Socialist Realism in this field much earlier than in the field of painting — which, in consequence, offered the designers an increased degree of creative freedom. He said on that occasion: 'We all reject, quite unnecessarily, the idea that art can produce an effect through appealing to emotions. Criticism tends to be purely theoretical, fossilised and rational, measuring works against a set of rules, in a jargon of self-assured connoisseurs. A work of art should address people rather than algebraic formulas whose value can be changed at will.'<sup>10</sup> Emotions were always important to Tomaszewski in the process of both creation and reception. On the poster for his 1969 solo exhibition at the Société des Beaux-Arts in Brussels the eye of a crudely drawn figure is fixed on a red point. This image could be read metaphorically, as the first stage of creation, i.e. perception, but also as a process in which the image is created by the spectator. In both cases, Tomaszewski seems to suggest, the temperature should be high — a fact expressed symbolically through the colour red.

<sup>10</sup> O plakacie. Zbiór materiałów z narad i dyskusji oraz artykułów poświęconych sprawom plakatu politycznego, na prawach rękopisu, Warsaw: Wydawnictwo Artystyczno-Graficzne RSW 'Prasa', 1953, p. 44.



MINISTERSTWO KULTURY I SZTUKI • CENTRALNE BIURO WYSTAW ARTYSTYCZNYCH

THEATRUM



M. TAJCZYŃSKI '85

WARSZAWA

• ZACHĘTA • PLAC MALACHOWSKI 603 •

WRZESIEŃ 1985

Wystawa otwarta codziennie oprócz poniedziałków w godz. 10-18

Andrzeja **STOPKI**



But the artist's creative method also placed a strong emphasis on an intellectual approach: he would come up with the most accurate associations in the course of meticulous studies. The process of the reception of his images, too, was not based solely on emotion. He mentioned this in an interview for *Projekt*: 'What we did was simply change an image for looking at into an image for reading.'<sup>11</sup>

All that is left now is to explain the riddle of the cat. How did the two dots — the subject of our consideration — find their way onto the back of a cat? In the history of culture the cat is a powerful symbol with many meanings and associations, hence the use of this motif by a poster designer is never a neutral gesture. Whereas in the history of this artistic genre the cat became particularly popular in the second half of the 19th century in France. It was then that Edouard Manet created his celebrated lithographic poster *Le Rendez-vous des chats*, with a white and a black cat, announcing a publication about these animals by Champfleury (*Les Chats: histoire, mœurs, observations, anecdotes*), while Théophile-Alexandre Steinlen, the draughtsman for the famous cabaret Chat Noir, made cats the leading motif of his art. Tomaszewski took up the tradition of the French masters of poster (who regarded this medium in artistic categories) — by including the drawn figure of a cat on the poster for the 13th International Poster Biennale; introducing its 'painterly' counterpart on the poster for a student's circus Tralabomba (1960) (which, incidentally, hung in his home);<sup>12</sup> placing a somewhat fierce-looking cat on the page for March in the calendar for 1977; depicting erotic cats, in two ink drawings of a cat-woman (1957) and the drawing titled *Do Not Tease* featured in his *Książka zażaleń* [Book of Complaints] (1961); bringing a cute cat into the poster design for the Festival of Soviet Films for Children and Youth (1958); or even constructing a 'letter-cat', hidden in the words 'Posters about Posters' (1987). Comparisons to Steinlen seem appropriate also due to the fact that both artists similarly explored the symbolic meaning of the cat as representing femininity, eroticism, as well as childhood. The most 'childish' of Tomaszewski's cats is the one from the poster for the Festival of Soviet Films for Children and Youth, with long, exaggerated whiskers and a tail curled around itself. This is the kind of cat we know from children's drawings, the first words of the popular alphabet book *Ala ma kota* [Ala Has a Cat], the stories of Filemon the cat or the fairy tale *Puss in Boots*. It also brings to mind the images of these animals in Steinlen's well-known lithographs advertising Vingeanne milk (1894) and Compagnie Française des Chocolats et des Thés (1895).

The double nature of the cat reflects well the double nature of the poster in the practice of Henryk Tomaszewski, who saw it as a democratic art, meant for ordinary people in the street. This animal is also well known for its individuality, in line with the artist's belief in the need to leave one's own, characteristic mark in the work. As a symbol of intuition and the unconscious, the cat also embodies an intuitive approach to art. The artist illustrated this point with an anecdote he told in an interview with Krystyna Nastulanka in 1966. When the journalist addressed the subject of perfection, Tomaszewski suddenly changed the topic and recounted the story of a man who convinced him to leave the class at the Academy to show him his own works. The artist soon realised that the works were not of much value. 'What should I say? So I sit there, silent, with my legs crossed and notice my foot jiggling back and forth. What's with this jiggling foot — I think to myself . . . And then I say: "Listen, if I would stick a pencil between my toes now and put some paper on the floor I could make similar drawings. Don't get me wrong, but you should rather see a doctor. About your nerves." — "How do you know that?"', he asks. "I don't know anything, I don't know you. I'm just guessing." At which point he stands up and says: 'Thank you very much. You told me a lot . . .'<sup>13</sup>

The foot in this story is as if straight from the writing of Witold Gombrowicz (incidentally, it became the key motif on the poster for Gombrowicz's play *History* of 1983), a seemingly unimportant detail which suddenly 'enlightens' the artist and suggests a solution. The cat and the foot have thus a similar meaning — as symbols of intuition, vital elements of the creative process, but also of the process in which the image is created by the spectator.

11 'Henryk Tomaszewski rozmawia . . .', p. 33.

12 Olgierd Budrewicz, 'Pozostać sobą bez względu na to, kim się jest', *Przekrój*, no. 843, 1961, p. 9.

13 'Strzelić w dziesiątkę . . .'

Wojciech Zamcznik

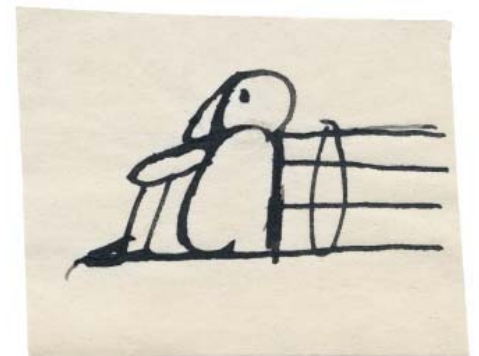
Wojciech Zamcznik



Wojciech Zamcznik

14 See André Chastel, *Fables, formes, figures*, vol. 1, Paris: Flammarion, 1978, p. 15.

André Chastel argued that a singular detail alarms and stimulates the historian.<sup>14</sup> The analysis of the detail in this case provides the solution to the riddle: the cat with two dots on its back on the poster for the 13th International Poster Biennale is the alter ego of Henryk Tomaszewski the artist (he preferred dachshunds in private life), it is his fingerprint, a self-portrait. We can read from it that he was a self-reflective artist who left traces of his own 'self' in the designs: personal considerations on the creative process, and more general ones, on life as a machine. This machine is something one should consciously set it in motion every day, preferably in a direction opposite to the generally accepted one. We can also learn something about ourselves as an art audience. Not only that a work of art cannot exist without the act of creation on the part of the spectator, but also that shrewdness and an individual approach are no less important in this process, than the artist's own fingerprint.



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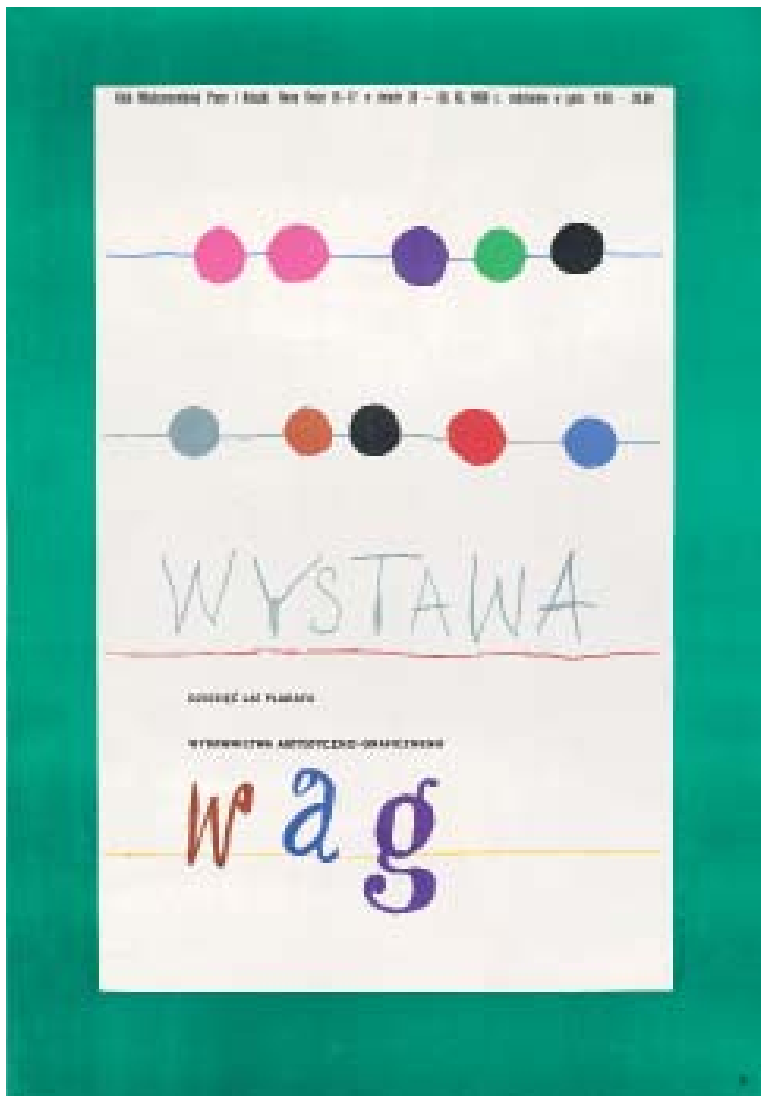
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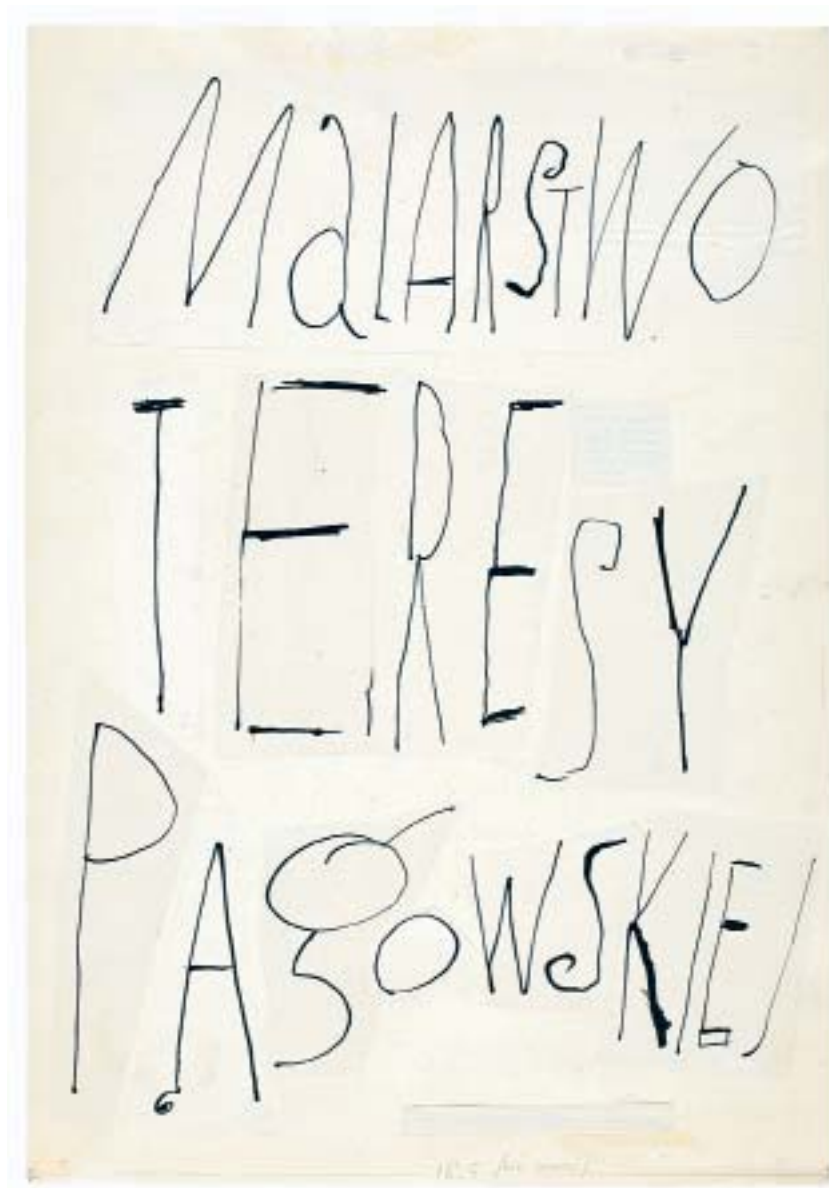
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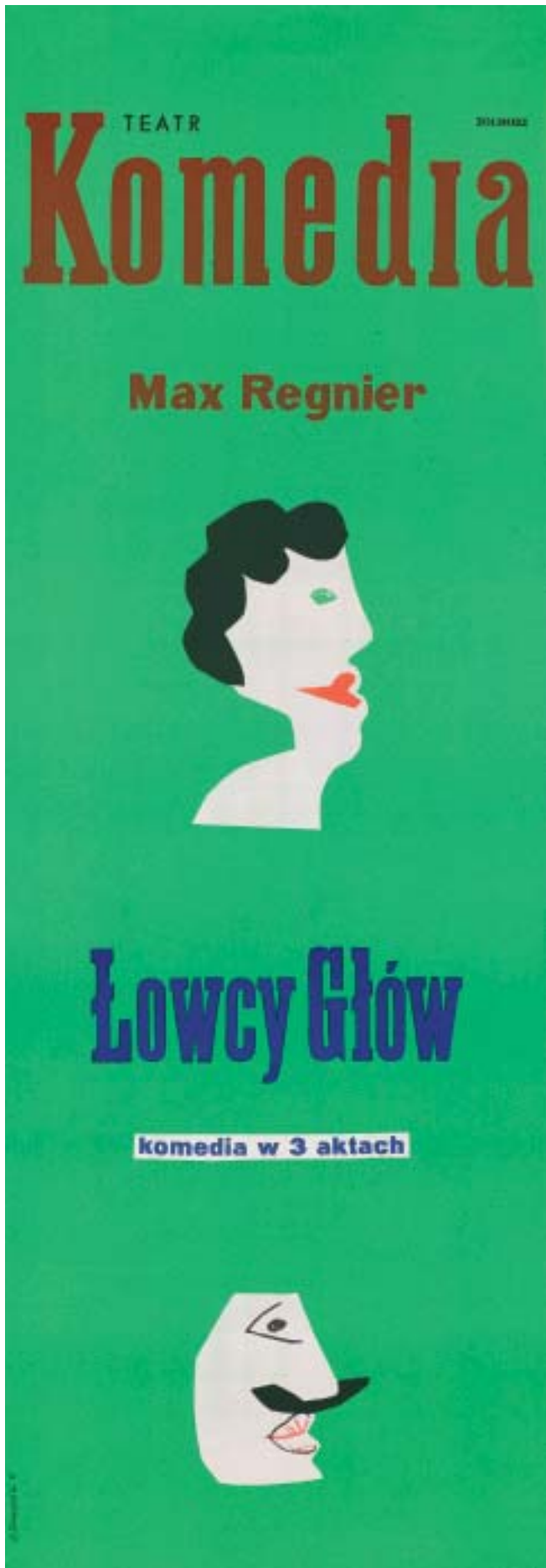
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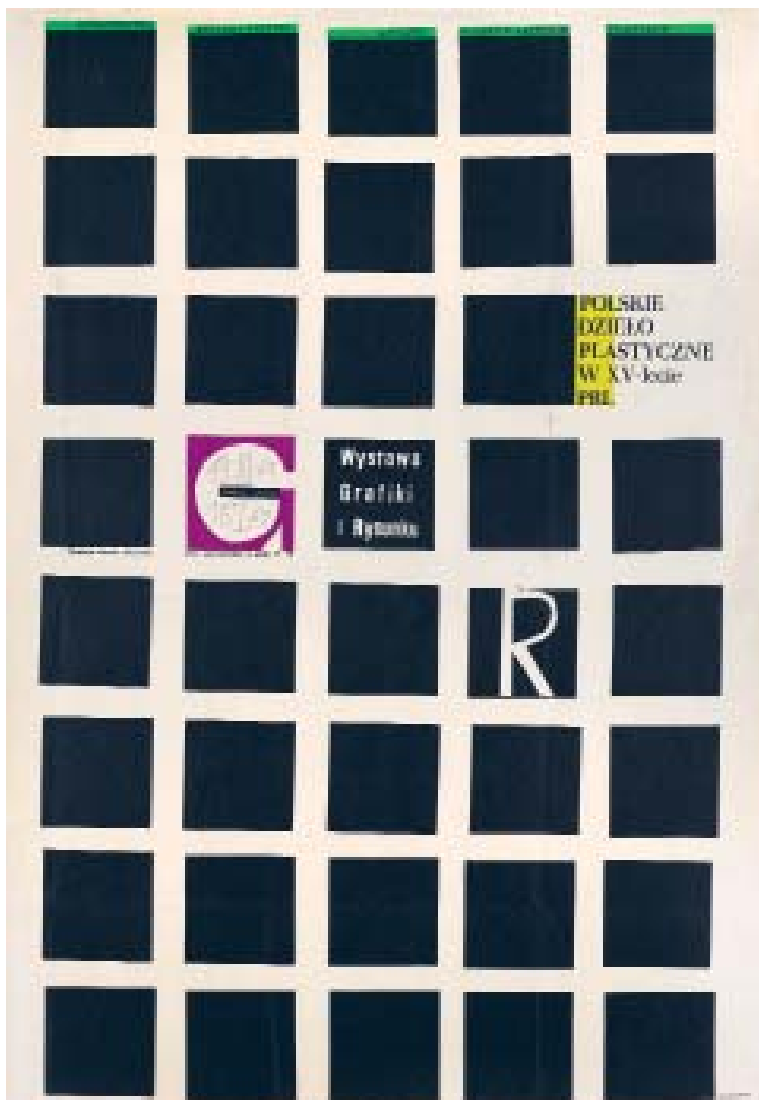
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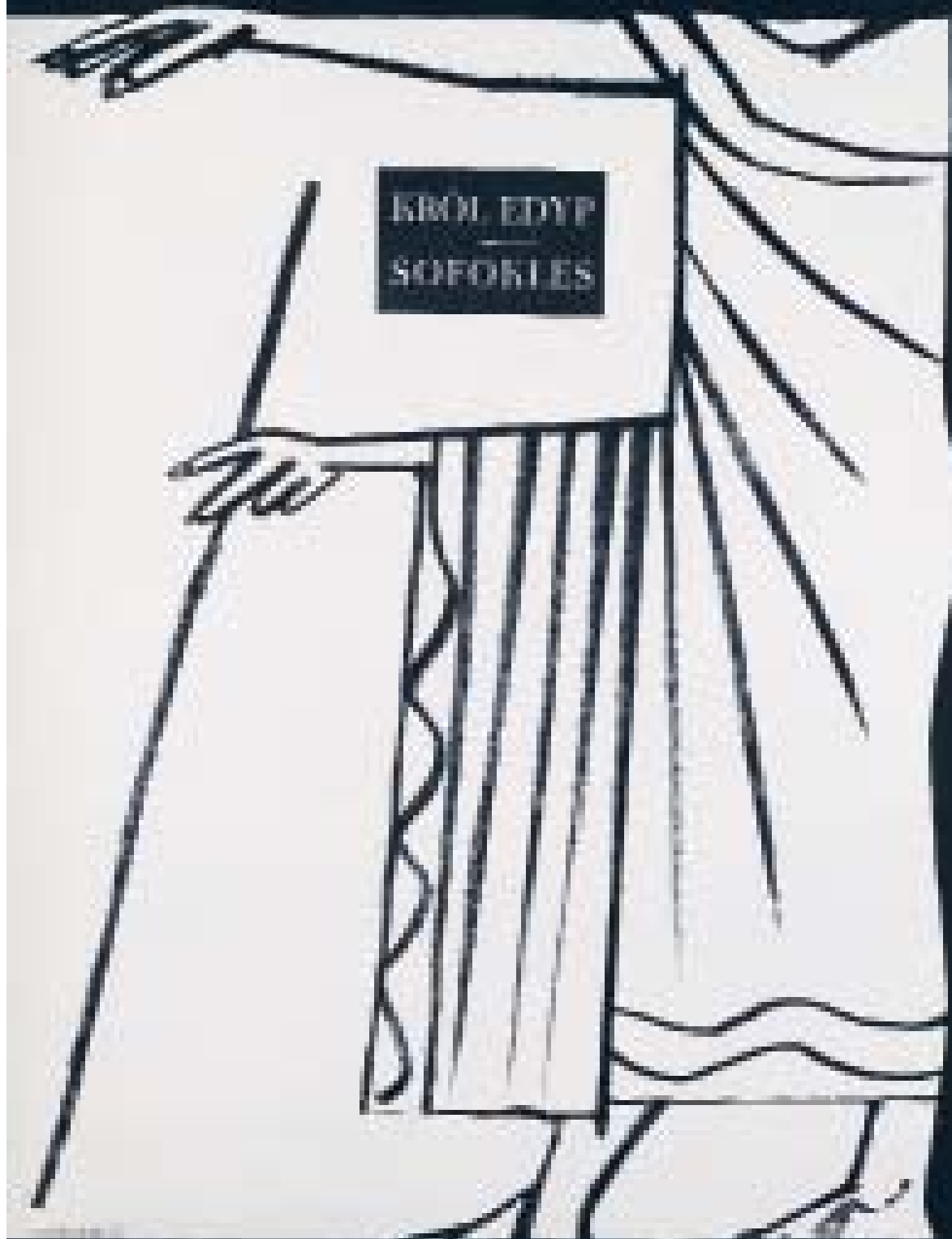
1 MAJA



ROKÓJ



# Teatr Dramatyczny









Design for the poster William Shakespeare, *Hamlet*, 1962

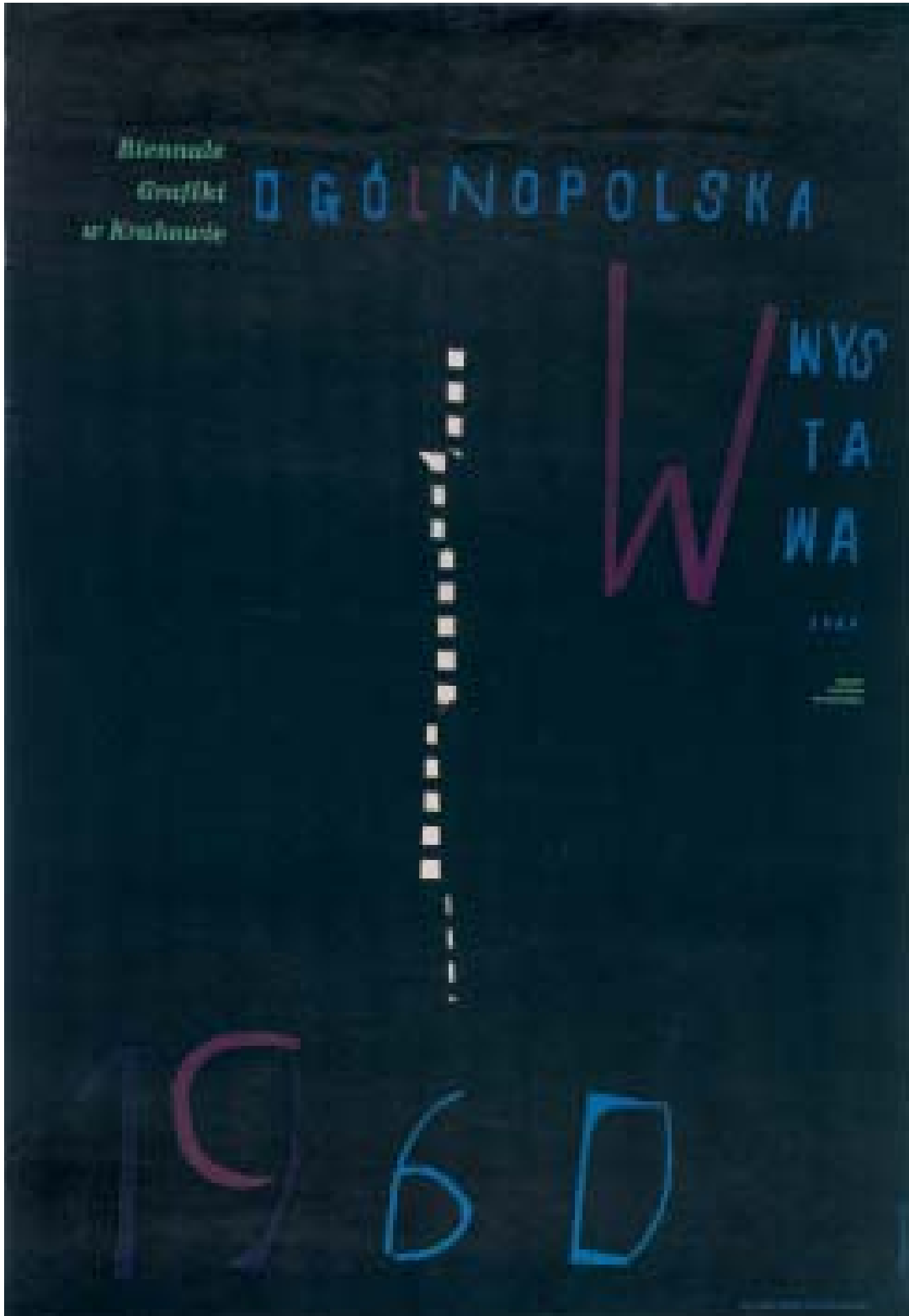
William Shakespeare, *Hamlet*, 1962, theatre poster

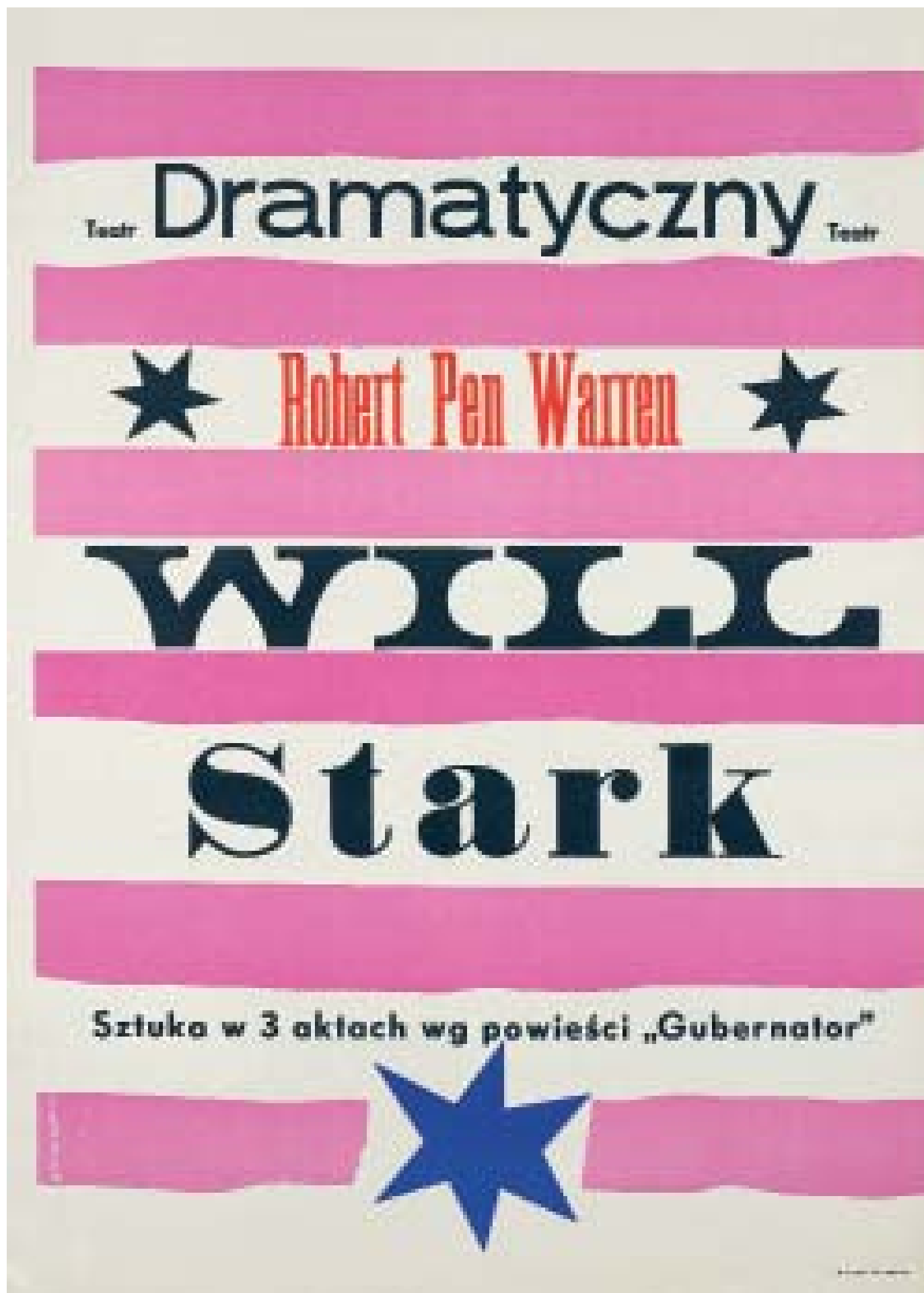


# *Hamlet*

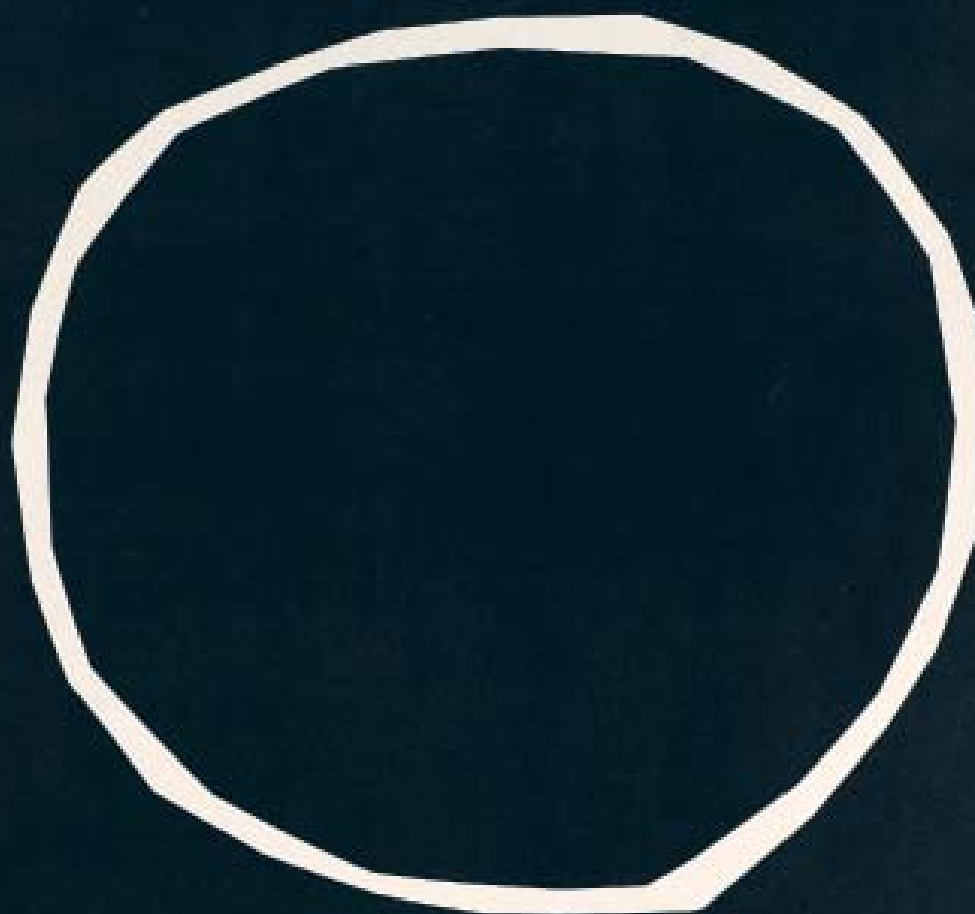
TEATR DRAMATYCZNY











**MOSTRA DI ARTE  
GRAFICA POLACCA**



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# Praha

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# Warsz

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ski wyścig pokoju 2-11 1962



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NEUES DEUTSCHLAND

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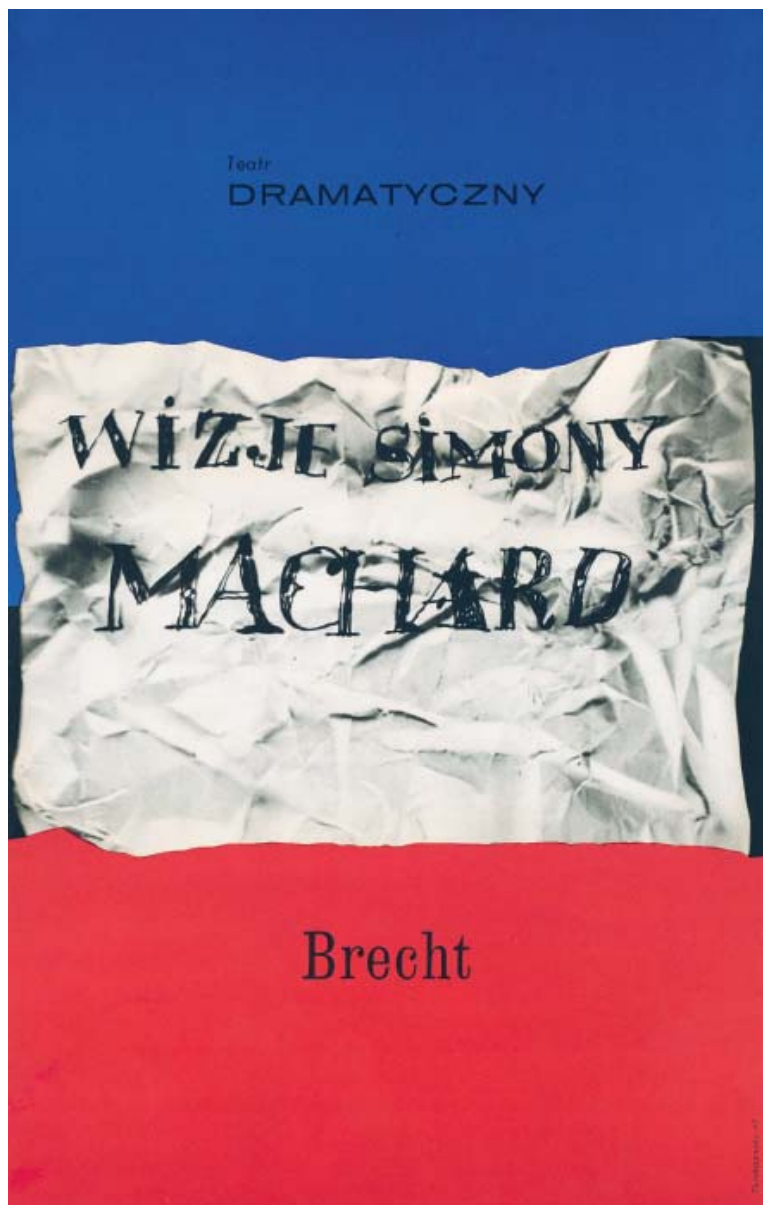
Prague, Berlin, Warsaw. The 15th Jubilee International Bicycle Race for Peace, 1962



XVI festiwal sztuk plastycznych w sopocie IV ogólnopolska  
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IV ogólnopolska wystawa młodego malarstwa,  
rzeźby, grafiki  
XVI festiwal sztuk plastycznych w sopocie 1983



# MARYSIA i NAPOLEON

Teatr

Andrzej Jarecki

POWSZECHNY



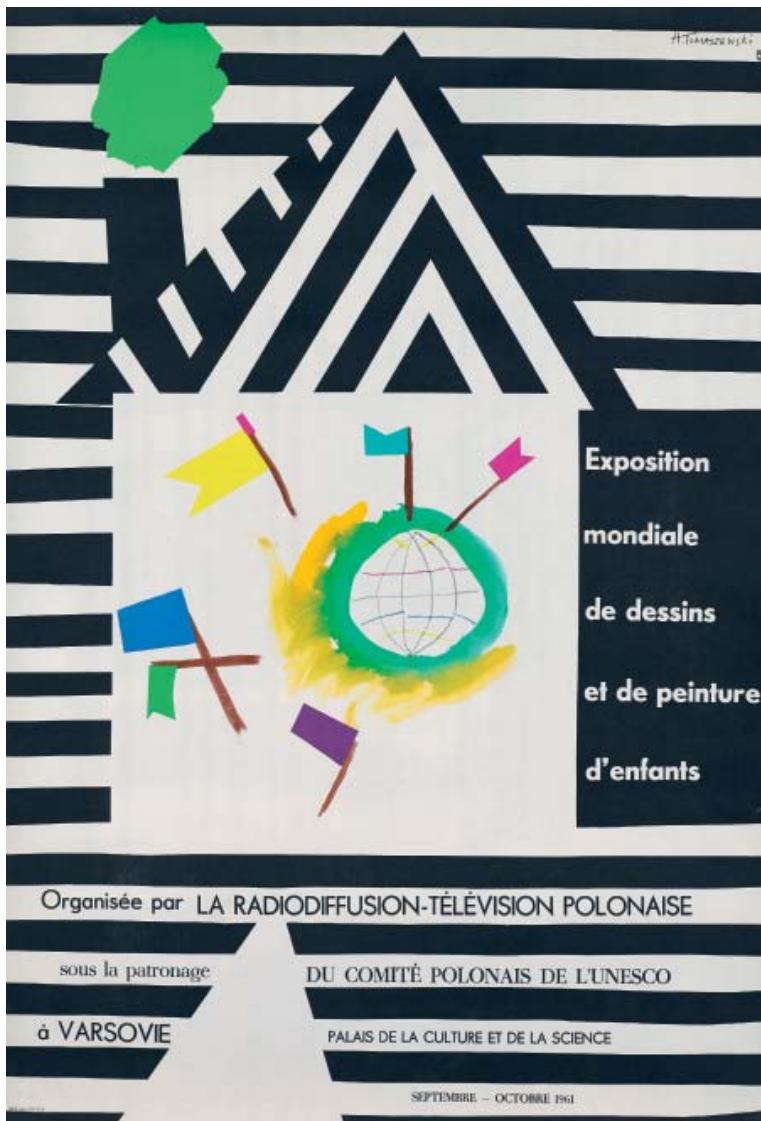


Opera Warszawska

pl/operawarszawa.pl



Opowieści  
J. Offenbach  
Hoffmanna





TEATR

NARODOWY

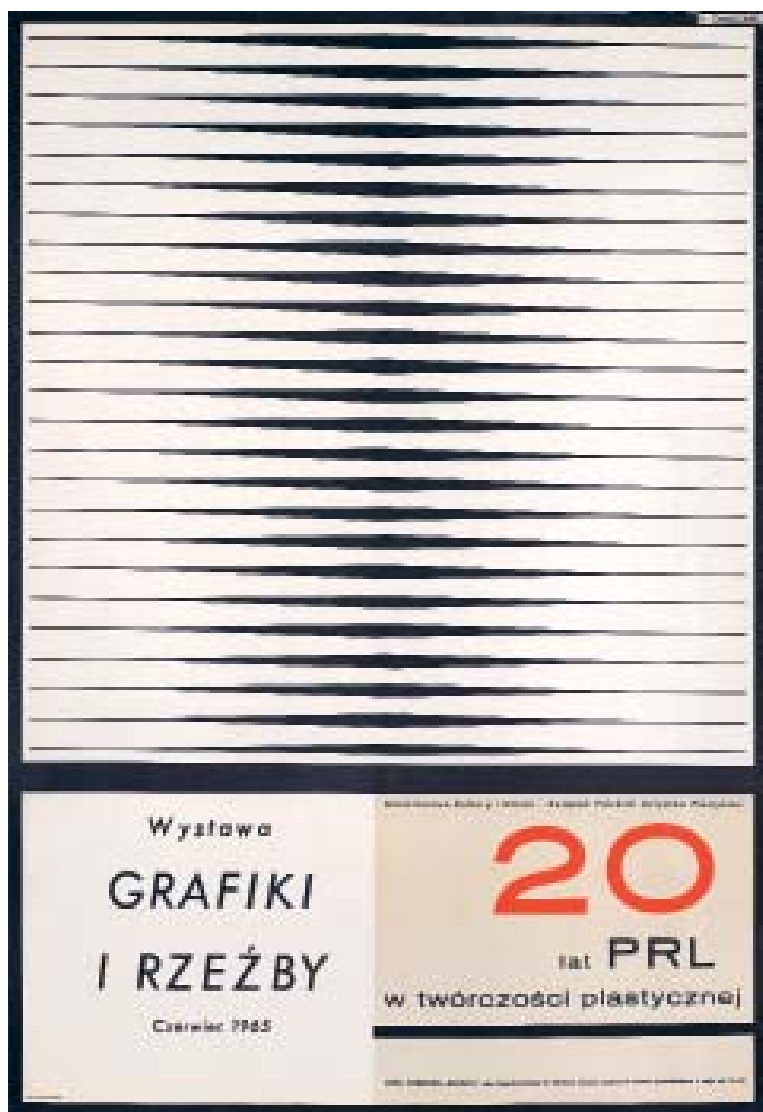
**SZEKSPIR**

**KRÓL  
RYSZARD  
DRUGI**





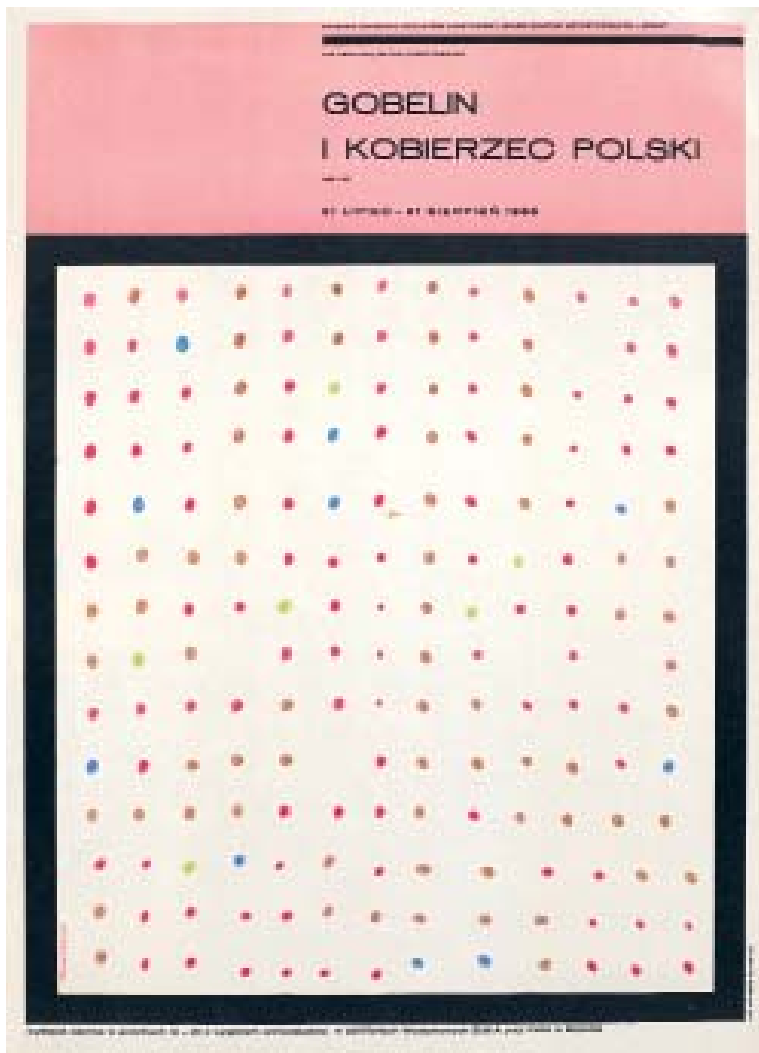
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KOMITET NARODNE UNIBE POLSK I JAPON

# PLAKAT JAPONSKI





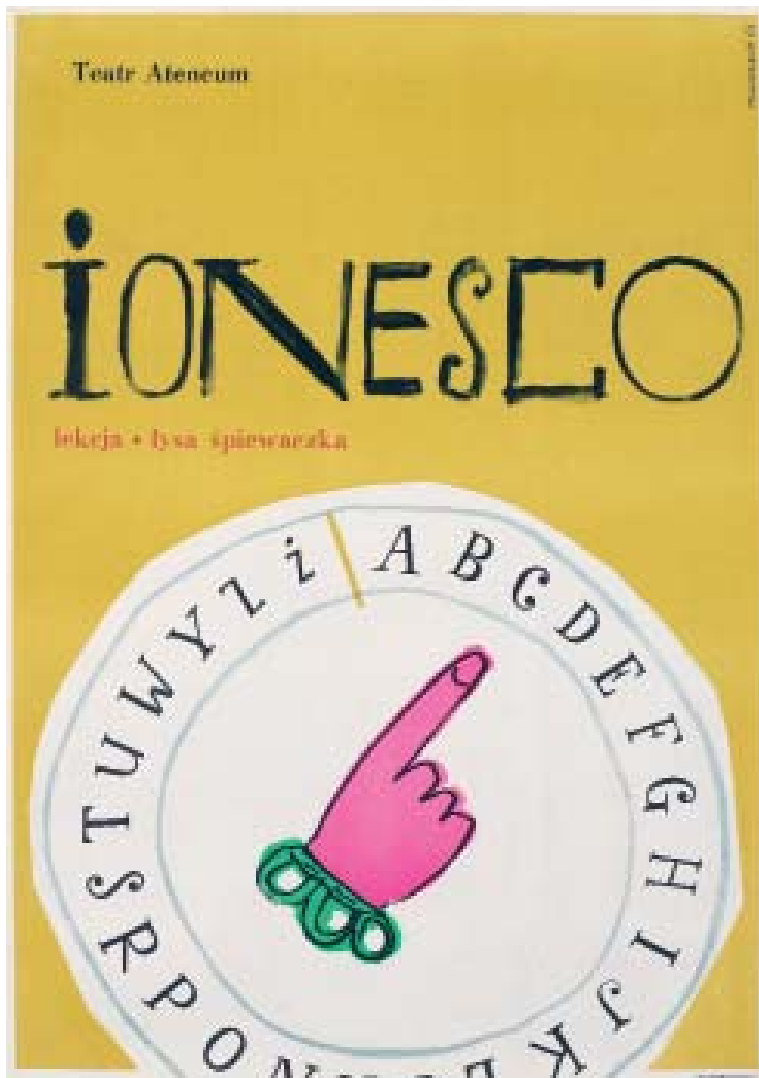
WYSTAWA WYSTAWIENIA W WARSZAWIE



od Młodej Polski do naszych dni

# WYSTAWA FLAKATU

1900-1930









Teatr Współczesny  
ANNA WILSON  
IRKUKA HISTORIA

Wydawnictwo Teatr Współczesny, Warszawa 2014

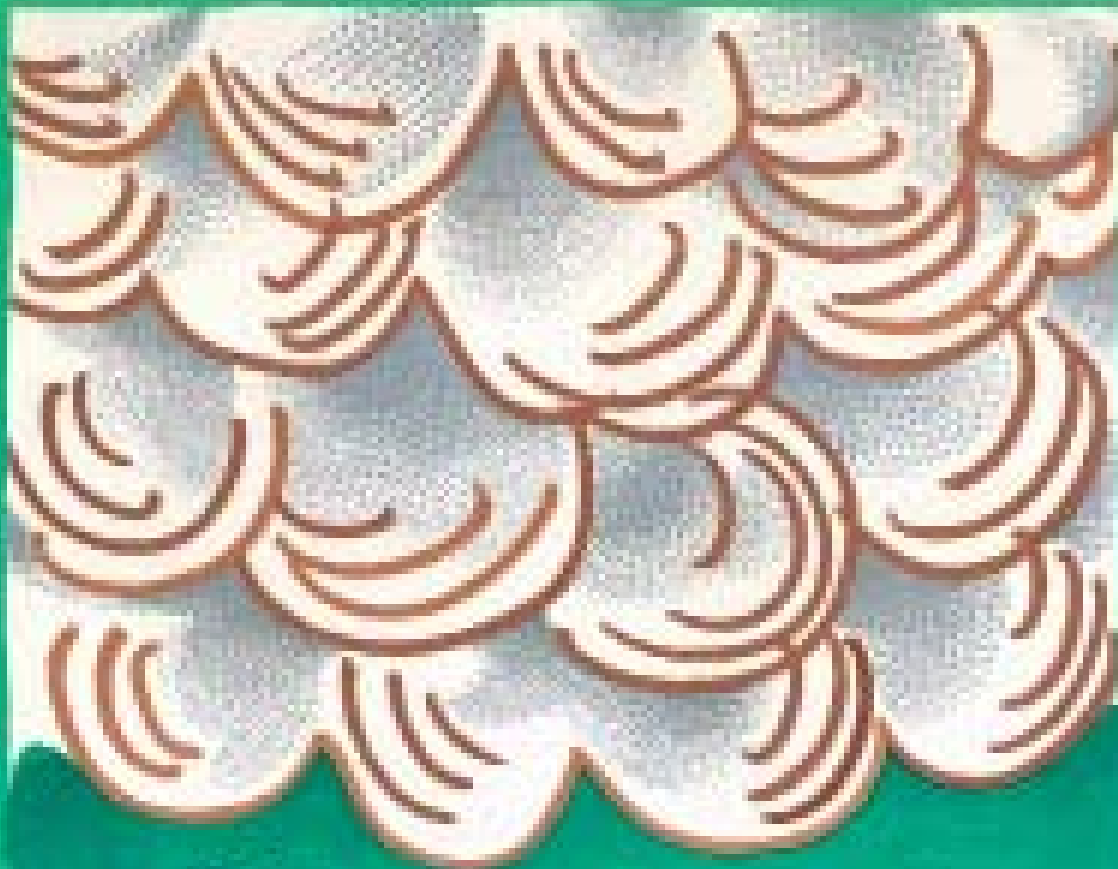




Alexander Ostrowski, *Diary of a Rogue*, 1967, theatre poster

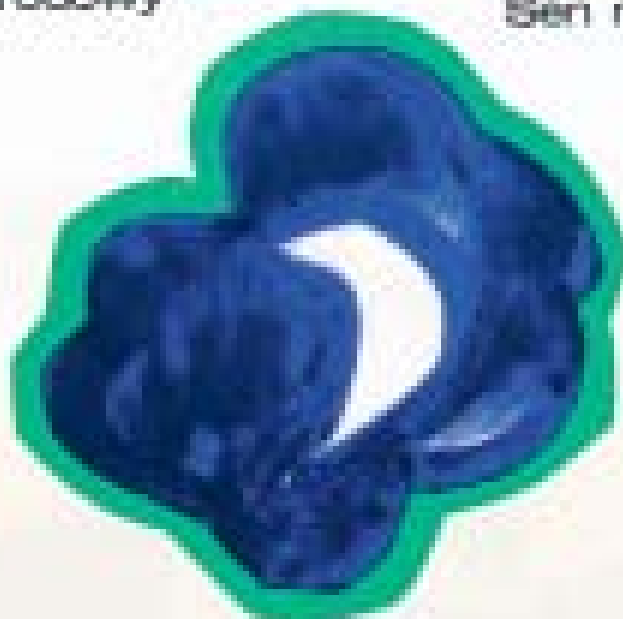






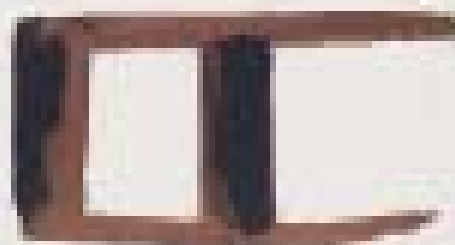
Teatr Narodowy

Bielskie  
Serii nocny letniej









TEMA  
**DRAMATYCZNY**

Przedmiot: Dramat

**KRÓL JAN**

wybitny Shakespeare'a





Teatr Dramatyczny

Wrocław

# HADRIAN VII



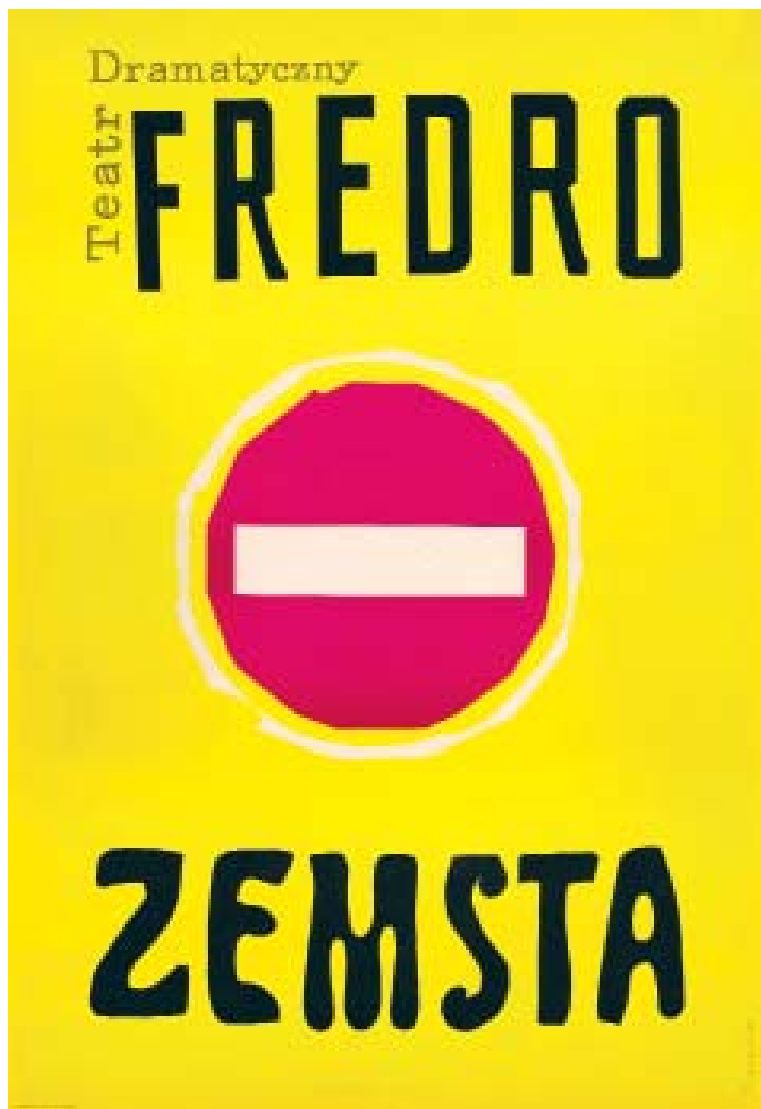




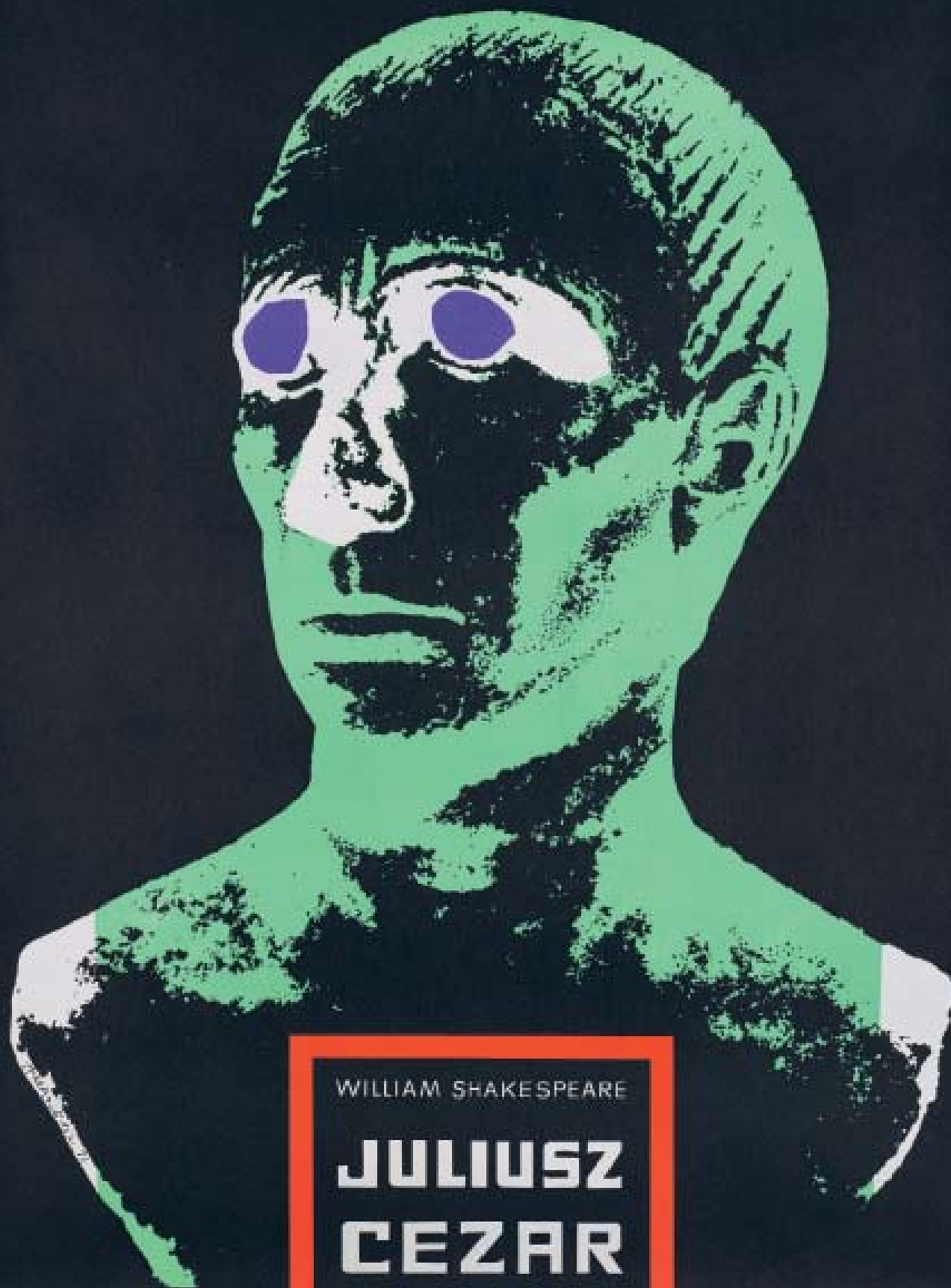
## Henryk TOMASZEWSKI Varsovie

Société des Beaux-Arts Palais des Congrès  
Kunstverein Kongresshaus Biel-Bienne (Foyer)

21 juin - 20 juillet 1969 21. Juni - 20. Juli 1969



TEATR DRAMATYCZNY



WILLIAM SHAKESPEARE

**JULIUSZ  
CEZAR**





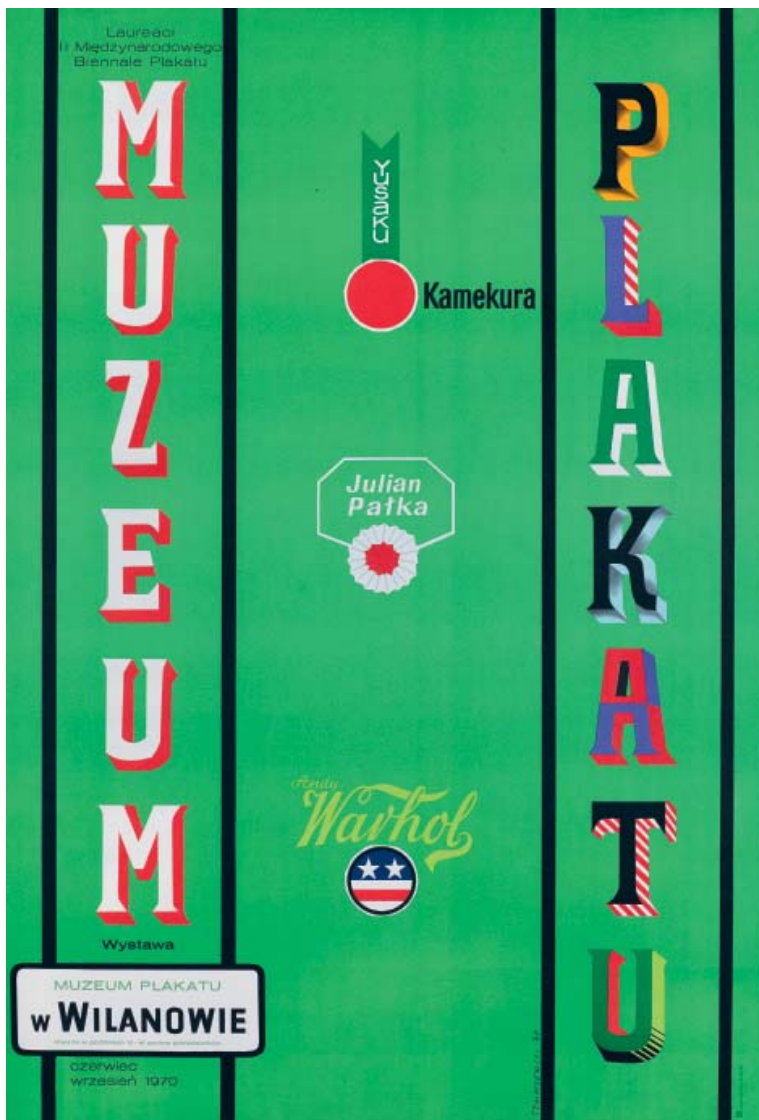
Teatr Wielki  
Warszawa



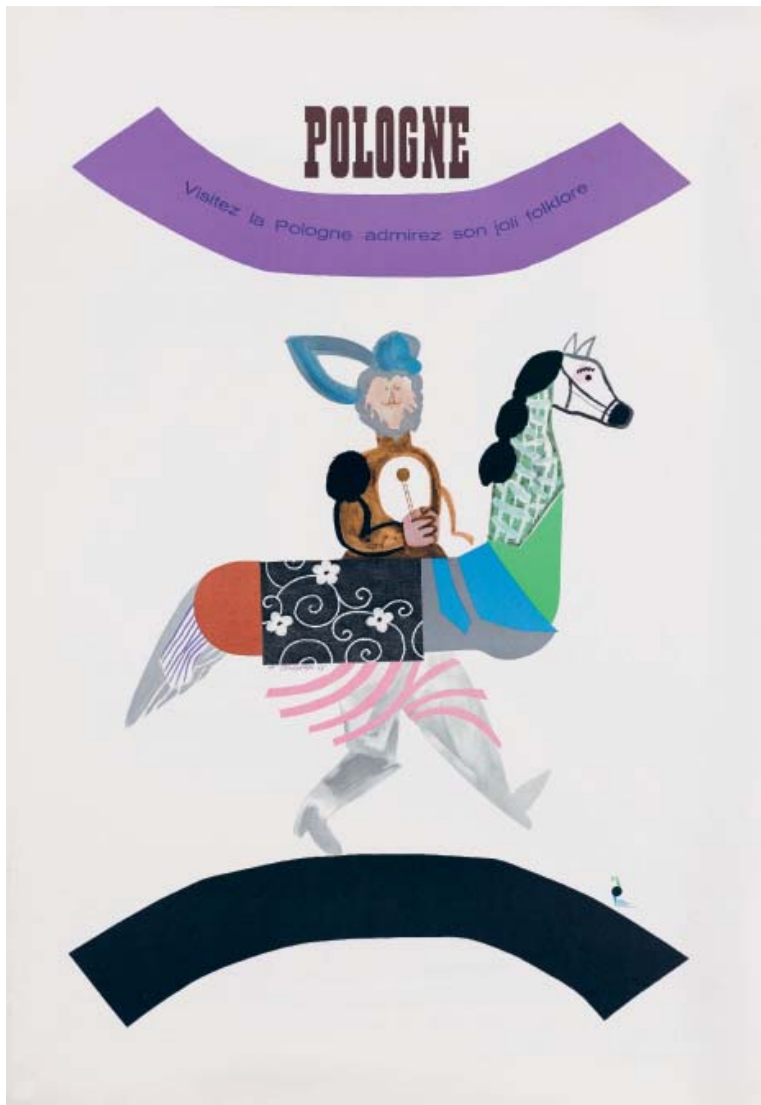
*Strawiński*

OPERA  
WARSZAWSKA

# ZEMSTA NIETOPERZA

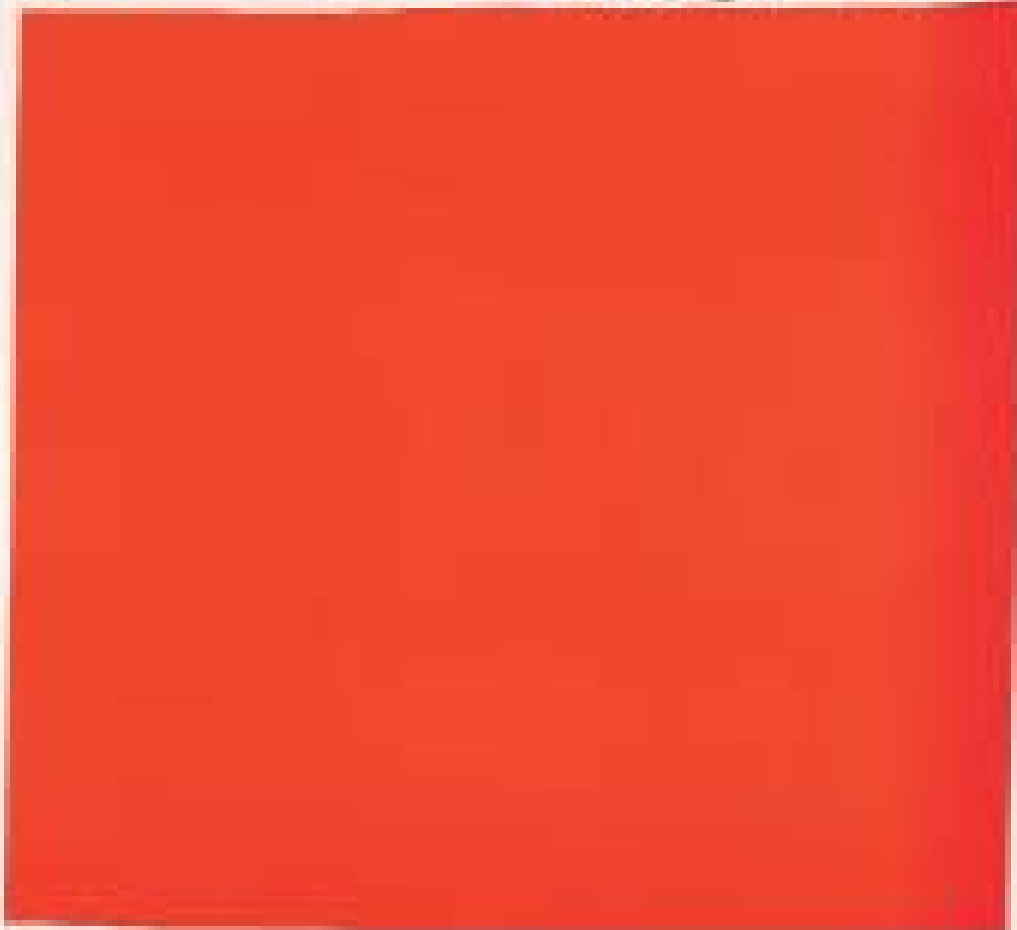






**VARSOVIE**  
1972 • 1972 • 1972

**1972**

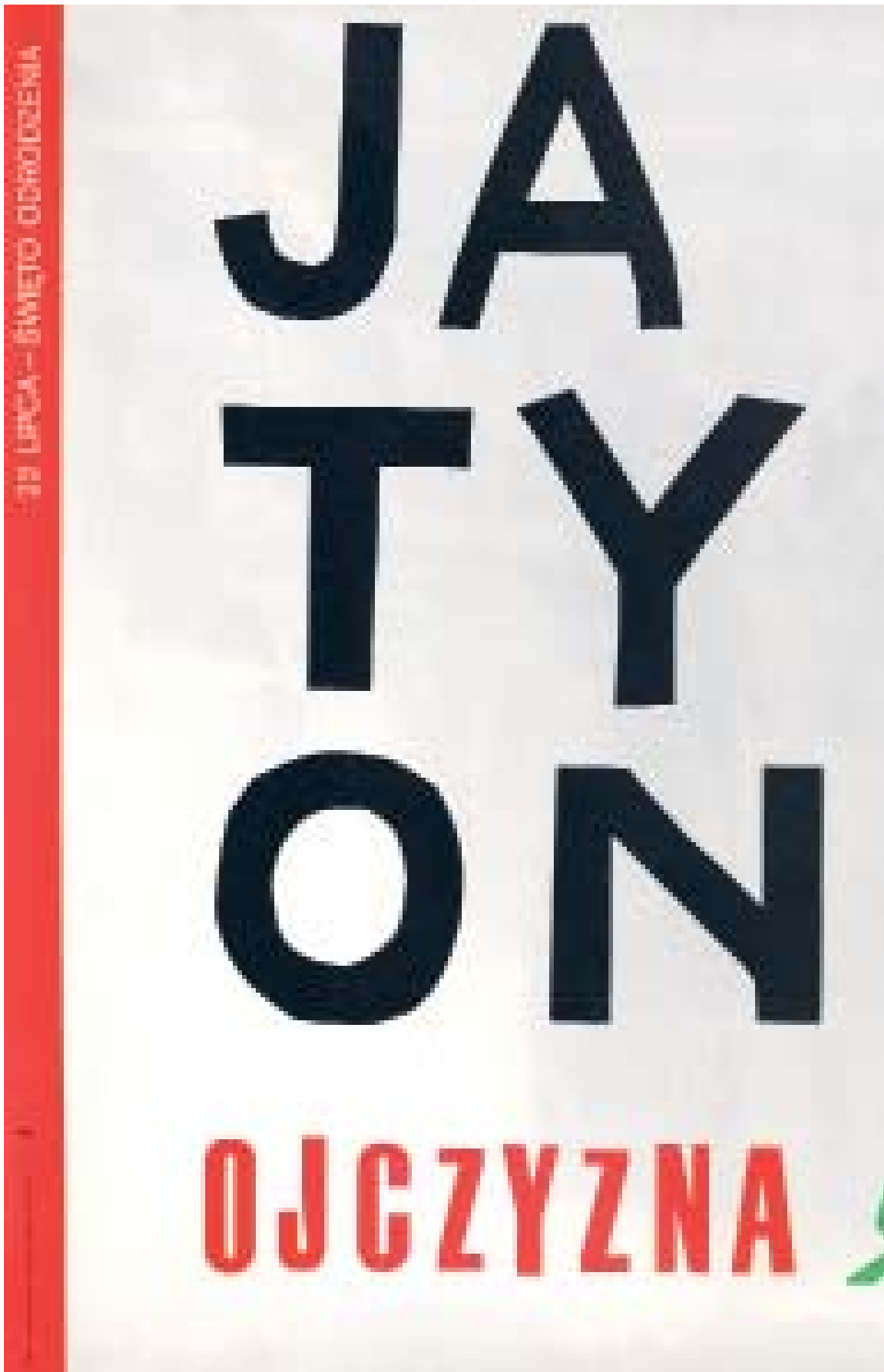


**IV<sup>e</sup> Biennale Internationale  
de l'Affiche**

Organisée par le Musée d'Art Moderne de la Ville de Paris  
1972 - 1973





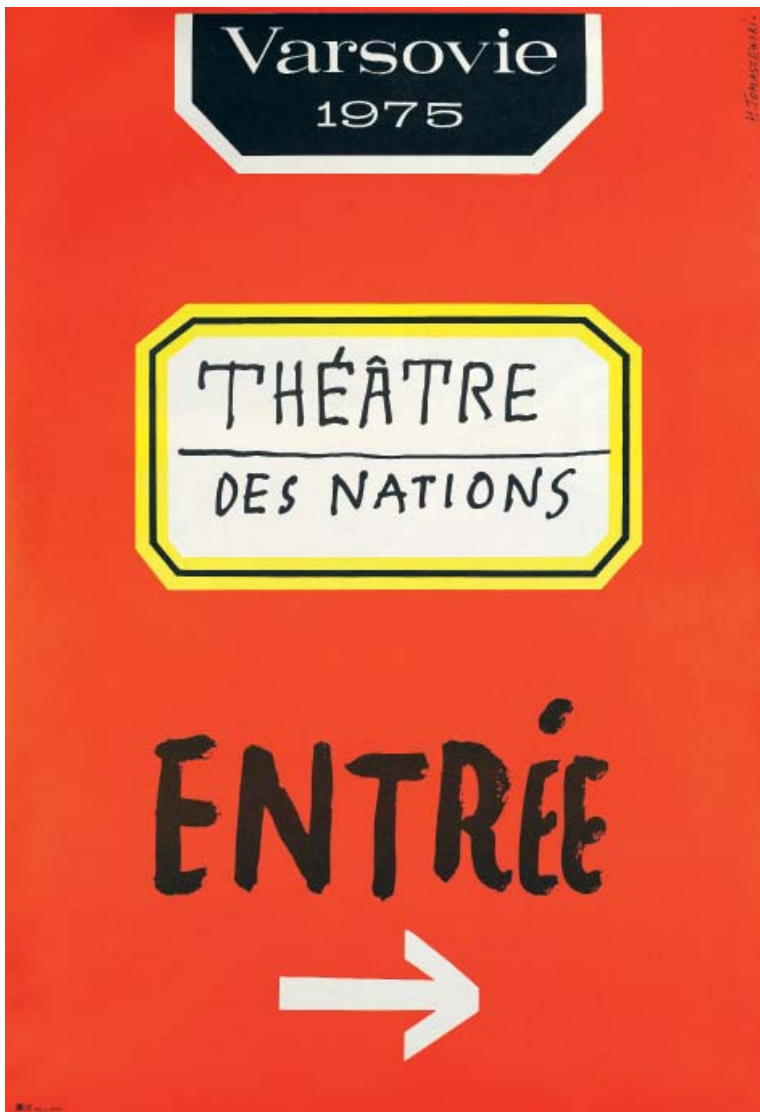




MY

suma Jej wartości





Muzeum Plakatu  
w Wilanowie

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Belgijski Plakat  
Secesyjny ze zbioru  
L. Wittamera-de Camp,  
z Brukseli

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czerwiec - sierpień 1973





# Skoro Go

Tadeusz Peiper



*teatr*

**Ateneum**

# Niema

Leon Kruczkowski, *The Germans*,  
1984, theatre poster

Maksym Gorki, *The Barbarians*,  
1976, theatre poster



# Teatr Powszechny

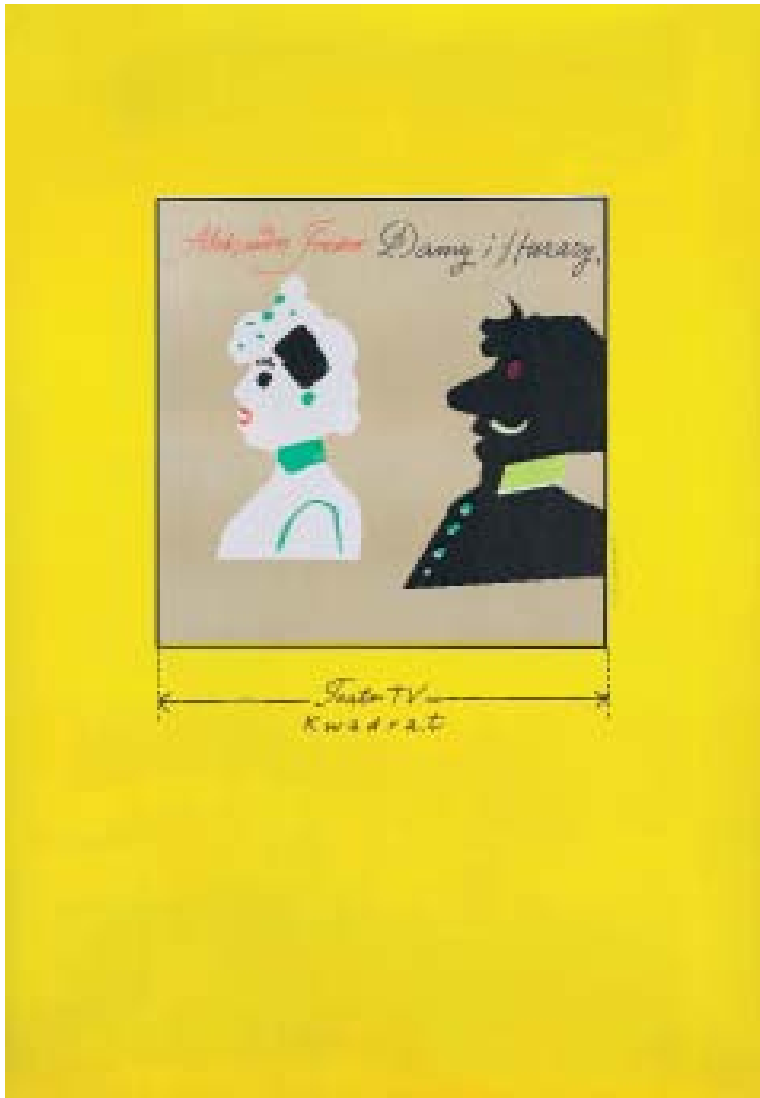


**Maksym Gorki**

Barbarzyńcy

Aleksander Fredro, *Ladies and Hussars*, 1977, theatre poster

W. Gombrowicz, *The Marriage*, 1974, theatre poster





SLUB





50-ème Anniversaire de l'Union Internationale

de la

Marionnette



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## KRYTYCY SZTUKI PROPONUJĄ

Wystawa przygotowana w oparciu o opinię 20 Krytyków Sztuki, członków Sekcji Polskiej Międzynarodowego Stowarzyszenia Krytyków Sztuki AICA z których każdy dokonał własnego wyboru 30 dzieł XXX-lecia.

Data - wrzesień 1975 r

Miejsce - Centralne Biuro Wystaw Artystycznych. Warszawa. Zachęta. Pl. Matachowskiego A 3.

Wystawa czynna codziennie z wyjątkiem poniedziałków w godzinach

11-19





# ordian JULIUSZ SŁOWACKI



Wydawnictwo Literackie





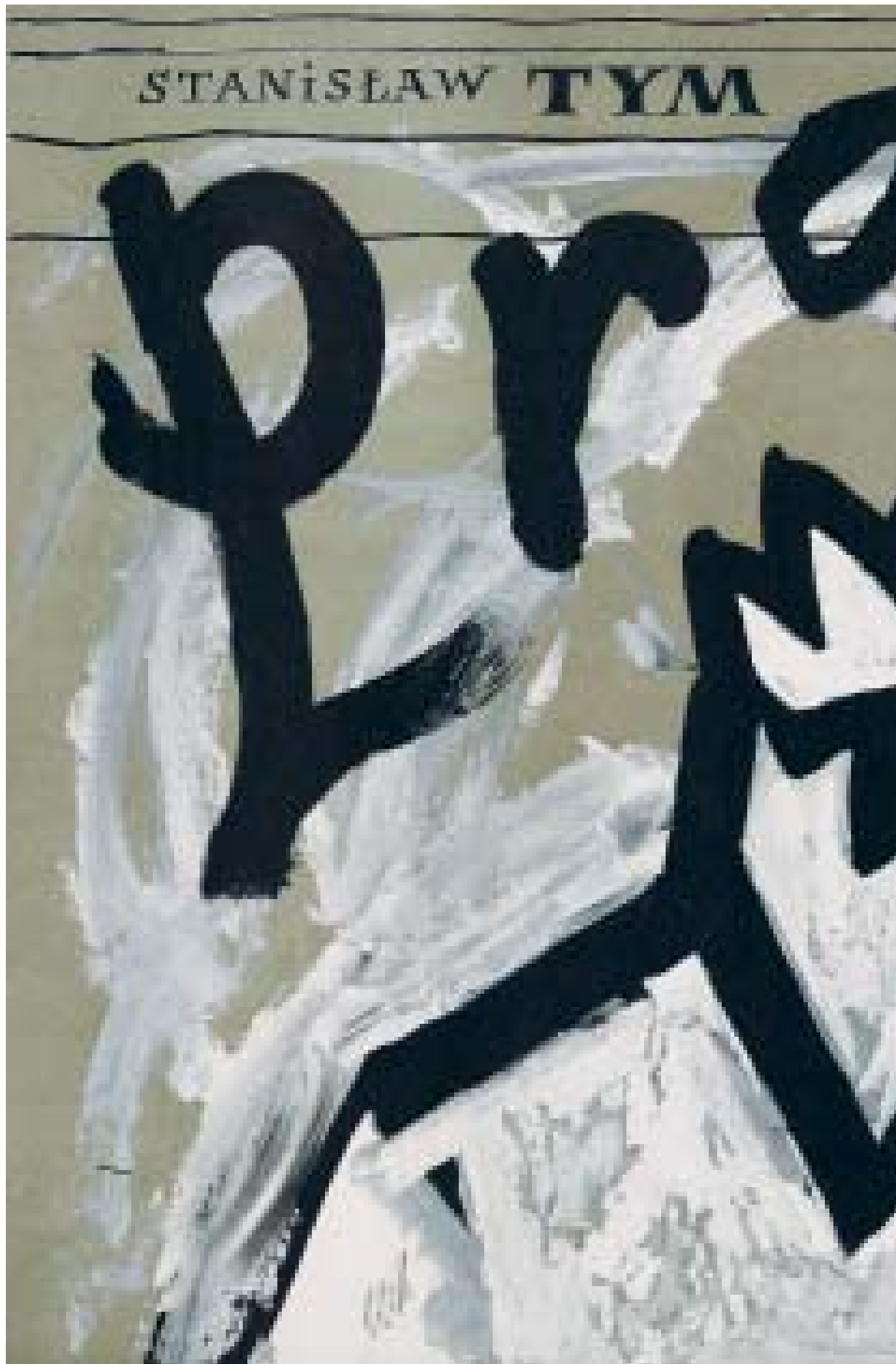
Peter  
Shaffer

# Amadeus



Teatr Na Woli

Stanisław Tym, *The Laundry*,  
1981, theatre poster



TEATR

NA WOLI



STUDIO GUMI, PL



Witold  
Gombrowicz

H. Tomaszewski '83

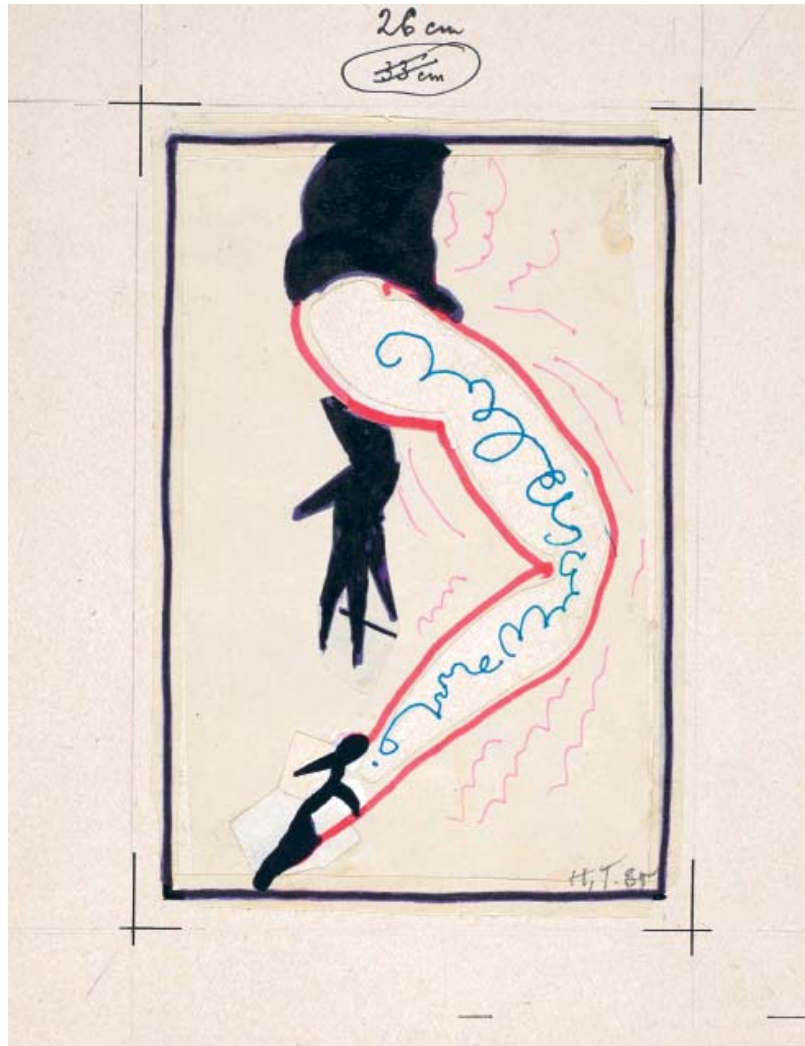


Historia

SPEKTAKL MA MIEJSCE  
W PIWNICY WANDY WARSKIEJ  
W WARSZAWIE

Design for the poster Zbigniew  
Rudziński, *Mannequins*, 1985

Zbigniew Rudziński, *Mannequins*,  
1985, theatre poster



Państwowa



Opera we Wrocławiu



H. TOMASZEWSKI '85

Zbigniew  
Rudziński

Manekiny





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WYSTAWA  
Z KOLEKCJI P. M. ZAKĘSKIEGO

BWA Łódź  
lipiec 1987  
BWA Kraków  
lipiec 1987



Y e s a

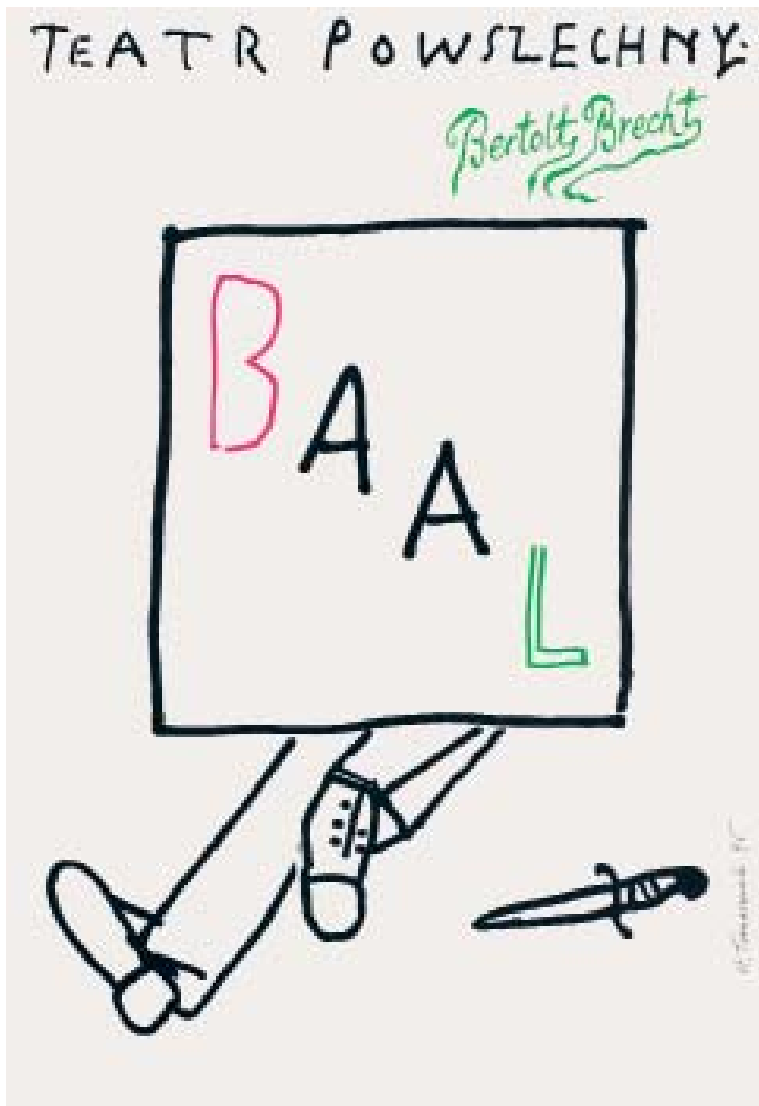


Wjataru  
Malarima

Galeria  
Suzuki di W.A.  
Gelant  
Edage 1988

Penghargaan  
1988

o w s r a



Christopher  
**EDWARD II**  
Marlowe



Pr. Znamenskij 01

**TEATR NOWY**  
WARSZAWA

www.teatrnowy.pl

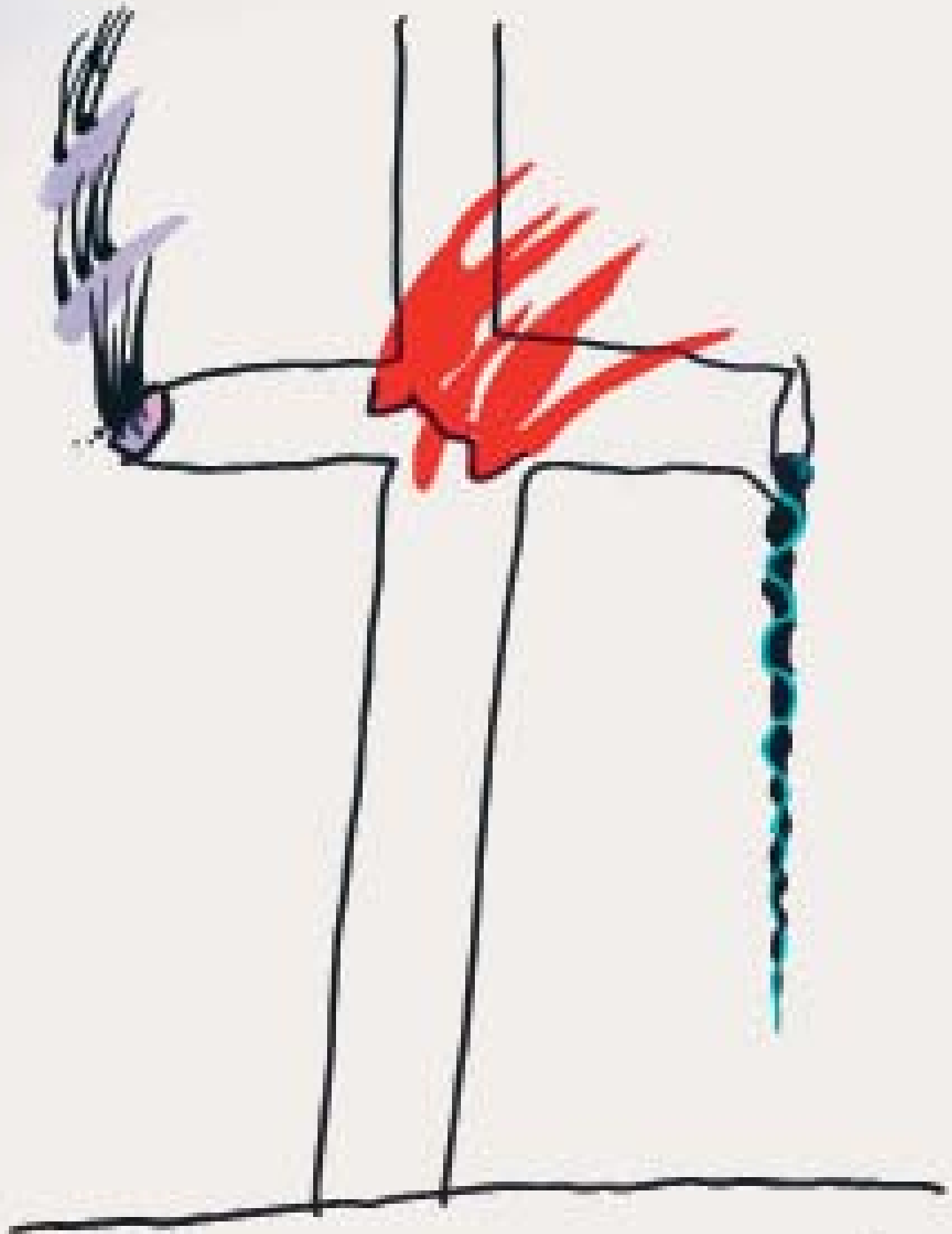


LIBERTÉ

ÉGALITÉ

FRATERNITÉ

DANS LA PURE  
**BIOSPHERE**



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TEATR

im. Jana  
Kochanowskiego

W OPOLU

KOLOS



Juliusz

SŁOWACKI



H. Tomaszewski '87

Juliusz Słowacki, *Kordian*,  
1987, theatre poster



Żeby POLSKA  
była POLSKĄ

2 + 2

musi być Zawsze

Cztery

H.T.

v

Solidarność

2014



# BIENNALE

Galeria Zachęta - Warszawa  
pl. Młachowskiego 3

POSTER



XIII  
Międzynarodowe  
Biennale  
Plakatu  
Warszawa  
1990  
Czerwiec  
Sierpień  
1990



13<sup>th</sup>  
International  
Poster  
Biennale  
Warsaw  
1990  
June - August  
1990

13<sup>th</sup>





# Henryk Tomaszewski

Affiches tekeningen

The word 'LO' is rendered in a minimalist, graphic style. The letter 'L' is a simple black vertical line with a horizontal base. The letter 'O' is a thick, black, hand-drawn ring with a red outer border, giving it a three-dimensional, ring-like appearance.

The word 'WEE' is rendered in a highly expressive, gestural style. The letter 'W' is a dense, black, scribbled mass of lines, while the 'E' is a simple, black, hand-drawn letter.

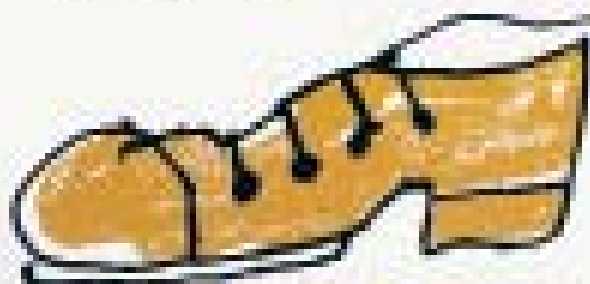
Stedelijk  
Museum  
Amsterdam

20 april  
tot 2 juni  
1991

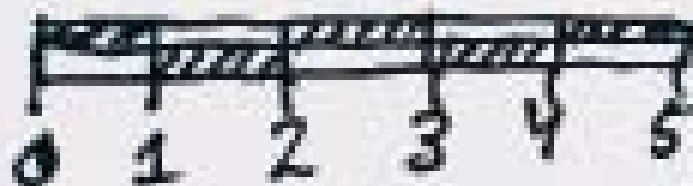




# MOJA DRO- GA TWÓRCZA



w milach



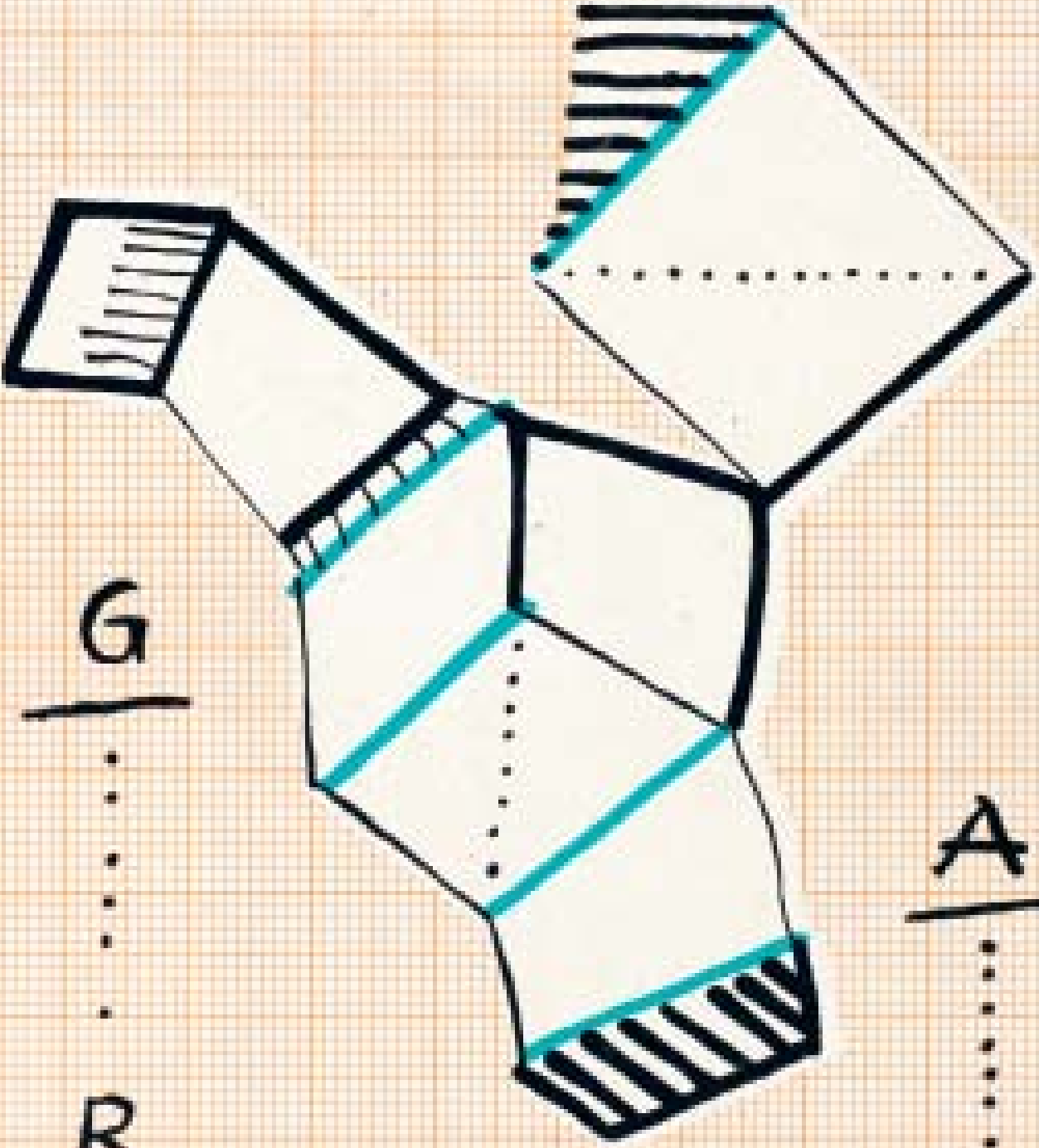
w kilometrach

galeria **Hoza № 40** IX-X 1996

**HENRYK TOMASZEWSKI**

GALERIA HOZA I POKOJ 00-00 WARSZAWA 01 HOZA 40 00-00 00-00-77

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# ***Mastery Hard-Earned: Henryk Tomaszewski's Books***

PIOTR RYPSON

A Polish graphic designer beginning his practice in the second half of the 1930s could consider himself in a lucky position. There were a whole host of talented artists in the market in the state reborn after 1918 — three generations which shaped and developed book and poster design, advertising and information graphics, as well as the design of store displays and commercial exhibitions.

The oldest among them, such as Wojciech Jastrzębowski, Bonawentura Lenart, Edmund Bartłomiejczyk and Zygmunt Kamiński, made their reputation as respected educators (the first two were Tomaszewski's teachers at the Warsaw Academy of Fine Arts). Some ten years their junior Tadeusz Gronowski and Stefan Norblin were the most popular representatives in the market of 'decorative modernism' in applied graphics, along with the spearheads of the avant-garde — Władysław Strzemiński, Henryk Stażewski, and the architects working with design, connected to the group Praesens — these were the big names, firm points of reference on the map of Polish design.

Tomaszewski belonged to a third generation — the young people who began their practice in the mid-1930s. He enrolled at the Marshal Józef Piłsudski School of Graphics in Warsaw in 1929. That year was exceptional for Polish commercial design in many respects. May saw the opening of the massive Polish National Exhibition, where four million visitors could admire the country's industrial and organisational achievements, as well as truly impressive information, exhibition, and advertising graphics, on a scale as yet unprecedented. The Polish Advertisers' Union, established a year earlier, began publishing *Reklama*, the first magazine devoted exclusively to commercial design, with covers prepared by the best designers. This was also the year of the Great Depression which wrought havoc on the global economy and at the same time, due to the rapidly declining demand, triggered a growth in advertising, including the book market. The choice of a future profession made by the young Henryk Tomaszewski seems a wise decision.

When Tomaszewski studied at the Warsaw Academy in the mid-1930s, the bookshop windows were the scene of a competition: books with covers made by the most sought-after designers sat alongside those prepared by experts in popular reading and pulp.

It was the artists a little older who set the tone, such as the already famous Mieczysław Berman, working with photomontage, Henryk Nowina-Czerny, who employed contrasting, geometrical forms, Konstanty Maria Sopoćko, Waclaw Świerczyński and others. Artists' companies, typically referred to by their French name 'atelier', were becoming increasingly popular — such as Lewitt-Him, Mewa, Girs-Barcz, Hryniewiecki-Osiecki and Osiecki-Skolimowski, and Nowicki-Sandecka. Tadeusz Piotrowski, with his vivid compositions combining lettering with a single graphic element, was also gaining recognition.



The two book covers made by a young Tomaszewski (probably shortly after graduating from the Academy) for Ludwik Erdtracht's publishing house Instytut Wydawniczy 'Renaissance', are closest in style to the designs of Edward Manteuffel and Antoni Wajwód from the Atelier Mewa, and those of Konstancy Maria Sopoćko. Tomaszewski was quite possibly recommended to Renaissance by his close colleague Eryk Lipiński<sup>1</sup>; if he made any other designs for Erdtracht's publishing house before the war, it wasn't many. The publisher rented a room for the young artist in the company's premises at 53 Krakowskie Przedmieście Street, here Tomaszewski met with Lipiński and Andrzej Rubinrot, both connected with the left-wing magazine *Szpilki*; among his other friends were Franciszek Parecki, and Stefan Bernaciński, a pillar of the Communist publishing houses after the war, *Książka* and *Książka i Wiedza*.<sup>2</sup>

The outbreak of the war and the occupation of the country, divided between Germany and Soviet Union, also had a dramatic impact on the development of commercial design, including book design. Many eminent artists perished — the list of names is overwhelmingly long — or stayed abroad never to return (Jan Lewitt, Jerzy Him, Franciszka and Stefan Themerson or Stefan Norblin to name just a few). The whole printing and publishing industry suffered heavy losses as well. In fact the map of publishing houses was drawn anew in the years 1944–49, with the leading role played by new institutions established by the communists and the Polish Socialist Party: *Książka*, *Wiedza* (merging into *Książka i Wiedza* in 1949, after the so-called unification of the party), *Czytelnik* and *Prasa Wojskowa*,<sup>3</sup> yet private publishers also continued to operate for a number of years. From 1944 to 1947, that is the time of the People's Referendum, followed by the manipulated elections of 1947, the authorities maintained the impression that the two sectors could coexist. This, however, was only a temporary tactic employed by the communists seeking to reassert their authority. 'The book was — to use the words of Anna Kamieńska — *a warrant of the prevailing political system*, rather than a medium through which to achieve political, cultural and economic freedoms. It was not the market which regulated the publishing activity of the state, but the political interest of the authorities which asserted that communicating through books was an effective tool of political control and a means to manipulating the minds and actions of people who read them. A book should be, above all and as it was described, "a collective agitator and propagandist, an organiser of the masses".'<sup>4</sup>

In general, the emergence of the four publishing houses mentioned above, defined a new stage in Polish book and press design. The new generation of designers came to prominence collaborating with state-run concerns which were able to print far greater number of copies than the quota set for private enterprises, as well as offering multiple opportunities for work, including major commissions of different kinds — designs for exhibitions, propaganda posters, and occasional decorations. This new generation included some of the best graphic designers of the People's Republic of Poland, such as Mieczysław Berman (the best artist working for *Prasa Wojskowa*), who had returned from the Soviet Union, Szymon Bojko (head of the graphic studio in the same publishing house), Ignacy Witz (working chiefly for *Wiedza*). The list of notable graphic designers working with publishers in Poland included: Piotr Baro, Stefan Bernaciński, Jerzy Cherka, Maria Hiszpańska-Neumann, Jan Lenica, Eryk Lipiński, Zbigniew Rychlicki, Konstancy Maria Sopoćko and of course Henryk Tomaszewski.

This milieu relied upon friendships from before the war and shared, typically leftist, beliefs. The graphic designers knew the pre-war writers, coming into the country from the Soviet Union with the Polish Army in 1944, such as Leon Pasternak and Stanisław Jerzy Lec, who played an important role in the establishment of the new cultural order. They also knew the pre-war publishers, and the communist and left-wing activists holding high-ranking posts in cultural institutions (Jerzy Borejsza, Karol Kuryluk, Zbigniew Mitzner, etc.). The first five years of the People's Republic of Poland saw the creation of a milieu where the Warsaw pre-war coffee house style mixed with the ruthless regime of the new authorities and the propaganda expectations which designers were expected meet.

1 Eryk Lipiński, *Pamiętniki*, Warsaw: Fakt, 1990, pp. 65–66. Lipiński and Andrzej Rubinrot had already been working for Erdtracht from 1935; before that the covers for the publishing house were typically designed by Karol Hiller.

2 Ibid, p. 51.

3 See Piotr Rypson, 'Visual Engineers: Pop Military Press', *Piktogram*, no. 14, 2010, pp. 14–27.

4 Stanisław Adam Kondek, *Władza i wydawcy*, Warsaw: Biblioteka Narodowa, 1993, p. 16. The statement of Anna Kamieńska was originally published in *Kuźnica*, no. 25, 1948, p. 5.





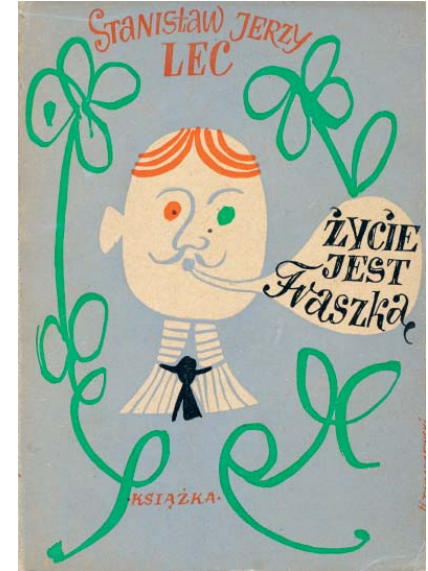
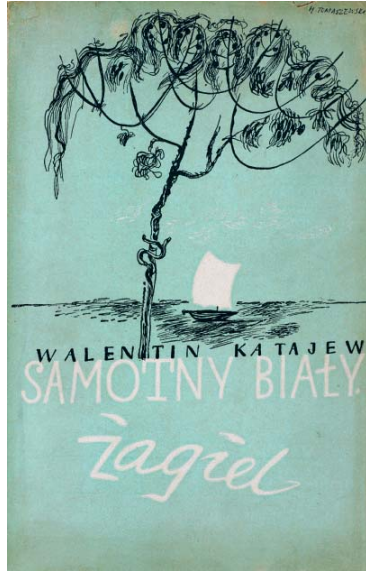
The authors of memoirs of this period tend to speak by way of amusing anecdotes; this whole era, the mechanisms governing commissions and the role of the milieu of graphic designers, still calls for thorough research.<sup>5</sup>

Tomaszewski's first designs for book covers made in 1945–46, be they for *Czytelnik* (for which he designed a logo), *Wiedza* or *Książka*, do not differ stylistically from those published before the war, resembling as they do, works by Piotrowski, Berman, Wajwód and Rubinrot. At the same time, they already heralded what would become one of Tomaszewski's characteristic features in general: a play with the lettering which conveyed the meaning of the title or work, along with a very limited use of purely graphic elements. Among these the cover designs for *Granica* [The Frontier] by Zofia Nałkowska and *Jezioro Bodeńskie* [Lake Constance] by Stanisław Dygat stand out. These relied on only three colours, which was typical of this period and was quite possibly the result of technical constraints — the infrastructure of the printing industry in Poland was either destroyed or confiscated by the Red Army. It was for this reason that the majority of seasoned designers used a limited palette, a vivid, uniform-colour background, and clear-cut drawing.

Initially, as we have seen, Tomaszewski only worked on designs for covers — a notable exception being 12 original illustrations for *Spacer cynika* [The Walk of a Cynic] by Stanisław Jerzy Lec, which bring to mind the drawing of pre-war caricature artists, such as Jerzy Zaruba and Karol Ferster. 1948 brought a series of cover designs which testify to the artist's extraordinary sense of lettering and ability to play freely with the signs of the alphabet: *Krzyk ostateczny* [The Ultimate Scream] by Władysław Broniewski, *Poufne* [Confidential] by Jerzy Słobodnik, and *Zasady i kwasy. Satyry* [Bases and Acids. Satires] by Leon Pasternak. At the same time, the extant sketches for Broniewski's volume of poetry bear witness to the hard work and precision, owing to which Tomaszewski brought his talent to mastery.

The Socialist Realist regulations from 1949 clearly toned down the artist's playful drawing. Solemn, and printed with an antique typeface, the collection of poems *Strofy o Stalinie* [Verses about Stalin] resemble a compulsory exercise in lettering. This, apart from two poster-like designs for books by Martin Andersen Nexø, was followed by a longer series of not exceptionally effective covers based on classical motifs and prepared for *Czytelnik's* Good Book Club — the dominant element here (and later with others), was the hand-drawn initials of the publishing series itself.

<sup>5</sup> See Marci Shore, *Caviar and Ashes: A Warsaw Generation's Life and Death in Marxism, 1918–1968*, New Haven: Yale University Press, 2006, as well as the collection of expiatory interviews by Jacek Trznadel, *Hańba domowa*, Lublin: Test–Versus, 1990, both devoted to the difficult-to-pin-down position of authors in this period.

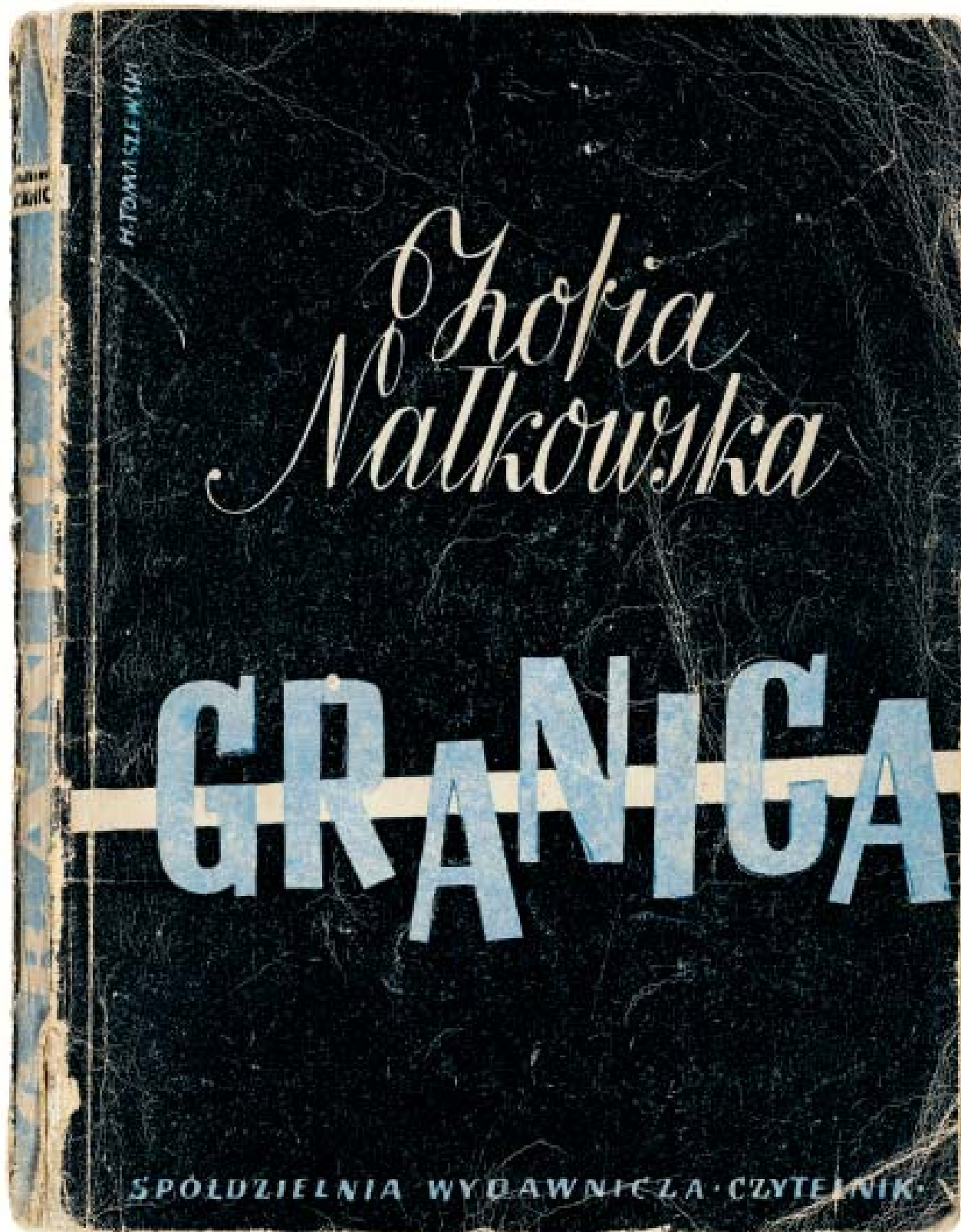


Other designs from 1950–52 are already colourless, or perhaps, considering the time they were created, ‘careful’ — not giving any pretext for accusations of formalism or other deviations.

Tomaszewski’s talent for developing designs for whole publications was only revealed later, yet with a great finesse, in two children’s books: *Kaczka dziwaczka* [Dotty Duck] by Jan Brzechwa, and *Przyjemny dzień* [Nice Day] by Samuil Marshak. While Tomaszewski prepared a complete design for Alicja Dryszkiewicz’s *Wędrówki po zwierzyńcu* [Journeys Through the Zoo] of 1948, it was only these two publications that allowed him to exhibit his skill in composing columns and double-page spreads with the use of light, joyful and vivid drawing and letters (in Brzechwa’s poems), and the precise, fine black lines which enliven the otherwise somewhat wooden ideological rhymes of Marszak.

The publication of *Różowy kajecik* [A Pink Notebook] by Stanisław Dygat in 1958 marked an endless string of covers designed by Tomaszewski which were typically characterised by a three-part composition: the title, contrasted with the name of the author, and a simple graphic (or photographic) element. With few exceptions, the artist would use his ‘trademark’ — sprawling or seemingly offhand lettering, or carefully chosen sans-serif type (such as Paneuropa), at times even typewriter typeface. The beginning of the 1960s also saw the launch of brand new publishing series which allowed Tomaszewski to display his mastery. First came the short series of Wydawnictwa Artystyczne i Filmowe (WAiF), then those of Państwowy Instytut Wydawniczy (PIW): from the now cult Unicorn Library, to the cycle of Polish contemporary prose of the 1970s and 1980s, to two outstanding series of covers for volumes of poetry.

For each of the above Tomaszewski came up with a basic design layout which identified a given cycle and at the same time made further work easier and more structured. The collections of feature articles published by WAiF have a ‘heavier’ cover; the title divides the front page in two halves, the upper one features the name of the author and a clear graphic figure, whereas the lower one includes a circular shape and a note with the name of the publishing house. The covers for prose books published by PIW are equally ‘heavy’, saturated with colour — in the upper section, there is a white stripe with the underlined name of the author and the title of the book below, in typewriter typeface. The remainder of the cover is filled by a uniform-colour background with hand-drawn initials of the author of the book, each time constructed differently,





in a rectangle field. The protagonists of these designs are the individual letters, while the way they are drawn and laid out gives some idea of the content of the volume.

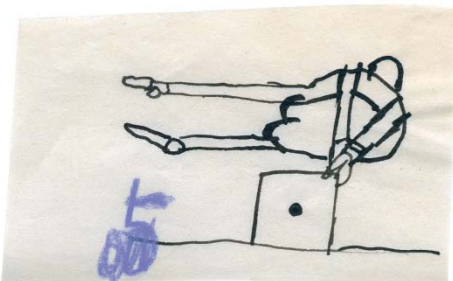
A similar, three-partite architecture characterises the covers for PIW's poetry series, but in this case they are lighter, more clear and, at the same time, rely more heavily on 'handwriting'. Their format resembles that of a notebook in a beautiful dust jacket. Superimposed on the background (filled with a fine, irregular pattern) is a rectangular shape, resembling a sticker, with the name of the author in monoline typeface and the title in typewriter typeface. The last element is a character in the shape of a stretched omega in the lower-right corner, which 'unwraps' the contents behind the dust jacket (at times there also appears a simple coloured triangle in the upper-right corner).

An a different poetry series, which I refer to as the 'graph paper series', Tomaszewski gave up the idea of drawing the background for the sake of using a thick grid as seen in graph paper. The name of the poet and a simple graphic sign connected with the title of the volume, expressed by his masterful, unfailing line, come together to create a whole so characteristic to the artist. These were, to refer to Tomaszewski's own words on the Polish Poster School, mini-posters 'for reading'. These three series were followed by the collected works of Miron Białoszewski, published at the turn of the 20th and 21st century, designed in a similarly austere manner based on handwriting. The light and nonchalant style could deceive us once again, if it wasn't for the dozens of sketches and experiments with different patterns, ways of writing the name, and individual graphic elements.

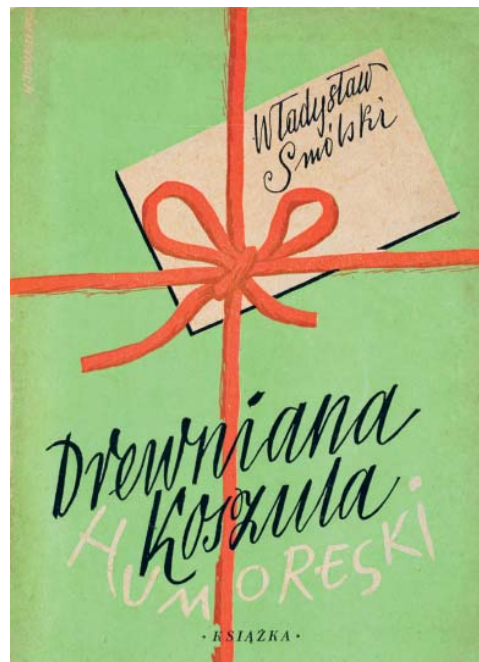
Tomaszewski's output as a book designer also includes several instances when the artist prepared drawings, endpapers, or, on occasions, the complete graphic design. Almost all of his ink drawings, from the volume of poetry of Konstanty Ildefons Gałczyński from 1955, to works of Lec, Dygat, Henry Miller, and Bogumil Hrabal, to *Znać życie* [Knowing Life] by Michał Radgowski from 1982, captivate in their light style and humour. The true gems, however, are the children's books: *Śmiechu warte* [Laughable] by Jan Brzechwa (1964), and *Gabryś, nie kapryś!* [Don't Play Up, Gabryś] by Wiktor Woroszyński (1967). Here the artist combined different means — drawing, gouache, collage, photography, photomontage, and historic prints, located within the simple divisions of the column or filling it up, creating new, subsequent scenes of surprise and aesthetic pleasure. These books can safely compete with works by another master of children's design, Bohdan Butenko. But adult readers should be equally satisfied with the illustrations for two volumes of Jeremi Przybora's *Kabaret Starszych Panów* [Older Gentlemen's Cabaret] and the aforementioned volume by Michał Radgowski.

It is impossible even to mention all of Henryk Tomaszewski's successful designs. Taking the tradition of Polish commercial and book design from between the wars as the point of departure, this master of Polish posters created a new chapter in the history of book design in the People's Republic of Poland — along with outstanding artists working in this genre those whom I've mentioned earlier, as well as others, such as Józef Mroszczak, Stanisław and Wojciech Zamecznik, Jan Młodożeniec, Janusz Maria Brzeski, Zdzisław Czaczko, Antoni Święty, Daniel Mróz, and younger ones: Bohdan Butenko and Jerzy Jaworowski. Perhaps, if it wasn't for the state-run propaganda and publishing machine — from its purely ideological beginnings, through the years of normalisation, to the serendipitous high point in the 1960s when graphic finesse combined with technical capacities and competences — this generation of graphic designers would not have flourished so well. Perhaps . . .

Henryk Tomaszewski lived to see a time when the Polish tradition of book design was crushed by the heavy steamroller of free-market forces. It took more than a decade from then, for that characteristic line and drawing to return to life again for the new generation — one free from the complex of the 'eastern bloc', and able to appreciate the heritage of their predecessors.



Władysław Smólski, *Drewniana koszula. Humoreski*, 1948



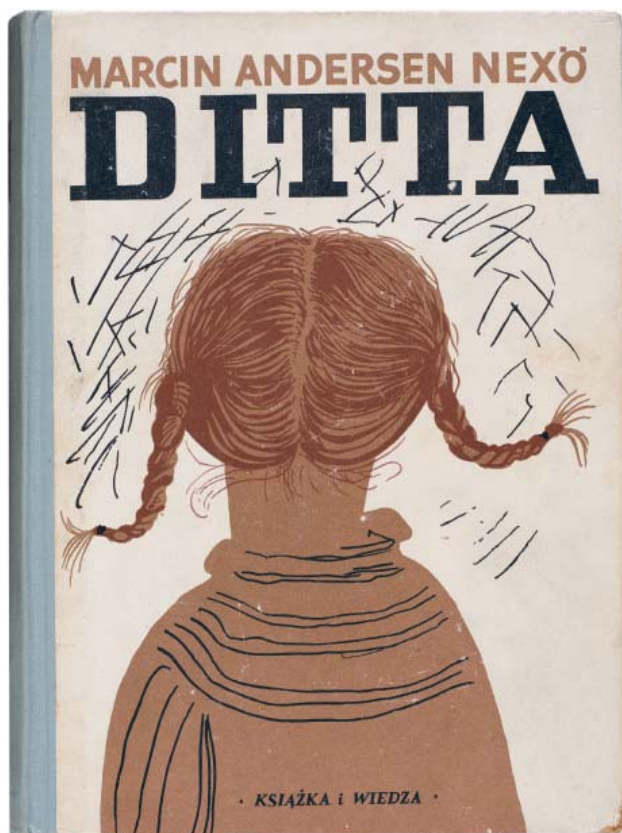
Stanisław Jerzy Lec, *Spacer cynika*, 1946



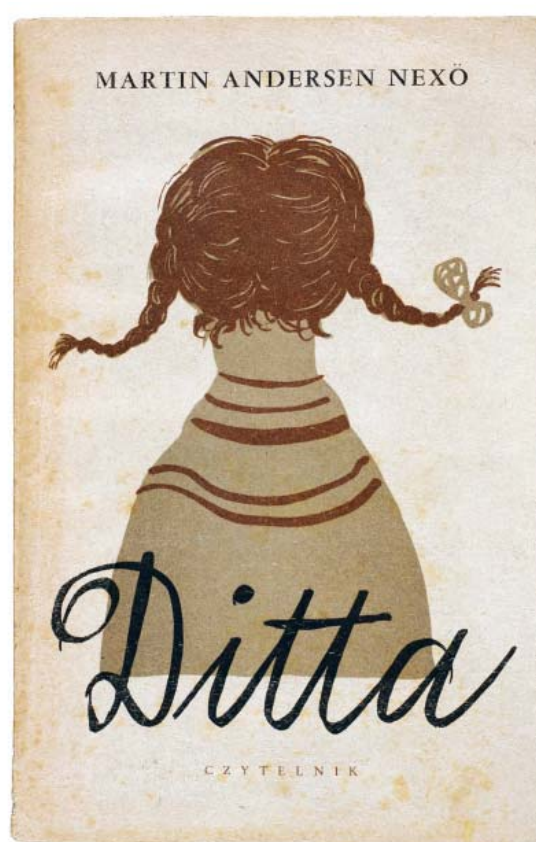
Stanisław Dygat, *Słotne wieczory*, 1957

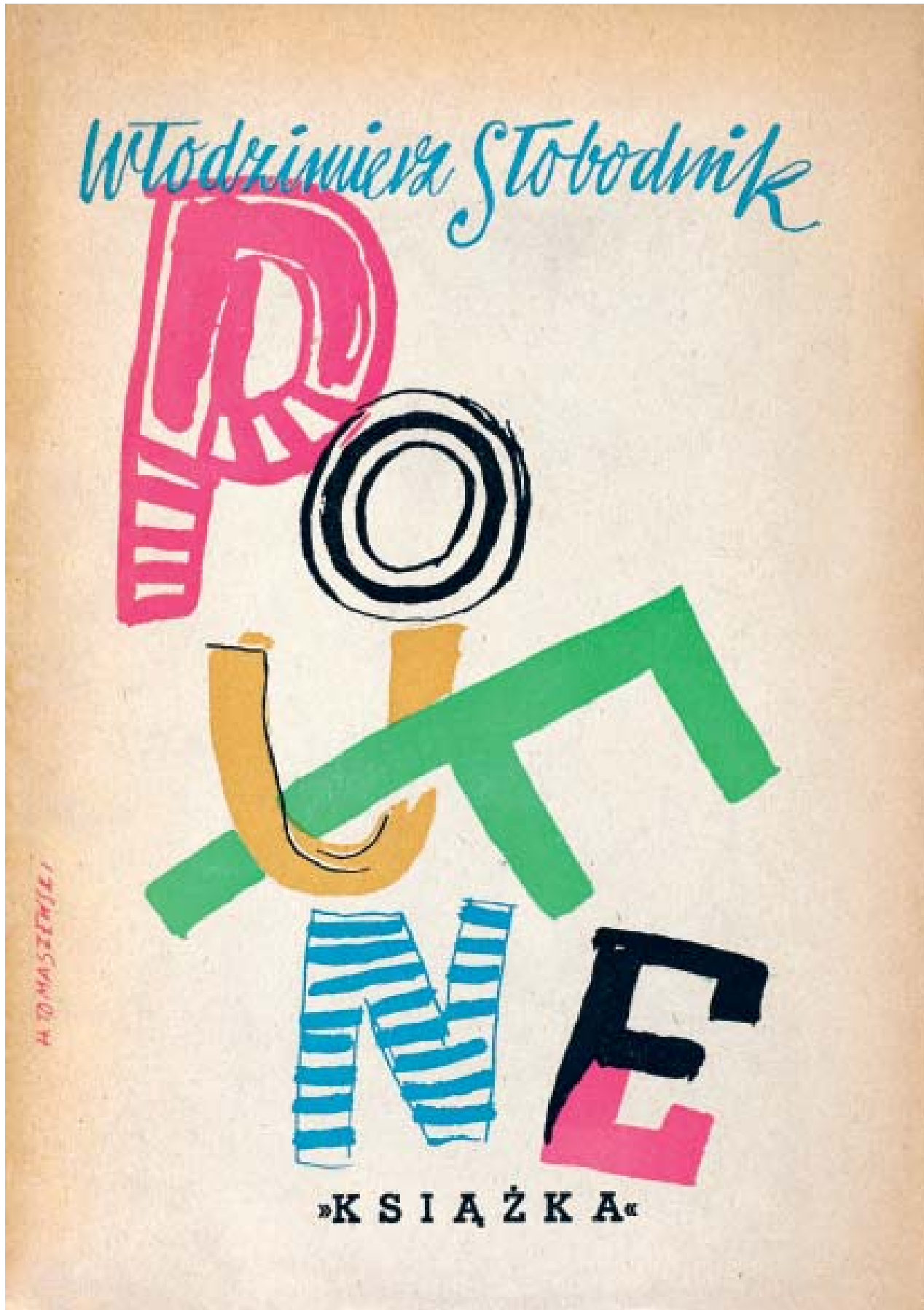


Martin Andersen Nexø, *Ditta*, 1949

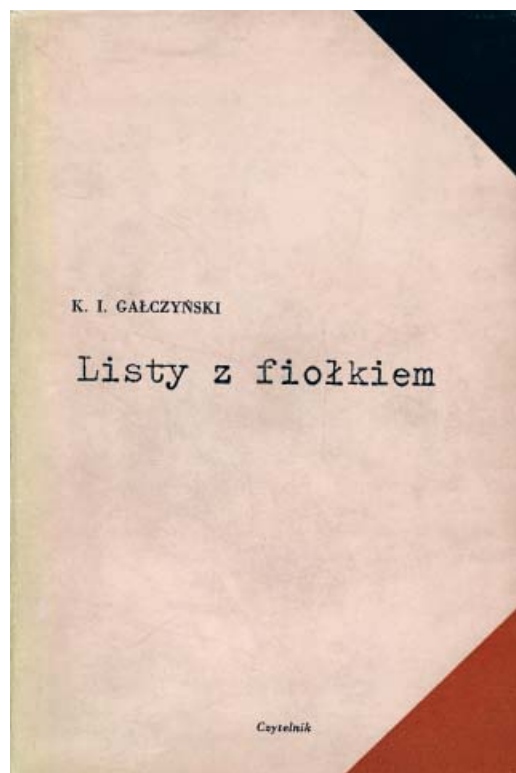
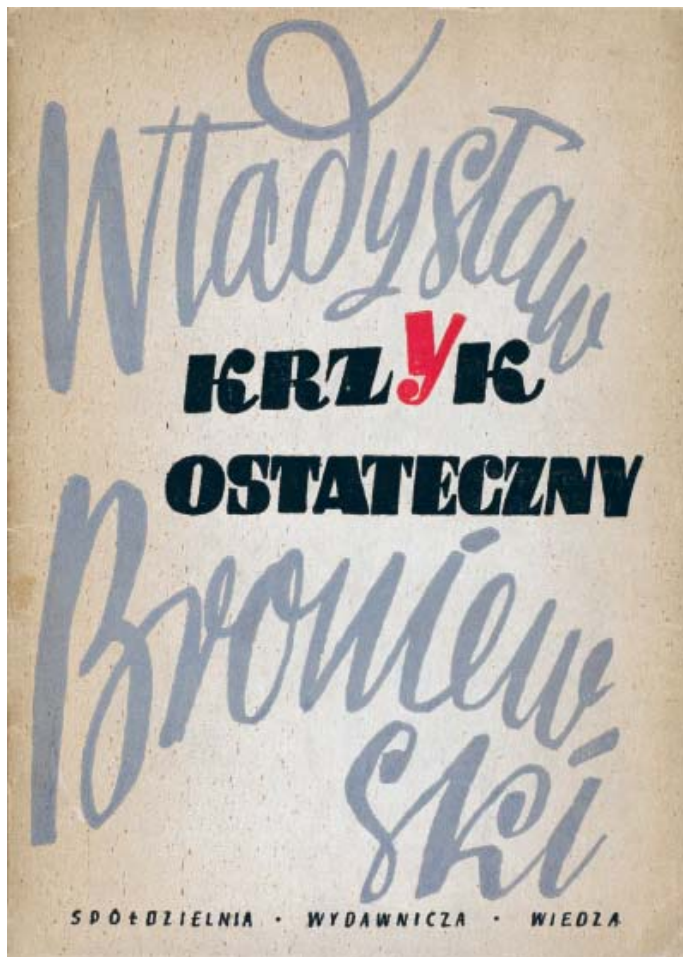


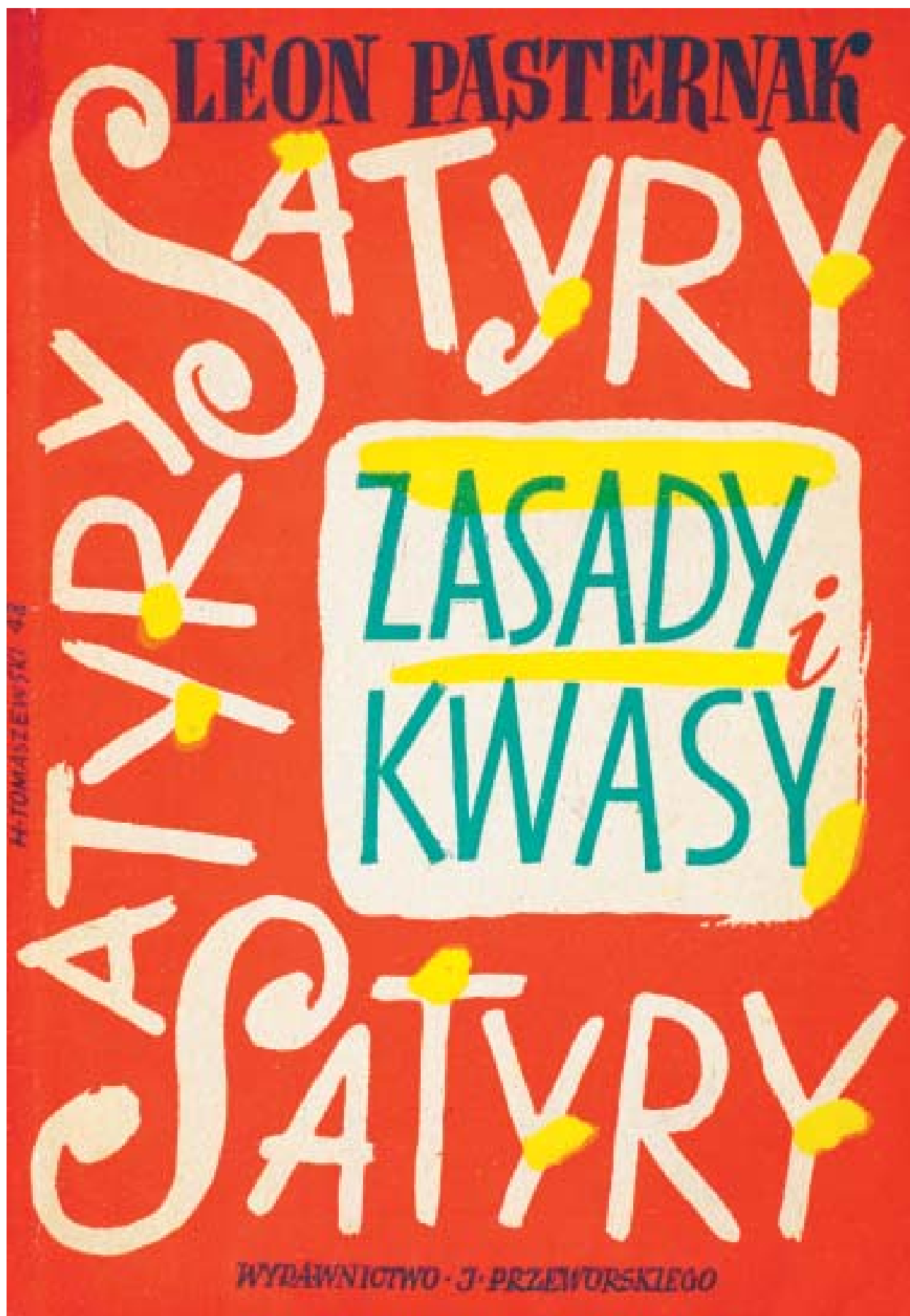
Martin Andersen Nexø, *Ditta*, 1956

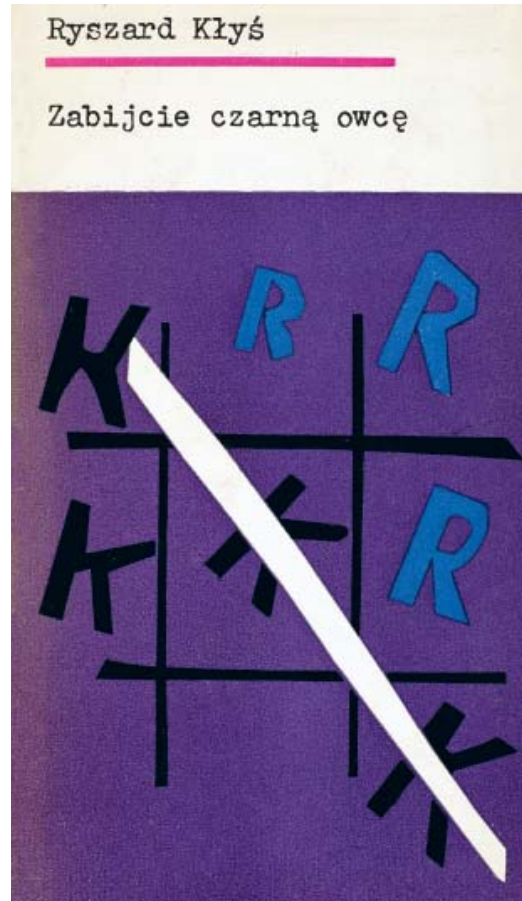














Jerzy Andrzejewski

Trzy opowieści



Andrzej Kuśniewicz

Strefy



Piotr Wojciechowski

Czaszka w czaszce



Witold Zalewski

Splot  
słoneczny



Bogdan Wojdowski

Chleb

rzucony umarłym

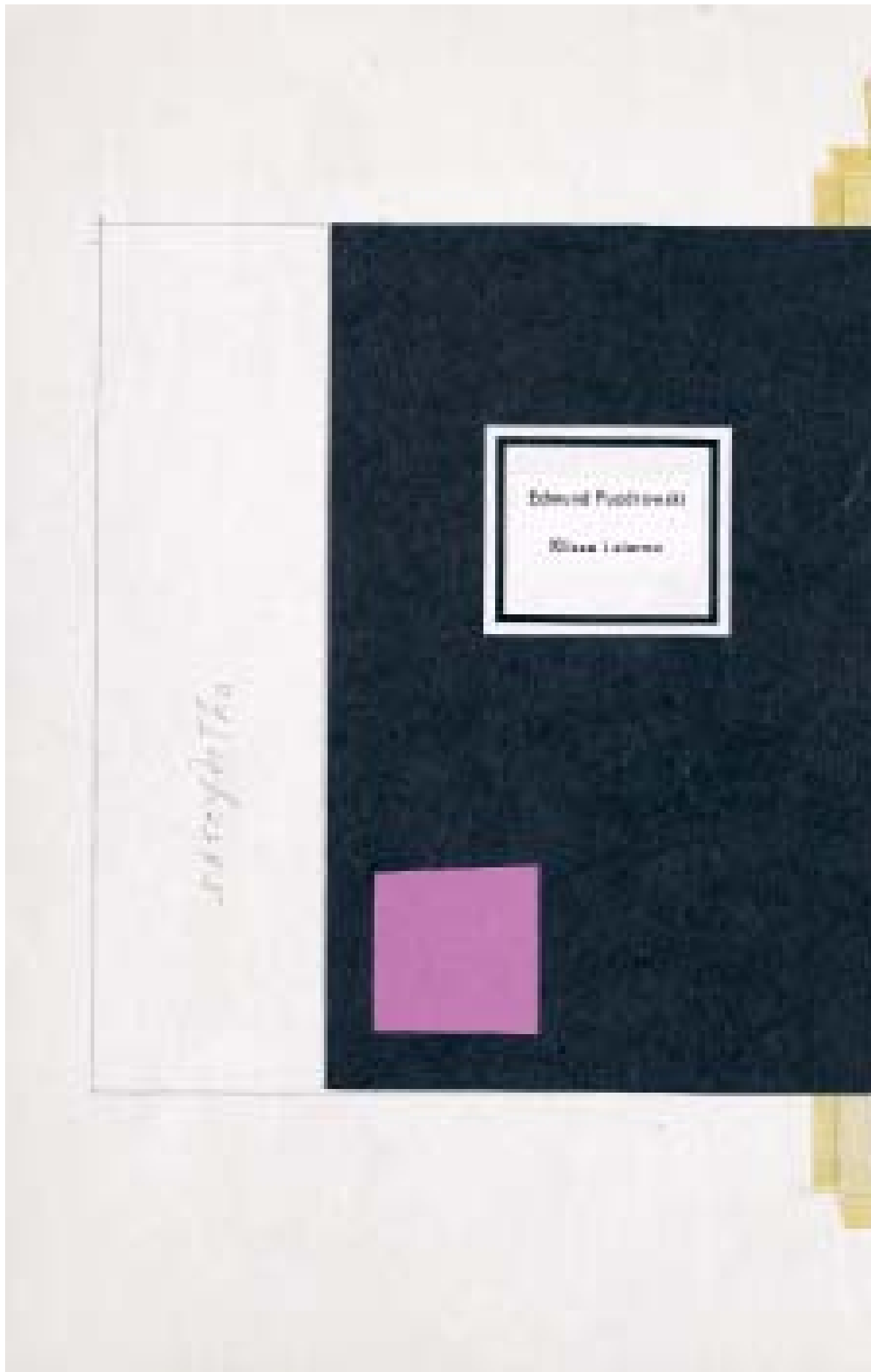




Miron Białoszewski

Pamiętnik  
z powstania warszawskiego





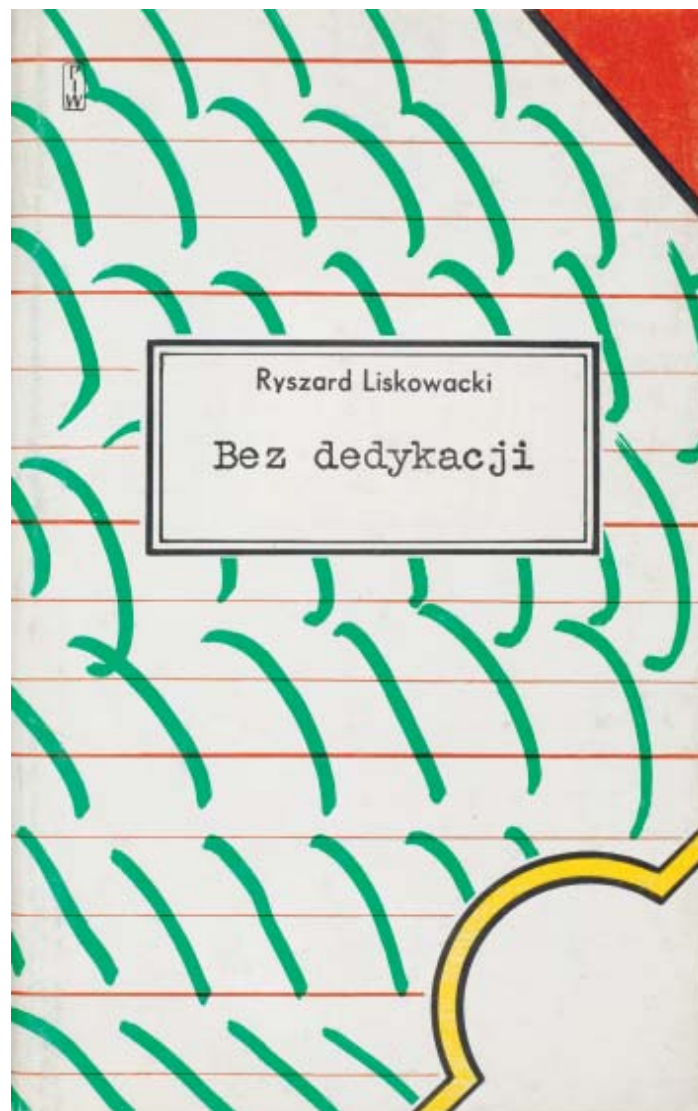


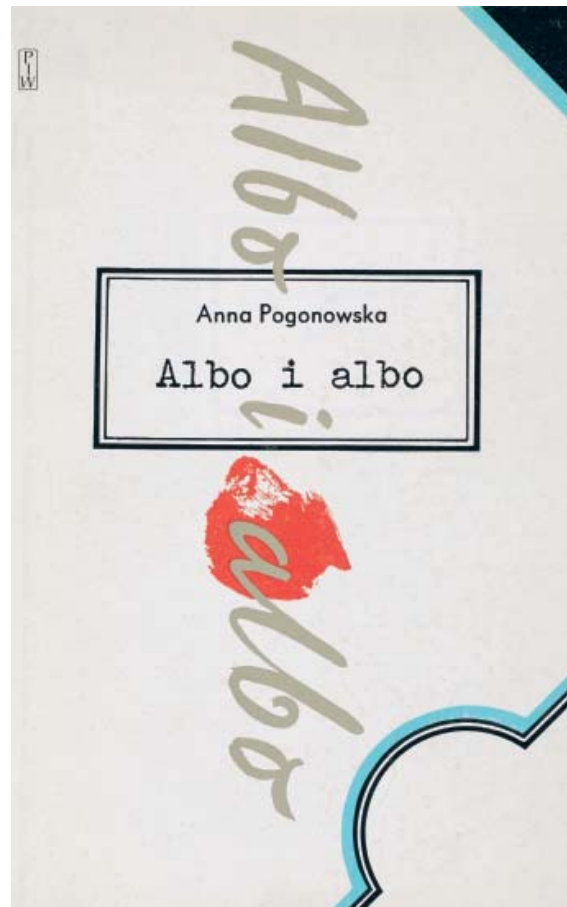
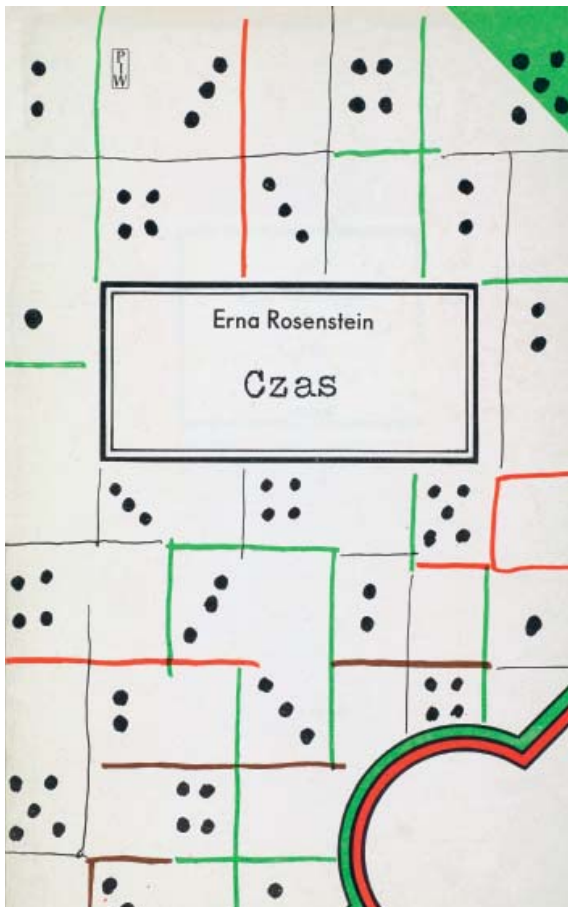
Edmond Puzosowski  
Klasse 1. stufe



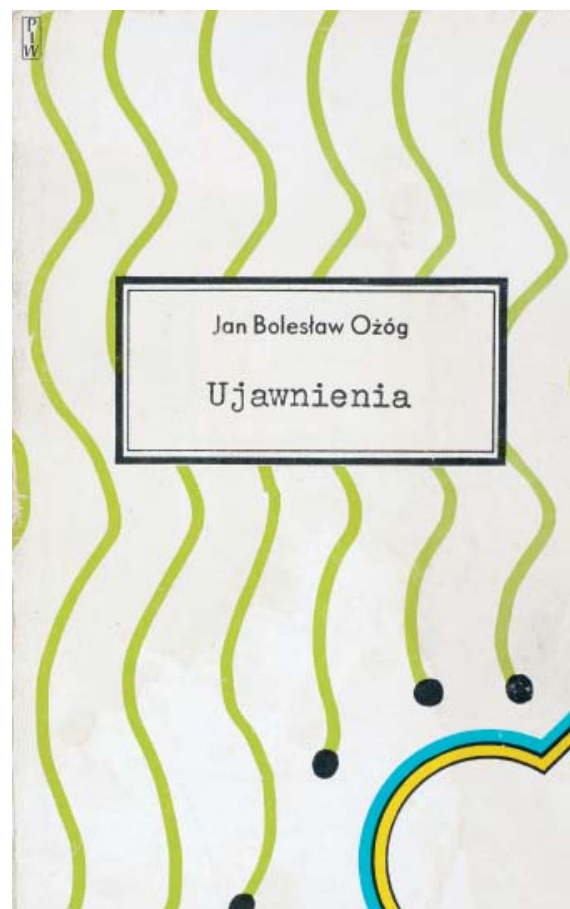
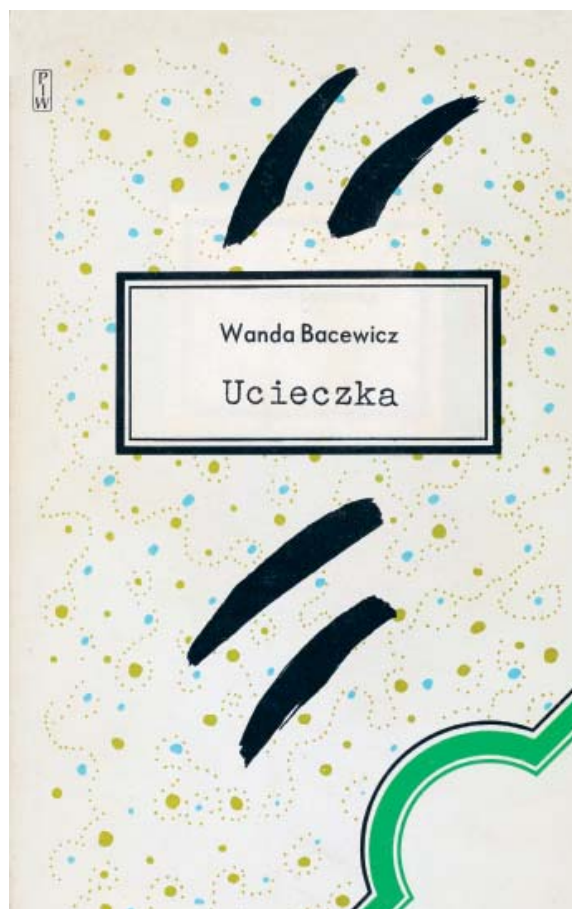
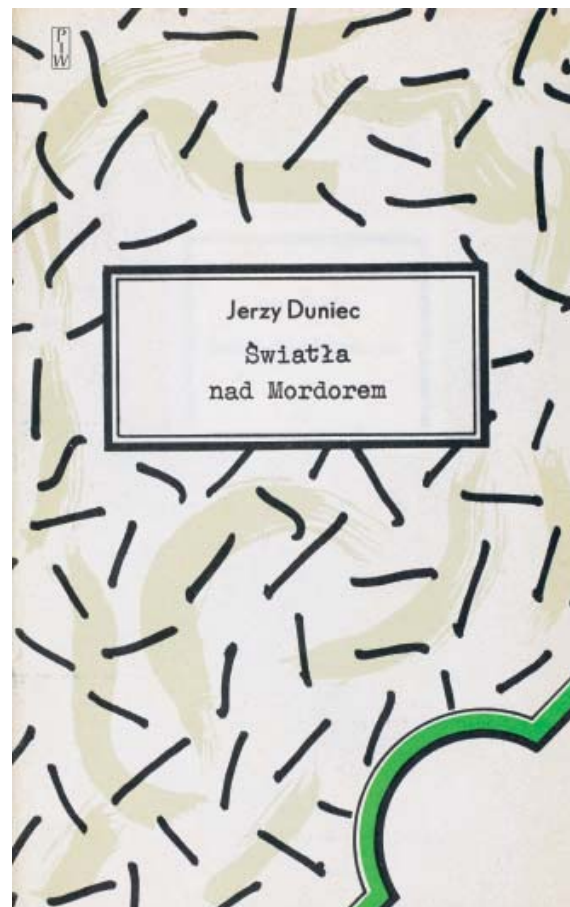
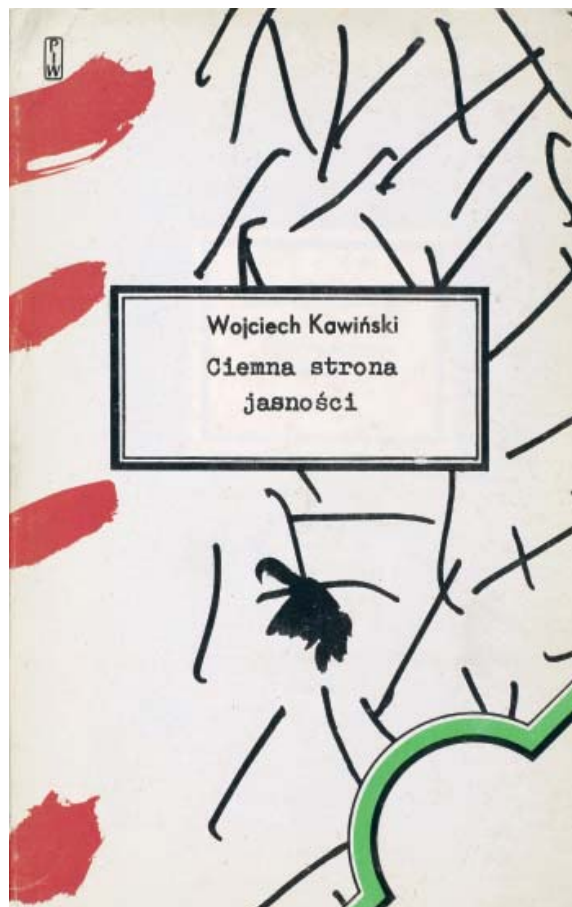


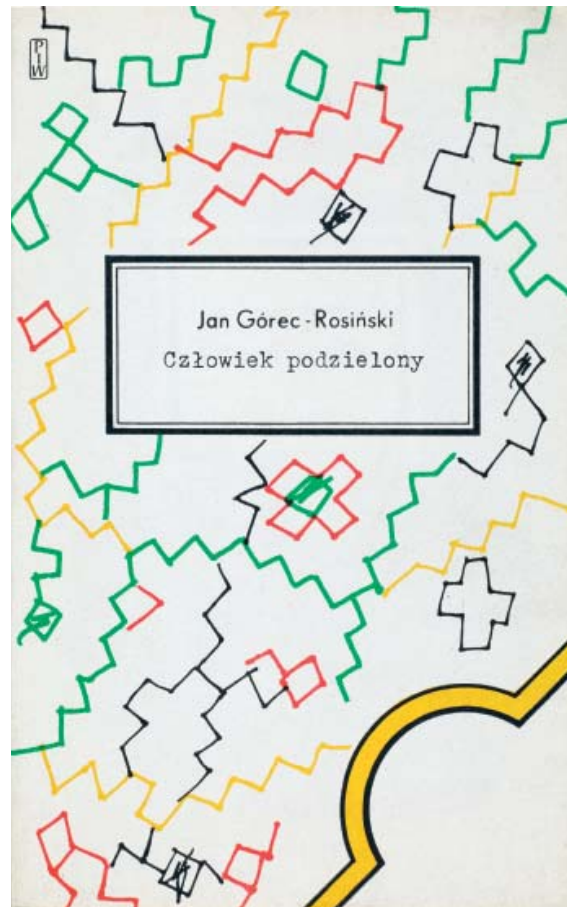
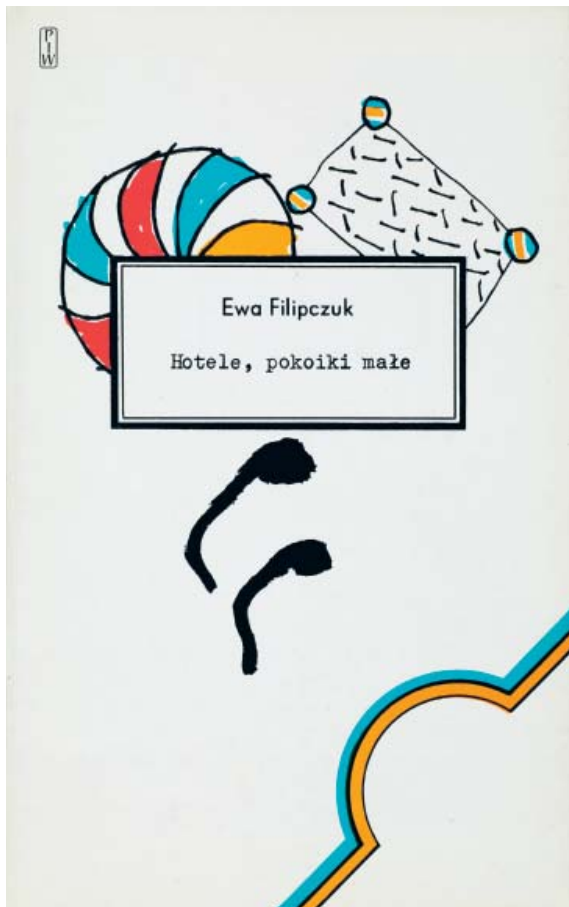
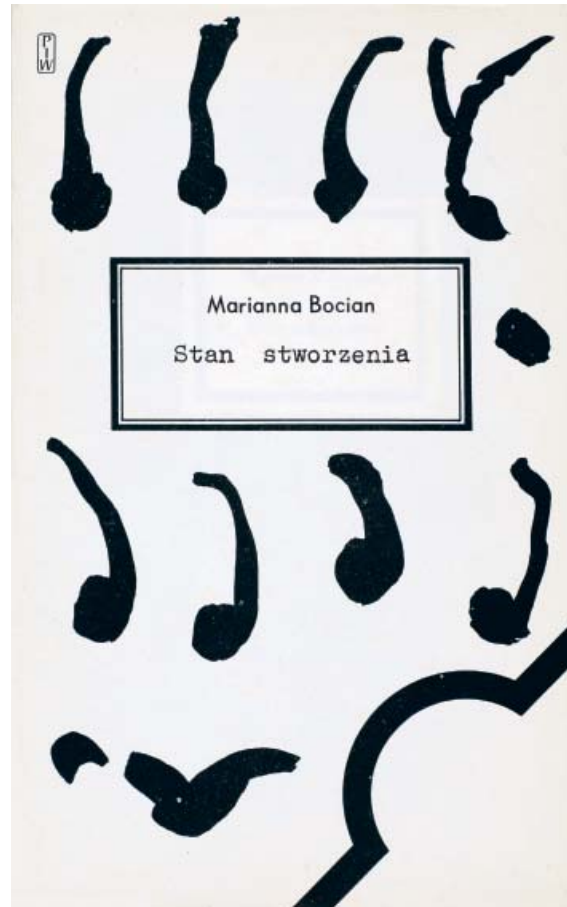
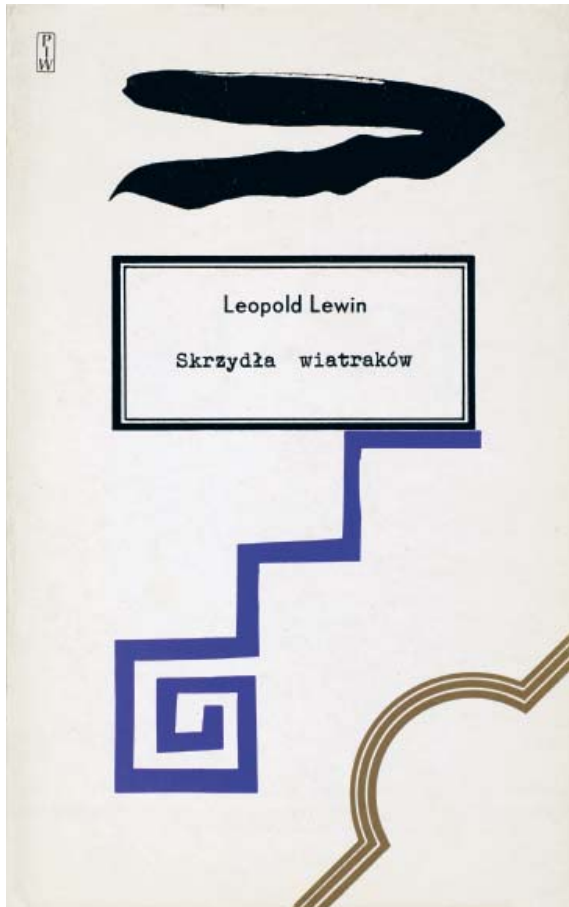
Covers for the Polish Contemporary  
Poetry series (the so-called 'white  
series'), PIW, 1981–90



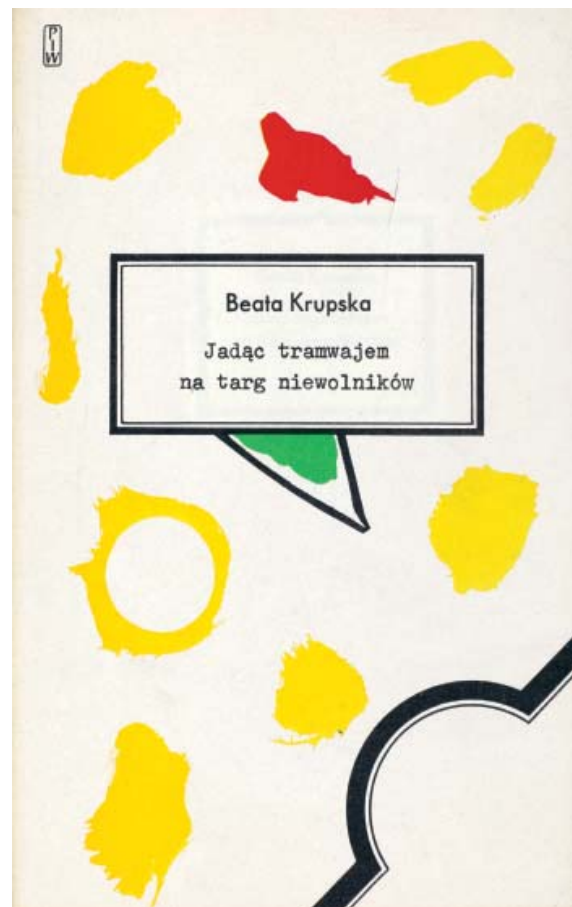
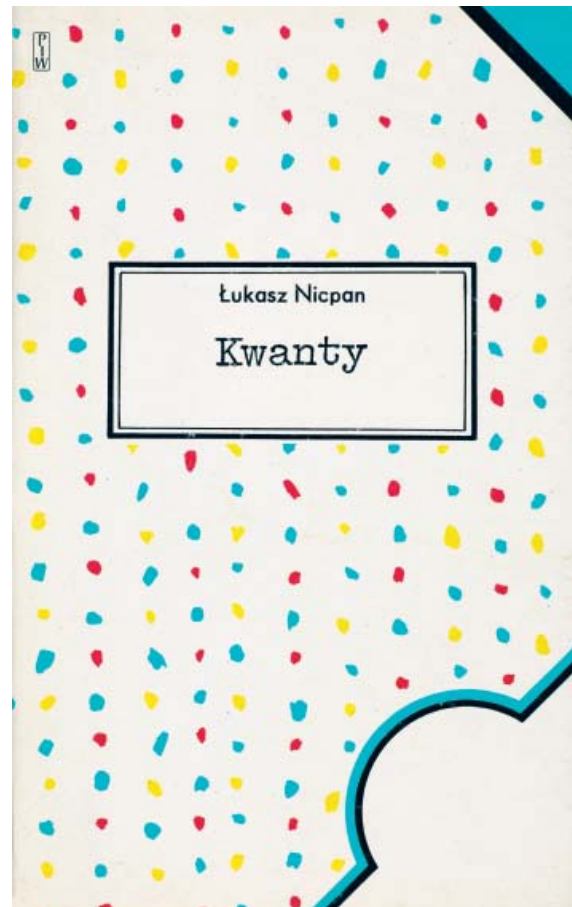
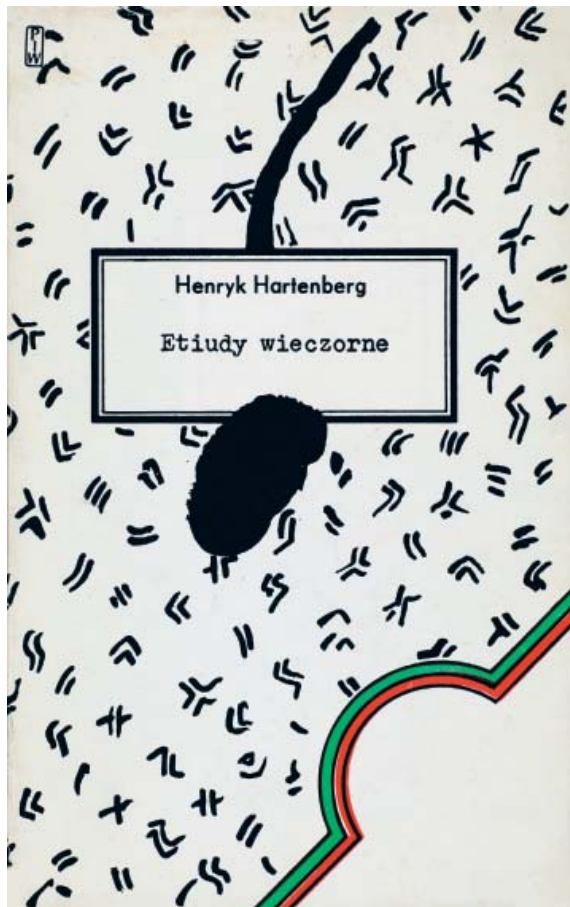




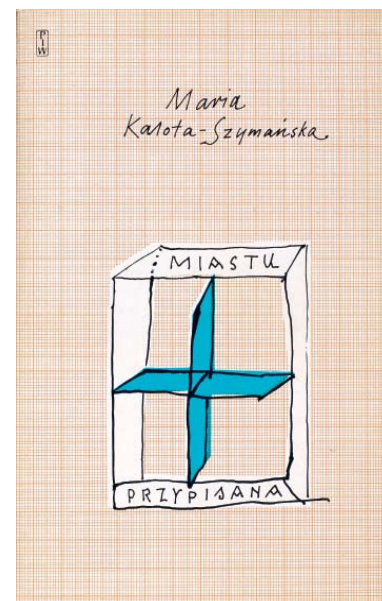
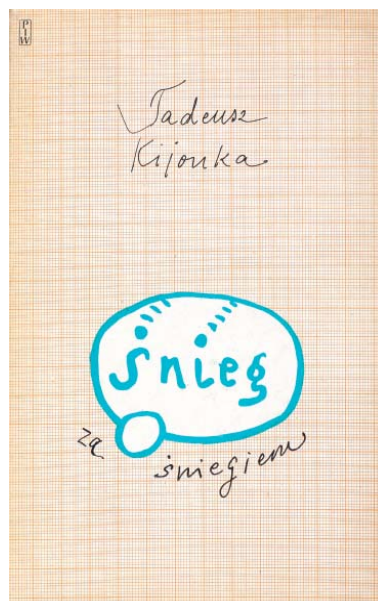
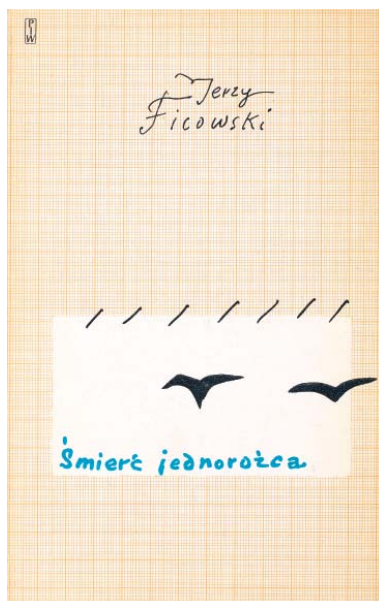
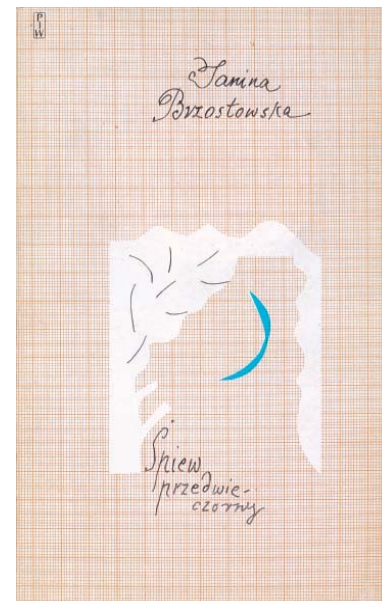
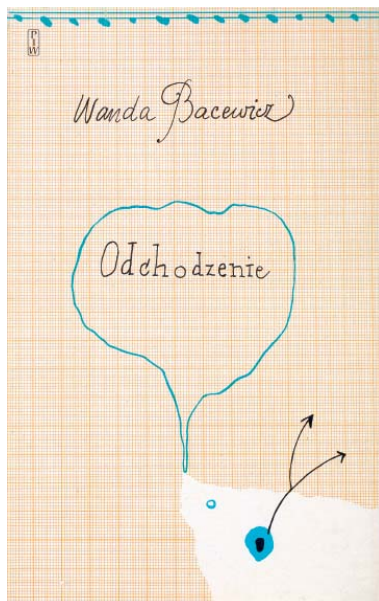
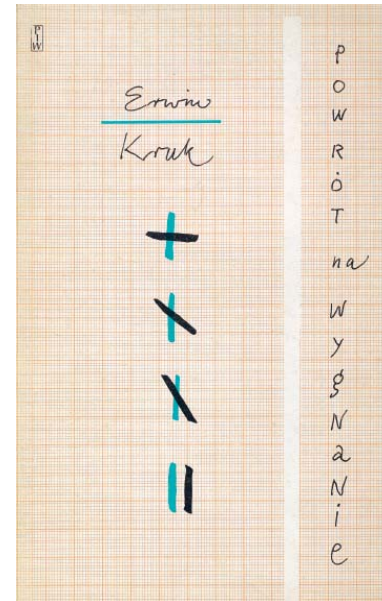
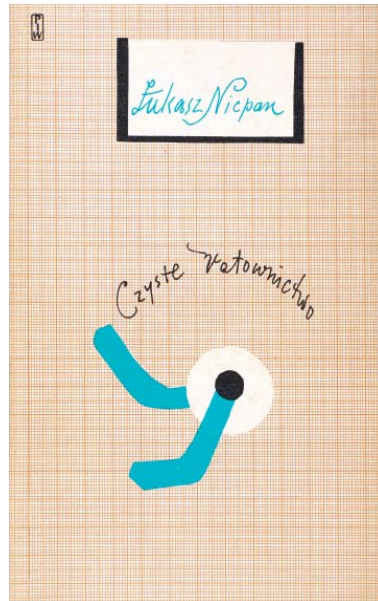
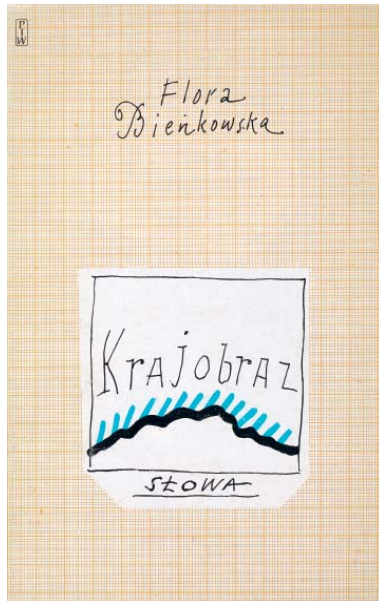










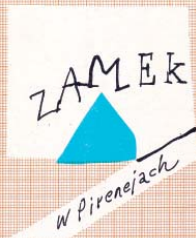




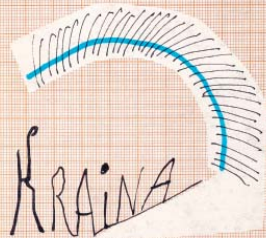
Lbigniew  
Zalowski



Margorzata  
Baranowska



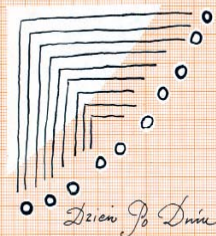
Anna  
Winowiecka



Julian  
Kornhauser



Henryk  
Hartenberg

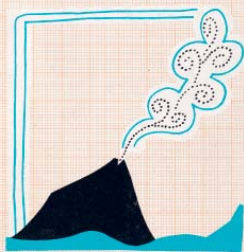


Lbigniew Jerzyca



Spiesztanie

Jens Braune  
Oddech planety



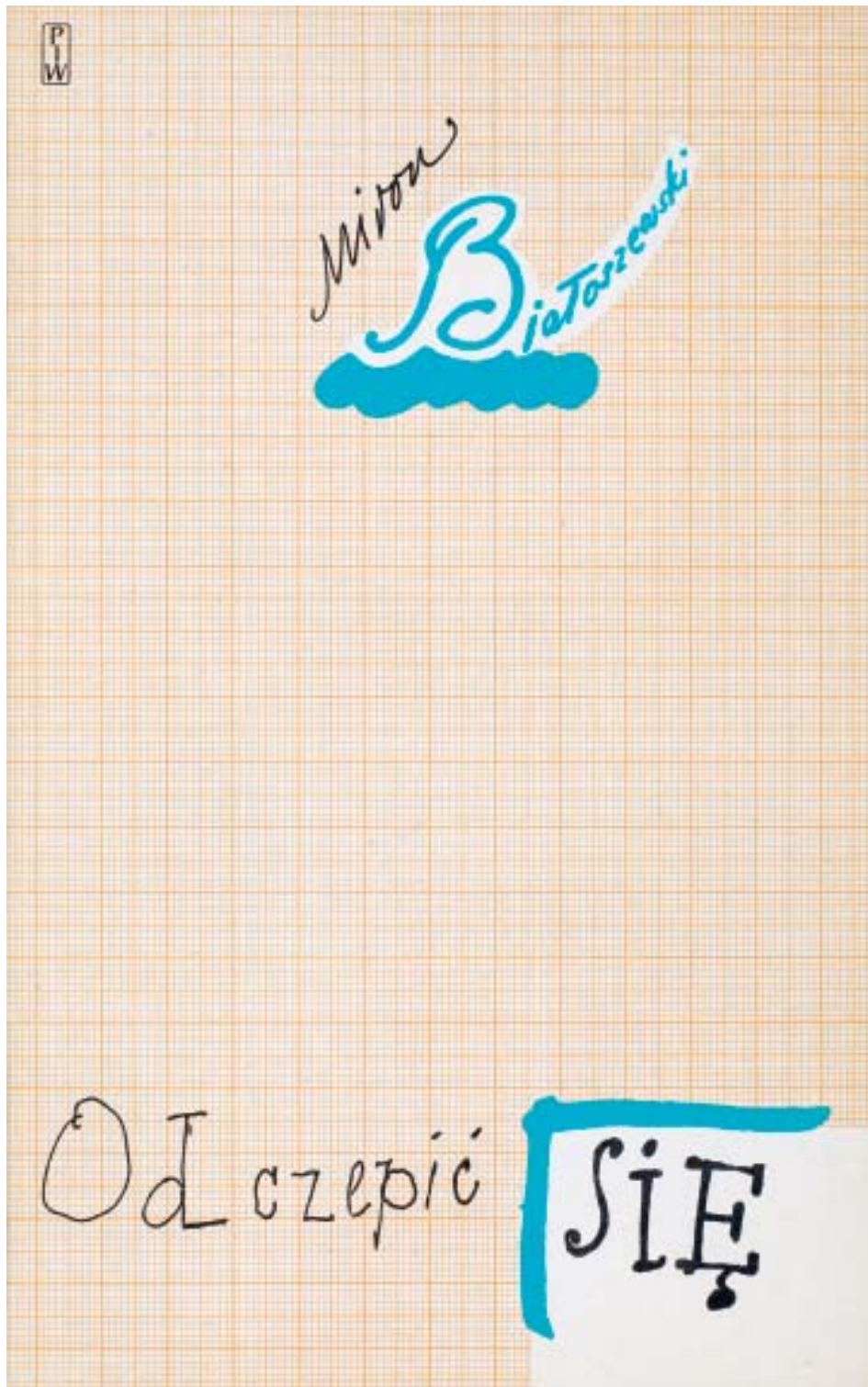
Tadeusz  
Sliwiak



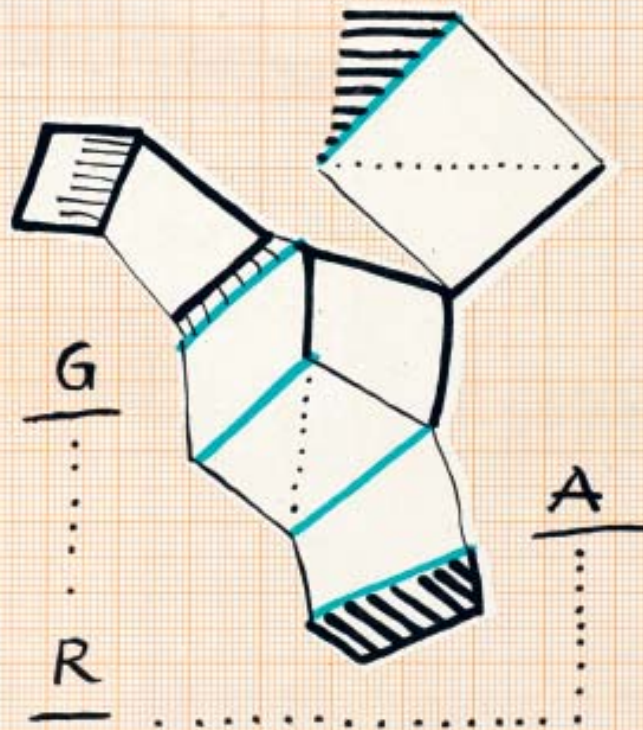
Marek L.  
Bordowicz



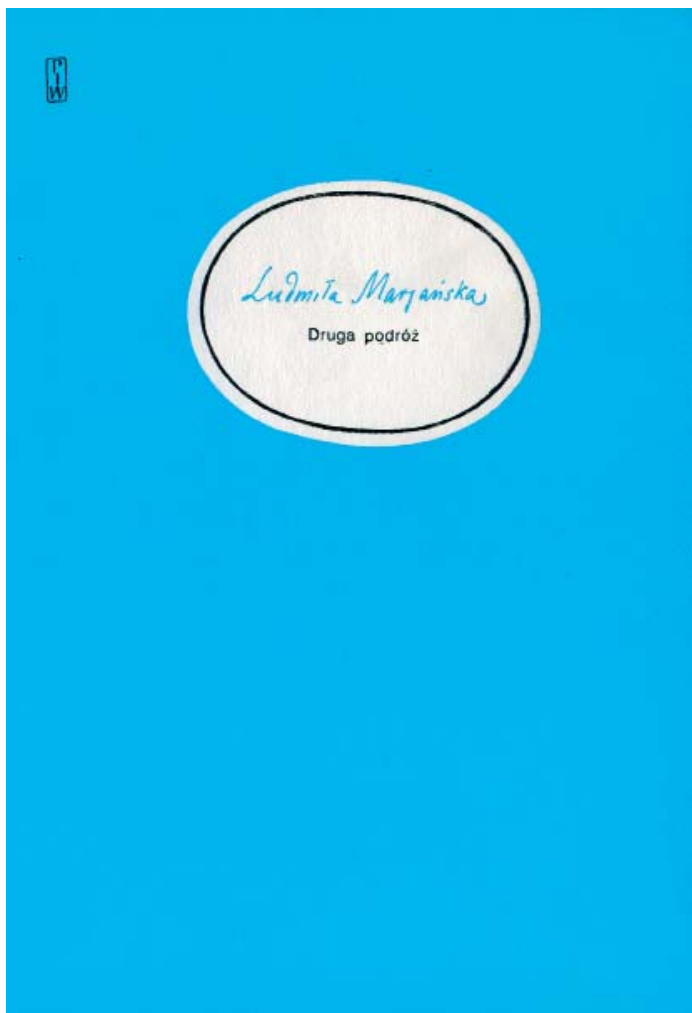


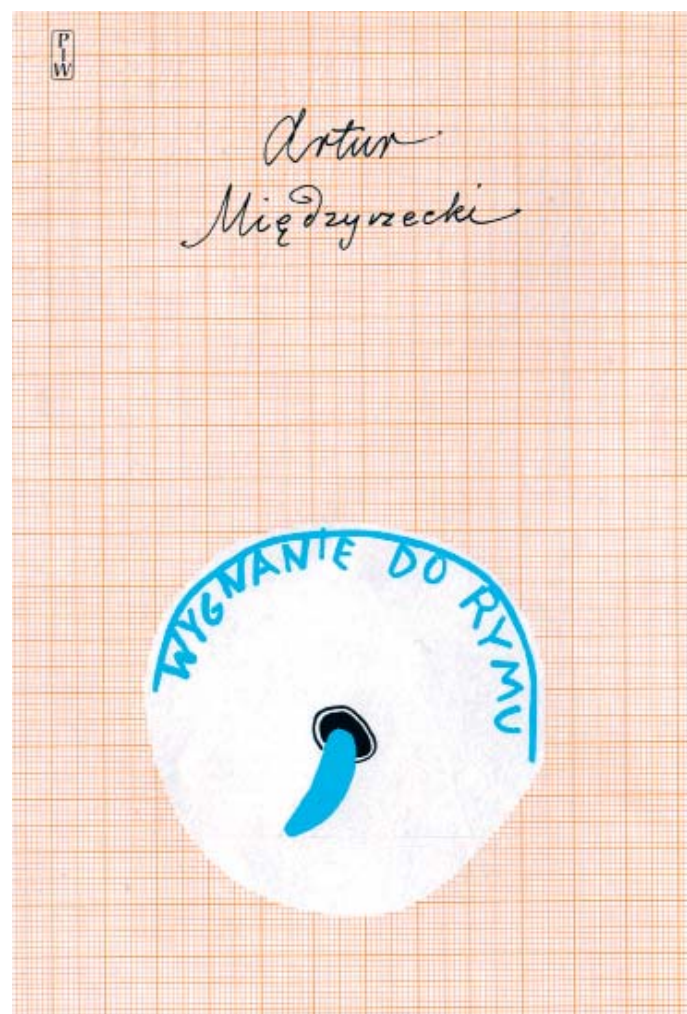
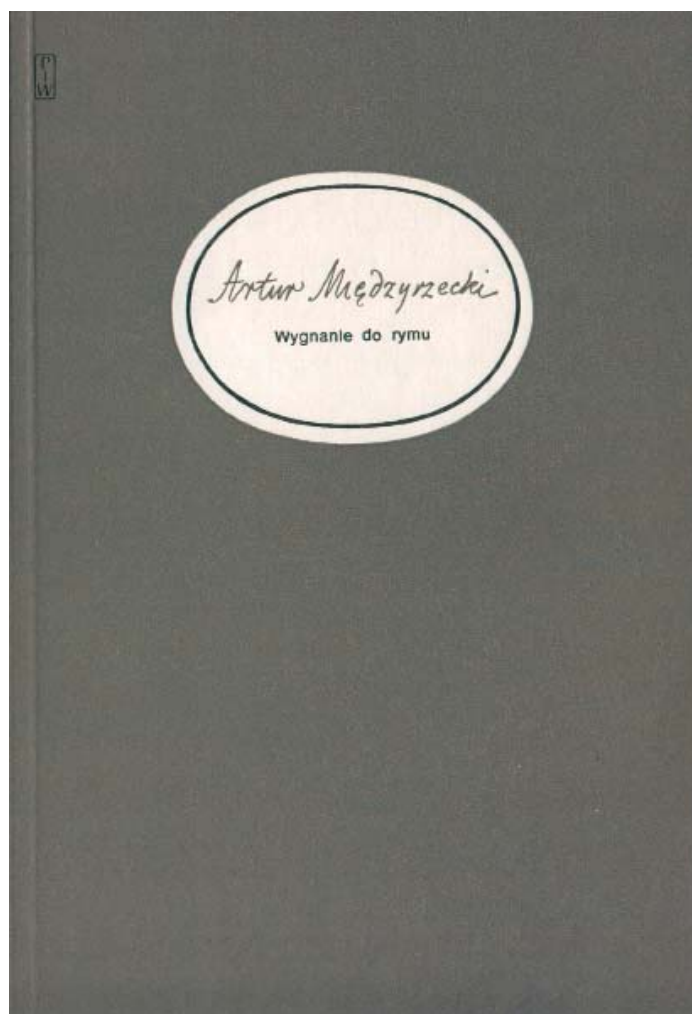


Ewa  
Filipezuk

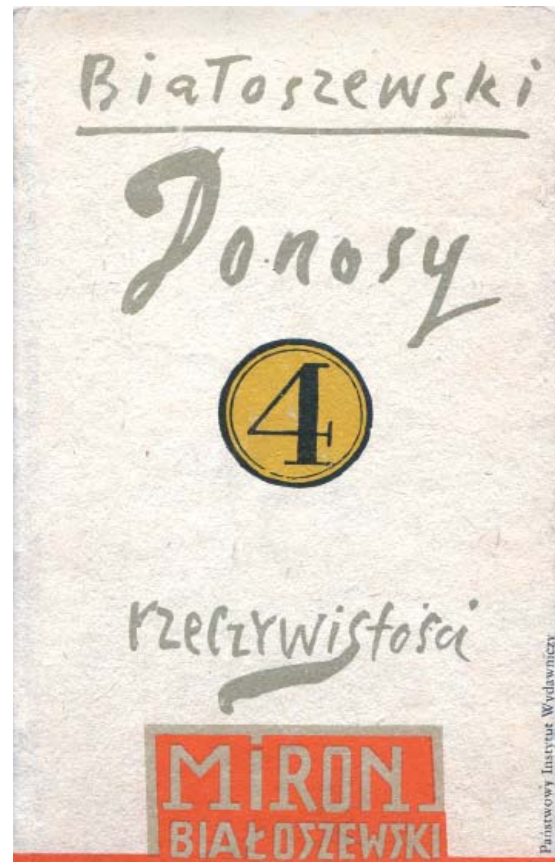
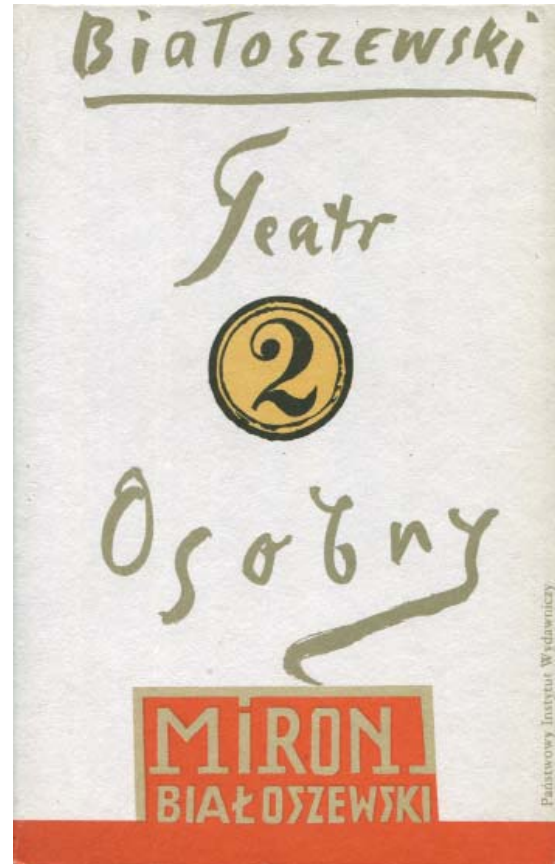
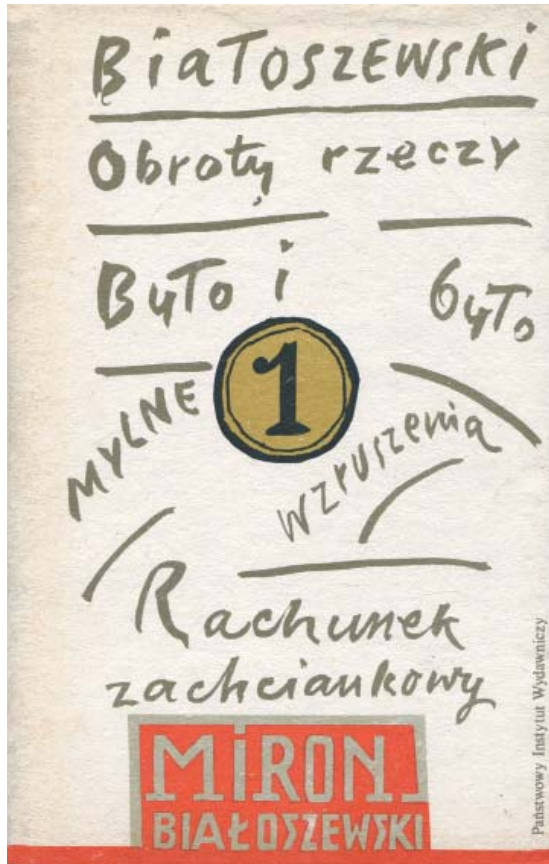




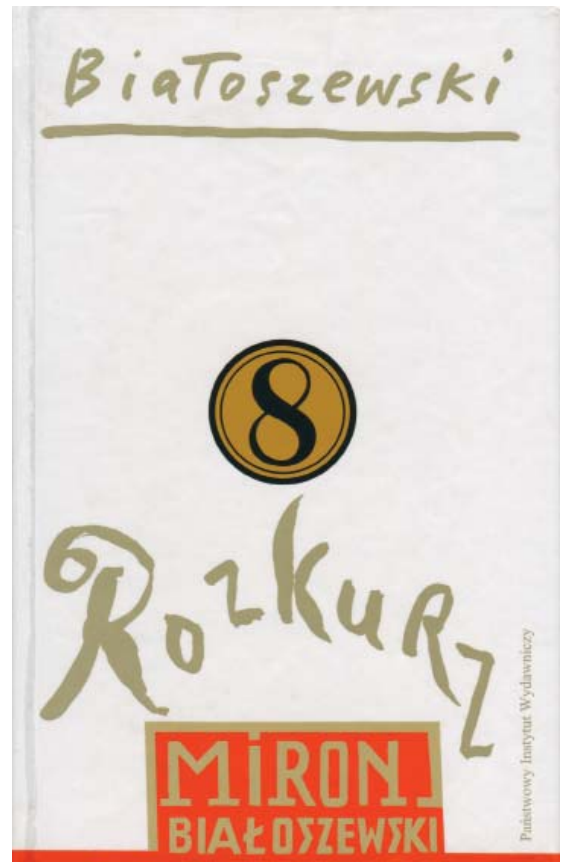
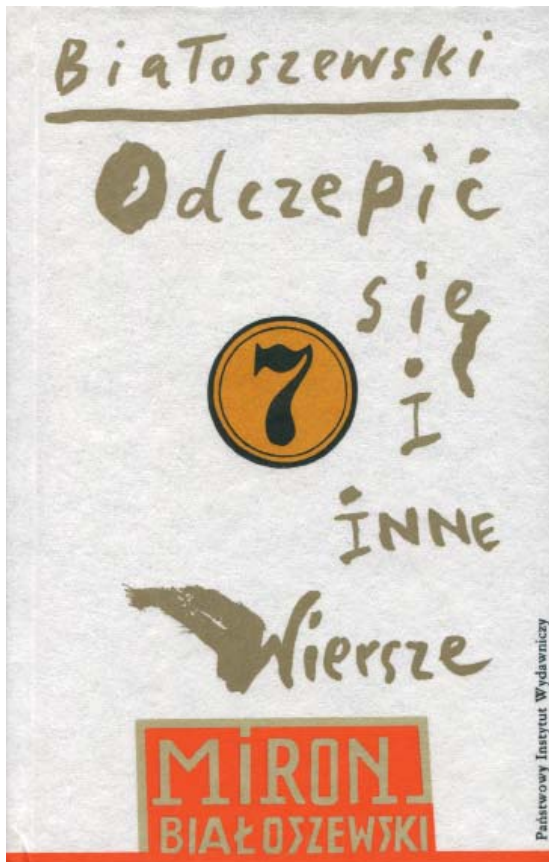
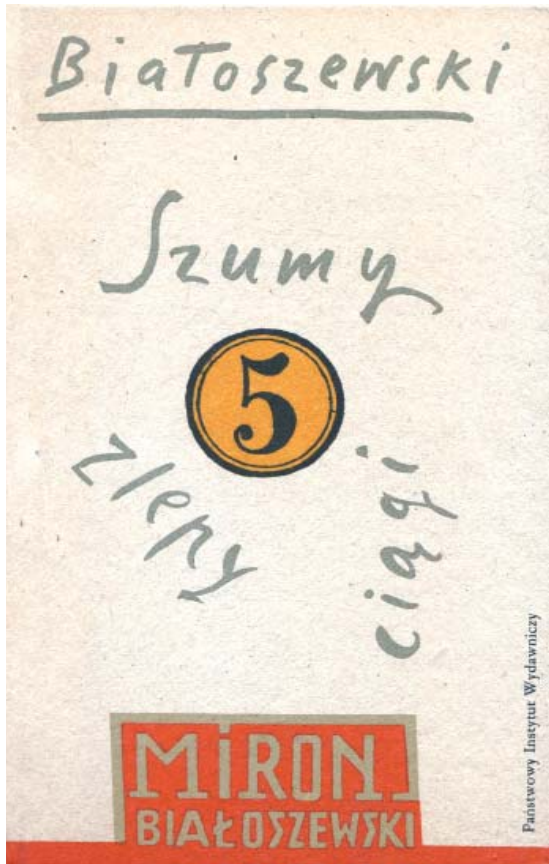


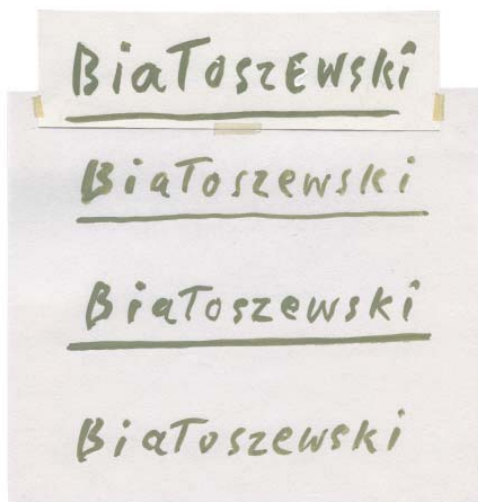
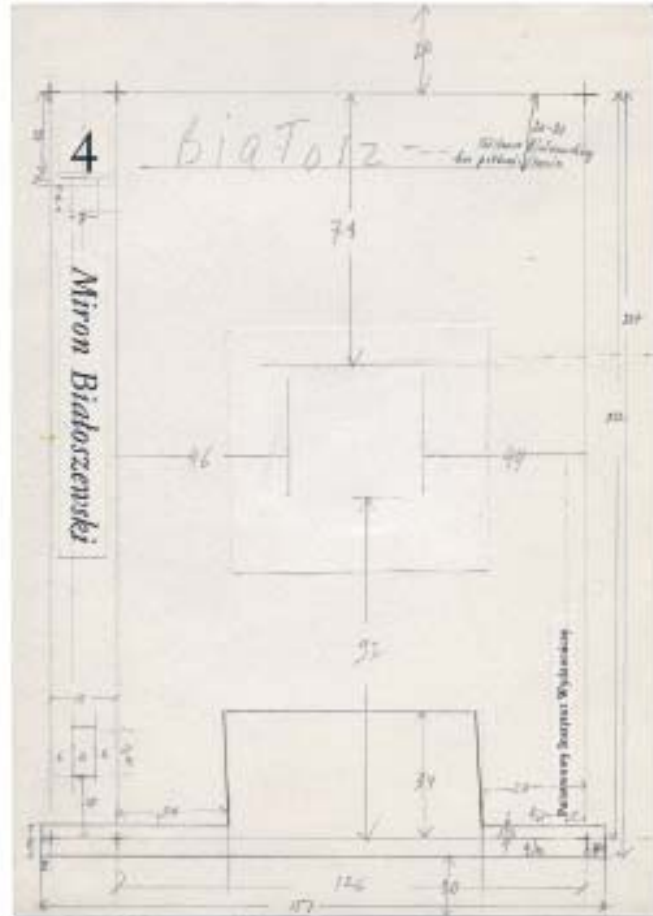


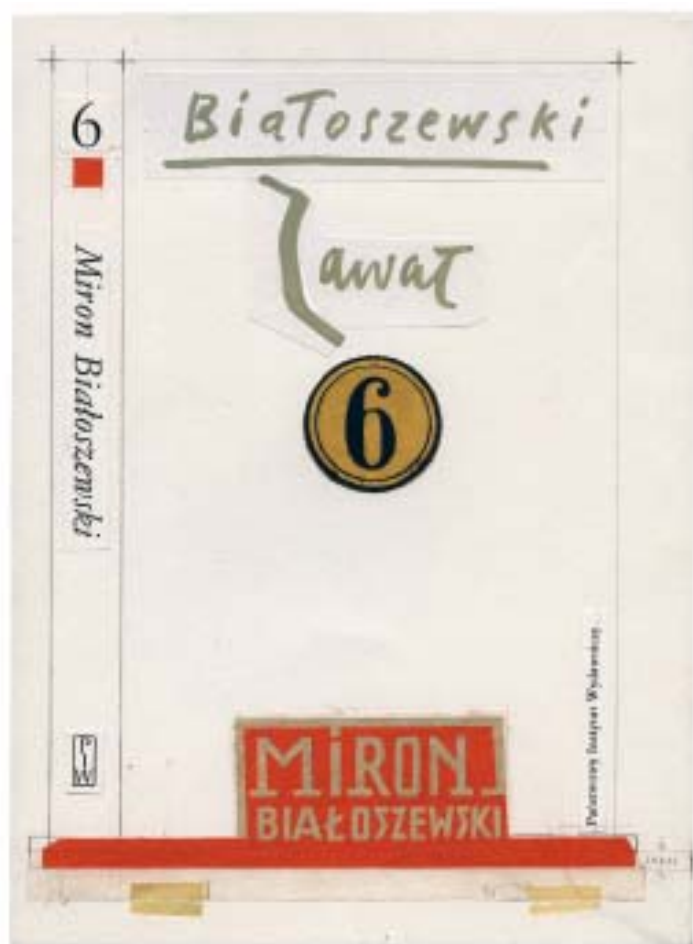
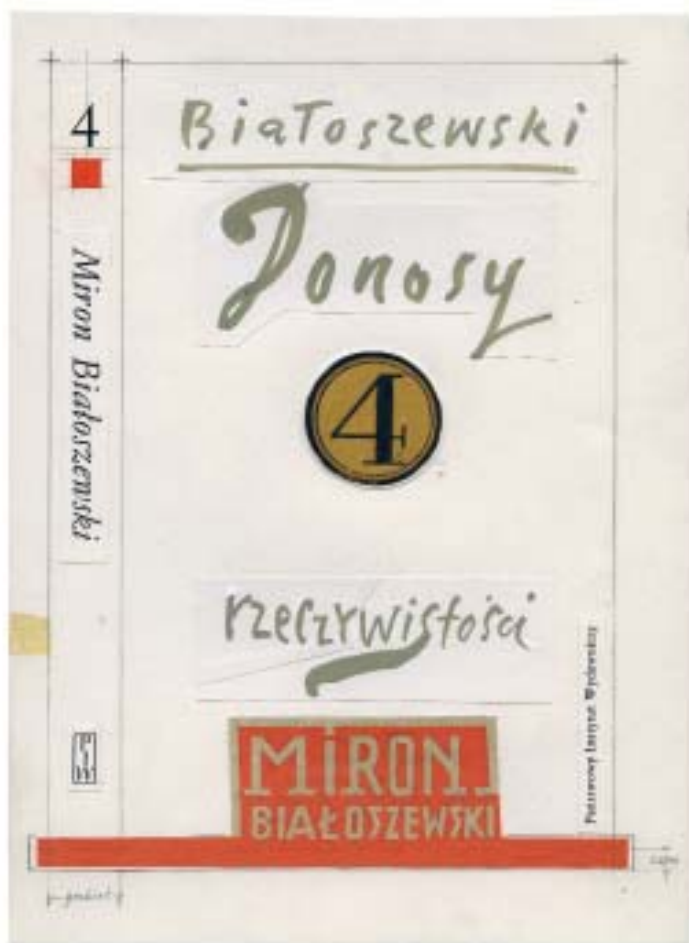




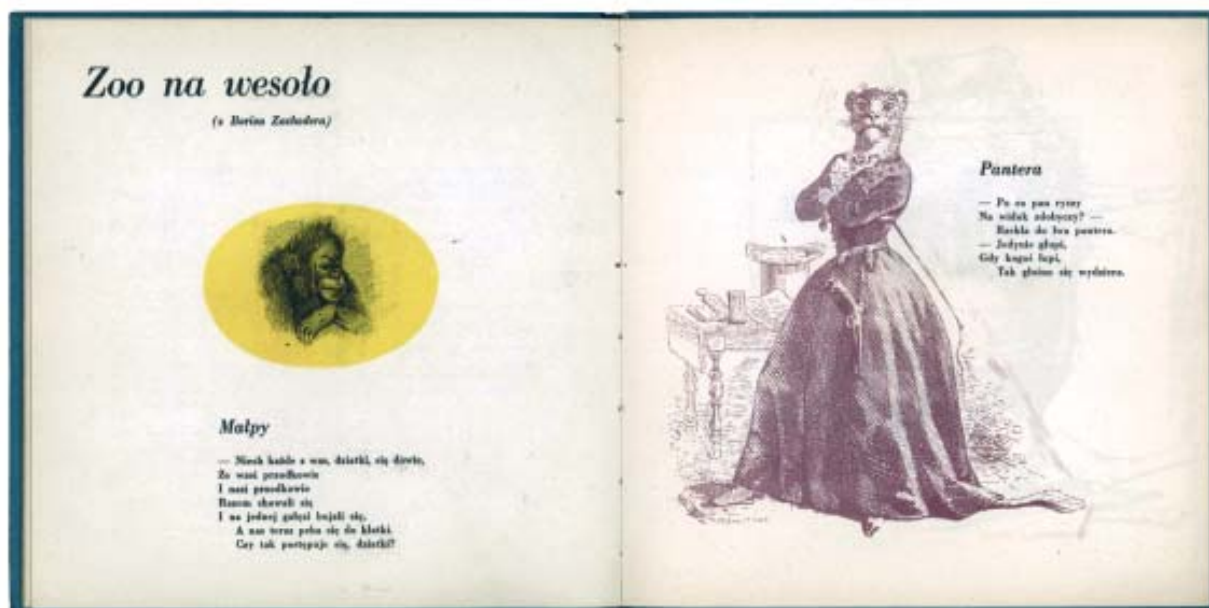














### Wąż — kaligraf

Dziśka, w kształcie Guo,  
 Złoty łuska długo wąż łuski,  
 Kiedy przedstawiła trójce  
 Był zadowolony kaligrafem.

Miał jednak to szorstki,  
 Ze liter nie miał gładki.  
 Płonie — znowu nieszczęśliwa,  
 On ma litery śliczniejsze  
 Tworzył ogonek z szorstkiego ślicznie.

Kiedy wąż łuski zjadł,  
 W literze to się układał,  
 A kiedy łuski na ogół,  
 Związał się w literę ci.

Żółty sprzątał pastery,  
 Tworzył z siebie Fy literę,  
 A gdy na suknie widać,  
 Skrywał się w literze w 5-Zet.

I tylko spakowany zjadł  
 Popadł gofki, kiedy gofki jej gofki,  
 Był chociaż był kaligrafem,  
 Nie widać jak kompletnie porwał w 20.

Tak stał w kształcie Guo  
 Tworzył sobie wąż łuski,  
 I stał jak gofki przedstawił gofki,  
 Łuski go wronie nieszczęśliwy przydł.  
 Wąż nie mógł porwać łuski.  
 Półpał! — I był litera nieszczęśliwy,  
 Łuski w kształcie litery 20.

Na wąż, że go zabił nieszczęśliwy.



### Szpak

Na gałęzi siedzi szpak  
 I go gładko mówi tak:  
 — Staj w lesie stary grzech,  
 Pod tym grzechem leży drzech,  
 Lety drzech, a kółka są  
 Gładkie drzech grzech w nos,  
 Rozgładzany wstaje drzech,  
 Patrzy wokoło, widzi — grzech,  
 A na gałęzi siedzi szpak  
 I go gładko mówi tak:  
 — Staj w lesie stary grzech,  
 A pod grzechem leży drzech,  
 Lety drzech, a kółka są  
 Gładkie drzech grzech w nos,  
 Rozgładzany wstaje drzech,  
 Patrzy wokoło, widzi — grzech,  
 A na gałęzi siedzi szpak  
 I go gładko mówi tak:  
 — Staj w lesie, staj.

### Mleko

— Co się stało, co się stało?  
 — Gwałtu, mleko wyleciało!

Przerwała się kucharka,  
 Wyleciało mleko z garnka.  
 I jak była przestraszona  
 Na podłogę wleciało mleko.

Jako znalazł pod podłogą,  
 Przestraszone mleko przez tyko:  
 — Dobre mleczko, smaczne mleczko,  
 Nie dla dziecka, kucharskiego!

Rozgładzane się kucharka  
 I na mleko gładko mleko:  
 — Kto tu dygnął, mleko mleko  
 Wyleciało tak ślicznie?

Związał się mleko, mleko jest mleko,  
 By na mleko się przestraszył!

Na to mleko mleko mleko,  
 Przestraszone się i mleko.

Chodźcie do nas, Zjedźcie z nami  
 Zjedźcie mleko z mleczkiem.

### Ciaptak



Siedzi Ciaptak na dachu  
 I wszystkie sąsiady strasza.  
 Ludzie panują, ludzkie pisa,  
 By ludzie z nich nie wzię, co to.

— Wiedziałeś Ciaptaku?  
 Czy to jest człowiek zaka?  
 Czy może człowiek taka?  
 Czy może głowa ludzka?  
 Czy może głowa ludzka?  
 A może to ludzki człowiek?  
 A może to ludzki człowiek?  
 A może to ludzki człowiek?

Każde go gładko mówi tak:  
 Ale nie wie co powie.  
 By wtedy wyglądał jak człowiek  
 Powiedziałeś z ludzkim głosem.  
 Wąp się tylko to nie był on.

Sprawa ludzka z ludzkim strasza,  
 Żeby się gładko z ludzkim Ciaptaku.  
 Był ludzki strasza — To może człowiek.  
 Nie mógł być i nie mógł sprawa.  
 Wronie wąż opowiedział,  
 A Ciaptak na dachu siedział,  
 Był wronie i grzech.  
 A wąż to za mleko, że śliczne!

Wąż do mleka wronie i  
 Związał się wronie i mleko.  
 — Co... Ciaptak... Nie ma Ciaptaka...  
 A może to ludzki człowiek.  
 Opowiedział mleko strasza?

A Ciaptak na dachu siedział,  
 Natrasza się z grzechem.  
 Tym mleko, grzech się gładko.  
 Na, kto go za mleko strasza?  
 — Ten mleko! Ciaptak nie wronie,  
 On wronie nie ma mleko!  
 — Co to ten mleko, powiedział!

A Ciaptak siedzi na dachu.  
 Niekiedy się i wronie.  
 At mleko mleko na dach.

Ludzie ze nim panują w to grzech.  
 A wronie mleko, mleko.  
 Przez mleko, grzech mleko, przez mleko.  
 Tym mleko na dachu wronie  
 I wronie do mleko w dach.

A co to jest Ciaptak — mleko nie wronie.





# Stryjek



Miał stryjek pod Gródkiem  
Chlebą z ogórkiem,  
„Daję z tym zachodu,  
Daję mam ogrodu!”  
I wszystko, co miał, to  
Zamienił na auto,  
Zyskał wiele-mało,  
Dobrze mu się dało.



Zjadł smacznie rybiak,  
Kiepsko jakoś śniak,  
„Daję z tym zachodu,  
Nie chce samochodka,  
Zrobię sobie zmiernik,  
Lepszą pracę damyć,”  
Dostał krowę białą,  
Dobrze mu się dało.

Wypił wiadra mleka,  
Ale zółw smaczka:  
„Mam ja krowę białą,  
Za to mleka mało,  
Chętnie ją zamienię  
Na radio w tej chwili.”  
No i oddał rad ją.  
Biorąc w zamian radio.  
Zyskał wiele-mało,  
Dobrze mu się dało.



Leża radio, jak wiecie,  
Bardzo straszny w lecie...  
Stryjek myśli sobie:  
„Aha wiem, co zrobić,  
Pudełko zamienię  
Na żywe stworzenie.”  
Musił stół przy sobie  
Dać za radio proszę,  
Ogłosił więc że stryjek,  
Poczuł w ryjku:  
„Jak zastanie bieda,  
To się proszę spręda.”



Poznał stryjek lasem,  
Przypięwując lasem,  
Dziwka swoje proszę:  
„Wolę posyć go się,  
Milej się rękę obić,  
Więc najlepiej zrobisz,  
Jeśli to stworzenie  
Zrobię na coś zamienię.”  
Szedł drwał pod lasem  
Z siekierką za pasem.



At wreszcie znalazł się kupiec:  
— Na obiad smaczny ją upiec!

Pan kucharek kaczki starannie  
Piekł, jak należy, w brytwannie,  
Leża szedł, obiad podając,  
Bo z kaczki zrobił się zajac.



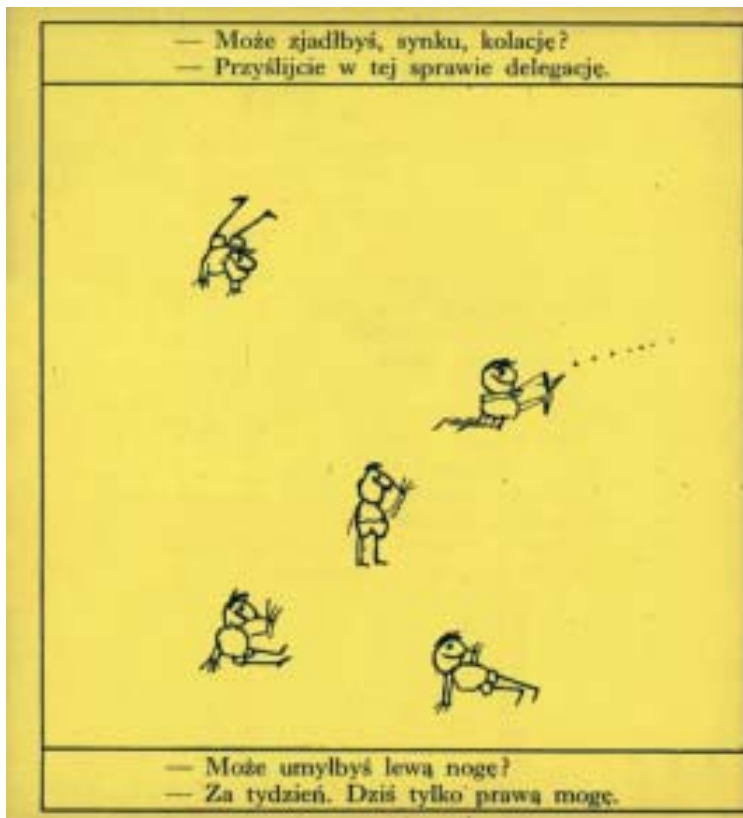
Taka to była dziewczka!

# ŻABA

Pewna żaba  
Była słaba.  
Więc przyszedł do doktora  
I powiada, że jest chora.

Doktor schylił okulary,  
Bo już był człowiekiem stary,  
Potem ją dokładnie oglądał,  
No, i wreszcie tak powiada:







— No więc powiedz, na co masz ochotę?  
— Latem na białe, zimą na zielone.



Na to, czego nie ma, na to, co mi się przyśni.  
A w ogóle chce być kapryśny.

Prosi mama:  
— Gabryś, nie kapryś!



Prosi tatuś:  
— Gabryś, nie kapryś!



Prosi babcia:



— Gabryś, nie kapryś!

Prosi dziadek:  
— Gabryś, nie kapryś!



Cioć i wujków zmartwionych tuxin  
proszą wszyscy, mali i duzi:

- Gabryś, nie kapryś!
- Gabryś, nadgryź!
- Gabryś, poliz!
- Gabryś, policz!
- Gabryś, ucz się!
- Gabryś, zgódź się!
- Gabryś, spójrzże!
- Gabryś, pójdzże!
- Gabryś, Gabryś, ach, niepoprawnyś!
- Gabryś, wreszcie nie kapryś!





KWIECIEŃ

*Pamięć*  
*A. Wronieńskiego* ●

*Doświadczenia*  
*aktora* ●

1969 ● NR 4 (100)

Cena 12 zł

H. TOMASZEWSKI

**ija**



LIPIEC

• *Po Wiele  
rzecz nie —  
znanej*

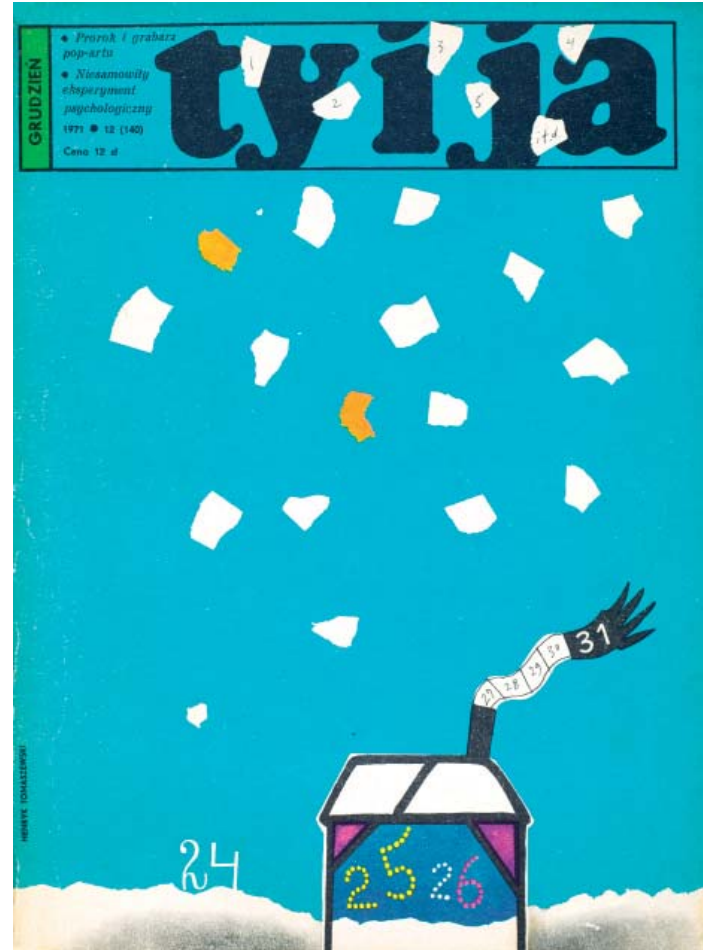
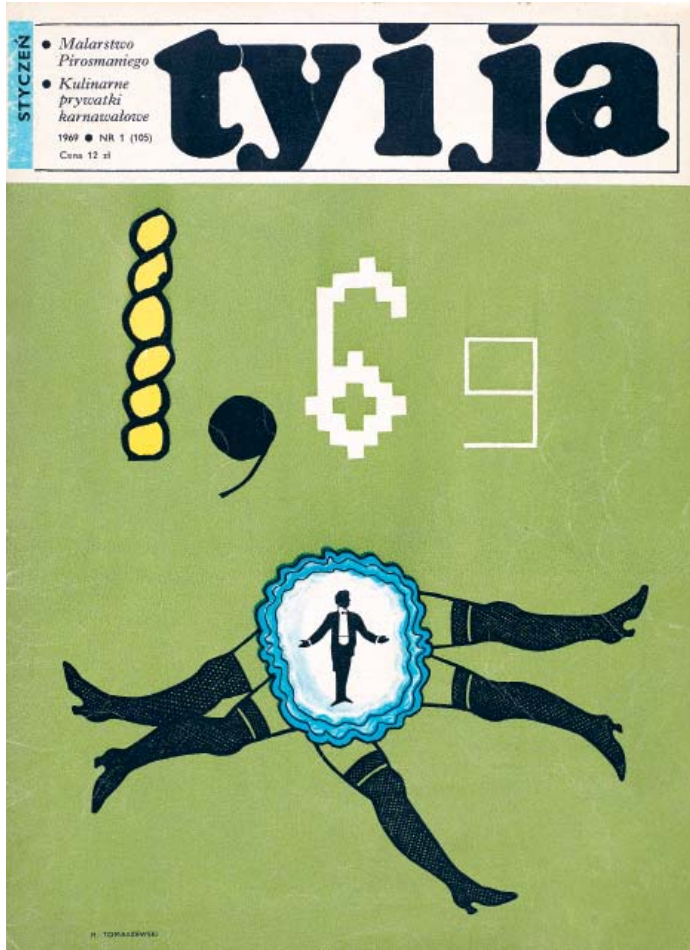
• *Matematyka  
i miłość*

1970 • Nr 7(123)

Cena 12 zł

ty i ja  
e i i i i  
ty i i i i i  
ja i i i i i  
ta i i i i i  
ty





**STYCZEŃ**

*Na Grenlandii*

*ludzie się lubią*

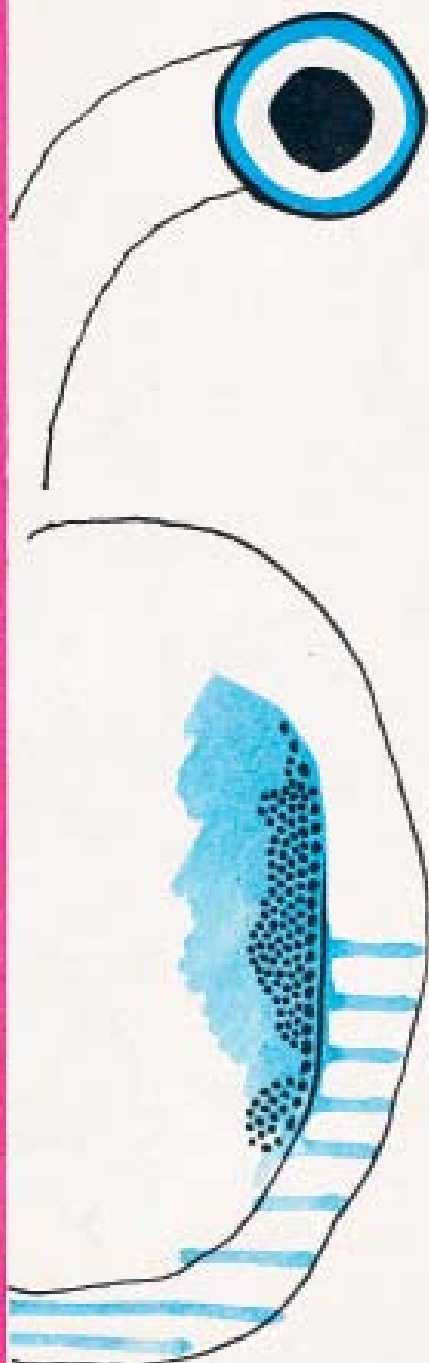
*Jak długo*

*trwa młodość?*

1968 • NR 1 (93)

cena 12 zł

# ty i ja

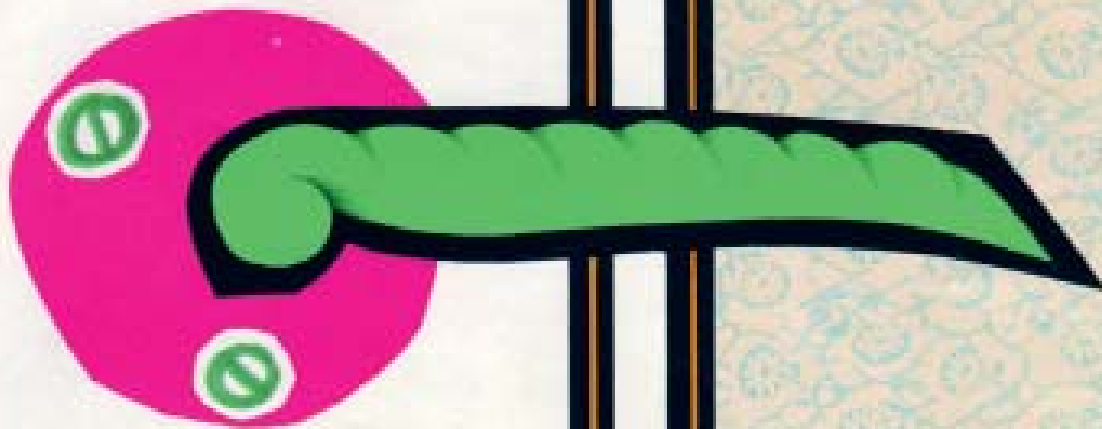


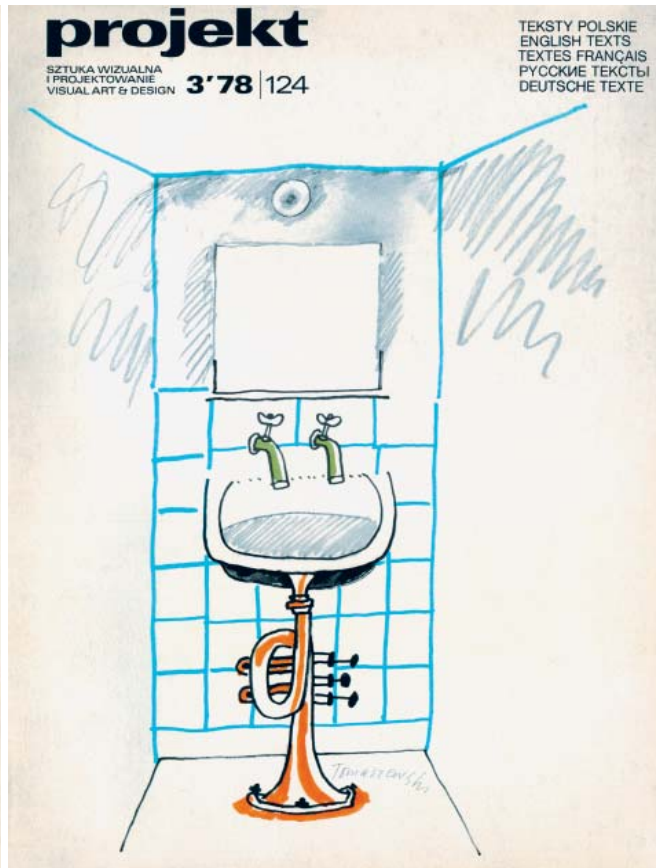
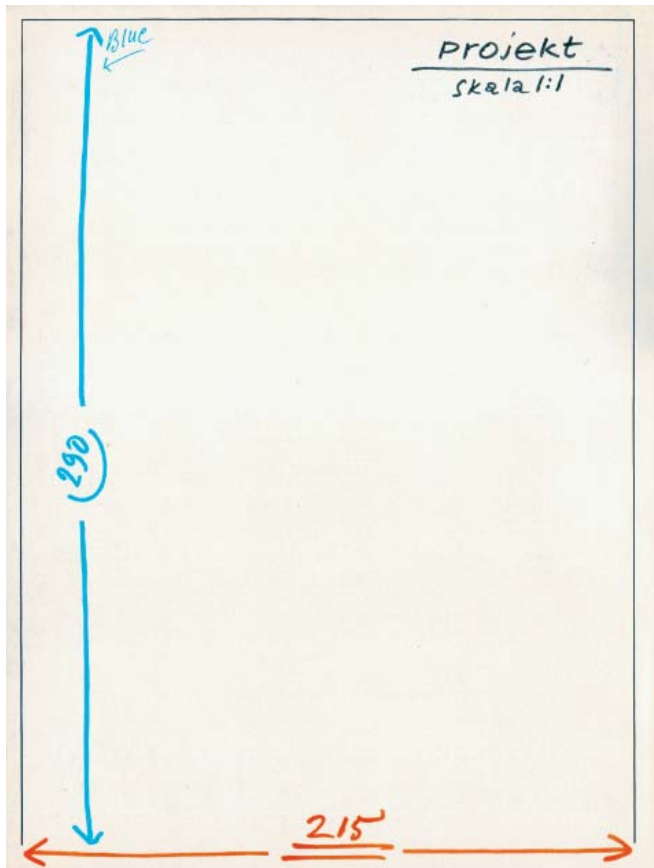
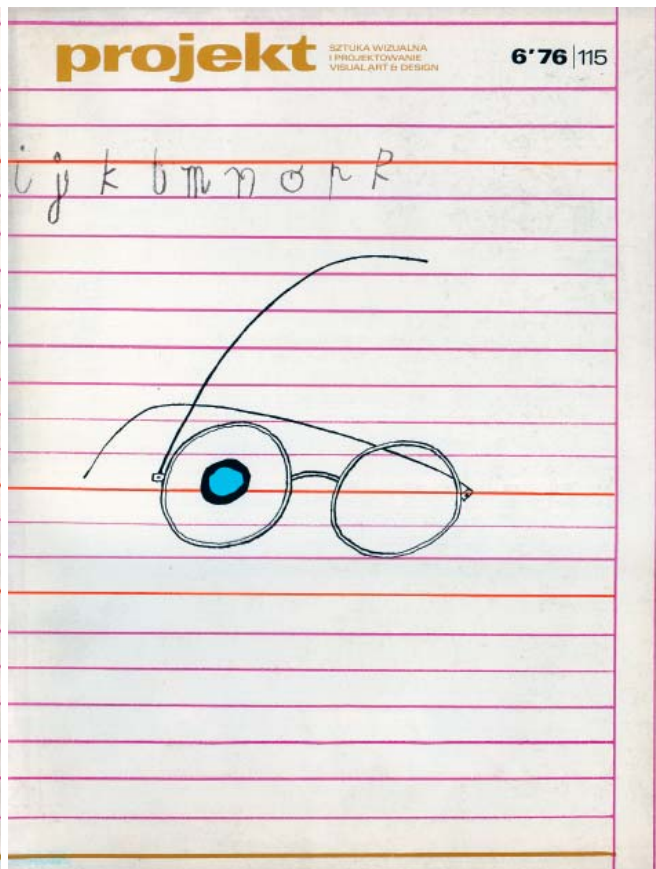
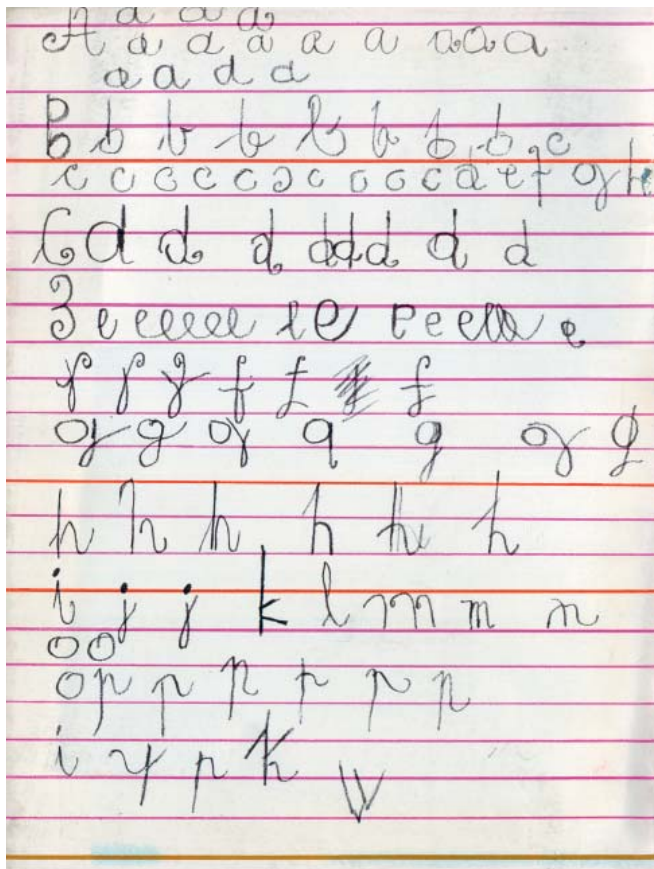




# POLAND

ILLUSTRATED MAGAZINE No. 10 (278) • 1977 • PRICE 50 zł.





3 (20) 1960



PROJEKT





# GRAPHIS 186



A. TOMASSE 75/81



Series of photographs: Henryk Tomaszewski with his students at the poster studio,  
Academy of Fine Arts in Warsaw, 1980/81, photo by Jerzy Sabara  
From left: Mieczysław Wasilewski (assistant), Ida Zwierzchowska, Jan Młynarczyk,  
Piotr Młodożeniec, Filip Pałowski, Radovan Jenko, Carmen Peña



# The Poster Studio

AGNIESZKA SZEWCZYK

Henryk Tomaszewski was appointed head of the studio of poster design at the Warsaw Academy of Fine Arts in March 1952. At that time he was already an acclaimed graphic designer, while Polish posters had garnered international attention. The phenomenon of the Polish Poster School unquestionably defined the horizon of the studio's practice, especially in its initial period. In time, the successive generations of graduates created their own milieu and artistic life that revolved around posters. The mechanism at work was that of a feedback loop: Tomaszewski's studio enjoyed an unwavering popularity due to both the status of Polish posters as well as the position of the Professor himself — while Polish posters enjoyed a prominent position in the 1950s and 1960s, because, among other things, they were designed by the graduates of this very studio.



<sup>1</sup> Wasilewski was substituted by Cyprian Kościelniak in the years 1981–82, whereas from 1972 to 1975 Wasilewski worked with a second assistant, Jan Kotarbiński.

Tomaszewski taught at the Warsaw Academy for 33 years, up until 1985. The position of first assistant was offered to Jan Lenica who had already made a name for himself as an established poster designer. Lenica kept this position from 1952 to 1954, and was followed by Tadeusz Jodłowski (1954–67), then graduate of the studio Bronisław Zelek (1967–71), and eventually, yet another graduate, Mieczysław Wasilewski (1971–84).<sup>1</sup> The studio operated under a number of different names, but at the time of establishment it was referred to as the Studio of Propaganda Graphic Design — here students could enrol after completing two years of basic courses. In the academic year 1961/62, already as the Studio of Graphic Design (a common name for all design studios at the time), it was included into the structure of the Joint Chair of Graphic Design — commonly known as the 'combine harvester'. Behind the name stood a new pedagogical concept. The 'combine harvester'

comprised the following studios: typography, headed by Julian Pałka, exhibition graphic art, headed by Józef Mroszczak, poster headed by Henryk Tomaszewski, and photographic design headed by Wojciech Zamecznik. Students of graphic art were obliged to attend classes in each of them for one semester. Those majoring in graphic design, were subsequently expected to chose a diploma studio in their fifth year from among these.

The recognition of Polish posters and the reputation of Henryk Tomaszewski quickly attracted interns from abroad. Among the first to arrive to Warsaw was Michel Quarez from France, who came for a one-year internship in 1961. Others soon followed. The group of Tomaszewski's interns in the mid-1960s included Pierre Bernard and Gérard Paris-Clavel. A few years after their return to France, the two founded the collective Grapus which had a significant impact on French graphic design of the period. Both artists eagerly recalled their studies under Tomaszewski, further enhancing his reputation, this time as an outstanding educator.

### The Programme

Tomaszewski's pedagogical practice, based on stimulating and training the intellect, seeking new solutions, breaking stereotypes, challenging patterns, and — more than anything — on emphasising each designer's own very individual language, became something of a set of guidelines defining the Polish Poster School. The educational programme was essentially based on the belief that it would shape future artists, rather than skilled artisans (while not excluding the latter). Therefore, Tomaszewski did not so much teach the rules governing graphic design as reinforce the habit of breaking them in the students. The tasks set before them can be divided into a number of types. One example are the introductory tasks, frequently recurring in the following years, such as *Self-portrait*, *Portrait of a Friend*, *My Own Biography*, some of which were a regular component of the curriculum. Other introductory tasks required the students to adopt a 'graphic design perspective' on such issues as: narrative, continuity and contrast (e.g. a sequence of three images *Yesterday–Today–Tomorrow* or *Double Portrait of an Object* — a diptych focusing on objects, such as a hat or a pencil), visualising watchwords (e.g. school, railway, military) or contrasting pairs





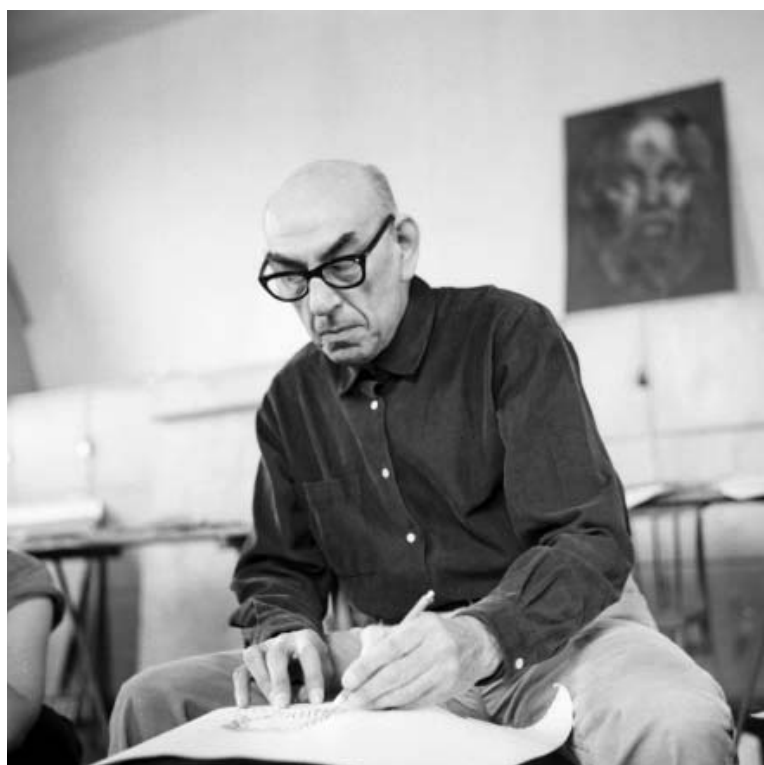
(e.g. thick/thin, heaven/hell) and, last but not least, conveying a mood or capturing the atmosphere of a phenomenon (e.g. the violin, percussion, winter, theatre). A different, more advanced group of tasks consisted in providing visual commentary to often abstract slogans or sayings — these changed every year, including: ‘How long is soon?’, ‘April Fool’s Day’, ‘I look at the black side’, ‘If it adds up it doesn’t mean it fits’, ‘Crooked doesn’t make crooked straight’. These tasks were often based on aphorisms and witticisms by Stanisław Jerzy Lec whom Tomaszewski valued highly: ‘There’s the big nothing and a small nothing’, ‘When it comes to an avalanche, not a flake takes the blame’, ‘Symbols, like cloth, fall prey to the moth’, as well as popular proverbs and slogans, e.g. ‘Clothes don’t make the man’, ‘In unity is strength’, ‘Keep it short and simple’.

The students were also confronted with tasks more typical of a future graphic designer’s work, such as posters for film, theatre, and other events. Widely popular themes connected to social-political issues, anniversaries as well as work safety regulations, found their (distorted) reflection in tasks set by Tomaszewski, who would come up with fragments of headlines, small ads, fragments of interviews, words which were in vogue and were thus overused, as well as statistical data presented in a compelling manner: ‘One Fiat worth of value is being spent on alcohol every one and half hours’, ‘English taught by an educator’, ‘Improvement’, ‘Television repairs’, ‘Looking for a room’, ‘Enlargements in length and width, 10 Wilcza Street’.

### The Method

Filling out one of numerous questionnaires concerning the studio, its organisation and operation, in the section ‘pedagogical method’, Tomaszewski wrote in his typical laconic style: ‘The pedagogical method consists in corrections carried out individually’.<sup>2</sup> A professor’s corrections, the core of the academic educational process, are essentially an elusive phenomenon. They always takes place in a dialogue — and not necessarily a verbal one. With Tomaszewski, the corrections were legendary. Amidst a very emotional session he would plunge into a monologue about the current task, or even take the drawing instruments and make the necessary corrections on the work of a student himself. The existing photographs offer a glimpse of the Professor’s peculiar ‘theatrical performances’

<sup>2</sup> *Program studiów katedry, rok akademicki 72/73, Programy 1970–1974, folder 71, Archives of the Academy of Fine Arts in Warsaw.*



in such moments. Tomaszewski had, as evidenced by the accounts of his students, an exceptionally strong and magnetic personality, and was a ‘fierce pedagogue’,<sup>3</sup> as Wojciech Fangor described him. But at the same time he did not impose his ideas on students — expecting them to display self-awareness, creative ambition, hard work, individualism, and intelligence.

The revolutionary essence of Tomaszewski’s art and teaching practice lay in challenging the historical order and position which graphic design (including posters and other forms of visual messages) had occupied thus far. The Professor taught how to design posters just as one would teach an art devoid of utilitarian function. At times he was truly radical, saying: ‘If you can’t draw a hand, use one that was made some other way, whichever way: substitute that which you can’t do with what you can find, use a quotation. Because if he [the student] would rationally come to the conclusion that the issue can be settled with a quotation, this is already a creative act. And if in looking for that quotation he could see his future work differently . . . defending himself, imperfect as he is, he might develop a completely unexpected vision that can lead him further on. . . . I think that this division into departments, with graphic art and painting, is anachronistic. I’m not saying anything new here. My dream school would consist of studios alone — TV, film, clay sculpting, painting, glassware, plastics. And you would just let all those people in, and let everyone do what they want. You wouldn’t even need to teach them, just discuss life, philosophy, history, human actions. Otherwise the awareness alone — I’m here to learn so I must learn — that awareness is a big hindrance for both parties.’<sup>4</sup>

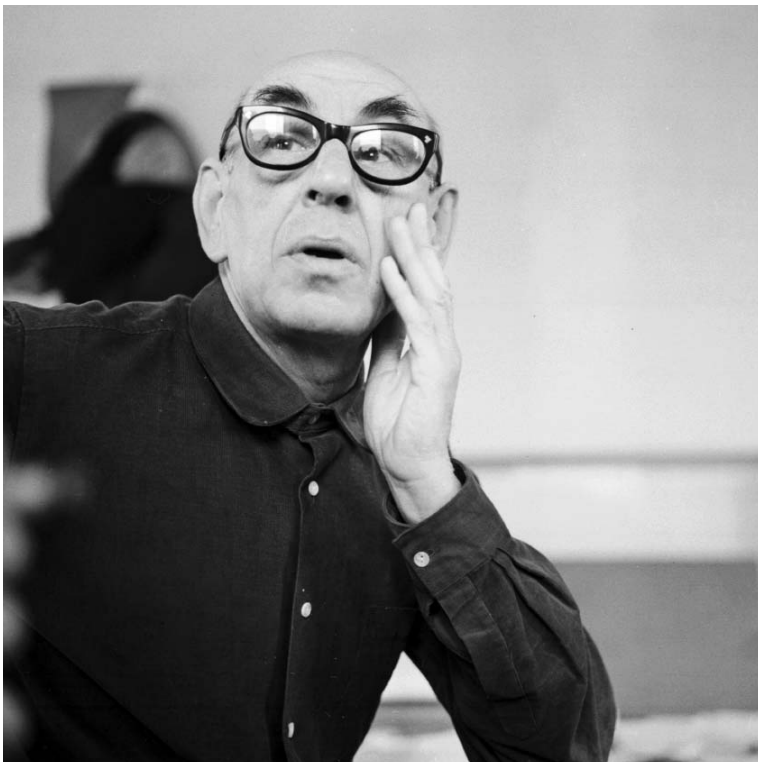
In the case of Tomaszewski, such an approach to teaching brought results that went beyond the scope of graphic art: ‘for example’, as Wojciech Włodarczyk put it, ‘the “meaningful” language of posters became an element of the emergent “new painting” of the 1980s’.<sup>5</sup> At the same time, Tomaszewski described his art in utilitarian categories: ‘The graphic art which I practice, is a service art, as I said some time ago: I’m the kind of graphic designer who carries furniture, because when a client asks me to move that piece of furniture, that’s what I do.’<sup>6</sup> This ability to combine things perceived as opposites surely lay at the heart of Tomaszewski’s method and his success.

3 Wojciech Włodarczyk, *Akademia Sztuk Pięknych w Warszawie w latach 1944–2004*, Warsaw: Wydawnictwa Szkolne i Pedagogiczne, Academy of Fine Arts in Warsaw, 2005, p. 183.

4 Henryk Tomaszewski, ‘Rozmowa na temat grafiki’, *Rocznik Akademii Sztuk Pięknych w Warszawie*, no. 4, 1974, pp. 10–11, 14.

5 Włodarczyk, p. 531.

6 ‘Przychodzi mi do głowy, żeby wszystko rzucić i sobie porysować . . .’, Henryk Tomaszewski in conversation with Joanna and Andrzej Skoczylas, *Sztuka*, no. 3/5, 1978, p. 18.



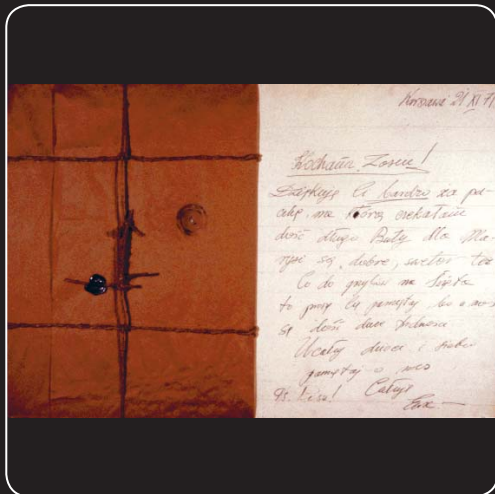
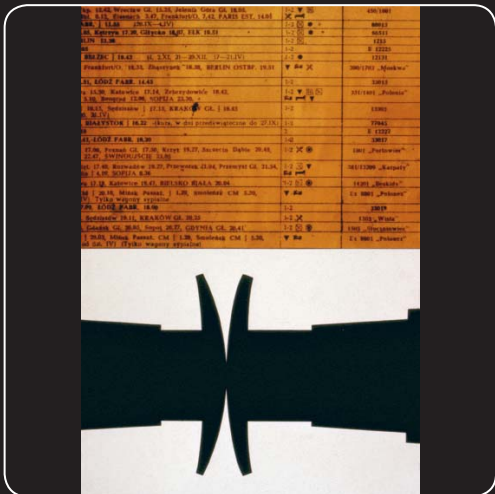
A selection of slides with chosen works of students taught by Tomaszewski at the poster studio, served as illustration to Tomaszewski's lecture on his didactic programme, 1970s, photo courtesy of the Museum of the Academy of Fine Arts in Warsaw



GRAPHIC DESIGN FACULTY  
 .....  
 PROFESSOR  
 HENRYK TOMASZEWSKI  
 .....  
 STUDENTS ADMITTED AFTER COM-  
 PLETING THE II YEAR OF STUDIES.  
 FOR THE III, IV AND V (DIPLOMA) YEAR  
 .....  
 10 HOURS OF CLASSES WEEKLY  
 .....

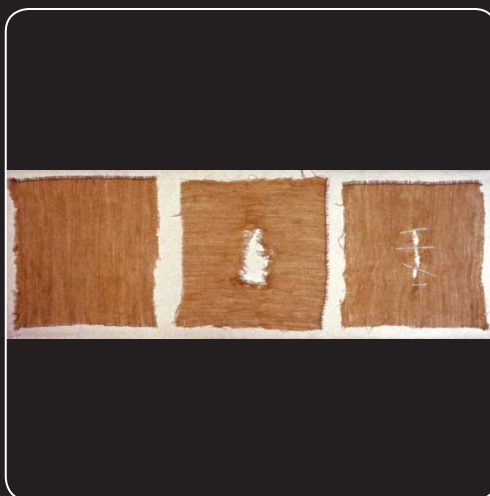
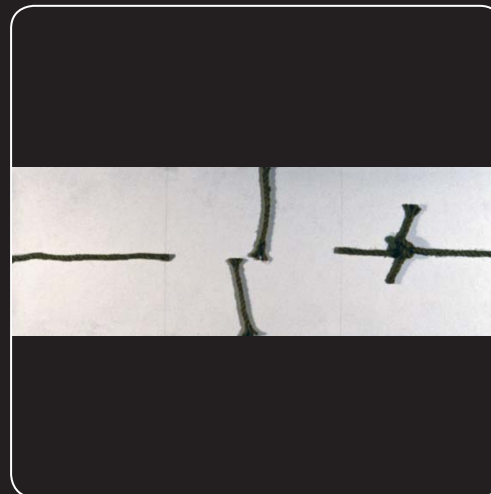
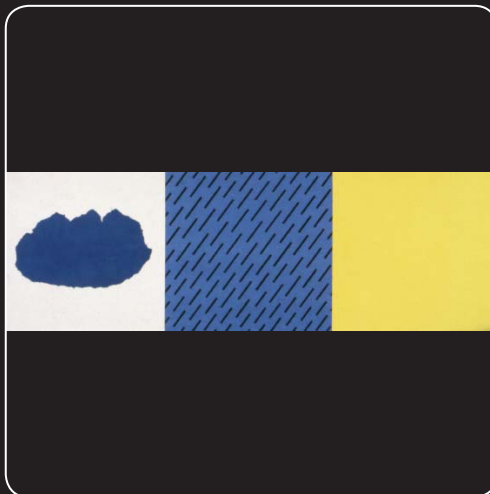
THE WORKS PRESENTED  
 DO NOT FOLLOW  
 ANY SPECIFIC CHRONOLOGY,  
 NEVERTHELESS THEY REPRESENT  
 THE GENERAL PROFILE  
 OF THE FACULTY  
 AND DIDACTIC METHOD APPLIED THERE  
 .....

• SHORT ANSWER  
 TO THE WATCHWARDS:  
SCHOOL, HOTEL, RAILWAY,  
ARMY, POST OFFICE

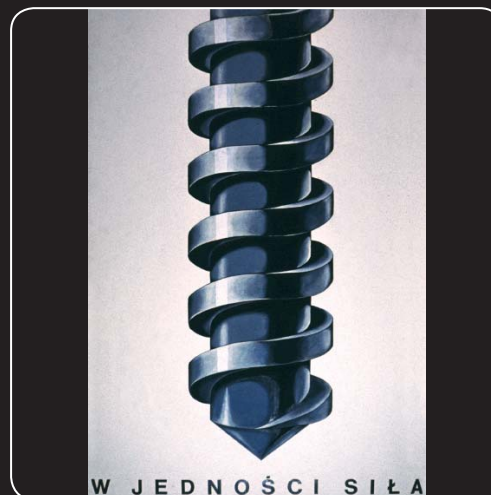
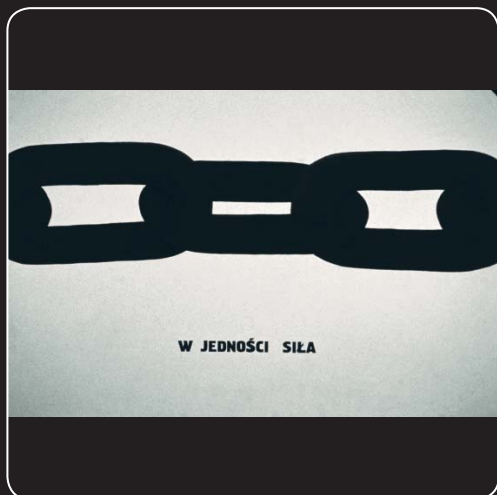


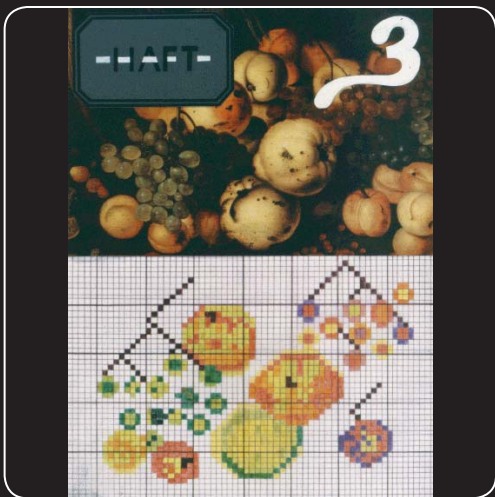
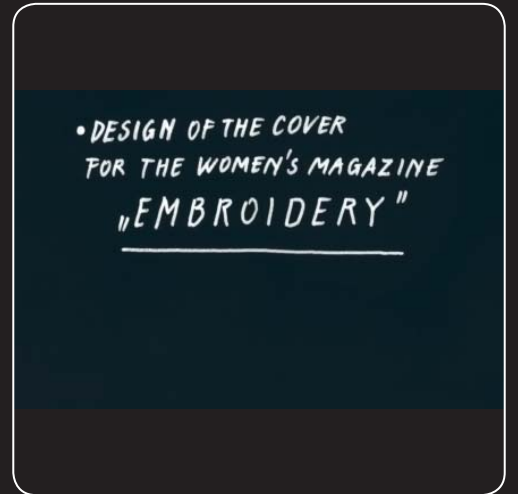


COMMENT ON  
"THE PAST, PRESENT AND FUTURE"  
IN A SET OF THREE PICTURES



THE INSCRIPTION  
"IN UNITY STRENGTH"  
• CREATE A PICTURE  
SUPPORTING THAT INSCRIPTION









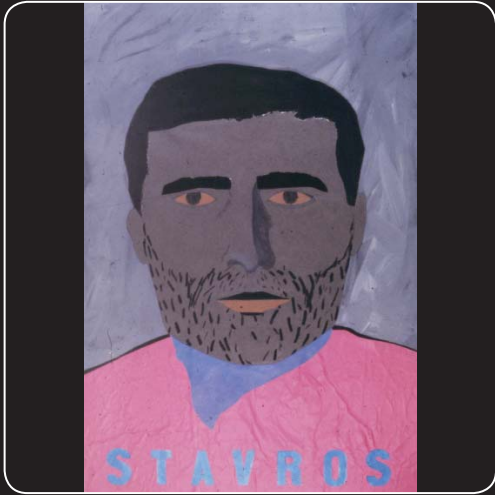
SHORT INFORMATION ABOUT:  
ENGLAND, GREECE,  
FRANCE, U.S.A.



PORTRAIT OF A FRIEND

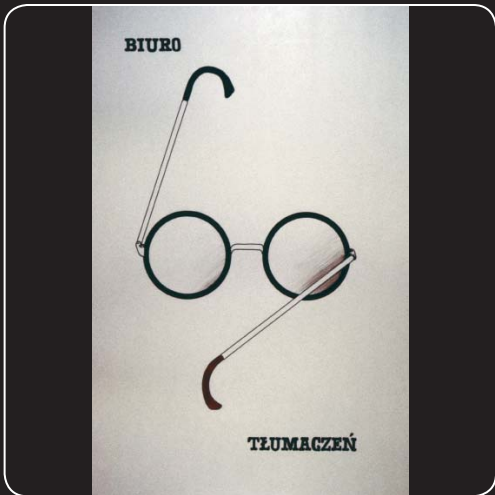
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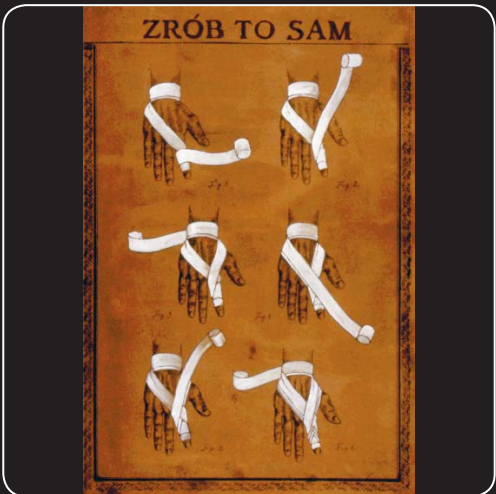
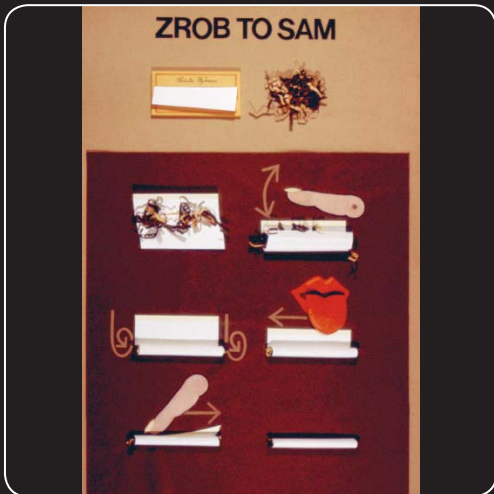


TRANSLATING  
FROM FOREIGN LANGUAGES  
OFFICE

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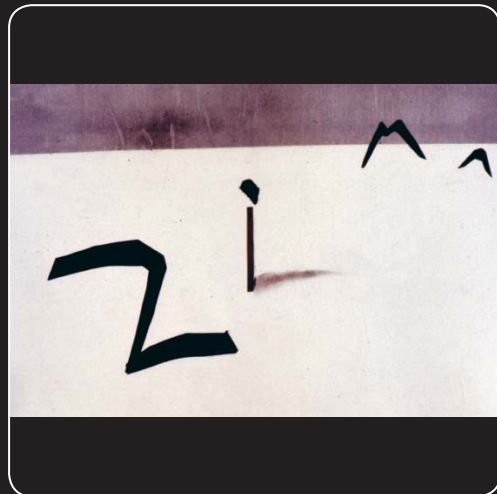
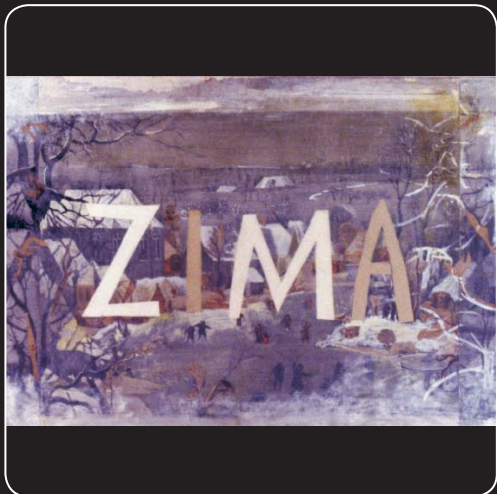


VISUAL INSTRUCTIONS ON:  
• FASTENING A NECKTIE,  
• ROLLING A CIGARETTE,  
• SWATHING A FINGER  
/DO IT YOURSELF/





WITH THE WORDS  
a) THEATRE b) WINTER  
CREATE ATMOSPHERE OF THESE  
PHENOMENA  
(USING ONLY THOSE WORDS)





DIPLOMA WORKS

- 12 PAGES CALENDAR
- SUBJECT:  
DESIGNATE THE PAGES  
WITH THE NUMBERS  
FROM 1 TO 12



DIPLOMA WORK

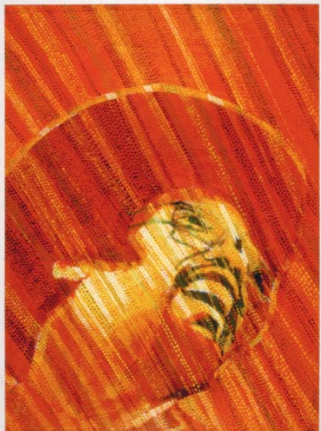
CONVEYING:  
THE SWING, BE BOP, JAZZ-ROCK,  
COOL AND FREE.



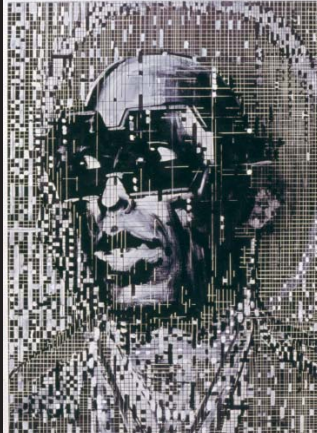
**BE BOP** DIZZY GILLESPIE



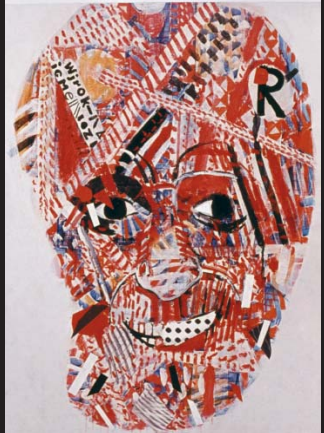
**JAZZ-ROCK** HERBIE HANCOCK



**COOL** MILLES DAVIS



**FREE** SONNY ROLLINS





**BON JOUR**

Unrealised mural design  
for Bobigny, France, 1988



# Chronology

This chronology records the most important facts from the professional and private life of Henryk Tomaszewski. The particular situation of the poster (a replicable medium, seemingly easy to arrange, widespread after Second World War, and granted a special place in the cultural policies of the People's Republic of Poland), resulted in an abundance of exhibitions and events dedicated to the poster. Many of these took place unbeknownst to the artists whose works were shown, therefore we have decided to mention here only selected exhibitions of Tomaszewski. All awards and distinctions gained for posters unrelated to exhibitions are listed in the catalogue of posters.

AGNIESZKA SZEWCZYK

## 10 JUNE 1914

Henryk Tomaszewski was born in Warsaw.

His father Marian was a musician. His mother Stanisława died one year after giving birth to their son. He was raised by his father's second wife, Wiktoria Radzymińska-Tomaszewska. The family lived in Wola district in Warsaw, at 68 Chłodna Street among other locations. Throughout all his life Tomaszewski remained attached to Wola and Warsaw. He went to Karol Szlenkier elementary school on Górczewska Street.

Having perfect pitch, he started taking violin lessons with professor Józef Jarzębski when he was eight years old.

At the age of fifteen, he quit the instrument against the will of his father and decided to enter an arts school.

## 1929–34

Studied at Marshall Józef Piłsudski School of Graphics in Warsaw — a vocational school preparing students for work in graphic design in a broad sense. After finishing, Tomaszewski gained the professional title of lithographic draftsman.

## 1934–39

Started studies at the Academy of Fine Arts in Warsaw. Tutored by professors Miłosz Kotarbiński, Józef Czajkowski, Wojciech Jastrzębowski, Bonawentura Lenart. At that time Tomaszewski lived in a room at 53 Krakowskie Przedmieście, rented out to him by Ludwik Erdtracht, the owner of Instytut Wydawniczy 'Renaissance' publishing house. Together with Eryk Lipiński, whom he met at the Academy, Tomaszewski designed individual covers for the publisher under the eye of their chief graphic designer, Karol Hiller. At this time he became acquainted with the young actors Tadeusz Fijewski, Kazimierz Rudzki and Adolf Dymśa.

## 1935

### SEPTEMBER

Parallel to his studies at the Academy, Tomaszewski was admitted to the third year of studies at the Municipal School of Decorative Arts in Warsaw. After a year of learning, he passed the final exam in June 1936 and received his diploma.

## 1936

Started publishing satirical drawings and illustrations regularly in a new weekly, *Szpilki* magazine, invited by its cofounder Eryk Lipiński. The first group of cartoonists cooperating with the magazine, with its obviously anti-fascist and anti-Sanation

attitude [Sanation was the dominant political movement in Poland between 1926–1935 — trans. note], consisted of young artists from the Academy.

## 1937

Designed the first two posters commissioned by the Communal Savings and Credit Fund.

## 1938

Designed the exposition for the *Exhibition of Poland's Achievements* at the Polish Museum in Rapperswil (together with Bohdan Bocianowski and Władysław Szomański).

## 1939

Graduated from the Academy of Fine Arts in Warsaw. Tomaszewski was awarded prizes in two design contests: for decoration of the Polish Industry Pavilion at the World Exhibition in New York, and for a bas-relief on the eastern facade of the Warsaw Main Railway Station. Neither of these projects, prepared together with Władysław Sowicki, were realised.

### AUGUST

Just before the outbreak of Second World War, in the last days of August, designed a photomontaged mobilisation poster *Violence Imposed by Force Must Be Repelled by Force* (1939).

## 1939–44

During the period of German occupation, Tomaszewski stayed at 15 Górczewska Street in Wola. During this time he had a relationship with Alicja Dryszkiewicz, a writer of screenplays and books for children.

## 1940

Together with Władysław Sowicki, Tomaszewski designed the interior (painting, bas-relief, metalwork) of Lucyna Cafe, situated on the corner of Foksal and Nowy Świat Streets in Warsaw.

## 1944

### 1 AUGUST

At the outbreak of the Warsaw Uprising Tomaszewski found himself in Otwock, miraculously avoiding death in the Wola massacre executed by the SS on civilian inhabitants in the first days of fighting.

All of the artist's pre-war works burnt in the uprising.

### OCTOBER

Stayed in liberated Lublin, taking an active part in the artistic



revival; became a founding member of the new Association of Polish Artists and Designers (ZPAP). Participated in the first post-war exhibition of ZPAP — *Exhibition of Paintings and Drawings* in Sala Parterowa hall of Lubelskie Museum. Tomaszewski, Leon Pasternak and Jerzy Zaruba were co-editors of the first post-war satirical magazine *Stańczyk*. Five issues were published until the magazine was suspended.

At that time painters started to appear in Lublin. Already there was Rafałowski, acting as a dignitary, Stanisław Teysseyre had already come, of course there were the Lubliners, and Henryk Tomaszewski, Jerzy Zaruba, the Mierzejewski and Krajewski families were soon to arrive. Magdalena Gross came in and the great Józefa Wnukowa swam

across Vistula. The germ of the Association was being formed, having Lengren as secretary.

▷ Ignacy Witz, 'W kawiarni plastyków', in *W stołecznym Lublinie*, Lublin: Wydawnictwo Lubelskie, 1959, p. 148

**14 NOVEMBER**

Results of the contest for designing a logo for the new Czytelnik publishing company were announced: two works were given awards — by Józefa Wnukowa and by Tomaszewski, whose design was bought and approved. The beginning of Tomaszewski's cooperation with Czytelnik.

**DECEMBER 1944–JANUARY 1945**

Participated in the group exhibition *Polonia. Exhibition of Wartime Sketches 1939/1944*, Catholic University of Lublin.



Henryk Tomaszewski, Warsaw, 1925



Final year at the Marshall Józef Piłsudski School of Graphics in Warsaw, 1933/34  
From left, top: Jerzy Batycki, Jan Józefiak, unknown, Franciszek Mich, Stefan Bernaciński, Zbigniew Jakubowski; sitting: Zygmunt Kmieć, Wiesław Suwalski, vocational trainer Marian Warwaszyński, Henryk Tomaszewski



Henryk Tomaszewski, 1st year of studies at the Academy of Fine Arts, 1934/35



Awards ceremony of the national Olympic competition, Warsaw, 1948. From right, sitting: Henryk Tomaszewski, Andrzej Jurkiewicz, Jacek Żuławski, Jerzy Jarnuszkiewicz, unknown, Franciszek Strynkiewicz, unknown, Bohdan Urbanowicz, unknown, unknown. In the background is the award-winning *Football* poster by Tomaszewski

Toward the end of the year, Tomaszewski designed his first post-war poster — for Wyspiański's *The Wedding* staged by the Polish Army Theatre in Lublin.

Over the blood-red letters of 'Bekanntmachung', someone had pasted a small poster captioned WE SE LE [The Wedding]. It was in January 1945. I don't know myself why a funny poster by Henryk Tomaszewski, which announced the Polish Army Theatre performing the first Polish play, reminds me of the first days of freedom more vividly than many other facts faded in memory.

▷ Jan Lenica, 'Plakat — sztuka dzisiejszych czasów', *Przegląd Artystyczny*, no. 5, 1952, pp. 40–41

**1945**

**FEBRUARY**

Moved to Łódź, the city appointed temporary capital of the country because of the immense damage that Warsaw suffered during the War. Tomaszewski lived in a house at 203 Piotrkowska Street. At the request of the board of ZPAP, he searched for a new building for the Warsaw Academy of Fine Arts. He established contact with Stanisław Ostoja-Chrostowski, the first rector of the Academy after the war. Initiated his cooperation with the reemerging *Szpilki* magazine and with Książka publishing company (later changed to Książka i Wiedza), temporarily residing in Łódź.

**1 APRIL**

Officially employed at Warsaw Academy of Fine Arts as senior assistant in painting (until 31st August 1947).

**MAY**

Designed the poster for the first celebration of May Day after war.

Well, the poster was made in 1945 in Łódź . . .

They approached me on 30th April. There wasn't even an original of that poster. Only tracing paper with red, black and white parts marked. War was to end no sooner than 9th May. Soviet and Polish armies advancing towards Berlin liberated also prisoner of war camps. French, English and Italian soldiers were sent to the rear. In Łódź, those people

enjoyed the first days of freedom. The city was full of different nationalities, the streets resounded with foreign languages. The multilingual poster was speaking simultaneously to us and them . . .

▷ Henryk Tomaszewski, *O plakacie. Zbiór materiałów z narad and dyskusji*, Warsaw: WAG RSW 'Prasa', [1953], p. 46

**AUGUST–SEPTEMBER**

Took part in group show *1st Exhibition* organised by the Polish Artists' and Designers' Trade Union in Łódź, City Gallery of Fine Arts, Łódź.

**1946**

**AUGUST**

Tomaszewski, Stanisław Sojecki and Stefan Stefański founded and edited a new satirical magazine *Różgi*. Published until 1947.

**1947**

Started his cooperation with the Film Polski company by designing his first film poster — for *Boule de suif* directed by Christian Jaque.

One day . . . my cousin Hanna Tomaszewska started encouraging me and Henryk Tomaszewski to start designing film posters. We would say jokingly that she chose us because of last name coincidence (her maiden name was Lipińska). But more importantly, she worked in the advertising department of Film Polski in Łódź. We refused. Film posters were considered a second category production back then and a self-respecting graphic designer would feel discredited by such work. Yet after a few days Henryk suggested that we should accept the proposal of Film Polski on condition that we avoid those typical posters with big faces and silhouettes of the actors, and instead design film posters as graphic compositions inspired by the films. The idea appealed to me, as well as to Maryna Sokorska, Tomaszewska's boss, who agreed to it entirely, despite the protests of professional film-makers reclaiming traditional posters with faces of actors. . . . When the offices of Film Polski were moved to Warsaw, the circle of colleagues designing film posters grew significantly . . . The onetime director of the advertising department, Anna Prawinowa, appointed an artistic committee with Henryk Tomaszewski, me, Wojciech Fangor and Józef Mroszczak as members.

▷ Eryk Lipiński, *Pamiętniki*, Warsaw: Fakt, 1990, pp. 165–166

**20 NOVEMBER**

Premiere of the play *Insight Into Government* directed by Kazimierz Rudzki with Tomaszewski's scenography in Teatr Syrena, Łódź.

**1948**

**21 JULY–31 OCTOBER**

Together with Marian Jaeschke, Tomaszewski created a monumental panel — *The Four Horsemen of the Apocalypse*, in the Destruction Pavilion of the *Recovered Territories Exhibition* in Wrocław.

**21 AUGUST–19 SEPTEMBER**

Participated in the group exhibition *Internationale Plakat Ausstellung mit Karikaturenschad*, Künstlerhaus, Vienna.

Five film posters by Tomaszewski were awarded gold medals: *Boule de suif* (1947), *People without Wings* (1947), *Odd Man Out* (1947), *Pastoral Symphony* (1947) and *Citizen Kane* (1948).

This exhibition was a breakthrough not only in Tomaszewski's career, but also in the reception of Polish posters abroad. The distinctness remarked by Western critics started to be the main theme of various texts, as in the August 1949 issue of *Art and Industry*. Charles Rosner still referred to the 'Polish lesson', but the term Polish Poster School was soon to become commonly used.

The phenomenon once called the 'Polish Poster School' was completely different, it was simply a proposal for new communication methods between the graphic artist and the public. We created a new language. It consisted in rejecting narrative description for the sake of advanced conceptual shortcuts based on sequences of images — in other words, associations or metaphors. To put it simply, we replaced an image meant

for viewing with an image meant for reading.

▷ 'Henryk Tomaszewski rozmawia z redakcją', *Projekt*, no. 3, 1974, p. 33

#### 12 DECEMBER

Premiere of the play *New Order* directed by Kazimierz Pawłowski with Tomaszewski's scenography in Teatr Syrena, Warsaw.

Awarded 1st prize in a national competition for works to display at the Olympic Games in London. The award-winning poster *Football* was not printed.

#### 1948–49

Taught graphic art at the State College of Art in Łódź.

#### 1949

##### FEBRUARY–MARCH

Tomaszewski and Stanisław Dygat published in the *Express Wieczorny* evening paper a serial in the form of comic strips, *A Real Treasure* (text by Dygat, drawings by Tomaszewski).



Scenography for the play *Dear Gentleman*, Teatr Syrena, Warsaw, 1951



Scenography for the play *Great Circus*, Teatr Syrena, Warsaw, 1952



Costume for the play *It Will Show*, Teatr Syrena, Warsaw, 1952, photo by Edward Hartwig





On holiday in Bulgaria, 1953. From left: Ewa Dryszkiewicz, Wojciech Fangor, Krystyna Machnicka, Henryk Tomaszewski



Wojciech Fangor and Henryk Tomaszewski on holiday in Bulgaria, 1953



Henryk Tomaszewski with Jan Lenica in London, 1954

**SEPTEMBER**

Worked in a team designing the *Polish Industry Exhibition* in Moscow together with Jerzy Hryniewiecki, Bogdan Urbanowicz, Eryk Lipiński and Marian Stępień.

**1950**

**9–22 MAY**

Participated in the group exhibition of Polish posters: *Lengyel Plakátművészet*, Iparművészeti Múzeum, Budapest. The show was presented also in Bucharest and Potsdam.

**12–26 JUNE**

Participated in the group exhibition *Polnische Plakate. Ausstellung*, Wiener Kunsthalle, Vienna. The show was presented also at Galerie Moderne in Stockholm, and in Oslo.

**JULY**

Returned to Warsaw, first settling at 12 Elektoralna Street. He became chief scenographer of Teatr Syrena in Warsaw, performing the function until 1953.

He developed close relations and long-lasting friendships with Wojciech Fangor, Jan Lenica, Stanisław and Wojciech Zamecznik and Tadeusz Konwicki, among others.

**1951**

**24 FEBRUARY**

Premiere of *Dear Gentleman* directed by Kazimierz Rudzki in Teatr Syrena in Warsaw, scenography by Tomaszewski and Stanisław Zamecznik.

**25 SEPTEMBER–10 NOVEMBER**

The 1st Polish Exhibition of Books and Illustration, CBWA (Central Bureau of Artistic Exhibitions) 'Zachęta', Warsaw.

**1952**

**10 JANUARY**

Premiere of *It Will Show* directed by Kazimierz Rudzki and Czesław Szpakowicz in Teatr Syrena in Warsaw, with scenography by Tomaszewski.

**1 MARCH**

Made head of the studio of poster design (original name Studio of Propaganda Graphic Design) at the Graphic Art Department of the Warsaw Academy of Fine Arts. His first assistant was Jan Lenica. An equivalent atelier of design was entrusted to Józef Mroszczak.

**28 OCTOBER**

Premiere of *The Great Circus* directed by Czesław Szpakowicz in Teatr Syrena, Warsaw, with scenography by Tomaszewski.

**1953**

**28 MARCH**

Premiere of *Measuring Time* directed by Czesław Szpakowicz in Teatr Syrena, Warsaw, with scenography by Tomaszewski.

**JUNE**

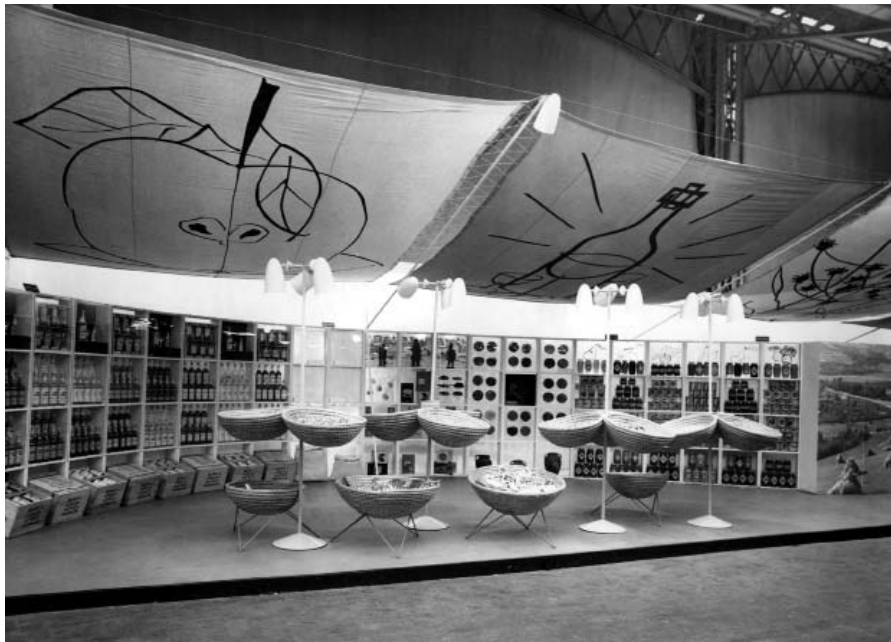
The 1st All-Poland Poster Exhibition, CBWA 'Zachęta', Warsaw. Tomaszewski awarded 1st prize for posters: *For Them We Are Building a New Happy Life* (1951), *22 July 1951* (1951), *The Government Inspector* (1953), *Ditta* (1952), *Under the Sicilian Sky* (1952).

Took part in the National Poster Conference accompanying the exhibition on 26th–27th June 1953.

**18 JULY**

Premiere of *The Merry Review* (team directed) in Teatr Syrena in Warsaw, with scenography by Tomaszewski.

Tomaszewski met painter Teresa Pałowska, his future wife. Earned a second degree State Award for his poster art.



The Polish pavilion at the international food fair in London, 1954

**1954**

**APRIL–MAY**

Together with Wojciech Zamecznik and Jan Lenica, Tomaszewski designed graphic decoration for the Polish pavilion at an international food fair in London.

**1955**

**16 APRIL–MAY**

Participated in the 2nd All-Poland Illustration, Poster and Small Form Exhibition, CBWA 'Zachęta', Warsaw.

Won the main award for the poster *Beauty and the Devil* (1954).

**30 APRIL–16 MAY**

Participated in the group exhibition *L'Affiche polonaise*, Palais des Beaux-Arts, Brussels.

**APRIL–MAY**

Together with Wojciech Zamecznik he created graphic design for the Polish pavilion at Paris International Fair.

**31 JULY–14 AUGUST**

The 5th Student and Youth World Festival in Warsaw.

Tomaszewski and Wojciech Fangor designed one of the main street decorations — a 400-metre frieze displayed along Marszałkowska Street, between Aleje Jerozolimskie and Sienkiewicza Streets. Tomaszewski also designed one of the festival scarfs, which probably wasn't finally produced.

... [I]n general, the way the city was decorated for the festival was happily at odds with most typical practices. While preparing Warsaw for the international encounter, at last we decidedly overstepped the limits of slogans and portraits. . . . Passing to the next section of Marszałkowska Street, the ambient changes. The frieze by Tomaszewski and Fangor catches the eye already at a distance, like a colourful ribbon weaving above ground-floor remains of old houses and young green trees. As you come closer, it's not only the colours you enjoy. The frieze has to be read. It's written in peculiar minimalistic Esperanto, comprehensible for almost anyone. Greetings of young people from different countries and silhouettes of their iconic monuments become elements building up the ornament by repetition. Here and there we can see a heart pierced by an arrow or a flower, like an international flirt, and all that makes up a small international encyclopedia, the festival dictionary of communicative signs. The composition consists of abstract, geometric shapes in strong colours, enhancing the frieze's ornamental character. Those shapes, in their diversity of forms such as colourful chequers, wedges and streaks, dynamise the rhythm of the frieze, still keeping the discipline of a regular decorative framing.

▷ Hanna Onoszko, 'Dekoracje festiwalowe', *Przegląd Artystyczny*, no. 4/5, 1955, pp. 68, 71

**JULY**

The interior of Lajkonik cafe in Warsaw (opened in 1947) decorated with paintings by the artists who frequented it — Tomaszewski, Tadeusz Gronowski, Józef Mrosczak, Zbigniew Lengren, Jerzy Srokowski, Jerzy Zaruba, Ignacy Witz, Ha-Ga (Anna Gosławska-Lipińska), Aleksander Kobzdej, Eryk Lipiński and others. The cafe, neighbouring the editorial office of *Szpilki* magazine, was a popular site for meetings of artists, cartoonists, writers and journalists.

**1956**

**JANUARY**

Participated in the group show *Polish Poster Exhibition. Artistic and Graphic Publishers 1950–1955*, Palace of Culture and Science, Warsaw.

**FEBRUARY**

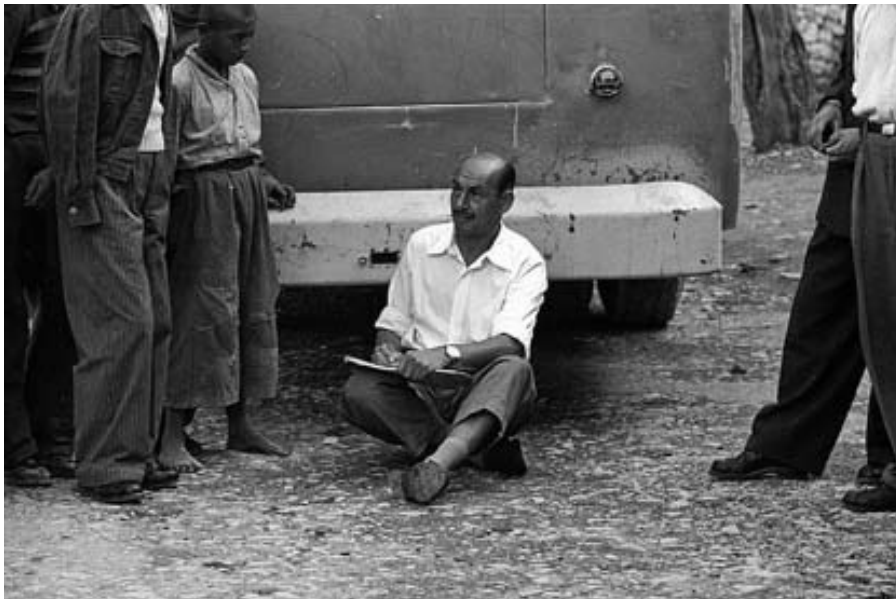
Drawings started appearing regularly on the last page of *Przegląd Kulturalny* magazine, accompanying feuillets and fiction by Stanisław Dygat. Eventually they gained autonomy to become 'drawing feuillets' by mid-1958. A selection of these drawings was published in 1961 as *Książka zażaleń* [Book of Complaints] with graphic design by Wojciech Zamecznik.

The Qualification Committee for Academic Personnel conferred on Tomaszewski the title of associate professor.





The Polish pavilion at the International Fair in Paris, 1955



On holiday in Albania, 1955, photo by Wojciech Zamecznik, courtesy of Juliusz Zamecznik / The Archeology of Photography Foundation

**NOVEMBER**

Member of Alliance Graphique Internationale (AGI). Tomaszewski, Jan Lenica and Julian Pałka were the first Polish members of the organisation.

Earned an award from the Polish Minister of Culture and Art for his artistic work to date.

**NOVEMBER–DECEMBER**

Participated in the exhibition *Ausstellung des Polnischen Plakat*, Museum für Angewandte Kunst, Vienna. Tomaszewski also designed the exhibition poster.

**1958**

**20 JUNE**

Tomaszewski and Teresa Pagowska's son Filip was born.

**JUNE**

Received the Polish Prime Minister's award for works dedicated to children and youth.

**1959**

Together with Jerzy Hryniewiecki and Józef Mroszczak, designed the Polish pavilion for the Industry Exhibition in Moscow.

**DECEMBER**

Received the 1959 *Przegląd Kulturalny* magazine's fine arts award.

**1959–1964**

Dean of the Graphic Art Department at the Academy of Fine Arts in Warsaw.

**1961**

**12–30 JUNE**

Participated in the exhibition *Grafica e pubblicità nel mondo, IV Esposizione Alliance Graphique Internationale*, Padiglione d'Arte Contemporanea, Milan.

**JULY–OCTOBER**

Participated in the *Poster Exhibition. Polish Fine Arts on the 15th Anniversary of PRL*, CBWA 'Zachęta', Warsaw.

Earned a first degree award from the Polish Minister of Culture and Art for poster art.

**1963**

**SEPTEMBER–DECEMBER**

Participated in the VII Biennale of Art, Ibirapuera Park, São Paulo.

Earned a special award in applied arts (joint prize with Austrian artist Fritz Riedl) for presenting the following posters: *Moore* (1959); *The Painting of Teresa Pagowska*. *The 13th Fine Arts Festival* (1960); *Exhibition of Ceramics by Helena and Lech Grześkiewicz*. *Exhibition of Fabrics by Jolanta Owidzka* (1960); *Mostra di arte grafica polacca* (1961); *Oedipus Rex* (1961); *Tales of Hoffmann* (1962); *Hamlet* (1962); *Circus* (1963).

**1964**

**19 FEBRUARY**

Premiere of three one-act plays by Stanisław Mrozek: *Karol*, *At Sea*, *Strip-tease*, directed by Jan Biczycycki, with Tomaszewski's scenography, Teatr Ateneum in Warsaw.

**15 JULY**

Married Teresa Pagowska.

**AUGUST**

*Książka zażaleń* awarded a gold medal at Internationale Buchkunst Ausstellung (IBA) in Leipzig.

**OCTOBER**

Travelled across Western Europe with Teresa Pagowska and their son Filip until mid-December. Paid a visit to Witold Gombrowicz in his house in Venice.

**21 DECEMBER**

Premiere of two short plays by Tadeusz Różewicz: *The Funny Old Man* and *Witnesses or Our Small Stabilisation*, directed by Zdzisław Tobiasz and Janusz Warmański with Tomaszewski's scenography, Teatr Ateneum in Warsaw.

1966

1 JUNE

A one-thousand-zloty banknote with a portrayal of Mikołaj Kopernik, designed by Tomaszewski and Julian Pałka, put into circulation.

13 JUNE–31 AUGUST

Participated in the 1st International Poster Biennale in Warsaw, CBWA 'Zachęta', Warsaw.

Earned a silver medal for designing the poster *Peace Between Nations* (1965).

JUNE–JULY

Participated in the exhibition *From Young Poland to Our Days. Poster Exhibition*, National Museum in Warsaw. Tomaszewski also designed the exhibition poster.

JUNE–AUGUST

Participated in the exhibition *Polish Graphic Arts and Posters*,

Smithsonian Institute, Washington.

15 JULY–21 AUGUST

Participated in the exhibition *Posters of Poland*, Modern Art Museum, Tokyo.

7–9 OCTOBER

Took part in the Millenary Polish Culture Congress as a delegate of Association of Polish Artists and Designers.

30 OCTOBER

The Council of State conferred the title of full professor on Tomaszewski.

1967

MAY–JUNE

Participated in the exhibition *Art polonais*, Musée de Beaux-Arts, La Chaux-de-Fonds, France.



Fragments of street decorations — frieze designed together with Wojciech Fangor for the 5th Student and Youth World Festival, Marszałkowska Street, Warsaw, 1955



Design for a festival scarf by Henryk Tomaszewski, 1955





Henryk Tomaszewski, Teresa Pałowska and Stanisław Teisseyre in Lajkonik cafe, Warsaw, 1957, photo by Otto Axer



In the editing office of *Przegląd Kulturalny* magazine, Warsaw, 1960. From left, sitting: unknown, Julian Przyboś, Czesław Bobrowski, Henryk Tomaszewski, Gustaw Gottesman



'The Polish Poster School' next to the monument to condottiero Colleoni in the courtyard of the Academy of Fine Arts in Warsaw, c. 1960. From left, top: Waldemar Świerzy, Marian Stachurski, Henryk Tomaszewski; below: Eryk Lipiński, Roman Cieślęwicz, Jerzy Srokowski, Wiktor Górka, Teresa Byszewska, Jan Lenica, Tadeusz Jońkowski, Zbigniew Waszewski, Józef Mroszczak, Stanisław Zagórski



Henryk Tomaszewski with his son Filip, 1964, photo by Teresa Pałowska

**DECEMBER**

Participated in the 2nd Polish Poster Biennale, Association of Polish Artists and Designers, Katowice.

Awarded a gold medal for the poster *Poland*. See *Poland Delight in Its Colourful Folklore* (1966).

**1968**

**4 JUNE–25 JULY**

Participated in the 2nd International Poster Biennale, CBWA 'Zachęta', Warsaw.

**1969**

**MAY**

Participated in the exhibition *The Polish Film Poster, 1947–67*,

National Museum in Poznań. The exhibition was organised in collaboration with the Centre for Film Rental.

**21 JUNE–20 JULY**

Solo exhibition: *Henryk Tomaszewski. Dessins et affiches*, Société des Beaux-Arts, Palais des Congrès, Biel/Bienne, Switzerland. Tomaszewski was also author of the exhibition poster.

**1970**

**JANUARY**

Participated in the 3rd Polish Poster Biennale, BWA (Bureau of Artistic Exhibitions) in Katowice.

Received an honourable mention for the poster *Henryk Tomaszewski* (1969).

**4 JUNE–20 AUGUST**

Participated in the III International Poster Biennale, CBWA 'Zachęta', Warsaw.

Awarded a gold medal for the poster *Hadrian VII* (1969).

**1971**

**1–30 SEPTEMBER**

Participated in the exhibition *Vier Polnische Plakatünstler*.

Roman Cieślęwicz, Jan Lenica, Josef Mroszczak, Henryk Tomaszewski, Deutsches Plakat Museum, Essen.

The first volume of the Collection of the Contemporary Polish Literature series was published with Tomaszewski's cover.

The beginning of a long-term cooperation with the PIW (State Publishing Institute) in Warsaw.

**NOVEMBER**

Participated in the 4th Polish Poster Biennale, BWA, Katowice.

Won the award of the Fine Arts Atelier in Warsaw for the poster *Jazz Jamboree '71* (1971).

**1972**

**FEBRUARY**

Tomaszewski's 'drawing feuilletons' began to be published with irregular frequency on the first page of the new cultural weekly *Literatura* (appeared between 1972–1973).

**2 JUNE–20 AUGUST**

Participated in the 4th International Poster Biennale, CBWA 'Zachęta', Warsaw.

Tomaszewski also designed the poster for the Biennale.

**JUNE**

Participated in the exhibition *Winners of the 3rd International Poster Biennale*. Jukka Veistola, Tapio Salmemäinen, Peter Lindholm, Henryk Tomaszewski, Armando Testa, Poster Museum at Wilanów, Warsaw.

**20 AUGUST–9 SEPTEMBER**

Participated in the contemporary Polish art exhibition *Atelier 72*, prepared by Ryszard Stanisławski and the Muzeum Sztuki Łódź, Richard Demarco Gallery, Edinburgh.

**AUGUST**

Participated in the exhibition *Polnische Grafik*. Henryk Tomaszewski, Roman Cieślęwicz, Józef Mroszczak, Jan Lenica, Westfalenhalle, Dortmund.

**1972–74**

Dean of the Graphic Art Department at the Academy of Fine Arts in Warsaw.

**1973**

**14 OCTOBER**

Earned a first degree award from the Polish Minister of Culture for outstanding achievements in didactic-educational field.

**1974**

**19 APRIL–30 JUNE**

Solo exhibition *Henryk Tomaszewski. Orig. Zeichnungen aus seinem 'Beschwerdebuch'*, Galerie Warschau, Berlin.

**3 JUNE–30 AUGUST**

Participated in the 5th International Poster Biennale, CBWA 'Zachęta', Warsaw.

**1975**

**11 JUNE**

Earned the title of Royal Designer of Industry, bestowed by the Royal Society of Arts in London. Thus Tomaszewski entered



Henryk Tomaszewski and Julian Pałka in front of their poster *Prague, Berlin, Warsaw. The 15th Jubilee International Bicycle Race for Peace, 1962*



Henryk Tomaszewski and Teresa Pągowska at the opening of the 1st International Poster Biennale, Zachęta, Warsaw, 1966

a small circle of designers honoured by the title, including Alvar Aalto, Charles Eames, Walter Gropius, Jan Tschichold, Paul Rand, Saul Bass, Saul Steinberg and others. The ceremony was held on 3rd June 1976 at the headquarters of the Society in London.

**30 AUGUST–26 SEPTEMBER**

Participated in the exhibition *Contemporary Polish Posters*, Museum of Modern Art, Kamakura, Japan; next shown at Gunma Prefectural Museum of Modern Art, Nara Prefectural Museum of Modern Art, Hyogo Prefectural Museum of Modern Art, Hiroshima Prefectural Museum, Japan.





Opening of the exhibition *Vier Polnische Plakat-künstler*, Deutsches Plakat Museum, Essen, 1971. From left: Henryk Tomaszewski, unknown, Józef Mroczczak, Jan Lenica, Roman Cieśliewicz

Participated in the 6th Polish Poster Biennale, BWA, Katowice. Earned a silver medal for the poster *Me, You, Him, Fatherland, We're the Sum of Its Value* (1973).

**1976**

**9 JUNE–29 AUGUST**

Participated in the 6th International Poster Biennale, CBWA 'Zachęta', Warsaw.

**1977**

**2 JUNE–28 AUGUST**

Participated in the Lahti II Poster Biennale, Lahti Art Museum, Finland.

Participated in the 7th Polish Poster Biennale, BWA, Katowice. Earned a silver medal for the poster *The Art Critics' Choice Exhibition* (1975).

He started providing designs for two contemporary Polish poetry book series for the PIW publishing company. Over eighty covers in so-called white and millimetre series were designed. Volumes with the characteristic covers by Tomaszewski were published until 1990.

**1978**

**1 JUNE–20 AUGUST**

Participated in the 7th International Poster Biennale, CBWA 'Zachęta', Warsaw.

**19 OCTOBER–3 DECEMBER**

Participated in the exhibition *Poolse affiches uit eigen collectie*, Stedelijk Museum Amsterdam.

**1979**

**3 MAY–29 JULY**

Participated in the Lahti III Poster Biennale, Lahti Art Museum, Finland.

Awarded 1st prize for the poster *50-ème Anniversaire de l'Union Internationale de la Marionnette* (1978).

**22 JUNE**

Earned a first degree award from the Polish Prime Minister for his artistic works.

**30 SEPTEMBER–11 NOVEMBER**

Went to the United States upon invitation of the Meridian International Center in Washington. Participated in The Alliance Graphique Internationale (AGI) Student Symposium at the State University of New York (21–28 October). He spent the rest of time travelling with Teresa Pałowska across United States, visiting among others: Washington, Los Angeles, San Francisco, Boston, New York.

Participated in the 8th Polish Poster Biennale, BWA, Katowice.

He was awarded the Grand Prix for the poster *50-ème Anniversaire de l'Union Internationale de la Marionnette* (1978).

**1980**

**20 JUNE–30 AUGUST**

Participated in the 8th International Poster Biennale, CBWA 'Zachęta', Warsaw.

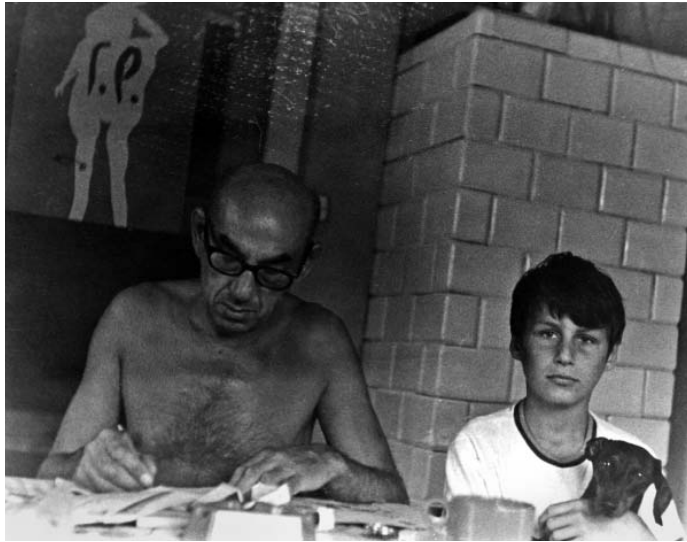


Henryk Tomaszewski with Wojciech Fangor and Magdalena Shummer-Fangor in their house in Summit, New York, 1979, photo by Teresa Pałowska



Henryk Tomaszewski with Wojciech Fangor in Summit, New York, 1979, photo by Teresa Pałowska





Henryk Tomaszewski with his son Filip, on holiday in Suwałki region, Wojciech village, 1971, photo by Teresa Pałowska



Teresa Pałowska and Henryk Tomaszewski in their flat on Szpitalna Street, Warsaw, mid-1970s

**1981**

**15 FEBRUARY**

Gave a lecture on his pedagogical method during the 7th ICOGRADA Seminar, Odeon Cinema, London.

**JUNE–JULY**

Participated in the exhibition *Poljski plakat*, Mestna Galerija, Piran, Slovenia.

**3 OCTOBER–13 NOVEMBER**

Participated in the exhibition *The Colorado International Invitational Poster Exhibition*, Colorado State University, Center Gallery, Clara Hatton Gallery, Fort Collins. Was awarded first prize for the poster *Stanisław Tym, The Laundry* (1981).

**11–13 DECEMBER**

Participated in the Independent Congress of Polish Culture in Teatr Dramatyczny in Warsaw. The debates on the 12th and 13th were interrupted by the introduction of martial law.

**1982**

**16 JUNE–19 SEPTEMBER**

Participated in the 10th Biennale of Graphic Design, Moravská Galerie, Brno.

**1983**

**26 NOVEMBER**

Premiere of Mira Michałowska's play *A Rose Is a Rose* directed by Wojciech Siemion, with Tomaszewski's scenography in Teatr Stara Prochownia, Warsaw.

**1984**

**26 SEPTEMBER**

Honoured with the Alfred Jurzykowski Award for artists of Polish origin for outstanding achievements in culture, awarded by The Alfred Jurzykowski Foundation in New York.

**30 SEPTEMBER**

Retired, ending his employment at the Academy of Fine Arts. In the following academic year 1984/85, he continued working with four degree candidates.

**SEPTEMBER–OCTOBER**

First solo exhibition of Tomaszewski in Poland: *Henryk Tomaszewski. Graphic Art*, Alicja and Bożena Wahl Art Gallery, Warsaw.

**1985**

**11 MAY–1 SEPTEMBER**

Participated in the Lahti VI Poster Biennale, Lahti Art Museum, Finland.

**12 JUNE–11 AUGUST**

Participated in the 1st International Triennial of Poster in Toyama, Museum of Modern Art, Toyama, Japan.

Participated in the 11th Polish Poster Biennale, BWA, Katowice. Earned an honorary medal for the poster *Warsaw Autumn. 26th International Festival of Contemporary Music* (1983).

**1986**

**6 JUNE–24 JULY**

Participated in the 11th International Poster Biennale, CBWA 'Zachęta', Warsaw. Earned an ICOGRADA award for the poster *Mannequins* (1985).

**18 JUNE–21 SEPTEMBER**

Participated in the 12th Biennale of Graphic Design, Moravská Galerie, Brno.

**1987**

**MAY**

Participated in the Lahti VII Poster Biennale, Lahti Art Museum, Finland.

**SEPTEMBER**

The Polish Council of State honoured Tomaszewski with the Distinction for Merit to National Culture.

Participated in the 12th Polish Poster Biennale, BWA, Katowice, where he was awarded the Grand Prix for the poster *Edward II* (1986).



Henryk Tomaszewski in his atelier on Jazgarzewska Street, Warsaw, 1979, photo by Jerzy Sabara



Henryk Tomaszewski in his atelier on Jazgarzewska Street, Warsaw, 1980, photo by Antonina Garnuszewska



Henryk Tomaszewski and Teresa Pagowska in the streets of San Francisco, 1979, photo by Marek Majewski

**1988**

**MARCH**

The prefecture of the district of Seine-Saint-Denis contracted Tomaszewski to design a mural on the wall of a tollhouse in Bobigny. After a study visit in November he designed the typographic composition *Bon jour*. He completed the design in March 1989 but the mural wasn't realised.

**20 MAY–31 JUNE**

Participated in the exhibition *Impressions polonaises. Exposition d'affiches polonaises*, Théâtre municipal d'Angers, Angers, France.

**6 JUNE–27 AUGUST**

Participated in the 12th International Poster Biennale, CBWA 'Zachęta', Warsaw. Won two prizes: a gold medal for the poster *Teresa Pągowska* (1986) and a silver medal for the poster *Edward II* (1986).

**28 JUNE–28 AUGUST**

Participated in the 2nd International Triennial of Poster in Toyama, Museum of Modern Art, Toyama, Japan.

Exhibition *Affiches de Pologne 1945–1988. Hommage à Henryk Tomaszewski*, Centre de la Gravure et de l'Image imprimée, La Louvière, Belgium.

**1989**

**21 APRIL–3 MAY**

Participated in the exhibition *Exposition 66 affiches pour les droits de l'homme*, Artis 89, Paris. The posters shown were designed on the occasion of the bicentenary of the Declaration of the Rights of Man and of the Citizen of 1789.

Designed the poster *Liberté, Égalité, Fraternité, dans la pure biosphère* (1989).

**OCTOBER–NOVEMBER**

Participated in the 13th Polish Poster Biennale, BWA Contemporary Art Gallery, Katowice. Earned Grand Prix for the poster *Józef Szajna. Fine Arts, Theatre* (1986).

Received the Award of Warsaw for 1988.

**1990**

**JUNE**

Participated in the exhibition *Winners of the 12th International Poster Biennale: Masuteru Aoba, Shin Matsunaga, Henryk Tomaszewski*, Poster Museum at Wilanów, Warsaw.

**1991**

**20 APRIL–2 JUNE**

Solo exhibition *Henryk Tomaszewski. Affiches tekeningen*, Stedelijk Museum Amsterdam.

**5 JUNE–5 SEPTEMBER**

Participated in the 3rd International Triennial of Poster in Toyama, Museum of Modern Art, Toyama, Japan. Earned bronze medal for the poster *13th International Poster Biennale* (1990).

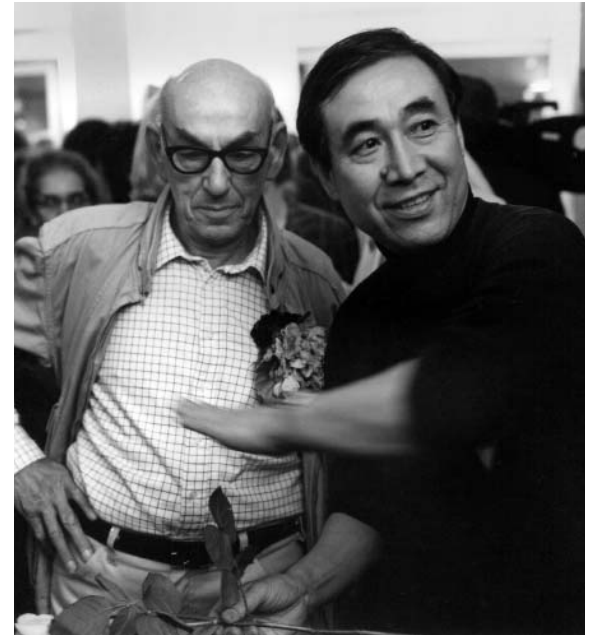
**15 JUNE–15 SEPTEMBER**

Participated in the Lahti IX Poster Biennale, Lahti Art Museum, Finland.

**1991**

**13–20 MAY**

Participated in the exhibition *La Gitane inspire 45 affichistes. Hommage à Max Ponty*, Théâtre National de Chaillot, Paris.



Henryk Tomaszewski with Shigeo Fukuda at the opening of Tomaszewski's exhibition at Alicja and Bożena Wahl Art Gallery, Warsaw, 1984, photo by Piotr Cieśla

Tomaszewski was among the 45 world most acclaimed graphic artists who were invited to design posters inspired by the famous Max Ponty's poster for Gitane cigarette brand.

**1992**

**6–28 APRIL**

Solo exhibition *Henryk Tomaszewski*, Ginza Graphic Gallery, Tokyo.

**1993**

**1–19 APRIL**

Participated in the exhibition *100 Years of Polish Poster Art from the Collection of Poster Museum in Wilanów*, Yurakucho Art Forum, Tokyo.

**27 MAY–4 JUNE**

Solo show *Henryk Tomaszewski. Plakate*, ifa-Galerie, Berlin. Retrospective exhibition prepared by Zdzisław Schubert, coinciding with the first academic catalogue publication on Tomaszewski. The show was then presented at the National Museum in Poznań (24 October–28 November) and at Uměleckoprůmyslové Muzeum in Prague (21 January–27 February 1994).

**12 JUNE–12 SEPTEMBER**

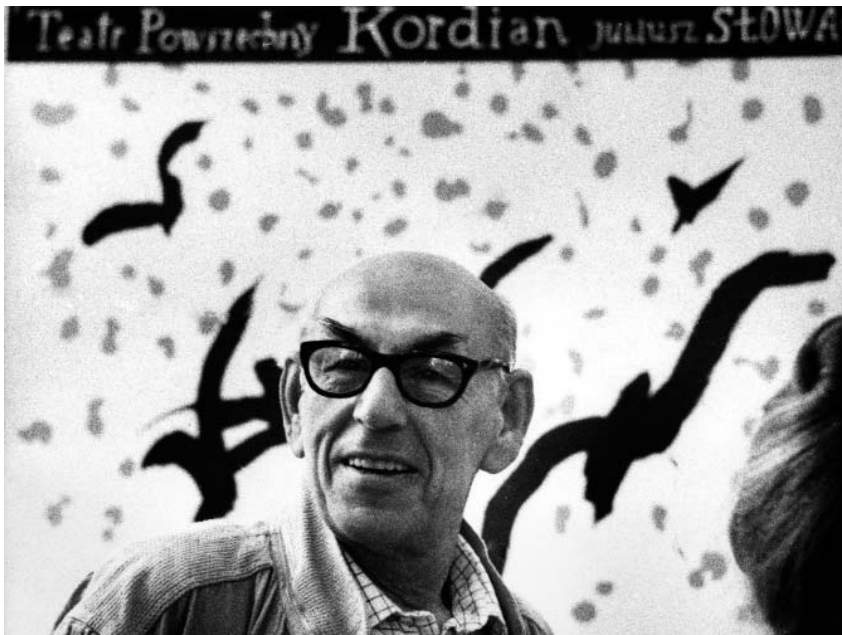
Participated in the Lahti X Poster Biennale, Poster Museum, Lahti, Finland.

**JUNE–AUGUST**

Participated in the exhibition *The 100th Anniversary of Polish Poster Art*, Exhibition Pavilion, Kraków. Next shown at Stadttheater in Heilbronn and at the Polish Cultural Institute in London.

Earned a prize for 'an outstanding contribution to shaping the graphic art of the book' in the *Most Beautiful Book of the Year* contest organised by the Polish Book Publishers' Society.





Henryk Tomaszewski at the opening of his exhibition at Alicja and Bożena Wahl Art Gallery, Warsaw, 1984, photo by Wojciech Druszczyk

**1994**

**2 JUNE–4 SEPTEMBER**

Participated in the 4th International Triennial of Poster in Toyama, Museum of Modern Art, Toyama, Japan. Earned a silver medal for the poster *Ars erotica* (1993).

**JUNE–AUGUST**

Participated in the 14th International Poster Biennale, Poster Museum in Wilanów, Warsaw.

**12 SEPTEMBER**

Honoured with the Commander's Cross with the Star of the Order of Polonia Restituta.

**1995**

**7 MARCH–22 APRIL**

Exhibition and conference *Henryk Tomaszewski, graphismes et pedagogie*, Blanc-Mesnil, France.

**8 APRIL–7 JUNE**

Participated in the exhibition *Plakatsichten — fünf internationale Künstler: Henryk Tomaszewski, Uwe Loesch, Gérard Paris-Clavel, Volker Pfüller, Werner Jeker*, Brandenburgische Kunstsammlungen, Cottbus, Germany.

**21 OCTOBER–31 NOVEMBER**

Participated in the Helsinki International Poster Biennial '95, Museum of Applied Art, Helsinki.

**OCTOBER–NOVEMBER**

Participated in the 14th Polish Poster Biennale, BWA Contemporary Art Gallery, Katowice. Earned a gold medal for the poster *Ars erotica* (1993).

**1996**

**12 FEBRUARY–1 MARCH**

Exhibition *Henryk Tomaszewski. Posters*, School of Visual Arts, New York.

**5–30 JUNE**

Exhibition *Poster Perspectives: Werner Jeker, Uwe Loesch, Gerard Paris-Clavel, Volker Pfüller, Henryk Tomaszewski*, Arsenal Municipal Gallery, Poznań.

**28 SEPTEMBER–22 OCTOBER**

Solo exhibition *Henryk Tomaszewski. Exhibition of Posters and Drawings*, Graphic Art and Poster Gallery, Warsaw.

**1997**

**15 JANUARY–14 FEBRUARY**

Solo exhibition *Henryk Tomaszewski. Plakátkiállítása*, Polish Institute, Budapest.

**NOVEMBER–DECEMBER**

Participated in the 15th Polish Poster Biennale, BWA Contemporary Art Gallery, Katowice.

Tomaszewski given honourable mention for the sum of his artistic work.

**1998**

**15 JANUARY–15 FEBRUARY**

Solo exhibition *Henryk Tomaszewski. Graphic Artist*, La Maison de la Culture de Bourges, France.

**1999**

**10 JUNE–31 AUGUST**

First solo exhibition at the Poster Museum at Wilanów: *Henryk Tomaszewski — Posters* organised on the occasion of his 85th birthday.

**21 DECEMBER–10 JANUARY 2000**

Solo exhibition *Henryk Tomaszewski. Plakati*, Mestna Galerija, Ljubljana.

**2003**

**13 NOVEMBER–26 JANUARY**

Solo exhibition *Henryk Tomaszewski. Visual Linguist*, Art Institute of Boston at Lesley University, Boston.

**2005**

**11 APRIL–MAY**

Group exhibition *The Academy's Smile. In the Circle of Henryk Tomaszewski, His Students, Followers, Friends. Exhibition on the Centenary of the Academy of Fine Arts in Warsaw*, Museum of Caricature, Warsaw.

**1 JUNE–3 SEPTEMBER**

Participated in the exhibition *100 Posters from 10 Countries 1958–1968*, Galleria Gottardo, Lugano.



Henryk Tomaszewski in front of the poster announcing his exhibition at Stedelijk Museum Amsterdam, 1991



Filip Pagowski, Henryk Tomaszewski, Andrzej Klimowski and Teresa Pagowska during the opening of Tomaszewski's exhibition at Stedelijk Museum Amsterdam, 1991

**29 SEPTEMBER–30 OCTOBER**

Exhibition *Henryk Tomaszewski (1914–2005)*, Poster Museum at Wilanów, Warsaw.

**2010**

**29 OCTOBER–16 JANUARY 2011**

Solo exhibition *Henryk Tomaszewski. The Legend of Polish Posters. Work and Life*, State Art Gallery, Sopot.

The show was next presented at the City Art Gallery in Łódź (15 February–13 March 2011).

**2013**

**2–25 DECEMBER**

Solo exhibition *Henryk Tomaszewski. The Poetic Spirit*, Ginza Graphic Gallery, Tokyo.

**11 SEPTEMBER**

Died at his home in Warsaw after prolonged illness.

**15 SEPTEMBER**

Honoured post mortem with the Gold Medal for Merit to Culture 'Gloria Artis', awarded by the Polish Minister of Culture.

**2006**

**15 MAY–25 JUNE**

Solo exhibition *Henryk Tomaszewski*, as part of the *Dix-septième Festival, international de l'affiche et des arts graphiques de Chaumont 2006*, Maison du Livre et de l'Affiche, Chaumont.

**JUNE**

A new competition category added to the regulations of the 20th International Poster Biennale — The Henryk Tomaszewski Golden Debut.

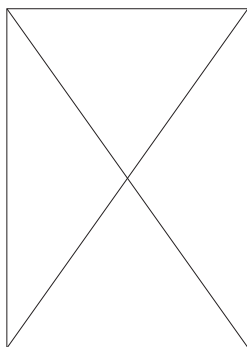
# Catalogue of posters

The catalogue contains every printed poster designed by Henryk Tomaszewski, including posters which have not been preserved or were not found, but the existence of which has been confirmed in sources. It has been based on the artist's archives, public and private collections and the catalogue compiled by Zdzisław Schubert [see Bibliography, p. 237, *Henryk Tomaszewski. Plakat* (1993)], which is supplemented by the present catalogue. Each entry contains the following data: title, date of origin, print technique, dimensions, signature type, information on the orderer, place of printing, awards and reprints. Lack of any of these details means that no data is available. Also provided are inventory numbers from the two largest public collections: the Poster Museum at Wilanów, Branch of the National Museum in Warsaw and the National Museum in Poznań, and in cases where a poster is not represented in either of these, inventory numbers are given from other collections.

AGNIESZKA SZEWCZYK

## ABBREVIATIONS:

CBWA	(Centralne Biuro Wystaw Artystycznych 'Zachęta') — Central Bureau of Artistic Exhibitions 'Zachęta'
CWF	(Centrala Wynajmu Filmów) — Centre for Film Rental
DWAG	(Dział Wydawnictw Artystyczno-Graficznych) — Artistic and Graphic Publishing Department
KAW	(Krajowa Agencja Wydawnicza) — National Publishing Agency
MN	(Muzeum Niepodległości w Warszawie) — Museum of Independence in Warsaw
MNP	(Muzeum Narodowe w Poznaniu) — National Museum in Poznań
MP	(Muzeum Plakatu w Wilanowie, Oddział Muzeum Narodowego w Warszawie) — Poster Museum at Wilanów, Branch of the National Museum in Warsaw
WAG	(Wydawnictwo Artystyczno-Graficzne) — Artistic and Graphic Publishers
ZPAP	(Związek Polskich Artystów Plastyków) — Association of Polish Artists and Designers
ZPR	(Zjednoczone Przedsiębiorstwa Rozrywkowe) — United Entertainment Industry



My Dowry — It's a KKO Savings Book  
1937  
Komunalna Kasa Oszczędności, Warsaw  
Unpreserved, mentioned in Barbara Kwiatkowska, *Henryk Tomaszewski*, Warsaw: Arkady, 1959, p. 37; Szymon Bojko, *Polska sztuka plakatu*, Warsaw: WAG, 1971, p. 141



A Plentiful Harvest — My Savings in KKO  
1937  
signed left, bottom: TOMASZEWSKI 37  
Komunalna Kasa Oszczędności, Warsaw  
Unpreserved, mentioned in Barbara Kwiatkowska, *Henryk Tomaszewski*, Warsaw: Arkady, 1959, p. 37; Szymon Bojko, *Polska sztuka plakatu*, Warsaw: WAG, 1971, p. 141



Poland on the Trail of Józef Piłsudski  
1939  
lithography, 101.5 × 71  
unsigned  
Rotofot, Warsaw  
Biblioteka Główna, Maria Curie-Skłodowska University, Lublin Pl 27  
Co-authors: Bohdan Bocianowski, Władysław Szomański

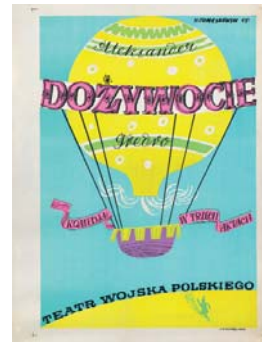


Violence Imposed by Force Must Be Repelled by Force  
1939  
rotogravure, 49 × 66.5  
signed in typesetting, left, bottom: H. TOMASZEWSKI  
Reprinted in 1965 in 100 copies, probably for a film production





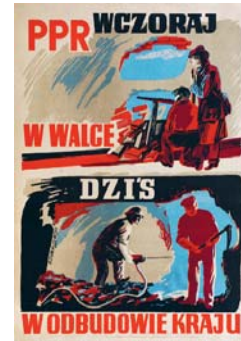
Stanisław Wyspiański, The Wedding,  
Polish Army Theatre  
1944  
lithography, 60.4 × 44.4  
signed right, bottom: H. TOMASZEWSKI 44  
Teatr Wojska Polskiego / Litografia  
A. Jarzyński, Lublin  
MNP PI 4401  
MP Pl. 10854  
Reprinted in 1955 with changes in text:  
Stanisław Wyspiański, The Wedding, Teatr  
Domu Wojska Polskiego, offset, 70 × 50, printed  
by Wojskowe Zakłady Graficzne, Warsaw



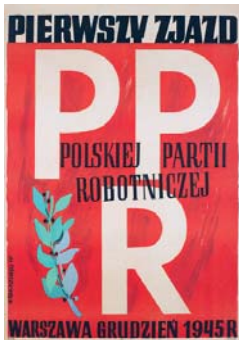
Aleksander Fredro, Life Sentence,  
Teatr Wojska Polskiego  
1945  
lithography, 62.5 × 44  
signed right, top: H. TOMASZEWSKI 45  
Teatr Wojska Polskiego, Lublin /  
Litografia A. Jarzyński, Lublin



Long Live May Day  
1945  
lithography, 99 × 70.5  
signed right, bottom: H. TOMASZEWSKI 45.  
Centralny Zarząd Polityczno-Wychowawczy  
Wojska Polskiego, Komitet Obchodów 1 Maja,  
Łódź / Zakład Graficzny B. Kotkowski i S-ka, Łódź  
MP PI 8171  
MN PI 396



Polish Workers' Party, Yesterday Fighting,  
Today Reconstructing the Country  
1945  
lithography, 69.5 × 49.5  
signed left, bottom: H. TOMASZEWSKI 45.  
Zakłady Graficzne no. 1  
MN PI 4185



First Congress of the Polish Workers' Party,  
Warsaw, December 1945  
1945  
offset, 99 × 69  
signed left, bottom: H. TOMASZEWSKI 45.  
Komitet Centralny PPR, Państwowe Wydawnictwo  
'Prasa Wojskowa' / Drukarnia no. 4, Łódź  
MP PI 794



We Are Building a New Home — the People's  
Poland, ZWM National Youth Rally,  
Warsaw 21–22 July 1946  
1946  
offset, 84.2 × 59.2  
signed right, bottom: H. TOMASZEWSKI 46.  
Zarząd Główny Związku Walki Młodych, Warsaw /  
Drukarnia Świętego Wojciecha, Poznań  
MNP PI 9950  
MP PI 4370



ZWM National Youth Rally, Warsaw, 21–22 July  
1946  
offset, 84 × 59  
signed right, bottom: H. TOMASZEWSKI 46  
Zarząd Główny Związku Walki Młodych,  
Warsaw / Zakłady Graficzne pod  
zarządem państwowym, Toruń  
MP PI 4369  
MN PI 859



Long Live May Day — Holiday of  
the Working World, PPR  
1946  
offset, 69.5 × 99.5  
signed left, centre: H. TOMASZEWSKI 46  
Główny Zarząd Polityczno-Wychowawczy  
Wojska Polskiego, Wydział Propagandy  
KC PPR, Państwowe Wydawnictwo 'Prasa  
Wojskowa' / Drukarnia no. 4, Łódź  
MP Pl. 8345  
MN Pl. 538





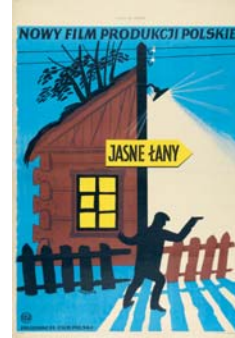
Warsaw, 17 January 1945–17 January 1946  
1946  
lithography, 68.5 x 51  
signed left, centre: H. TOMASZEWSKI 46  
Oddział Propagandy Głównego Zarządu  
Polityczno-Wychowawczego Wojska  
Polskiego, Łódź / Litografia Oddziału  
Propagandy Głównego Zarządu Polityczno-  
Wychowawczego Wojska Polskiego, Łódź  
MP Pl. 26357  
MN Pl. 356



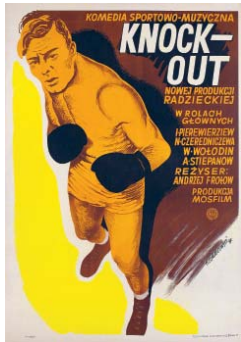
Boule de suif [film directed by  
Christian Jaque, France]  
1947  
offset, 81 x 61  
signed right, bottom: H. TOMASZEWSKI 47.  
Film Polski, Centrala Wynajmu Filmów,  
Łódź / Zakłady Graficzne RSW Prasa, Łódź  
MNP Pl 9951, Pl 4262  
MP Pl 13764, Pl 5381  
Joint 1st prize at *Internationale Plakat Ausstellung  
mit Karikatureschad*, Vienna, 1948  
Reprinted in 1954, offset, 80.5 x 60.5,  
CWF, Warsaw / Stołeczne Zakłady  
Graficzne no. 4, Warsaw



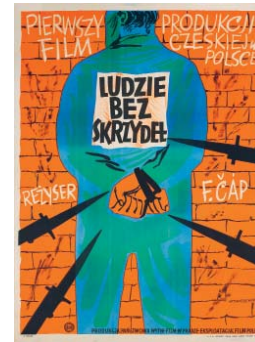
Battle of the Rails [film directed  
by René Clement, France]  
1947  
offset, 86.4 x 61  
signed right, bottom: H. TOMASZEWSKI 47  
Film Polski, Centrala Wynajmu Filmów,  
Łódź / Zakłady Graficzne RSW Prasa, Łódź  
MNP Pl 372



Bright Fields [film directed by  
Eugeniusz Cękałski, Poland]  
1947  
offset, 99 x 70  
signed left, bottom: H. TOMASZEWSKI 47  
Film Polski, Centrala Wynajmu Filmów,  
Łódź / Zakłady Graficzne RSW Prasa, Łódź  
MNP Pl 1847



Knock-out [film directed by Andrey  
Frolov, Soviet Union]  
1947  
offset, 86.5 x 60.5  
signed right, bottom: H. TOMASZEWSKI 47  
Film Polski, Centrala Wynajmu Filmów,  
Łódź / Zakłady Graficzne RSW Prasa, Łódź  
MNP Pl 9953  
MP Pl 3789



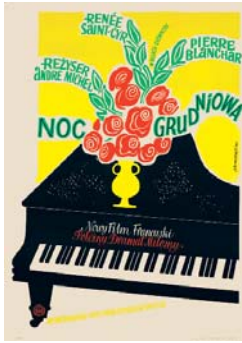
People without Wings [film directed by  
František Čáp, Czechoslovakia]  
1947  
offset, 81.6 x 61  
signed right, bottom: H. TOMASZEWSKI 47  
Film Polski, Centrala Wynajmu Filmów,  
Łódź / Zakłady Graficzne RSW Prasa, Łódź  
MNP Pl 2327  
MP Pl 3811  
Joint 1st prize at *Internationale Plakat Ausstellung  
mit Karikatureschad*, Vienna, 1948  
Reprinted in 1957, offset, 80.5 x 61,  
CWF, Warsaw / Zakład Graficzny  
'Dom Słowa Polskiego', Warsaw



Air Force [film directed by Howard Hawks, USA]  
1947  
offset, 100 x 70  
signed left, bottom: H. TOMASZEWSKI 47  
Film Polski, Centrala Wynajmu Filmów, Łódź /  
Drukarnia Państwowa, Zakład no. 1, Łódź  
MP Pl 8361



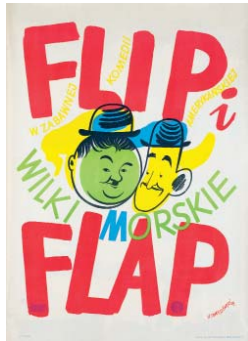
Odd Man Out [film directed by  
Carol Reed, Great Britain]  
1947  
offset, 81.5 x 61  
signed right, top: H. TOMASZEWSKI 47.  
Film Polski, Centrala Wynajmu Filmów, Łódź  
MNP Pl 2290  
MP Pl 3512  
Joint 1st prize at *Internationale Plakat Ausstellung  
mit Karikatureschad*, Vienna, 1948  
Reprinted in 1957, offset, 81.5 x 61.5,  
CWF, Warsaw / Zakład Graficzny  
'Dom Słowa Polskiego', Warsaw



Night in December [film directed by Curtis Bernhardt, France] 1947  
offset, 86 × 61  
signed right, centre: H. TOMASZEWSKI 47  
Film Polski, Centrala Wynajmu Filmów,  
Łódź / Zakłady Graficzne RSW Prasa, Łódź  
MNP PI 9952  
MP PI 8366



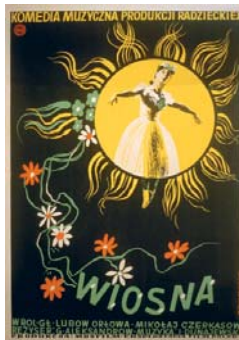
Pastoral Symphony [film directed by Jean Delannoy, France] 1947  
offset, 86.5 × 61  
signed right, centre: H. TOMASZEWSKI 47  
Film Polski, Centrala Wynajmu Filmów,  
Łódź / Zakłady Graficzne RSW Prasa, Łódź  
MNP PI 2884, PI 2292  
MP PI 3543  
Joint 1st prize at *Internationale Plakat Ausstellung mit Karikaturenschad*, Vienna, 1948  
Reprinted in 1957, offset, 86.5 × 61.5,  
CWF, Warsaw / Zakład Graficzny 'Dom Słowa Polskiego', Warsaw



Laurel and Hardy: Saps at Sea [film directed by Gordon Douglas, USA] 1947  
offset, 84.5 × 61  
signed right, bottom: H. TOMASZEWSKI 47.  
Film Polski, Centrala Wynajmu Filmów,  
Łódź / Zakłady Graficzne RSW Prasa, Łódź  
MNP PI 9954, PI 2288  
MP PI 3325  
Reprinted in 1957, offset, 85 × 61, CWF, Warsaw / Zakład Graficzny 'Dom Słowa Polskiego', Warsaw



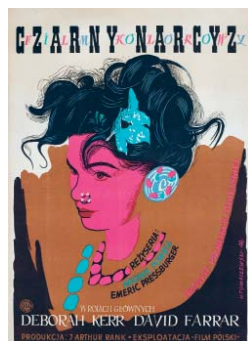
The Overlanders [film directed by Harry Watt, Great Britain] 1947  
offset, 86.5 × 59.5  
signed right, bottom: H. TOMASZEWSKI 47  
Film Polski, Centrala Wynajmu Filmów,  
Łódź / Zakłady Graficzne Spółdzielni Wydawniczej 'Książka', Łódź  
MP PI 12481



Spring [film directed by Grigoriy Alexandrov, Soviet Union] 1947  
offset  
signed right, bottom: 'H. TOMASZEWSKI 47'  
Film Polski



Goal [film directed by P. Derevianski and I. Zemgano, Soviet Union] 1947  
offset, 85.5 × 60.5  
signed right, top: H. TOMASZEWSKI 47.  
Centrala Wynajmu Filmów / LIT., top: P.W.W.P



Black Narcissus [film directed by Michael Powell and Emeric Pressburger, Great Britain] 1948  
offset, 82 × 59.5  
signed right, bottom: H. TOMASZEWSKI. 48  
Film Polski, Centrala Wynajmu Filmów, Łódź / Państwowe Łódzkie Zakłady Graficzne, Łódź  
MNP PI 2289  
MP PI 10839  
Reprinted in 1957, offset, 82 × 61.5,  
CWF, Warsaw / Zakłady Graficzne 'Dom Słowa Polskiego', Warsaw



The Second Yearly Exhibition. Painting, Sculpture, Graphic Art, June 1948 1948  
lithography, 70 × 50  
signed right, top: H. TOMASZEWSKI 48  
ZPAP, Warsaw / Litografia Artystyczna W. Główczewski, Warsaw  
MP PI 890





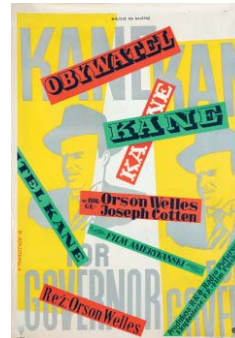
Football  
1948, printed in 1988  
screen print, 89 × 62  
signed right, top: H. TOMASZEWSKI 48  
Centre de la Gravure et de l'Image Imprimée,  
La Louvière Cameleon, Brussels  
MNP PI 10136  
MP PI 27638  
1st prize in national contest for  
Olympic poster, 1948  
Another edition printed by Bancrest  
Woldwide Ltd. for IKEA, offset, 100 × 70  
Reprinted for Euro 2012 by Filip Pagowski



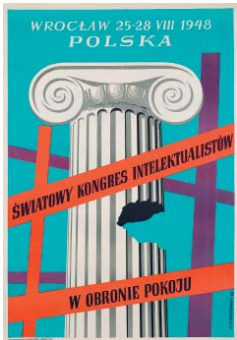
Tuberculosis Delays the Work of Reconstruction  
1948  
offset, 86 × 61.5  
signed left, top: H. TOMASZEWSKI 48.  
Ministerstwo Zdrowia, Warsaw /  
Zakłady Graficzne 'Styl', Kraków  
MNP PI 1926  
MP PI 8367



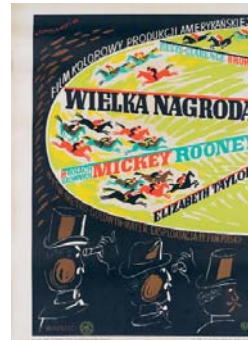
Antituberculous Vaccination Decreases  
Fivefold Susceptibility to Tuberculosis  
1948  
offset, 86.5 × 61  
signed left, bottom: H. TOMASZEWSKI. 48  
Ministerstwo Zdrowia, Warsaw /  
Zakłady Graficzne 'Styl', Kraków  
MNP PI 1925



Citizen Kane [film directed by Orson Welles, USA]  
1948  
offset, 100 × 70  
signed left, bottom: H. TOMASZEWSKI 48  
Film Polski, Centrala Wynajmu Filmów,  
Łódź / Zakłady Graficzne RSW Prasa, Łódź  
MNP PI 14559, PI 3247  
MP PI 3318  
Joint 1st prize at *Internationale Plakat Ausstellung  
mit Karikatureschad*, Vienna, 1948  
Reprinted in 1957, offset, 86 × 61.5,  
printed by Zakłady Graficzne 'Dom  
Słowa Polskiego', Warsaw



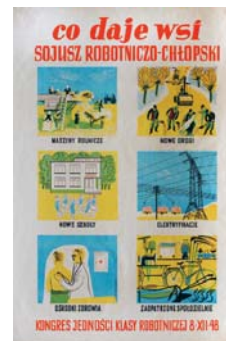
World Congress of Intellectuals Defending  
Peace, Wrocław, 25–28 August 1948, Poland  
1948  
offset, 99.5 × 69.5  
signed right, bottom: H. TOMASZEWSKI 48.  
Spółdzielnia Wydawnicza 'Czytelnik',  
Warsaw / Drukarnia Wojskowego  
Instytutu Geograficznego, Warsaw  
MNP PI 1864  
MP PI 8321, PI 3312  
Printed in several language versions



National Velvet [film directed by  
Clarence Brown, USA]  
1948  
lithography, 80.5 × 61  
signed left, top: H. TOMASZEWSKI 48.  
Film Polski, Centrala Wynajmu Filmów, Łódź /  
Litografia Artystyczna W. Głowczewski, Warsaw  
MNP PI 9955  
MP PI 3788



The Life of Emile Zola [film directed  
by William Dieterle, USA]  
1948  
lithography, 86.5 × 59.5  
signed right, centre: H. TOMASZEWSKI 48  
Film Polski, Centrala Wynajmu Filmów, Łódź /  
Litografia Artystyczna W. Głowczewski, Warsaw  
MP PI 3806



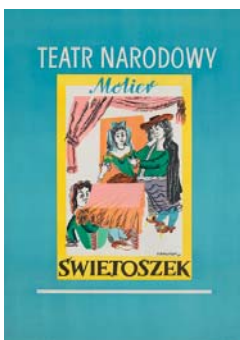
What Worker-Peasant Alliance Brings to the  
Countryside. Congress for the Unity of the  
Working Class, 8 December 1949  
1948  
offset, 97.5 × 67.5  
signed left, bottom: H. TOMASZEWSKI  
Prasa Wojskowa, Warsaw / Drukarnia no. 3,  
Warsaw  
MN PI 830



Chopin Year 1949, Poland  
1949  
lithography, 85.5 × 61  
signed right, bottom: H. TOMASZEWSKI. 49  
Towarzystwo im. F. Chopina, Warsaw /  
Zakład Graficzny 'Styl', Kraków  
MNP PI 00375; MP PI 3320  
Printed in several language versions  
Unbeknownst to the author and without his  
consent, the poster was reprinted twice more  
with modified text: Chopin, 1949, lithography,  
70 × 50, Towarzystwo im. F. Chopina, Warsaw /  
Zakład Graficzny 'Styl', Kraków; X Festiwal  
Chopinowski, Duszniki Zdrój, 27–29 August  
1955, 1955, offset, 83 × 60.5, Ministerstwo  
Kultury i Sztuki, Warsaw / Drukarnia im.  
Rewolucji Październikowej, Warsaw



[Poster of Teatr Współczesny in Warsaw]  
c. 1949  
offset, various dimensions  
unsigned  
Teatr Współczesny, Warsaw  
The poster is still in use today, with the design  
modified over the years, preserving some  
elements and the colour scheme by Tomaszewski



Molier, Tartuffe, National Theatre  
1950  
offset, 100 × 70  
signed right, bottom: H. TOMASZEWSKI 50.  
Teatr Narodowy, Warsaw / Państwowe Wojskowe  
Zakłady Graficzne Oddział 14, Warsaw  
MNP PI 2867  
MP PI 3231  
The author probably used his design from 1946



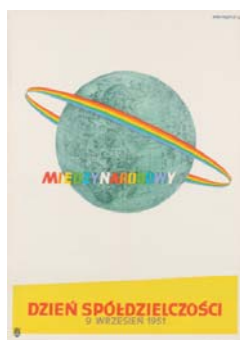
Shadows on the Rails [film directed  
by Erich Freund, East Germany]  
1951  
offset, 99.5 × 68  
signed right, bottom: H. TOMASZEWSKI 51.  
CWF, Warsaw / Stołeczne Zakłady  
Graficzne no. 4, Warsaw  
MNP PI 4402, PI dep. 1188  
MP PI 3333  
Printed also in B2 size



22 July 1951  
1951  
offset, 49 × 67  
signed right, top: H. TOMASZEWSKI. 51.  
DWAG, Warsaw / Stołeczne Zakłady  
Graficzne no. 4, Warsaw  
MP PI 8343  
Joint 1st prize at the 1st Polish Poster  
Exhibition, Warsaw, 1953



'Harnasie' Ballet by Karol Szymanowski, National  
Opera in Warsaw, Polish Music Festival  
1951  
offset, 86 × 60.6  
signed right, bottom: H. TOMASZEWSKI 51.  
Państwowa Opera, Warsaw / Stołeczne  
Zakłady Graficzne no. 4, Warsaw  
MNP PI 5779  
MP PI 2036



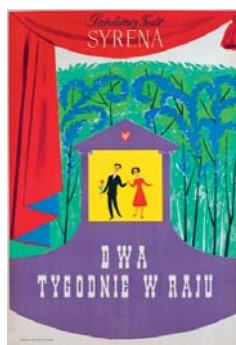
International Cooperativeness  
Day, 9 September 1951  
1951  
offset, 98.8 × 69  
signed right, top: H. TOMASZEWSKI 51  
DWAG, Warsaw / Stołeczne Zakłady  
Graficzne 'Dom Słowa Polskiego', Warsaw  
MP PI 13757



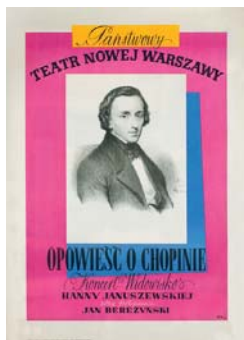
For Them We Are Building a New Happy Life.  
Days of Education, Books and Press, May 1951  
1951  
offset, 99 × 67  
signed right, centre: H. TOMASZEWSKI 51.  
WAG, Warsaw / Stołeczne Zakłady  
Graficzne no. 4, Warsaw  
MN PI 294  
Joint 1st prize at the 1st Polish Poster  
Exhibition, Warsaw, 1953



National Book and Illustration Exhibition, September 1951  
1951  
offset, 99 × 67.5  
signed right, bottom: H. TOMASZEWSKI 51.  
WAG, Warsaw / Zakłady Graficzne 'Książka i Wiedza', Warsaw  
MP PI 12477



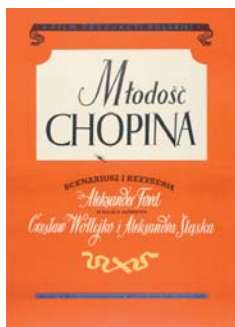
Two Weeks in Paradise, Państwowy Teatr Syrena 1951  
offset, 98 × 68  
signed right, centre: H. TOMASZEWSKI 51.  
Teatr Syrena, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MP PI 12479



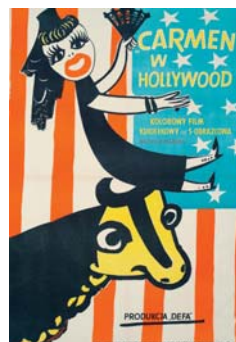
The Story of Chopin, Concert-spectacle by Hanna Januszewska, Państwowy Teatr Nowej Warszawy 1951  
offset, 86 × 61  
signed right, bottom: H. T. 51  
Państwowy Teatr Nowej Warszawy, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MNP PI 11027  
MP PI 24257



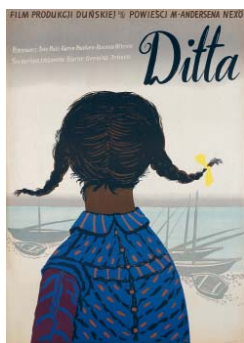
Youth of Chopin [film directed by Aleksander Ford, Poland] 1952  
signed: H. T. 52  
Mentioned in Barbara Kwiatkowska, *Henryk Tomaszewski*, Warsaw: Arkady, 1959, p. 43



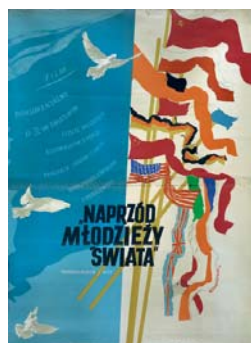
Chopin's Youth [film directed by Aleksander Ford, Poland] 1952  
offset, 99.8 × 68  
unsigned  
CWF, Łódź



Carmen in Hollywood [film directed by Gerhard Klein, East Germany] 1952  
offset, 98.5 × 68  
signed left, bottom: H. TOMASZEWSKI 52  
CWF, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MNP PI 2287  
MP PI 6273



Ditta [film directed by Bjarne Genning Jensen, Denmark] 1952  
offset, 98 × 68  
signed right, bottom: H. TOMASZEWSKI 52  
CWF, Warsaw / Zakłady Graficzne 'Dom Słowa Polskiego', Warsaw  
MNP PI 71, PI 3865  
MNP PI 3324, PI 3548, PI 3323  
Printed also in B2 size.  
Joint 1st prize at the 1st Polish Poster Exhibition, Warsaw, 1953  
Reprinted in 1954, offset, 85 × 60, CWF, Warsaw / Stołeczne Zakłady Graficzne no. 3, Warsaw



Onward Youth of the World [documentary co-produced by East Germany and Soviet Union] 1952  
offset, 136 × 100  
signed right, bottom: H. TOMASZEWSKI 52  
CWF, Warsaw / Zakłady Graficzne 'Dom Słowa Polskiego'  
MNP PI 4404  
MP PI 3332

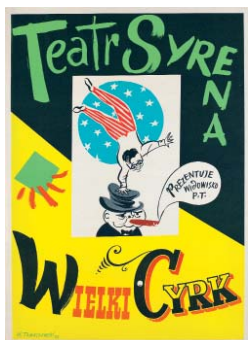




The First Days [film directed by Jan Rybkowski, Poland]  
1952  
offset, 100 × 68  
signed left, bottom: H. TOMASZEWSKI 52  
CWF, Warsaw / Zakłady Graficzne i Wydawnicze 'Dom Słowa Polskiego'  
MNP PI 4403, PI 1187  
MP PI 3317  
Printed also in B2 size  
Reprinted in 1988, Lubelskie Zakłady Graficzne



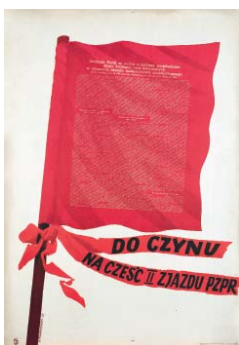
Under the Sicilian Sky [film directed by Pietro Germi, Italy]  
1952  
offset, 68 × 99  
signed right, bottom: H. TOMASZEWSKI 52  
Dział Wydawnictw Artystyczno-Graficznych R.S.W. 'Prasa' / Zakłady Graficzne 'Dom Słowa Polskiego', Warsaw  
MNP PI 2866, PI 2328  
MP PI 3328  
Joint 1st prize at the 1st Polish Poster Exhibition, Warsaw, 1953  
Reprinted in 1957, offset, 59.5 × 86, Dział Wydawnictw Artystyczno-Graficznych R.S.W. 'Prasa' / Zakłady Graficzne 'Dom Słowa Polskiego', Warsaw



The Great Circus, Teatr Syrena  
1952  
offset, 86 × 61  
signed left, bottom: H. TOMASZEWSKI 52  
DWAG, Warsaw; Teatr Syrena, Warsaw / Stołeczne Zakłady Graficzne no. 3, Warsaw  
MP PI 3316



Arena of the Bold [film directed by Sergey Gurov and Yuriy Ozerov, Soviet Union]  
1953  
offset, 86 × 58.5  
signed right, top: H. TOMASZEWSKI 53  
CWF, Warsaw / Zakłady Graficzne 'Dom Słowa Polskiego', Warsaw  
MNP PI 4406  
MP PI 3322



Take Action for the 2nd Congress of Polish United Workers' Party  
1953  
offset, 100.5 × 70  
signed left, bottom: H. TOMASZEWSKI. 53.  
WAG, Warsaw / Zakłady Graficzne 'Dom Słowa Polskiego', Warsaw  
MNP PI 5194  
MP PI 245



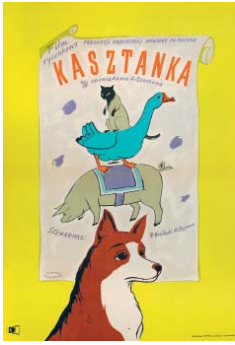
Polish Airlines  
1953  
offset, 28.5 × 20.7  
signed right, bottom: H. TOMASZEWSKI  
Dom Słowa Polskiego, Warsaw  
MP PI 12480



Path of Hope [film directed by Pietro Germi, Italy]  
1953  
offset, 86 × 59  
signed left, centre: H. TOMASZEWSKI. 53.  
CWF, Warsaw / Zakłady Graficzne 'Dom Słowa Polskiego', Warsaw  
MNP PI 997  
MP PI 3327  
Reprinted in 1954, offset, 86 × 59, CWF, Warsaw / Zakłady Graficzne 'Dom Słowa Polskiego', Warsaw



Soviet Film Festival,  
10 October–8 November 1953  
1953  
offset, 61.5 × 86.5  
signed right, bottom: H. TOMASZEWSKI 53.  
CWF, Warsaw / Zakłady Graficzne 'Dom Słowa Polskiego', Warsaw  
MNP PI 2869  
MP PI 360



Chestnut [Soviet cartoon]  
1953  
offset, 86 × 58.5  
signed right, top: H. TOMASZEWSKI 53  
CWF, Warsaw / Zakłady Graficzne  
'Dom Słowa Polskiego', Warsaw  
MNP PI 3392



Forest [film directed by Vladimir Vengerov, Soviet Union]  
1953  
offset, 86 × 59  
signed right, centre: H. TOMASZEWSKI 53.  
CWF, Warsaw / Zakłady Graficzne  
'Dom Słowa Polskiego', Warsaw  
MNP PI 13006  
MP PI 10852



Inseparable Friends [film directed by Vasilii Zhuravlev, Soviet Union]  
1953  
offset, 58.5 × 85.5  
signed right, top: H. TOMASZEWSKI 53.  
CWF, Warsaw / Zakłady Graficzne  
'Dom Słowa Polskiego', Warsaw  
MP PI 7545



The Government Inspector [film directed by Vladimir Petrov, Soviet Union]  
1953  
offset, 86 × 61  
signed left, bottom: H. TOMASZEWSKI 53.  
CWF, Warsaw / Zakłady Graficzne  
'Dom Słowa Polskiego', Warsaw  
MNP PI 1000, PI 4582  
MP PI 3308  
Joint 1st prize at the 1st Polish Poster Exhibition, Warsaw, 1953  
Reprinted in 1953, offset, 86.5 × 59.5,  
CWF, Warsaw / Zakłady Graficzne  
'Dom Słowa Polskiego', Warsaw



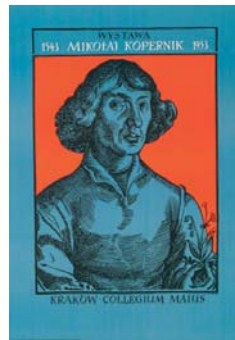
Welcome 22 July  
1953  
offset, 99 × 34  
unsigned  
WAG, Warsaw / Zakłady Graficzne  
'Dom Słowa Polskiego', Warsaw  
MP PI 544



An Affair to Deal With [film directed by Jan Rybkowski and Jan Fethke, Poland]  
1953  
offset, 100 × 68  
signed right, bottom: H. TOMASZEWSKI 53  
CWF, Warsaw / Zakłady Graficzne  
'Dom Słowa Polskiego', Warsaw  
MNP PI 7779, PI 11006  
MP PI 7546  
Reprinted in 1954, offset, 84 × 59,  
CWF, Warsaw / Zakłady Graficzne  
'Dom Słowa Polskiego', Warsaw



Anniversary of the Great October Socialist Revolution  
1953  
offset, 100 × 69.5  
signed right, bottom: J. MROSCZAK — H. TOMASZEWSKI 53  
WAG, Warsaw / Zakłady Graficzne  
'Dom Słowa Polskiego', Warsaw  
MNP PI 5190  
Co-author: Józef Mrosczak



Mikołaj Kopernik 1543–1953. Exhibition, Kraków, Collegium Maius  
1953  
offset, 84 × 57.5  
signed right, bottom: H. TOMASZEWSKI 53  
Drukarnia im. Rewolucji Październikowej, Warsaw  
MNP PI 4405  
MP PI 16607





Exhibition of Works by Renato Guttuso, March–April 1954  
1954  
rotogravure, 86 × 60  
signed in typesetting, left, bottom:  
Graphic design — H. TOMASZEWSKI  
WAG, CBWA, Warsaw / Zakłady  
Wkłęsodruk i Intrologator, Warsaw  
MP PI 3311



Fight for Socialism, Welfare, Durable Peace.  
2nd Congress of Polish United Workers' Party  
1954  
offset, 139 × 100  
signed right, top: H. TOMASZEWSKI 54.  
WAG, Warsaw / Zakłady Graficzne  
'Dom Słowa Polskiego', Warsaw  
MP PI 3319



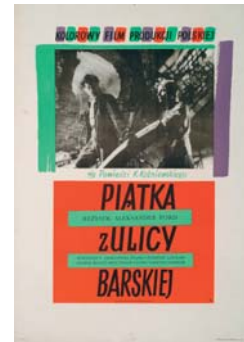
Vote for Candidates of the National Front, 5 December 1954  
1954  
offset, 84.5 × 58  
signed right, bottom: H. TOMASZEWSKI  
WAG, Warsaw, Front Narodowy, Warsaw /  
Wojskowe Zakłady Graficzne, Warsaw  
MNP PI 9956  
MP PI 246



Bellissima [film directed by Luchino Visconti, Italy]  
1954  
offset, 59 × 86  
signed left, bottom: H. TOMASZEWSKI 54  
CWF, Warsaw / Zakłady Graficzne  
'Dom Słowa Polskiego', Warsaw  
MNP PI 7207  
MP PI 10863



May Day. Long Live the Worker-Peasant Alliance  
1954  
offset, 99 × 67.6  
signed right, bottom: H.T. 54  
WAG, Warsaw / Zakłady Graficzne  
'Dom Słowa Polskiego', Warsaw  
MP PI 534



The Five from Barska Street [film directed by Aleksander Ford, Poland]  
1954  
offset, 85 × 59.5  
signed right, bottom: H. TOMASZEWSKI 54  
CWF, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MNP PI 996  
MP PI 3331



The Five from Barska Street [film directed by Aleksander Ford, Poland]  
1954  
offset, 86.3 × 61  
signed right, bottom: T 54  
CWF, Warsaw / Zakłady Graficzne  
'Dom Słowa Polskiego', Warsaw  
MP PI 16610



The Five from Barska Street [film directed by Aleksander Ford, Poland]  
1954  
offset, 86 × 61.5  
signed right, bottom: T 54  
CWF, Warsaw / Zakłady Graficzne  
'Dom Słowa Polskiego', Warsaw  
MP PI 3326



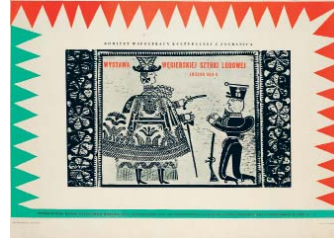
Józef Kuśmierz, Year 1944, Teatr  
 Domu Wojska Polskiego  
 1954  
 lithography, 70 × 49.5  
 signed right, bottom: H. TOMASZEWSKI — 54.  
 Teatr Domu Wojska Polskiego, Warsaw /  
 Wojskowe Zakłady Graficzne, Warsaw  
 MP PI 197



Beauty and the Devil [film directed  
 by René Clair, France]  
 1954  
 offset, 58.5 × 85  
 signed right, bottom: H. TOMASZEWSKI. 54.  
 CWF, Warsaw / Zakłady Graficzne  
 'Dom Słowa Polskiego', Warsaw  
 MNP PI 2291  
 MP PI 4446  
 Joint 1st prize at the 2nd National Illustration,  
 Poster and Small Form Exhibition, Warsaw, 1955



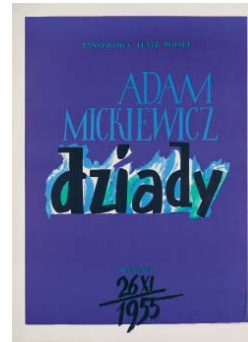
Theatrical Visits, Teatr Satyryków  
 1954  
 offset, 85 × 60.5  
 signed right, top: H. TOMASZEWSKI Zaruba 54  
 CWF, Warsaw / Stołeczne Zakłady  
 Graficzne no. 3, Warsaw  
 MNP PI 12236  
 MP PI. 11109  
 Co-author: Jerzy Zaruba



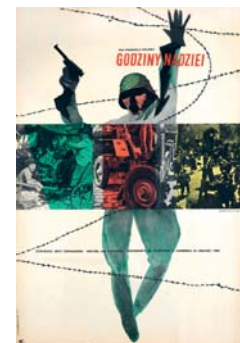
Hungarian Folk Art Exhibition, April 1954  
 1954  
 rotogravure, 61 × 86  
 signed in typesetting, right, bottom:  
 Graphic design — F. [sic] Tomaszewski  
 WAG, Warsaw / Wojskowe  
 Zakłady Graficzne, Warsaw  
 MNP PI 12235  
 MP PI 3314



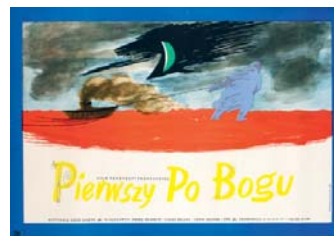
Bulgaria in Works by Polish Artists.  
 Exhibition, March 1954  
 1954  
 rotogravure, 85 × 61  
 signed left, centre: H. TOMASZEWSKI  
 WAG, Warsaw / Zakłady Wkłęśłodrukowe  
 i Intrologatorskie RSW Prasa, Warsaw  
 MP PI 3313



Adam Mickiewicz, Forefathers' Eve,  
 Państwowy Teatr Polski  
 1955  
 offset, 93.5 × 67.5  
 signed right, bottom: H. TOMASZEWSKI. 55  
 Państwowy Teatr Polski, Warsaw / Drukarnia  
 im. Rewolucji Październikowej, Warsaw  
 MNP PI 02409  
 MP PI 8360



Hours of Hope [film directed by  
 Jan Rybkowski, Poland]  
 1955  
 rotogravure, 98 × 64.5  
 signed left, bottom: H. TOMASZEWSKI 55  
 CWF, Warsaw / Zakłady Wkłęśłodrukowe  
 i Intrologatorskie RSW Prasa, Warsaw  
 MNP PI 1284  
 MP PI 3310  
 Reprinted in 1958, offset, 86 × 59, unsigned,  
 Stołeczne Zakłady Graficzne no. 4, Warsaw



Second to God [film directed by  
 Louis Daquin, France]  
 1955  
 offset, 58.5 × 86  
 signed right, bottom: H. TOMASZEWSKI 55  
 CWF, Warsaw / Zakłady Graficzne  
 'Dom Słowa Polskiego', Warsaw  
 MNP PI 1001  
 MP PI 6269



Ausstellung des polnischen Plakat,  
Museum für Angewandte Kunst,  
28 November–20 December 1956  
1956  
offset, 98 × 66.5  
signed right, top: H. TOMASZEWSKI 56  
WAG, Warsaw  
MNP PI 9957  
MP PI 13765  
Award of the City of Vienna in the contest for  
the best poster of the month, May 1957  
Printed also in Swedish language version



Bertolt Brecht, The Good Person from  
Szechwan, Teatr Domu Wojska Polskiego  
1956  
offset, 85.5 × 58.5  
signed left, bottom: H. TOMASZEWSKI 56  
Teatr Domu Wojska Polskiego, Warsaw /  
Wojskowe Zakłady Graficzne, Warsaw  
MNP PI 4408  
MP PI 8359



Au revoir M. Grock [film directed  
by Pierre Billon, France]  
1956  
offset, 84.5 × 58.5  
signed right, bottom: H. TOMASZEWSKI 56.  
CWF, Warsaw / Stołeczne Zakłady  
Graficzne no. 4, Warsaw  
MNP PI 2329  
MP PI 4407



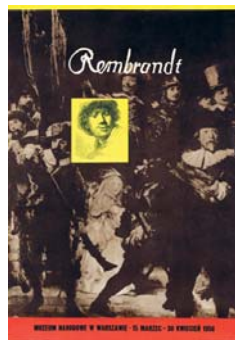
Porgy and Bess, Warsaw, January 1956  
1956  
offset, 98.5 × 67  
signed right, bottom: H. TOMASZEWSKI 56  
Wojskowe Zakłady Graficzne, Warsaw  
MP PI 8362



Belgian Art, End of 19th–20th  
Century, February–March 1957  
1956  
offset, 84 × 58  
signed in typesetting, left, bottom: Graphic  
design — Henryk Tomaszewski  
WAG, Warsaw; CBWA, Warsaw / Stołeczne  
Zakłady Graficzne no. 4, Warsaw  
MP PI 2978



Polish Film Poster Exhibition,  
16–30 June 1956, Poznań  
1956  
offset, 86 × 59.5  
signed right, top: H. TOMASZEWSKI. 56  
CWF, Warsaw / Zakłady Graficzne  
'Dom Słowa Polskiego', Warsaw  
MNP PI 2843, PI 4407  
MP PI 13784  
Printed also in A0 size



Rembrandt, National Museum in  
Warsaw, 15 March–30 April 1956  
1956  
offset, 84.5 × 57.2  
signed in typesetting, left, bottom: Graphic  
design — Henryk Tomaszewski  
WAG, Warsaw / Zakłady Wkłędodrukowe  
i Introligatorskie RSW Prasa, Warsaw  
MNP PI 700  
MP PI 7551

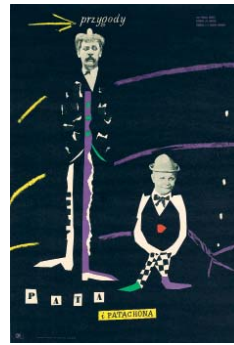


French Painting from David to Cézanne,  
National Museum in Warsaw  
1956  
offset, 85.3 × 58.4  
signed in typesetting, left, bottom:  
designed by Henryk Tomaszewski  
WAG, Warsaw / Stołeczne Zakłady  
Graficzne no. 3, Warsaw  
MNP PI 12234  
MP PI 10845





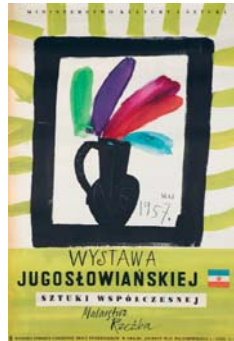
May Day. We Are Building Poland the Socialist Home of Free Working People  
1957  
offset, 99.2 × 68  
signed right, top: TOMASZEWSKI 57  
WAG, Warsaw / Zakłady Graficzne 'Dom Słowa Polskiego', Warsaw  
MNP PI 11032, PI 13013  
MP PI 2976



The Adventures of Pat and Patachon [film directed by Lau Lauritzen, Denmark]  
1957  
offset, 86.7 × 59.2  
signed right, bottom: H. TOMASZEWSKI 57  
CWF, Warsaw / Zakłady Graficzne 'Dom Słowa Polskiego', Warsaw  
MNP PI 2293  
MP PI 6272



Representative Artistic Soiree of the Polish Youth Delegation, Moscow, Tchaikovsky Concert Hall, 30 July–9 August 1957  
1957  
offset, 99 × 66.5  
signed left, bottom: H. TOMASZEWSKI 57  
WAG, Warsaw / Zakłady Graficzne 'Dom Słowa Polskiego', Warsaw  
MNP PI 5195  
MP PI 2975, PI 16608  
Printed also in Russian language version



Exhibition of Contemporary Yugoslavian Art. Painting, Sculpture, May 1957  
1957  
offset, 84.5 × 58.5  
signed right, top: H. TOMASZEWSKI 57  
WAG, Warsaw / Wojskowe Zakłady Graficzne, Warsaw  
MNP PI 00379  
MP PI 8365



Exhibition of Paintings by Zygmunt Waliszewski 1897–1936, 10th Fine Arts Festival  
1957  
offset, 84.5 × 58  
unsigned  
CBWA, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MNP PI 4410  
MP PI 2442



Exhibition of West German Posters, 20 November–4 December 1957  
1957  
offset, 98.5 × 66.2  
signed right, top: H. TOMASZEWSKI 57  
CBWA, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MNP PI 4411  
MP PI 853



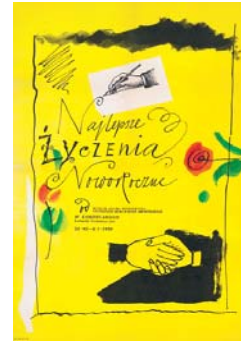
Festival of Soviet Films for Children and Youth, 20 October–4 November 1958  
1958  
offset, 84.5 × 58.5  
signed right, top: H. TOMASZEWSKI 58  
CWF, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MNP PI 2294  
MP PI 12723



Bitter Victory [film directed by Nicholas Ray, France–USA]  
1958  
offset, 84 × 58.5  
signed right, top: H. TOMASZEWSKI 58  
CWF, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MNP PI 4409  
MP PI 851



The Rape of the Sabine Women,  
Państwowy Teatr Komedia  
1958  
offset, 84.5 × 59  
signed right, bottom: H. TOMASZEWSKI. 58  
WAG, Warsaw; Teatr Komedia, Warsaw /  
Stożeczne Zakłady Graficzne no. 4, Warsaw  
MNP PI 3230



Best New Year Wishes from the Adam  
Mickiewicz Museum and the Central  
Bureau of Artistic Exhibitions in Kordegarda,  
22 December 1958–6 January 1959  
1958  
offset, 67.5 × 47.5  
unsigned  
Muzeum Adama Mickiewicza,  
Warsaw; CBWA, Warsaw / Stożeczne  
Zakłady Graficzne no. 4, Warsaw  
MP PI 23610



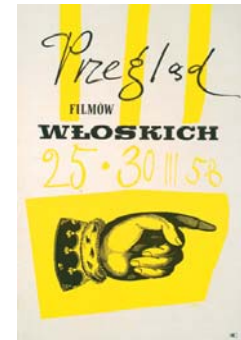
May Day  
1958  
offset, 121 × 83  
signed right, bottom: H. TOMASZEWSKI. 58  
WAG, Warsaw / Wojskowe  
Zakłady Graficzne, Warsaw  
MNP PI 4412  
MP PI 7894



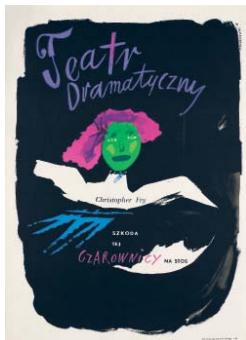
Piotr Potworowski, National Museum in  
Warsaw, December 1958–January 1959  
1958  
offset, 84.6 × 58.6  
signed right, bottom: TOMASZEWSKI  
WAG, Warsaw / Stożeczne Zakłady  
Graficzne no. 4, Warsaw  
MNP PI 3231  
MP PI 10846



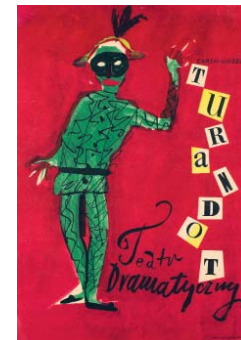
3rd Festival of Italian Films, 25–30 March 1956  
1958  
offset, 85.5 × 59  
signed right, bottom: H. T.  
CWF, Warsaw / Stożeczne Zakłady  
Graficzne no. 4, Warsaw  
MNP PI 2295  
MP PI 10850



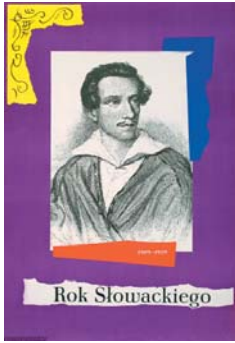
3rd Festival of Italian Films, 25–30 March 1956  
1958  
offset, 85.5 × 59  
signed right, bottom: H. T.  
CWF, Warsaw / Stożeczne Zakłady  
Graficzne no. 4, Warsaw  
MP PI 10849



Christopher Fry, The Lady's Not for  
Burning, Teatr Dramatyczny  
1958  
offset, 86 × 61  
signed right, top: H. TOMASZEWSKI. 58  
Teatr Dramatyczny, Warsaw / Wojskowe  
Zakłady Graficzne, Warsaw  
MNP PI 13009  
MP PI 2603



Carlo Gozzi, Turandot, Teatr Dramatyczny  
1958  
offset, 68 × 46.5  
unsigned  
Teatr Dramatyczny, Warsaw / Wojskowe  
Zakłady Graficzne, Warsaw  
MNP PI 12018  
MP PI 10848



Słowacki Year, 1809–1959  
1959  
offset, 97 × 67.5  
signed in typesetting, left, bottom:  
Graphic design H. Tomaszewski.  
WAG, RSW Prasa, Warsaw  
MP PI 22388



Amigo [film directed by Heiner Carow, East Germany]  
1959  
offset, 61 × 86.5  
signed right, top: FANGOR TOMASZEWSKI  
CWF, Warsaw / Zakł. Graf. 'Dom Słowa Polskiego', Warsaw  
MNP PI 2245  
Co-author: Wojciech Fangor



Hellzapoppin' [film directed by H. C. Potter, USA]  
1959  
offset, 84.5 × 58.5  
signed right, bottom: H. T. 59.  
CWF, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MP PI 650



Sleepwalkers [film directed by Bohdan Poręba, Poland]  
1959  
offset, 84.5 × 61  
signed right, bottom: H. TOMASZEWSKI  
CWF, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MNP PI 15526  
MP PI 7555



12th Fine Arts Festival, Sopot, 12 July–8 August 1959. 3rd National Exhibition of Youth Painting, Sculpture and Graphic Art 1959  
offset, 96.5 × 66.5  
signed right, bottom: H. TOMASZEWSKI 59  
Gdańskie Zakłady Graficzne, Gdańsk  
MNP PI 12233



Moore. Exhibition of Sculpture by Henry Moore  
1959  
offset, 69 × 98  
signed right, bottom: H. TOMASZEWSKI 59  
CBWA, Warsaw; Ministerstwo Kultury i Sztuki, Warsaw  
MNP PI 35, PI 8331  
MP PI 865  
Reprinted in 1988, offset, 65 × 93, Florian Zieliński, Poznań / Okręgowe Przedsiębiorstwo Geodezyjno-Kartograficzne, Poznań.  
Reprinted again in the 1990s, offset, 67 × 96.5, Warszawska Drukarnia Akcydensowa, Warsaw.  
In re-edition the white stripe at the top of the original design was not preserved.

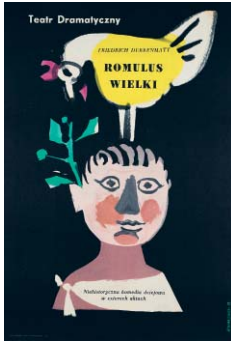


May Day. Peace to the World — Freedom to the People  
1959  
offset, 97.5 × 68  
signed left, top: FANGOR TOMASZEWSKI  
WAG, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MNP PI 9958  
Co-author: Wojciech Fangor  
The theme was reused after an inedited poster by Fangor and Tomaszewski for the World Assembly for Peace in Helsinki, 1955



Polsk målarkonst under 50-år, Konstakademien, 1–15 May 1959  
offset, 95 × 66.5  
signed right, bottom: H. TOMASZEWSKI 59.  
WAG, Warsaw  
MNP PI 13008  
MP PI 7558





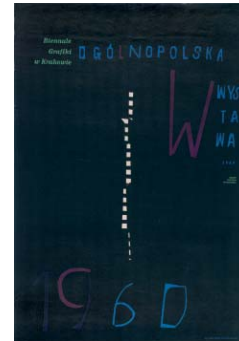
Friedrich Dürrenmatt, Romulus the Great, Teatr Dramatyczny 1959  
offset, 85 × 58.5  
signed right, bottom: H. TOMASZEWSKI 59  
Teatr Dramatyczny, Warsaw / Wojskowe Zakłady Graficzne, Warsaw  
MNP PI 03285  
MP PI. 2604  
Distinction in the competition Best Warsaw Poster, January 1960



One Thousand Thalers [film directed by Stanisław Wohl, Poland] 1959  
offset, 58 × 85.5  
signed in typesetting, left, bottom: H. Tomaszewski  
CWF, Warsaw / Stołeczne Zakłady Graficzne no. 3, Warsaw  
MNP PI 995  
MP PI 7549



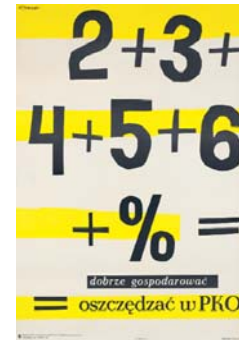
Socialism Will Prevail. 3rd Congress of the Polish United Workers' Party, March 1959 1959  
offset, 100 × 70.5  
signed in typesetting, left, bottom: Design W. Fangor and H. Tomaszewski  
WAG, Warsaw / Zakłady Graficzne 'Dom Słowa Polskiego', Warsaw  
MP PI 8346  
Co-author: Wojciech Fangor  
1st prize in the contest for congress poster



Graphic Art Biennale in Kraków. All-Poland Exhibition 1960  
offset, 97.5 × 67.5  
signed right, bottom: H. TOMASZEWSKI 60  
BWA, Kraków / Drukarnia 'Młoda Gwardia', Kraków  
MNP PI 79  
Award in ZPAP closed competition for the Graphic Art Biennale poster, Kraków, 1960



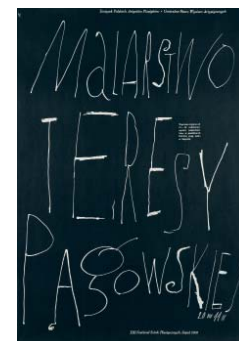
Protect Our National Heritage. Days of Heritage, May 1960 1960  
offset, 83.5 × 57  
signed left, bottom: FANGOR TOMASZEWSKI  
WAG, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MNP PI 774  
Co-author: Wojciech Fangor



To Manage Well = To Save with PKO 1960  
offset, 83.5 × 57.5  
signed left, top: H. TOMASZEWSKI  
WAG, Warsaw / Centrala PKO: Stołeczne Zakłady Graficzne no. 4, Warsaw  
MP PI 10844



22 July 1960  
offset, 56.5 × 40  
signed right, top: H. TOMASZEWSKI. 60.  
WAG, Warsaw / Stołeczne Zakłady Graficzne no. 3, Warsaw  
MNP PI 13015  
MP PI 3595



The Painting of Teresa Pagowska. 13th Fine Arts Festival, Sopot, 1960 1960  
offset, 97.5 × 67  
signed left, top: H. T.  
CBWA, Sopot / Gdańskie Zakłady Graficzne, Gdańsk  
MNP PI 11018  
MP PI 12722

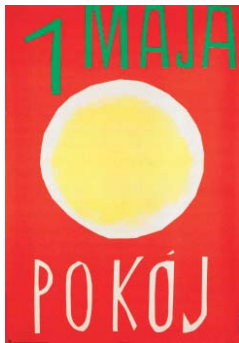




World Championship in Skiing,  
Zakopane, February 1960  
1960  
offset, 98.5 × 67  
signed left, bottom: FANGOR  
— TOMASZEWSKI - 60.  
WAG, Warsaw; Polski Związek Narciarski /  
Stołeczne Zakłady Graficzne no. 3, Warsaw  
MNP PI 13007  
Co-author: Wojciech Fangor  
Printed also in French language version:  
Championnats du Monde de Ski Nordique  
Re-edited in 1962, World Championship in  
Skiing, Zakopane February 1962, Poland,  
offset, 98.5 × 67, signed left, bottom:  
FANGOR TOMASZEWSKI - 60., printed  
also in French language version



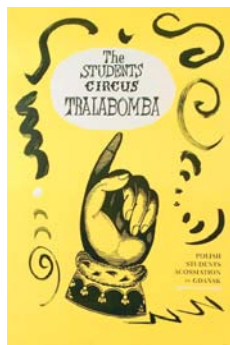
2nd All-Poland Festival of Puppet Theatres  
1960  
offset, 84.5 × 58.5  
unsigned  
WAG, Warsaw / Stołeczne Zakłady  
Graficzne no. 4, Warsaw  
MNP PI 11019  
MP PI 8353



May Day. Peace  
1960  
offset, 84 × 58.5  
signed right, bottom: FANGOR  
TOMASZEWSKI - 60  
WAG, Warsaw / Stołeczne Zakłady  
Graficzne no. 4, Warsaw  
MP PI 8344



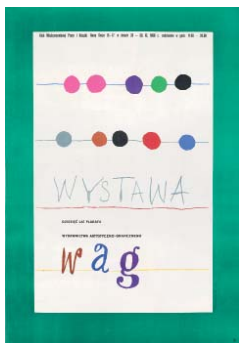
Polish Book Exhibition, Polish  
Society of Books, 6–19 October  
1960  
offset, 97.5 × 67  
signed right, bottom: H. TOMASZEWSKI  
WAG, Warsaw; Polskie Towarzystwo  
Wydawców Książek, Warsaw  
MNP PI 8717  
MP PI 10859



The Students' Circus Tralabomba  
1960  
offset, 76 × 50.5  
unsigned  
Zrzeszenie Studentów Polskich, Gdańsk /  
Stołeczne Zakłady Graficzne no. 3, Warsaw  
MP PI 3058



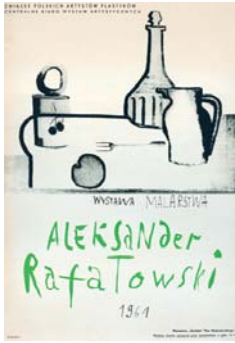
Exhibition of Ceramics by Helena  
and Lech Grześkiewicz. Exhibition  
of Fabrics by Jolanta Owidzka  
1960  
offset, 84 × 57.5  
signed right, top: TOMASZEWSKI  
CBWA, Warsaw; ZPAP, Warsaw / Stołeczne  
Zakłady Graficzne no. 4, Warsaw  
MNP PI 6593  
MP PI 2211



Ten Years of WAG Poster. Exhibition, Klub  
Międzynarodowej Prasy i Książki  
1960  
offset, 84.5 × 58.5  
signed right, bottom: TOMASZEWSKI  
WAG, Warsaw / Stołeczne Zakłady  
Graficzne no. 3, Warsaw  
MNP PI 5034  
MP PI 875



Exhibition of Hungarian Photography, 30 April–22  
May 1960, Palace of Culture and Science  
1960  
offset, 58.5 × 84  
signed right, bottom: H. TOMASZEWSKI  
WAG, Warsaw; Związek Polskich  
Artystów Fotografików, Warsaw  
MNP PI 1402  
MP PI 2585



Aleksander Rafałowski. Exhibition of Paintings, 1961  
1961  
offset, 68.7 × 47.6  
unsigned  
CBWA, Warsaw; ZPAP, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MNP PI 7776



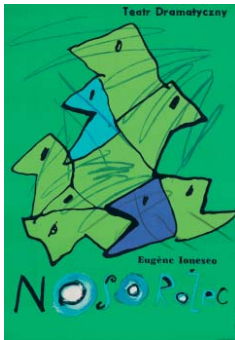
Sophocles, Oedipus Rex, Teatr Dramatyczny  
1961  
offset, 99 × 67.5  
signed left, bottom: TOMASZEWSKI 61  
Teatr Dramatyczny, Warsaw / Wojskowe Zakłady Graficzne, Warsaw  
MNP PI 3284  
MP PI 2332  
Distinction in the competition Best Warsaw Poster, May 1961



Max Regnier, The Headhunters, Teatr Komedial  
1961  
offset, 97.8 × 33.2  
signed left, bottom: H. TOMASZEWSKI 61  
Teatr Komedial, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MNP PI 1419  
MP PI 10842



Mostra di arte grafica polacca, Calcografia Nazionale  
1961  
offset, 98.5 × 67.5  
unsigned  
CBWA, Warsaw  
MNP PI 13017  
MP PI 2497  
Co-author: Julian Pałka



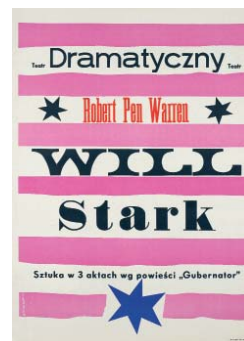
Eugène Ionesco, Rhinoceros, Teatr Dramatyczny  
1961  
offset, 85.5 × 59  
signed right, bottom: TOMASZEWSKI 61  
Teatr Dramatyczny, Warsaw / Wojskowe Zakłady Graficzne, Warsaw  
MNP PI 3954  
MP PI. 2602



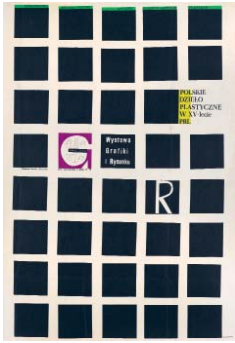
World Exhibition of Children's Drawing and Painting, Warsaw, Palace of Culture and Science  
1961  
offset, 99 × 67  
signed right, top: H. TOMASZEWSKI  
WAG, Warsaw; Polskie Radio i Telewizja, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MNP PI 5032  
MP PI 8274, PI 2979  
Printed also in French language version: *Exposition mondiale de dessins et de peinture d'enfants*



Visitate il padiglione polacco sulla Sicurezza Sociale all'E.I.L. di Torino  
1961  
offset, 97 × 67  
unsigned  
WAG, Warsaw  
MP PI 8368, PI 1615  
Co-author: Julian Pałka



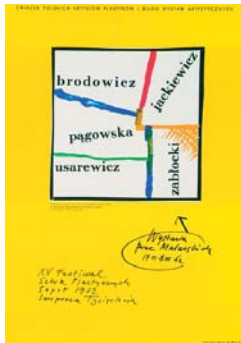
Robert Penn Warren, Will Stark, Teatr Dramatyczny  
1961  
offset, 70 × 50  
signed left, bottom: H. TOMASZEWSKI 61  
Teatr Dramatyczny, Warsaw / Wojskowe Zakłady Graficzne, Warsaw  
MP PI 10853



Polish Art on the 15th Anniversary of PRL.  
Exhibition of Graphic Art and Drawings  
1961  
offset, 97.5 × 67.5  
unsigned  
CBWA, Warsaw / Stołeczne Zakłady  
Graficzne no. 4, Warszawa  
MNP PI 13011  
MP PI 2478



Soviet Circus  
1962  
offset, 96.5 × 67.5  
signed right, bottom: H. TOMASZEWSKI 62  
WAG, Warsaw; ZPR, Warsaw / Stołeczne  
Zakłady Graficzne no. 3, Warsaw  
MP PI 2973



Brodowicz, Jackiewicz, Pągowska, Zabłocki,  
Usarewicz. Exhibition of Paintings, 17 June–8 July  
1962, 15th Fine Arts Festival, Sopot, 1962  
1962  
offset, 67.5 × 48  
signed right, top: TOMASZEWSKI  
BWA Sopot / Gdańskie Zakłady  
Poligraficzne, Gdańsk  
MP PI 10857



17th Chopin Festival, Duszniki  
Zdrój, 11–14 August 1962  
1962  
offset, 84 × 58.7  
signed right, top: TOMASZEWSKI 62  
Poznańskie Zakłady Graficzne  
im. M. Kasprzaka, Poznań  
MNP PI 13004  
MP PI 10864



William Shakespeare, Hamlet, Teatr Dramatyczny  
1962  
offset, 99 × 67.5  
signed right, bottom: TOMASZEWSKI 62  
Teatr Dramatyczny, Warsaw / Wojskowe  
Zakłady Graficzne, Warsaw  
MNP PI 13005  
MP PI 2606  
Distinction in the competition Best  
Warsaw Poster, November 1962  
Distinction at the 1st Biennial of  
Design (BIO), Ljubljana, 1964



Prague, Berlin, Warsaw. The 15th Jubilee  
International Bicycle Race for Peace  
1962  
offset, 66 × 98  
signed right, bottom: PAŁKA TOMASZEWSKI  
WAG, Warsaw / Stołeczne Zakłady  
Graficzne no. 3, Warsaw  
MNP PI 4961  
Co-author: Julian Pałka  
Distinction in the competition Best  
Warsaw Poster, April 1962  
Award in the competition Best  
Warsaw Poster, 1962



J. Offenbach, Tales of Hoffmann,  
Opera Warszawska  
1962  
offset, 98.5 × 67.5  
signed right, top: H. TOMASZEWSKI 62  
Opera, Warsaw / Stołeczne Zakłady  
Graficzne no. 4, Warsaw  
MNP PI 5033  
MP PI 2044  
Distinction in the competition Best  
Warsaw Poster, May 1962



Pro arte muta. Silent Film Festival, 1962  
1962  
offset, 97 × 32.2  
unsigned  
WAG, Warsaw; Centralne Archiwum  
Filmowe, Warsaw / Stołeczne Zakłady  
Graficzne no. 3, Warsaw  
MP PI 3066



Warsaw Art from Middle Ages to the Half of the 20th Century. Exhibition on the Centenary of the National Museum in Warsaw, 1862–1962  
1962  
offset, 96 × 65.5  
signed right, bottom: H. Tomaszewski  
WAG, Warszawa; Muzeum Narodowe, Warsaw / Stołeczne Zakłady Graficzne Zakład no. 4, Warsaw  
MNP PI 697  
MP PI 10044



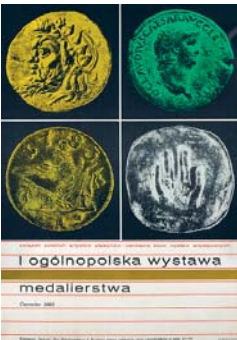
Circus  
1963  
rotogravure, 95 × 66  
Signed in typesetting, left, bottom:  
TOMASZEWSKI 63  
WAG, Warsaw; ZPR, Warsaw / Prasowe Zakłady Graficzne, Katowice  
MNP PI 3946  
MP PI 2701



René Portocarrero and Raul Milian. Exhibition of Paintings, 16th Fine Arts Festival  
1963  
offset, 67 × 48  
signed left, top: HT.  
BWA Sopot  
MP PI 10860



Circus  
1963  
offset, 67.6 × 95.4  
signed left, top: TOMASZEWSKI  
WAG, Warsaw; ZPR, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MNP PI 11015



1st National Exhibition of Medallion Art, June 1963  
1963  
offset, 68 × 47.5  
unsigned  
CBWA, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MP PI 2479



4th National Exhibition of Youth Painting, Sculpture and Graphic Art. 16th Fine Arts Festival in Sopot, 1963  
1963  
offset, 65.5 × 47.5  
signed left, bottom: TOMASZEWSKI  
CBWA, Sopot / Gdańskie Zakłady Poligraficzne, Gdańsk  
MP PI 8354



In the Mountains, or at the Seaside Always with You  
1963  
offset, 67 × 46  
unsigned  
WAG, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MP PI 10840



Bertold Brecht, Visions of Simona Machard, Teatr Dramatyczny  
1963  
offset, 85 × 53.5  
signed right, bottom: TOMASZEWSKI. 63  
Teatr Dramatyczny, Warsaw / Wojskowe Zakłady Graficzne, Warsaw  
MNP PI 3286  
MP PI 8357





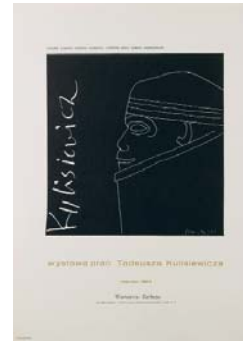
Industrial Design from Great Britain,  
Exhibition in Dom Chłopa  
1963  
offset, 80.5 × 58  
signed right, top: TOMASZEWSKI. 63  
WAG, Warsaw; Rada Wzornictwa, Warsaw /  
Stołeczne Zakłady Graficzne no. 4, Warsaw  
MNP PI 4984  
MNP PI 10856  
Award in the competition Best  
Warsaw Poster, November 1963  
Award in the competition Best  
Warsaw Poster of 1963



Copia, Centrala Obsługi Przedsiębiorstw  
i Instytucji Artystycznych  
1963  
offset, 83 × 58  
signed right, bottom: TOMASZEWSKI 63  
Copia, Warsaw / Wojskowe  
Zakłady Graficzne, Warsaw  
MNP PI 8356  
Printed also in A2 size



Exhibition of Ceramics by Maria  
Gorełówna, 23–31 May 1964  
1964  
offset, 67.5 × 48  
unsigned  
CBWA, Warsaw / Stołeczne Zakłady  
Graficzne no. 4, Warsaw  
MP PI 2434



Exhibition of Works by Tadeusz  
Kulisiewicz, March 1964  
1964  
offset, 68 × 48  
unsigned  
CBWA, Warsaw / Stołeczne Zakłady  
Graficzne no. 4, Warsaw  
MP PI 2477



Dresden and Warsaw in the Works of Bernardo  
Bellotto Canaletto, National Museum in  
Warsaw, October–November 1964  
1964  
offset, 83 × 58  
signed right, bottom: H. TOMASZEWSKI  
WAG  
MNP PI 12284



Shakespeare, Richard II, National Theatre  
1964  
offset, 99 × 67  
signed right, bottom: TOMASZEWSKI 64  
Teatr Narodowy, Warsaw / Stołeczne  
Zakłady Graficzne no. 3, Warsaw  
MNP PI 3947  
MP PI 2560



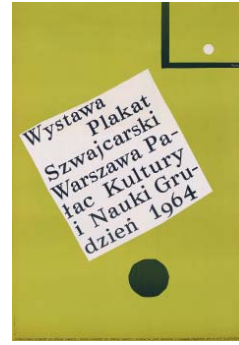
F. D. Gilroy, Who'll Save the  
Plowboy?, Teatr Dramatyczny  
1964  
offset, 83.5 × 58.5  
signed right, bottom: TOMASZEWSKI 64  
Teatr Dramatyczny, Warsaw / Stołeczne  
Zakłady Graficzne no. 4, Warsaw  
MNP PI 7137  
MP PI 10858



Andrzej Jarecki, Marysia and  
Napoleon, Teatr Powszechny  
1964  
offset, 98 × 67.5  
signed left, bottom: TOMASZEWSKI 64  
Teatr Powszechny, Warsaw / Stołeczne  
Zakłady Graficzne no. 4, Warsaw  
MNP PI 6184  
MP PI 2335  
Distinction in the competition Best  
Warsaw Poster, February 1964



Franciszka Themerson. Paintings, Drawings, February 1964  
1964  
offset, 65 × 47.5  
unsigned  
ZPAP, Warsaw; CBWA, Warsaw / Stołeczne Zakłady Graficzne no. 4, Warsaw  
MP PI 2480



Swiss Poster. Exhibition, Palace of Culture and Science, December 1964  
1964  
offset, 97.5 × 67.5  
signed right, top: TOMASZEWSKI  
WAG, Warsaw; ZPAP, Warsaw / Lubelskie Zakłady Graficzne im. PKWN, Lublin  
MNP PI 13012  
MP PI 2334



[Peace between Nations]  
1965, druk 1986  
offset, 97 × 67  
signed right, bottom: TOMASZEWSKI  
KAW, Warsaw / Zakłady Offsetowe, Warsaw  
MNP PI 9285  
MP PI 4628, PI 25917  
Gold Medal at the Internationale Buchkunst Ausstellung, Leipzig, 1965  
Silver Medal at the 1st International Poster Biennale, Warsaw, 1966  
Distinction for 1986 from the Poster Collectors Club, Poznań, 1987  
In 1968 re-edited as a postage stamp with changed colour scheme



Museum of School Years of Stefan Żeromski, Kielce  
1965  
offset, 98 × 67  
signed in typesetting, right, top: Henryk Tomaszewski  
WAG, Warsaw; Muzeum Stefana Żeromskiego, Kielce / Stołeczne Zakłady Graficzne no. 3, Warsaw  
MNP PI 486  
MP PI 10841



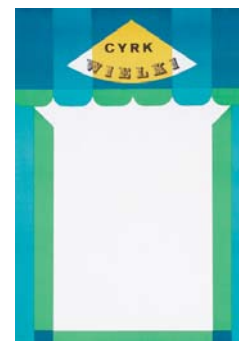
Circus  
1965  
offset, 97.5 × 67  
signed right, bottom: TOMASZEWSKI 65  
WAG, Warsaw; ZPR, Warsaw / Stołeczne Zakłady Graficzne no. 2, Warsaw  
MNP PI 498; MP PI 2337  
Distinction in the competition Best Warsaw Poster, March 1965  
Edited as poster of the exhibition *Henryk Tomaszewski*, Ginza Graphic Gallery, Tokyo, 1992 (offset, 103 × 72.5; 50.4 × 36.3; printed by Dai Nippon Pinting Co. Ltd.)  
Theme used in exhibition poster *Henryk Tomaszewski. Affiches*, Maison de la Culture de Bourges, 1998 (offset, 58 × 40)



Others. From Nikifor to Głowaćka  
1965  
offset, 67.5 × 47.5  
unsigned  
CBWA, Warsaw / Stołeczne Zakłady Graficzne no. 2, Warsaw  
MP PI 2435



Institut für Industrielle Formgestaltung in Warschau, Haus der Polnischen Kultur, Berlin  
1965  
offset, 97.5 × 67.5  
signed in typesetting, right, bottom: H. TOMASZEWSKI  
WAG, Warsaw / Instytut Wzornictwa Przemysłowego, Warsaw  
MNP PI 4969



The Great Circus  
1965  
offset, 68 × 47.5  
unsigned  
WAG, Warsaw / Stołeczne Zakłady Graficzne no. 3, Warsaw  
MP PI 10843

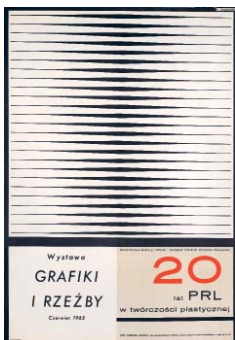




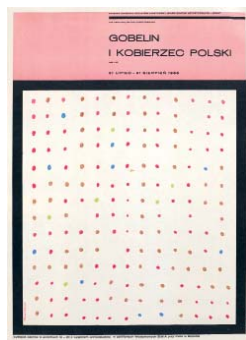
Japanese Poster  
1965  
offset, 97.5 × 67  
signed right, top: TOMASZEWSKI 65  
CBWA, Warsaw; Komitety Narodowe  
UNESCO Polski i Japonii / Stołeczne  
Zakłady Graficzne no. 2, Warsaw  
MNP PI 4413  
MP PI 3491  
Distinction in the competition Best  
Warsaw Poster, December 1965  
Award in the competition Best  
Warsaw Poster, 1965



WAG Poster. Exhibition on the 15th Anniversary  
of Artistic and Graphic Publishers RSW Prasa  
1965  
offset, 98.5 × 67.5  
signed right, bottom: TOMASZEWSKI 65  
WAG, Warsaw / Stołeczne Zakłady  
Graficzne no. 3, Warsaw  
MNP PI 11669  
MP PI 10835



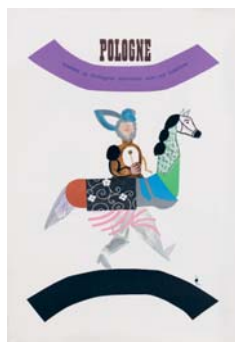
20 years of PRL in Art. Exhibition of  
Graphic Art and Sculpture, June 1965  
1965  
offset, 98 × 66.5  
signed in typesetting, right,  
top: H. TOMASZEWSKI  
CBWA, Warsaw; ZPAP, Warsaw / Stołeczne  
Zakłady Graficzne no. 2, Warsaw  
MNP PI 2611  
Distinction in the competition Best  
Warsaw Poster, June 1965



Polish Carpets and Tapestry,  
19th Fine Arts Festival  
1966  
offset, 65.5 × 47.5  
signed left, bottom: TOMASZEWSKI  
BWA, Sopot / Gdańskie Zakłady  
Poligraficzne Drukarnia Gdańsk  
MNP PI 2002  
MP PI 10855



Ionesco, The Lesson, The Bald  
Soprano, Teatr Ateneum  
1966  
offset, 68 × 48  
signed right, top: TOMASZEWSKI 66  
Teatr Ateneum, Warsaw / Warszawska  
Drukarnia Akcydensowa no. 3, Warsaw  
MNP PI 3856  
MP PI 8358



Poland. See Poland Delight in  
Its Colourful Folklore.  
1966  
offset, 97 × 67  
signed centre: H TOMASZEWSKI 66  
WAG, Warsaw; Centralny Ośrodek  
Informacji Turystycznej, Warsaw /  
Zakłady Graficzne RSW Prasa, Łódź  
MNP PI 1549  
MP PI 4689; PI 4691, PI 8363, PI 4688  
Printed in several language versions  
Distinction in the competition Best  
Warsaw Poster, August 1967  
Gold Medal and distinction of printing office  
for best polygraphic treatment at the 2nd  
Polish Poster Biennale, Katowice, 1967



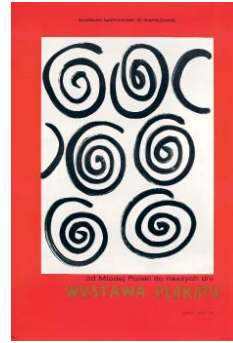
1000 Years of the Polish State, 966–1966  
1966  
offset, 84.7 × 58.7  
signed right, bottom: TOMASZEWSKI  
WAG, Warsaw / Prasowe Zakłady  
Graficzne RSW Prasa, Łódź  
MNP PI 13014  
MP PI 3492  
2nd prize in poster competition  
*1000 Years of Polish State*  
Distinction in the competition Best  
Warsaw Poster, July 1966



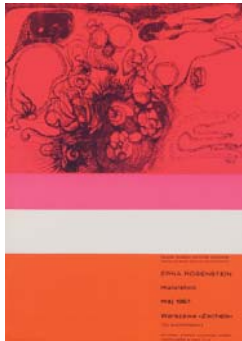
Exhibition of Graphic Art and Paintings by  
Janina Kraupe, Zachęta, Warsaw, March 1966  
1966  
offset, 67.5 × 48  
signed right, bottom: TOMASZEWSKI  
CBWA, Warsaw; ZPAP, Warsaw /  
Technikum Poligraficzne, Warsaw  
MNP PI 7778  
MP PI 18463



Teresa Pagowska. Exhibition of Painting  
1966  
offset, 67 x 47.5  
unsigned  
CBWA, Warsaw; ZPAP, Warsaw / Warszawska  
Drukarnia Akcydensowa no. 2, Warsaw  
MNP PI 7777  
MP PI 10865



From Young Poland to Our  
Days. Poster Exhibition  
1966  
offset, 98.5 x 67.5  
signed right, top: TOMASZEWSKI  
WAG, Warsaw; Muzeum Narodowe, Warsaw /  
Lubelskie Zakłady Graficzne Lublin  
MNP PI 688  
MP PI 10866



Erna Rosenstein. Painting  
1967  
offset, 67 x 47.5  
unsigned  
CBWA, Warsaw  
MP PI 5931



Juliusz Słowacki, Fantazy, Teatr Powszechny  
1967  
offset, 97 x 67  
signed right, bottom: TOMASZEWSKI 67  
Teatr Powszechny, Warsaw / Warszawska  
Drukarnia Akcydensowa no. 2, Warsaw  
MNP PI 2440  
MP PI 5141



Alexey Arbusov, A Tale from  
Irkutsk, Teatr Współczesny  
1967  
offset, 97 x 67.5  
signed right, top: TOMASZEWSKI 67  
Teatr Współczesny, Warsaw / Warszawska  
Drukarnia Akcydensowa no. 2, Warsaw  
MNP PI 2444  
MP PI 29752, PI 5140  
Award of the Board of ZPAP at the 2nd  
International Poster Biennale, Warsaw, 1968  
Poster reprinted in 1994, Toppan  
Printing Co. Ltd., Tokyo, 103 x 71.5



Alexander Ostrowski, Diary of a Rogue,  
Teatr Współczesny  
1967  
offset, 97.5 x 67.5  
signed right, bottom: TOMASZEWSKI 67  
WAG, Warsaw; Teatr Współczesny,  
Warsaw / Warszawska Drukarnia  
Akcydensowa no. 2, Warsaw  
MNP PI 2443  
MP PI 5139



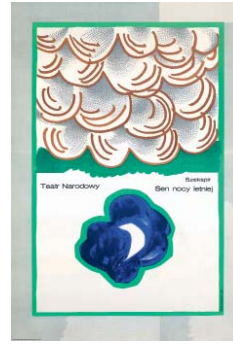
PZU Insures Your Car Against  
Accident, Damage, Theft and Fire  
1967  
offset, 97.5 x 67  
signed right, top: H. TOMASZEWSKI 67  
WAG, Warsaw / Zakłady Graficzne  
RSW Prasa, Katowice  
MNP PI 1597  
MP PI 4750



Eugeniusz Markowski. Exhibition of Paintings  
1967  
offset, 98 x 33  
signed right, bottom: H. T.  
CBWA, Warsaw / Warszawska  
Drukarnia Akcydensowa, Warsaw  
MP PI 4596



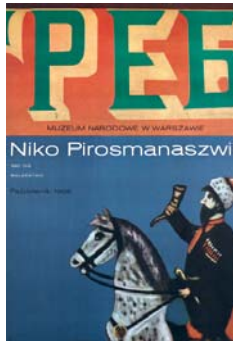
Tadeusz Kościuszko Exhibition.  
Kościuszko Traditions  
1967  
offset, 97.5 × 66.5  
signed in typesetting, left,  
bottom: TOMASZEWSKI  
WAG, Warsaw / Warszawska Drukarnia  
Akcydensowa no. 3, Warsaw  
MNP PI 3578  
MP PI 5915



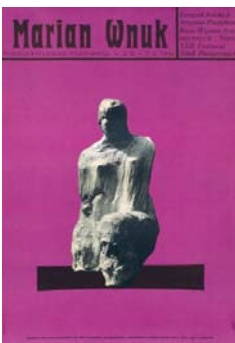
Shakespeare, A Midsummer Night's  
Dream, National Theatre  
1968  
offset, 97.5 × 67  
signed right, bottom: TOMASZEWSKI 68  
Teatr Narodowy, Warsaw / Warszawska  
Drukarnia Akcydensowa no. 3, Warsaw  
MNP PI 2499  
MP PI 11451  
Distinction in the competition Best  
Warsaw Poster, October 1968



Poster Exhibition at the 5th Congress  
of the Polish United Workers' Party  
1968  
offset, 98.5 × 67.5  
signed right, bottom: TOMASZEWSKI 68  
WAG, Warsaw / Muzeum Plakatu,  
Warsaw-Wilanów / Zakłady Graficzne  
RSW Prasa, Bydgoszcz  
MP PI 12120



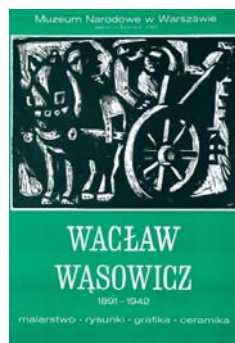
Niko Pirozmanashvili 1862–1918. Painting,  
National Museum in Warsaw  
1968-  
offset, 97 × 68  
unsigned  
WAG, Warsaw / Warszawska Drukarnia  
Akcydensowa no. 2, Warsaw  
MP PI 5935



Marian Wnuk. Sculpture. Post mortem Exhibition  
1969  
offset, 67.5 × 47  
signed right, bottom: H. T.  
BWA Sopot / Gdańskie Zakłady  
Poligraficzne, Gdańsk  
MP PI 12742



Avec la première affiche de la série de  
Nouvel An — les Éditions Artistiques  
et Graphiques présentent leurs  
meilleurs voeux pour l'année 1969  
1968  
offset, 67.5 × 48  
signed right, top: TOMASZEWSKI  
WAG, Warsaw  
MNP PI 13016



Wacław Wąsowicz 1891–1942. Painting,  
Drawing, Graphic Art., Ceramics  
1969  
offset, 99 × 67  
unsigned  
WAG, Warsaw / Wojskowe Zakłady  
Kartograficzne, Warsaw  
MP PI 5931



Days of Łowicz and Its Land, 7–14 June 1970  
1969  
offset, 99 × 67.5  
signed right, top: H. TOMASZEWSKI 69  
WAG, Warsaw / Wojskowe Zakłady  
Kartograficzne, Warsaw  
MNP PI 3579  
MP PI 13389  
Distinction in the competition Best  
Warsaw Poster, June 1970



25th Anniversary of PRL in Children's Art. All-Poland Post-Competition Exhibition of Participants of Working Cooperatives Summer Camp 1969  
offset, 97.5 × 67  
signed right, bottom: TOMASZEWSKI WAG, Warsaw; Centralny Związek Spółdzielczości Pracy, Warsaw / Warszawska Drukarnia Akcydensowa no. 2, Warsaw  
MNP PI 3580  
MP PI 12685



Peter Luke, Hadrian VII, Teatr Dramatyczny 1969  
offset, 84.5 × 58.5  
signed right, bottom: H. TOMASZEWSKI 69. Teatr Dramatyczny, Warsaw / Wojskowe Zakłady Graficzne, Warsaw  
MNP PI 3289  
MP PI 12888  
Distinction in the competition Best Warsaw Poster, November 1969  
Award in the competition Best Warsaw Poster, 1969  
Gold Medal and the award of *Życie Warszawy* newspaper at the 3rd International Poster Biennale, Warsaw, 1970  
Reprinted in 1970



Henryk Tomaszewski, Varsovie 1969  
offset, typography, stencil, 65.5 × 46  
unsigned  
Société de Beaux-Arts, Biel/Bienne, Imprimerie Roger Pfeuti, La Neuveville  
MNP PI 7069  
MP PI 13164  
Honourable mention at the 3rd Polish Poster Biennale, Katowice, 1970  
Theme used in the following posters:  
*Henryk Tomaszewski. Graphic Art, Galeria A&B Wahl, Warsaw, 1984, offset, 66.5 × 47, signed: H.T. 69-84, KAW, Warsaw; CBWA, Warsaw / Zakłady Offsetowe, Warsaw*

*Henryk Tomaszewski. Poster, 1993, offset, 84.4 × 59, signed: H. TOMASZEWSKI, Muzeum Narodowe w Poznaniu / Warszawska Drukarnia Akcydensowa P. A., Warsaw, printed in Polish and German language versions*  
*Henryk Tomaszewski Posters. Poster Exhibition at the Visual Arts Museum, 1995, offset, 49.5 × 35, unsigned, The Visual Art Museum, Visual Arts Press*



Cultural Heritage Protection and Museology in Kielce Region, 25th Anniversary of PRL 1969  
offset, 99 × 69  
signed right, bottom: TOMASZEWSKI 69 WAG, Warsaw / Warszawska Drukarnia Akcydensowa no. 2, Warsaw  
MP PI 12638



4th Polish Graphic Art Exhibition, November 1969 1969  
offset, 98.5 × 67  
signed right, top: H. TOMASZEWSKI CBWA, Warsaw; ZPAP, Warsaw / Warszawska Drukarnia Akcydensowa no. 2, Warsaw  
MNP PI 3840  
MP 12944  
Distinction in the competition Best Warsaw Poster, November 1969

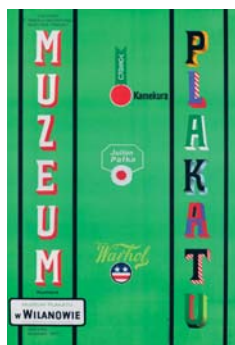


Jadwiga and Jerzy Zaremski. Jewelry. Exhibition on the 25th Anniversary of Artistic Creation 1970  
offset, 58 × 47.5  
signed right, bottom: T. CBWA, Warsaw; ZPAP, Warsaw / Warszawska Drukarnia Akcydensowa no. 2, Warsaw  
MNP PI 3836  
MP PI 13424



Friedrich Dürrenmatt, King John, Teatr Dramatyczny 1970  
offset, 85.5 × 59  
signed right, bottom: H. TOMASZEWSKI 70 Teatr Dramatyczny, Warsaw / Wojskowe Zakłady Graficzne, Warsaw  
MNP PI 4048  
MP PI 13992  
Distinction in the competition Best Warsaw Poster, July 1970

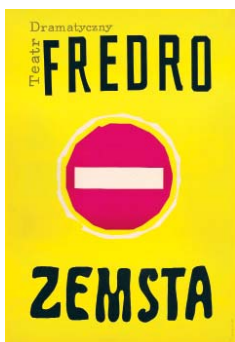




Yusaku Kamekura, Julian Pałka, Andy Warhol.  
Winners of the 2nd International Poster Biennale  
1970  
offset, 98 × 66.5  
signed right, bottom: TOMASZEWSKI 70  
WAG, Warsaw; Muzeum Plakatu, Warsaw /  
Wojskowe Zakłady Kartograficzne, Warsaw  
MNP PI 3581  
MP PI 13445  
Honourable mention at the 3rd All-  
Poland Festival of Museum Poster and  
Conservation, Przemysław, 1971



Jan Kasprzewicz, Marchot, Fat and  
Obscene, Teatr Dramatyczny  
1970  
offset, 82.5 × 57  
signed right, bottom: TOMASZEWSKI 70  
Teatr Dramatyczny, Warsaw / Wojskowe  
Zakłady Graficzne., Warsaw  
MNP PI 3290  
MP PI 13293  
Distinction in the competition Best  
Warsaw Poster, April 1970



Fredro, Revenge, Teatr Dramatyczny  
1970  
offset, 85 × 58.5  
signed right, bottom: TOMASZEWSKI 70  
Teatr Dramatyczny, Warsaw / Wojskowe  
Zakłady Graficzne, Warsaw  
MNP PI 4049  
MP PI 14279



J. Strauss, The Bat, Operetka Warszawska  
1970  
offset, 83.5 × 58  
signed right, top: TOMASZEWSKI 70  
Operetka, Warsaw / Warszawska Drukarnia  
Akcydensowa no. 2, Warsaw  
MNP PI 4583  
MP PI 15137  
Distinction in the competition Best  
Warsaw Poster, June 1971



Jazz Jamboree '71, 14th International Jazz  
Festival, Warsaw, 28–30 October 1971  
1971  
offset, 98.5 × 66  
signed right, top: TOMASZEWSKI 71.  
WAG, Warsaw / Zakłady Graficzne  
RSW Prasa, Bydgoszcz  
MNP PI 4321  
MP PI 15173  
Distinction in the competition Best  
Warsaw Poster, October 1971  
Award of the Fine Arts Atelier in Warsaw at the  
4th Polish Poster Biennale, Katowice, 1971  
Honourable mention at the Jazzpo International  
Jazz Poster Salon, Bydgoszcz, 1985



William Shakespeare, Julius  
Caesar, Teatr Dramatyczny  
1971  
offset, 86.4 × 58.5  
signed left, bottom: TOMASZEWSKI 71  
Teatr Dramatyczny, Warsaw / Wojskowe  
Zakłady Graficzne, Warsaw  
MNP PI 4046  
MP PI 14785  
Distinction in the competition Best  
Warsaw Poster, March 1971



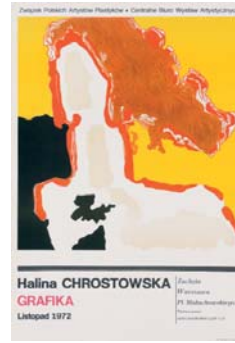
4th International Poster Biennale, Warsaw, 1972  
1971  
offset, 99 × 69  
signed right, top: TOMASZEWSKI 71  
WAG, Warsaw; CBWA, Warsaw  
MNP PI 4322  
MP PI 15198  
Printed also in French language version  
Distinction in the competition Best  
Warsaw Poster, April 1972



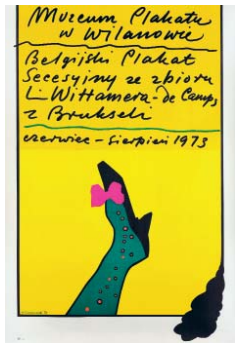
Sport Posters in the World, Poster Museum  
1971  
offset, 96.5 × 66  
signed right, bottom: TOMASZEWSKI 71.  
WAG, Warsaw; Muzeum Kultury Fizycznej  
i Turystyki, Warsaw; Muzeum Plakatu  
Warsaw-Wilanów / Prasowe Zakłady  
Graficzne RSW Prasa, Bydgoszcz  
MNP PI 4859  
MP PI 19104  
Printed also in French language version  
Distinction in the competition Best  
Warsaw Poster, March 1972  
Honourable mention at the 5th All-Poland  
Festival of Museum Posters and Conservation,  
Przemysław, 1976



Witkacy  
1972  
offset, 97.5 x 67  
signed right, top: TOMASZEWSKI 72.  
Teatr Studio, Warsaw / Warszawska  
Drukarnia Akcydensowa no. 2, Warsaw  
MNP PI 4623  
MP PI 15847  
Distinction in the competition Best  
Warsaw Poster, March 1973  
Award in the competition Best  
Warsaw Poster of 1973  
Honourable mention at the 4th International  
Poster Biennale, Warsaw, 1972  
Re-edited in 1973 by Brakkegrant Theater,  
Amsterdam, 100 x 70, and in B3 size



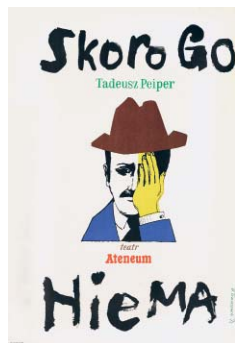
Halina Chrostowska. Graphic  
Art, November 1972  
1972  
offset, 68 x 47  
unsigned  
CBWA, Warsaw / Warszawska Drukarnia  
Akcydensowa no. 2, Warsaw  
MP PI 16203



Belgian Art Nouveau Poster from Wittamer-de  
Camps Collection in Brussels, June-August 1973  
1973  
offset, 98 x 67  
signed left, bottom: H. TOMASZEWSKI 73  
WAG, Warsaw; Muzeum Plakatu, Wilanów /  
Prasowe Zakłady Graficzne, Bydgoszcz  
MNP PI 4861  
MP PI 17368



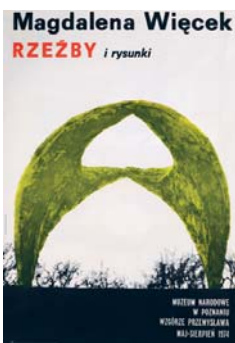
Me, You, Him, Fatherland, We're  
the Sum of Its Value  
1973, printed in 1974  
offset, 66.5 x 98  
signed in typesetting, right, bottom:  
graphic design by Henryk Tomaszewski  
WAG, Katowice / Prasowe Zakłady  
Graficzne, Katowice  
MNP PI 5494  
MP PI 17663  
2nd prize in July 22nd poster  
competition, Katowice, 1974  
Award of the Council for the Protection of  
Struggle and Martyrdom Sites at the 5th  
International Poster Biennale, Warsaw, 1974  
Silver Medal at the 6th Polish Poster  
Biennale, Katowice, 1975



Tadeusz Peiper, As He Is Not  
Here, Teatr Ateneum  
1973  
offset, 83 x 57  
signed right, bottom: H. TOMASZEWSKI 73  
Teatr Ateneum, Warsaw / Warszawska  
Drukarnia Akcydensowa no. 2, Warsaw  
MNP PI 5052  
MP PI 17552  
Distinction in the competition Best  
Warsaw Poster, January 1974



W. Gombrowicz, The Marriage,  
Teatr Dramatyczny  
1974  
offset, 95 x 64  
signed right, top: H. TOMASZEWSKI 74  
Teatr Dramatyczny, Warsaw / Wojskowe  
Zakłady Graficzne, Warsaw  
MNP PI 5054  
MP PI 17595  
Distinction in the competition Best  
Warsaw Poster, April 1974

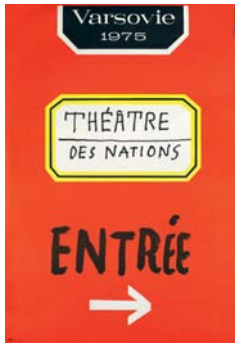


Magdalena Więcek. Sculpture and  
Drawing, National Museum in Poznań  
1974  
offset, 96.5 x 66.5  
signed right, top: H T  
Wydawnictwo Artystyczno-Graficzne RSW  
Prasa-Książka-Ruch, Poznań / Poznańskie  
Zakłady Graficzne im. M. Kasprzaka, Poznań  
MNP PI 10356



The Art Critics' Choice Exhibition,  
September 1975  
1975  
offset, 97 x 66.5  
signed right, bottom: H. TOMASZEWSKI  
CBWA, Warsaw / Warszawska Drukarnia  
Akcydensowa no. 3, Warsaw  
MNP PI 6019  
MP PI 18671  
Distinction in the competition Best  
Warsaw Poster, September 1975  
Silver Medal at the 7th Polish Poster  
Biennale, Katowice, 1977





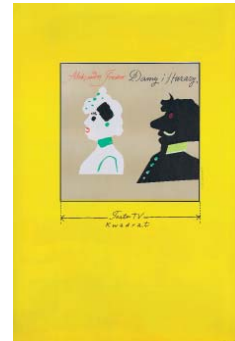
Theatre of Nations, Warsaw, 1975  
1975  
offset, 98 × 67  
signed right, top: H. TOMASZEWSKI.  
KAW, Warsaw / Warszawska Drukarnia  
Akcydensowa no. 3, Warsaw  
MNP PI 5256  
MP PI 18460 PI 18459  
Printed also in French language version  
Distinction in the competition Best  
Warsaw Poster, June 1975  
Public Distinction in the Most Popular  
Poster of the Month contest, June 1975



Maksym Gorki, The Barbarians, Teatr Powszechny  
1976  
offset, 97 × 66.5  
signed right, top: H. Tomaszewski 76  
Teatr Powszechny, Warsaw / Drukarnia  
Instytutu Wydawniczego Centralnej Rady  
Związków Zawodowych, Warsaw  
MNP PI 5820  
MP PI 19404  
Distinction in the competition Best  
Warsaw Poster, June 1976



[Cat]  
1977  
offset, 98 × 69 (printed also as 66.5 × 49.5)  
signed left, bottom: H. TOMASZEWSKI  
KAW, Warsaw / Państwowa Wytwórnia  
Papierów Wartościowych, Warsaw  
MNP PI 6228, PI 6568  
MP PI 20640  
Originally a theme for a calendar  
page, March 1977



Aleksander Fredro, Ladies and  
Hussars, Teatr TV Kwadrat  
1977  
offset, 97 × 66.5  
signed right, centre: H. TOMASZEWSKI 77.  
Teatr Kwadrat, Warsaw / Warszawska Drukarnia  
Akcydensowa, Zakład Offsetowy, Warsaw  
MNP PI 6093  
MP PI 20237  
Distinction in the competition Best  
Warsaw Poster, July 1977



Marian Wnuk and His Students. Sculpture  
1977  
offset, 97.7 × 68  
signed right, bottom: H. TOMASZEWSKI 77  
CBWA, Warsaw / Zakłady Offsetowe, Warsaw  
MNP PI 6184  
MP PI 20817



50-ème Anniversaire de l'Union  
Internationale de la Marionnette  
1978  
offset, 98 × 66.5  
signed right, bottom: H. Tomaszewski. 78  
KAW, Warsaw  
MNP PI 6569, PI 8348  
MP PI 21246  
1st prize at III Poster Biennale, Lahti, 1979.  
Grand-Prix at the 8th Polish Poster  
Biennale, Katowice, 1979



Jan August Kisielewski, Caricatures,  
National Theatre  
1978  
offset, 97.5 × 66.5  
signed left, centre: H. Tomaszewski. 78.  
Teatr Narodowy, Warsaw / Warszawska Drukarnia  
Akcydensowa, Zakład Offsetowy, Warsaw  
MNP PI 6489  
MP PI 21360



Thought and Form of Theatre. Polish  
Scenography. Exhibition, May 1978  
1978  
offset, 98 × 67.5  
signed right, bottom: H. Tomaszewski  
CBWA, Warsaw / Warszawska Drukarnia  
Akcydensowa, Zakład Offsetowy, Warsaw  
MNP PI 6470  
MP PI 21502  
Distinction in the competition Best  
Warsaw Poster, May 1979  
Award of the Council for the Protection of  
Struggle and Martyrdom Sites at the 8th  
Polish Poster Biennale, Katowice, 1979



Catholic University of Lublin 1917–1978  
1978  
offset, 83 × 58 (printed also as 40.6 × 29)  
signed right, top: H. Tomaszewski 78  
Lubelskie Zakłady Graficzne  
MNP PI 12401



17th Music Festival in Bydgoszcz  
1979  
offset, 97.5 × 67  
signed right, top: H. Tomaszewski 79 -  
Filharmonia Pomorska, Bydgoszcz /  
Prasowe Zakłady Graficzne, Bydgoszcz  
MNP PI 7070  
Originally designed for the 19th  
Warsaw Autumn International Festival  
of Contemporary Music, 1975



Enough. Do Not Tolerate Alcoholism  
1979  
offset, 66.5 × 45.5  
signed right, bottom: H.T. 79  
KAW, Warsaw; Zarząd Główny Społecznego  
Komitetu Przeciwalkoholowego, Warsaw /  
Prasowe Zakłady Graficzne, Bydgoszcz  
MNP PI 06714  
MP PI 21801



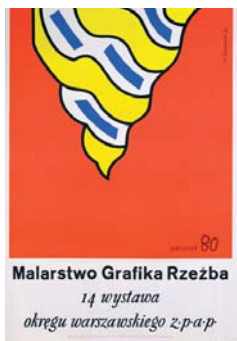
F Chopin. 10th International Chopin Piano  
Competition, Warsaw, 2–19 October 1980  
1979  
offset, 97 × 67  
signed right, bottom: H. TOMASZEWSKI. 79  
KAW, Warsaw / Prasowe Zakłady  
Graficzne, Bydgoszcz  
MNP PI 6809  
MP PI 21680, PI 21681  
Printed also in French language  
version and as 33.6 × 23.7  
1st prize in closed competition for the 10th  
Chopin Competition poster, Warsaw, 1979



Jan Kochanowski, The Laments, National Theatre  
1979  
offset, 98 × 67  
signed in typesetting, left, centre: drawing by  
T. Kulisiewicz, design by H. Tomaszewski  
Teatr Narodowy, Warsaw / Warszawska Drukarnia  
Akcydensowa, Zakład Offsetowy, Warsaw  
MNP PI 6602  
MP PI 21660  
Printed also as 33.6 × 23.7  
Public Distinction in the Most Popular Poster of  
the Month contest, Warsaw, September 1979



Juliusz Słowacki, Kordian, Teatr Powszechny  
1980  
offset, 67.5 × 98  
signed right, bottom: H. TOMASZEWSKI – 80.  
Teatr Powszechny, Warsaw /  
Zakłady Offsetowe, Warsaw  
MNP PI 7000  
MP PI 22705  
Distinction in the competition Best  
Warsaw Poster, November 1980  
Award in the competition Best  
Warsaw Poster, 1980  
Distinction for 1980 from the Poster  
Collectors Club, Poznań, 1981  
Part of the edition in duplex printing



14th Exhibition of the Warsaw Circuit of  
ZPAP. Painting, Graphic Art, Sculpture  
1980  
offset, 97 × 67  
signed right, top: H. TOMASZEWSKI 80 –  
CBWA, Warsaw; ZPAP, Okręg Warszawski /  
Warszawska Drukarnia Akcydensowa,  
Zakład Offsetowy, Warsaw  
MNP PI 7031  
MP PI 22296



Noël Coward, The Seance, Teatr Mały  
1980  
offset, 97.5 × 66.5  
signed right, bottom: H. TOMASZEWSKI. 80.  
Teatr Narodowy, Warsaw / Prasowe  
Zakłady Graficzne RSW 'Prasa-  
Książka-Ruch', Wrocław 1981  
MNP PI 6990  
MP PI 22247  
Distinction in the competition Best  
Warsaw Poster, January 1989



75 Years of the Warsaw Academy of Fine Arts. Creative Trends Among Teachers. Exhibition, National Museum in Warsaw 1980  
 offset, 98 × 67  
 signed left, top: H. Tomaszewski. 80.  
 KAW, Warsaw; ASP, Warsaw / Wojskowe Zakłady Graficzne, Warsaw  
 MNP PI 7200  
 MP PI 21956  
 Distinction in the competition Best Warsaw Poster, April 1980



Peter Shaffer, Amadeusz, Teatr na Woli 1981  
 offset, 98 × 67  
 signed right, top: H. TOMASZEWSKI. 81.  
 Teatr na Woli, Warsaw / Warszawska Drukarnia Akcydensowa, Zakład Offsetowy, Warsaw  
 MNP PI 7574  
 MP PI 22679  
 Distinction at the Most Popular Poster of the Month contest, Warsaw, June 1981  
 Award of the Chairman of Organising Committee at the 10th Applied Graphic Art Biennale, Brno, 1982  
 Distinction for 1981 from the Poster Collectors Club, Poznań, 1982



Sławomir Mrożek, The Police, Teatr Ateneum 1981  
 offset, 85.5 × 59  
 signed left, bottom: H. Tomaszewski. 81.  
 Teatr Ateneum, Warsaw / Warszawska Drukarnia Akcydensowa, Zakład Offsetowy, Warsaw  
 MNP PI 7603  
 MP PI 22700  
 Distinction in the competition Best Warsaw Poster, August 1981



Stanisław Tym, The Laundry, Teatr na Woli 1981  
 offset, 66 × 98  
 signed right, bottom: H. TOMASZEWSKI. 81.  
 Teatr Na Woli, Warsaw / Warszawska Drukarnia Akcydensowa, Zakład Offsetowy, Warsaw  
 MNP PI 6992  
 MP PI 25013  
 Distinction in the competition Best Warsaw Poster, September 1981  
 Public Distinction in the Most Popular Poster of the Month contest, September 1981  
 Award at The Colorado International Invitational Poster Exhibition, Fort Collins, 1981  
 Award of the Chairman of Organising Committee at the 10th Applied Graphic Art Biennale, Brno, 1982



Witold Gombrowicz, History, Teatr Nowy 1983  
 offset, 97 × 66  
 signed right, top: H. Tomaszewski 83  
 KAW, Warsaw; Teatr Nowy, Warsaw / Zakłady Offsetowe, Warsaw  
 MNP PI 8317  
 MP PI 24182



Warsaw Autumn. 26th International Festival of Contemporary Music 1983  
 offset, screen print, 96.5 × 68.5  
 signed right, top: H. Tomaszewski 83  
 KAW, Warsaw / Lubelskie Zakłady Graficzne, Lublin  
 MNP PI 8247  
 MP PI 23604  
 Printed in two language versions  
 Distinction in the competition Best Warsaw Poster, September 1983  
 Honorary Medal at the 11th Polish Poster Biennale, Katowice, 1985



Leon Kruczkowski, The Germans, Teatr na Woli 1984  
 offset, 97.5 × 66.5  
 signed right, centre: TOMASZEWSKI 84.  
 Teatr Na Woli, Warsaw / Warszawska Drukarnia Akcydensowa, Zakład Offsetowy, Warsaw  
 MNP PI 9258  
 MP PI 24842



Stanisław Tym, Conversations While Logging a Forest, Teatr Kwadrat 1984  
 offset, 66.5 × 97.5  
 signed right, bottom: H. TOMASZEWSKI 84.  
 Teatr Kwadrat, Warsaw / Wojskowe Zakłady Kartograficzne, Warsaw  
 MNP PI 11020  
 MP PI 24847





Bertold Brecht, Baal, Teatr Powszechny  
1985  
offset, 97.5 × 67  
signed right, bottom: H. TOMASZEWSKI. 85.  
Teatr Powszechny, Warsaw /  
Zakłady Offsetowe, Warsaw  
MNP PI 09261, PI 11026  
MP PI 25600  
The first edition was not accepted by the author;  
the poster was reprinted in 1988 (screen print,  
100 × 68, Zakłady drukarskie ASP, Warsaw)  
Distinction in the competition Best  
Warsaw Poster, September 1987



Zbigniew Rudziński, Mannequins,  
Państwowa Opera we Wrocławiu  
1985  
offset, 97 × 65  
signed left, bottom: H. TOMASZEWSKI 85  
Państwowa Opera, Wrocław / Wrocławskie  
Zakłady Graficzne no. 1, Wrocław  
MNP PI 8705  
MP PI 25601  
Award of ICOGRADA at the 11th International  
Poster Biennale, Warsaw, 1986



Theatrum by Andrzej Stopka, Warsaw, Zachęta  
1985  
offset, 96.5 × 66.5  
signed right, top: H. TOMASZEWSKI. 85.  
KAW, Warsaw; CBWA, Warsaw; MKiS Warsaw  
/ Prasowe Zakłady Graficzne, Bydgoszcz  
MNP PI 8738  
MP PI. 25113  
Distinction in the competition Best  
Warsaw Poster, October 1985  
Special Award of the Society of Polish  
Artists and Graphic Designers in the  
competition Best Warsaw Poster, 1985  
Distinction for 1985 from the Poster  
Collectors Club, Poznań, 1986



Christopher Marlowe, Edward II, Teatr Nowy  
1986  
offset, 98 × 69  
signed right, bottom: H. TOMASZEWSKI. 86.  
Teatr Nowy, Warsaw / Łódzkie  
Zakłady Graficzne, Łódź  
MNP PI 9450  
MP PI 26133  
Distinction in the competition Best  
Warsaw Poster, November 1986  
Grand Prix at the 12th Polish Poster  
Biennale, Katowice, 1987  
Distinction for 1986 from the Poster  
Collectors Club, Poznań, 1987  
Silver Medal at the 12th International  
Poster Biennale, Warsaw, 1988



Józef Szajna. Fine Arts, Theatre  
1986  
offset, 97 × 67  
signed right, bottom: H. TOMASZEWSKI 86  
KAW, Warsaw; CBWA, Warsaw /  
Prasowe Zakłady Graficzne, Kielce  
Reprinted in 1987, part of the edition  
lacked the block of text in left bottom,  
offset, 97 × 67, KAW, Warsaw; CBWA  
Warsaw / Zakłady Offsetowe, Warsaw.  
In 1987 the poster was re-edited in a Russian  
language version for an exhibition in Moscow.  
Distinction in the competition Best  
Warsaw Poster, December 1987.  
Grand Prix at the 13th Polish Poster  
Biennale, Katowice, 1989.



Teresa Pągowska. Painting Exhibition, BWA  
Art Gallery, Gdańsk, October 1986  
1986  
offset, 46 × 67  
signed right, bottom: H. TOMASZEWSKI. 86  
BWA, Gdańsk / Zakłady Graficzne, Gdańsk  
MNP PI 9759 PI 9981 PI 9925; MP PI. 26781  
The first edition was not accepted by the author;  
the poster was reprinted in 1987 (screen print,  
67.5 × 99, ASP Warsaw / Zakłady drukarskie ASP)  
Gold Medal at the 12th International  
Poster Biennale, Warsaw, 1988  
The theme was used again: *Teresa Pągowska.*  
*Painting Exhibition, Galeria Studio Warsaw, June*  
1988, 1988, screen print, 68 × 99, signed right,  
bottom: H. Tomaszewski. 86, Centrum Sztuki  
Studio, Warsaw / Zakłady Drukarskie ASP, Warsaw  
Distinction in the competition Best  
Warsaw Poster, September 1988



Juliusz Słowacki, Kordian, Teatr w Opolu  
1987  
offset, 66.5 × 98  
signed right, bottom: H. Tomaszewski 87  
KAW, Warsaw; Teatr im. Jana Kochanowskiego,  
Opole / Państwowa Wytwórnia  
Papierów Wartościowych, Warsaw  
MNP PI 9508  
MP PI 26083



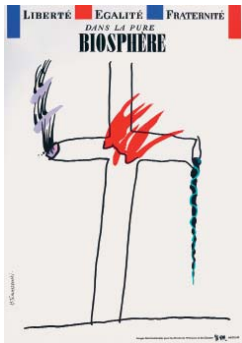
Painting within the Warsaw Academy, Industry  
Museum, former Norblina factory in Warsaw  
1987  
offset, 96.5 × 65  
signed right, centre: H. Tomaszewski 87.  
ASP, Warsaw; Fundacja Polskiej Sztuki  
Nowoczesnej, Warsaw / PPZ 'Dekor', Warsaw  
MNP PI 9686  
Distinction in the competition Best  
Warsaw Poster, December 1987



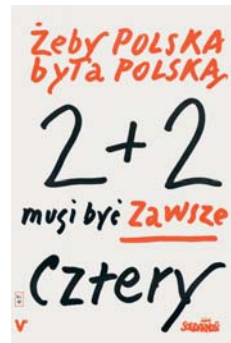
Posters about Posters. Exhibition of P. M. Załęski Collection 1987  
offset, 98 × 67  
signed right, top: H. TOMASZEWSKI. 87.  
BWA, Konin / Poznańskie Zakłady Graficzne im. M. Kasprzaka, Poznań  
MNP PI 9444  
MP PI 26652



Wojciech Zamecznik 1923–1967, Zachęta Gallery, April 1988 1988  
screen print, 100.5 × 68  
signed right, bottom: H. TOMASZEWSKI. 88.  
Galeria 'Zachęta', Warsaw / Zakłady Drukarskie ASP, Warsaw  
MNP PI 9914  
MP PI 26823



Liberté, Égalité, Fraternité, dans la pure biosphère 1989  
offset, 84 × 59.5  
signed left, bottom: H. TOMASZEWSKI.  
Artis 89, Paris / Marchand, Paris  
MNP PI 10344



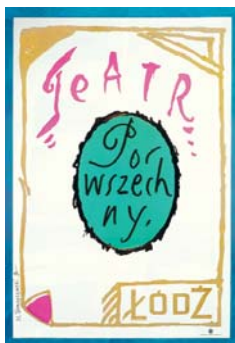
Let Poland Be Poland, 2 + 2 Must Always Equal Four 1989  
offset, 100 × 70  
signed left, bottom: H.T.  
NSZZ 'Solidarność', Warsaw / Warszawska Drukarnia Akcydensowa, Warsaw  
MNP PI 10879  
MP PI 27472



Citanes 1990  
screen print, 103 × 77  
signed within the composition field, left, top: 'H. TOMASZEWSKI. 90' and in typesetting, footer: © Henryk TOMASZEWSKI  
Société d'Exploitation Industrielle des Allumettes et du Tabac, Paris / Graficaza  
MNP PI 11016  
MP PI 28941  
Honorable mention by the Poster Museum, Wilanów, at the 5th Spring Poster Salon, Warsaw, 1992



13th International Poster Biennale, Warsaw, 1990 1990  
screen print, 91 × 62.5  
signed within the composition field: TOMASZEWSKI. 90  
Komitet Organizacyjny 12 Międzynarodowego Biennale Plakatu, Warsaw / A. Matisow, Warsaw-Falenica  
MNP PI 10485, PI 11951  
MP PI 27976  
Bronze Medal at the 3rd International Triennial of Posters, Toyama, Japan, 1991  
Reprinted due to the author's discontent with the quality of the first edition.



Teatr Powszechny, Łódź 1990  
offset, 96.5 × 66  
signed left, bottom: H. TOMASZEWSKI. 90 -  
Teatr Powszechny, Łódź / Oficyna Olszynka, Warsaw  
MNP PI 10670

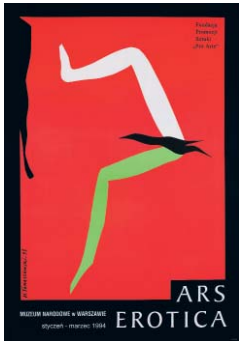


Love. Henryk Tomaszewski. Affiches tekeningen 1991  
screen print, 119 × 83 (edited also as 83.5 × 59.5)  
signed left, bottom: H. TOMASZEWSKI. 91  
Stedelijk Museum Amsterdam  
MNP PI 10720, PI 11017  
MP PI 28782  
Honourable mention by the Poster Museum, Wilanów, at the 5th Spring Poster Salon, Warsaw, 1992  
Bronze Medal at the 15th International Poster Biennale, Warsaw, 1994



Beauty and Comfort Every Day. 20th Century Swedish Architecture and Design Exhibition at the Institute of Industrial Design, Warsaw 1992  
offset, 98 × 67  
signed right, bottom: H. TOMASZEWSKI. 92  
Instytut Wzornictwa Przemysłowego, Warsaw / Warszawska Drukarnia Akcydensowa P. A., Warsaw  
Reprinted in 1992 for an exhibition at the National Museum in Poznań, offset, 98.5 × 67, signed right, bottom: H. TOMASZEWSKI. 92, Muzeum Narodowe, Poznań / Warszawska Drukarnia Akcydensowa P. A., Warsaw;

and in 1993 for an exhibition at Pałac Sztuki, Kraków, offset, 98.5 × 66.5, signed right, bottom: H. TOMASZEWSKI. 92, Akademia Sztuk Pięknych, Kraków / Warszawska Drukarnia Akcydensowa P. A., Warsaw  
MNP PI 10910, PI 11025, PI 11055  
MP PI 29324, PI 28815



Ars erotica, National Museum in Warsaw, January–March 1994  
offset, 98 × 67  
signed left, bottom: H. TOMASZEWSKI. 93  
Muzeum Narodowe, Warsaw / Warszawska Drukarnia Akcydensowa P. A., Warsaw  
MNP PI 11402  
MP PI 29354  
Silver Medal at the 4th International Triennial of Posters, Toyama, 1994  
Gold Medal at the 14th Polish Poster Biennale, Katowice, 1995



Sławomir Boss, Galeria Gest 1996  
screen print, 100 × 70  
signed right, top: H. Tomaszewski. 96.  
Galeria Gest, Łódź



Sławomir Boss, Galeria Gest c. 1996  
screen print, 100 × 70  
signed within the composition  
field: H. Tomaszewski  
Galeria Gest, Łódź



My Creative Path. Henryk Tomaszewski, September–October 1996  
1996  
offset, 95.5 × 67.5  
signed right, bottom: H. T + P  
Galeria Grafiki i Plakatu, Warsaw  
MNP PI 12163  
MP PI 33465, PI 30445  
Co-author: Piotr Młodożeniec

**Attributed to Henryk Tomaszewski**



Friendship 1956  
offset, 99 × 67.5  
unsigned  
WAG, Warsaw / Zakłady Graficzne Warszawa  
MN PI 619



# Books designed and illustrated by Henryk Tomaszewski

- ▷ Kazimierz Gołba, *Dusze w maskach*, Warsaw: Instytut Wydawniczy 'Renaissance', 1939 (cover design)
- ▷ Edmond Fleg, *Klaudiusz i Marietta*, Warsaw: Instytut Wydawniczy 'Renaissance', [1939] (cover design)
- ▷ Adam Mickiewicz, *Pan Tadeusz*, Łódź: Spółdzielnia Wydawnicza 'Książka', 1945 (cover design)
- ▷ Leon Pasternak, *Piosenki żołnierskie*, Warsaw, Łódź, Kraków, Katowice, Lublin, and Bydgoszcz: Robotniczy Domu Kultury w Łodzi, Czytelnik, 1945 (cover design)
- ▷ Zofia Nałkowska, *Granica*, Warsaw: Czytelnik, 1945 (cover design)
- ▷ Stanisław Dygat, *Jeziro Bodeńskie*, Warsaw: Spółdzielnia Wydawnicza Wiedza, 1946 (cover design)
- ▷ Stanisław Jerzy Lec, *Spacer cynika*, Warsaw: Czytelnik, 1946 (cover design, full-page illustrations)
- ▷ Walentin Katajew, *Samotny biały żagiel*, [Łódź]: Spółdzielnia Wydawnicza 'Książka', 1946 (dust jacket design)
- ▷ Juliusz Słowacki, *Lilla Weneda*, Łódź: Spółdzielnia Wydawnicza 'Książka', 1946 (cover design)
- ▷ Alicja Dryszkiewicz, *Wędrowniki po zwierzyńcu*, Warsaw: Nasza Księgarnia, 1948 (cover design, typography, illustrations)
- ▷ Władysław Broniewski, *Krzyk ostateczny*, Warsaw: Wiedza, 1948 (cover design)
- ▷ Włodzimierz Słobodnik, *Poufne*, [Łódź]: Spółdzielnia Wydawnicza 'Książka', 1948 (cover design)
- ▷ Stanisław Jerzy Lec, *Życie jest fraszką*, Warsaw: Spółdzielnia Wydawnicza 'Książka', 1948 (cover design)
- ▷ Leon Pasternak, *Zasady i kwasy. Satyry*, Warsaw: Wydawnictwo J. Przeworskiego, 1948 (cover design)
- ▷ Władysław Smólski, *Drewniana koszula. Humoreski*, Warsaw: Spółdzielnia Wydawnicza 'Książka', [1948] (cover design)
- ▷ *Strofy o Stalinie. Wiersze poetów polskich*, Warsaw: Związek Literatów Polskich, Czytelnik, 1949 (cover design)
- ▷ Marcin [Martin] Andersen Nexø, *Pelle zwycięzca*, Warsaw: Książka i Wiedza, 1949 (cover design)
- ▷ Aleksander Puszkina, *Utwory wybrane*, [Warsaw]: Czytelnik, Książka i Wiedza, 1949 (cover design)
- ▷ Martin Andersen Nexø, *Ditta*, Warsaw: Książka i Wiedza, 1949
- ▷ Urszula Brzozowska, *Pieśni i tańce kujawskie*, Kraków: Państwowe Wydawnictwo Muzyczne, 1950 (cover design)

## series: Good Book Club, Czytelnik (designs for the series)

- ▷ Anna Seghers, *Ocalenie*, Warsaw: Czytelnik, 1950
- ▷ Jorge Amado, *Ziemia złotych płodów*, Warsaw: Czytelnik, 1950
- ▷ Mulk Raj Anand, *Kulis*, Warsaw: Czytelnik 1950
- ▷ Paul Tillard, *Powrót*, Warsaw: Czytelnik, 1950
- ▷ Sandor Sasdi, *Pieśń życia*, [Warsaw]: Czytelnik, 1950

## series: 'Odrodzenie' Club, Czytelnik (designs for the series)

- ▷ Piotr Pawlenko, *Stepowe słońce*, Warsaw: Czytelnik, 1950
- ▷ Albert Maltz, *Człowiek na drodze*, Warsaw: Czytelnik, 1950
- ▷ Louis Aragon, *Komuniści*, [Warsaw]: Czytelnik, 1950–1954
- ▷ Sergiusz Gołubiew, *Narodziny epoki*, [Warsaw]: Czytelnik, 1950
- ▷ Adolf Rudnicki, *Pałeczka, czyli każdemu to, na czym mu mniej zależy*, Warsaw: Czytelnik, 1950
- ▷ Fritz Erpenbeck, *Spekulanci*, [Warsaw]: Czytelnik, 1950

- ▷ Fritz Erpenbeck, *Spekulanci*, [Warsaw]: Czytelnik, 1950

## Gold Series of Russian Literature, Czytelnik (designs for the series)

- ▷ Aleksander Kuprin, *Utwory wybrane*, Warsaw: Czytelnik, 1950
- ▷ Mikołaj Leskow, *Utwory wybrane*, [Warsaw]: Czytelnik, 1950
- ▷ Antoni Czechow, *Utwory wybrane*, Warsaw: Czytelnik, 1953
- ▷ Lew Tołstoj, *Wojna i pokój*, Warsaw: Czytelnik, 1950 (cover design)
- ▷ *500 lat malarstwa polskiego*, Warsaw: PIW, 1950 (dust jacket design)
- ▷ Lucyna Krzemieniecka, *Wiosna, lato, jesień, zima*, Warsaw: Książka i Wiedza, 1950 (cover design, illustrations)
- ▷ Władysław Broniewski, *Nadzieja*, Warsaw: Książka i Wiedza, 1951 (cover design)
- ▷ Antonina Vallentin, *Leonardo da Vinci*, Warsaw: Książka i Wiedza, 1951 (cover and dust jacket design)
- ▷ S. [Samuił or Samuel] Marszak, *Stronic dziesięć i pół o tym, skąd wziął się stół*, Warsaw: Książka i Wiedza, 1951 (cover design and illustrations)
- ▷ Józef Prutkowski, *W sprawie miłości*, Warsaw: Czytelnik, 1952 (illustrations by Henryk Tomaszewski and Wojciech Zamecznik)
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- ▷ Jerzy Andrzejewski, *Trzy opowieści*, Warsaw: PIW, 1973
- ▷ Witold Zalewski, *Splot słoneczny*, Warsaw: PIW, 1973
- ▷ Piotr Wojciechowski, *Czaszka w czaszce*, Warsaw: PIW, 1974
- ▷ Andrzej Kuśniewicz, *Strefy*, Warsaw: PIW, 1985

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- ▷ Czesław Kuriata, *Elegie codzienne*, Warsaw: PIW, 1984
- ▷ Piotr Matywiecki, *Planetnik i śmierć*, Warsaw: PIW, 1981
- ▷ Łukasz Nicpan, *Kwanty*, Warsaw: PIW, 1984
- ▷ Marek Wawrzkiwicz, *Aż tak*, Warsaw: PIW, 1984
- ▷ Anna Pogonowska, *Albo i albo*, Warsaw: PIW, 1985
- ▷ Stanisław Srokowski, *Zjedanie*, Warsaw: PIW, 1985
- ▷ Anna Świrszczyńska, *Cierpienie i radość*, Warsaw: PIW, 1985
- ▷ Włodzimierz Boruński, *Rozmowa*, Warsaw: PIW, 1986
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- ▷ Marian Piechal, *Słowne istnienie*, Warsaw: PIW, 1986
- ▷ Erna Rosenstein, *Czas*, Warsaw: PIW, 1986
- ▷ Wanda Bacewicz, *Ucieczka*, Warsaw: PIW, 1987
- ▷ Jan Górec-Rosiński, *Człowiek podzielony*, Warsaw: PIW, 1987
- ▷ Erwin Kruk, *Z krainy Nod*, Warsaw: PIW, 1987
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- ▷ Stanisław Stabro, *Korozja*, Warsaw: PIW, 1989
- ▷ Tadeusz Śliwiak, *Słownik wyrazów świątecznych*, Warsaw: PIW, 1989
- ▷ Tadeusz Wyrwa-Krzyżański, *Wyprawa przeciwko podróży*, Warsaw: PIW, 1989
- ▷ Zbigniew Zalewski, *Tancerz ulic*, Warsaw: PIW, 1989
- ▷ Andrzej Zaniewski, *Krawędź*, Warsaw: PIW, 1989
- ▷ Piotr Matywiecki, *Światło jednomyślne*, Warsaw: PIW, 1990

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- ▷ Erwin Kruk, *Powrót na wygnanie*, Warsaw: PIW, 1977
- ▷ Flora Bieńkowska, *Wyróżniony ogród*, Warsaw: PIW, 1977
- ▷ Ewa Filipczuk, *Gra*, Warsaw: PIW, 1977
- ▷ Henryk Hartenberg, *Dzień po dniu*, Warsaw: PIW, 1977
- ▷ Jerzy Hordyński, *Epitafium dla kota*, Warsaw: PIW, 1977
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- ▷ Artur Międzyrzecki, *Wygnanie do Rymu*, Warsaw: PIW, 1977
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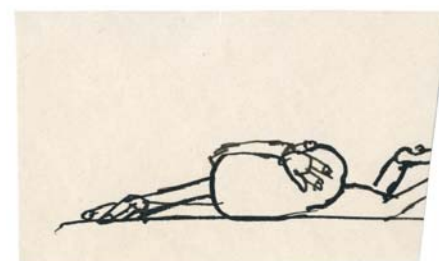
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Henryk Tomaszewski, drawings from 1957–73, published, among others, in *Przegląd Artystyczny* and *Literatura* magazines, courtesy of Filip Pągowski

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The book's publication on the centenary of Henryk Tomaszewski's birth coincides with the exhibition:  
***I've Been Here; I Hope the Same for You. Henryk Tomaszewski***  
15 March–10 July 2014

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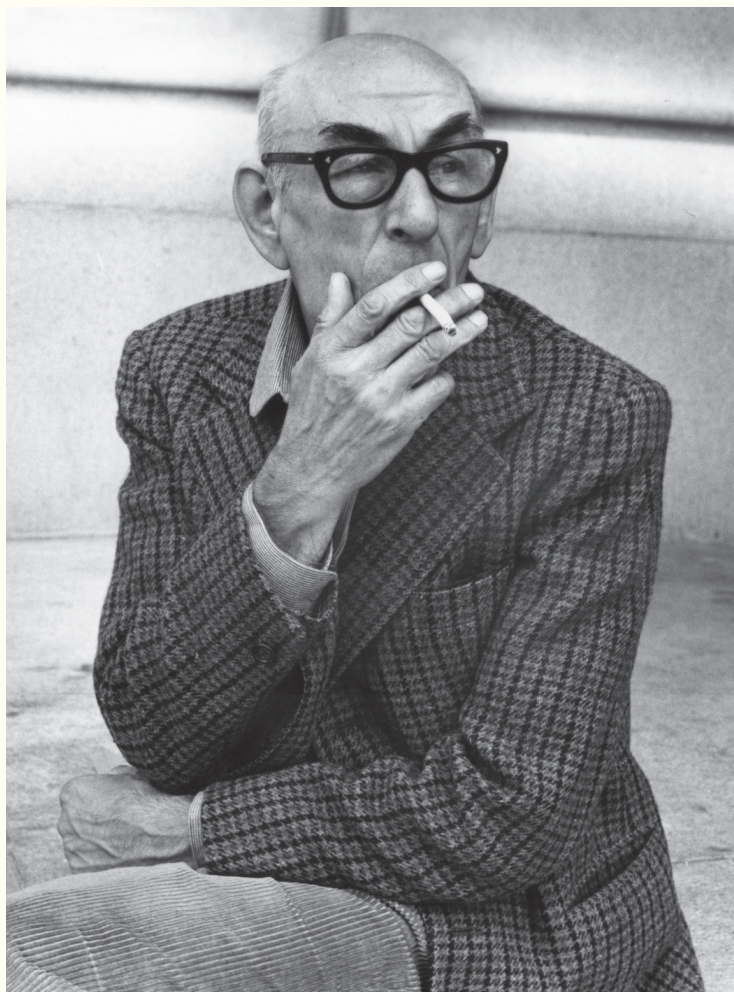


photo: Marek Majewski

**Henryk Tomaszewski (1914–2005) — graphic designer, draughtsman and Professor at the Warsaw Academy of Fine Arts — was one of the most prominent figures in the history of post-WW II Polish graphic design, and his characteristic language continues to inspire new generations of artists and designers.**

‘I believe that today even strong technical skills are not enough to call someone an artist. Alas, from what I see it looks like virtually all graphic design in the world is about nothing but tasteful technical gimmicks. . . . Either you are or you are not someone who is able to create our constantly changing world, never ceasing to update your language. We need to sanction creative prestidigitation.’

Henryk Tomaszewski, ‘Rozmowa na temat grafiki’, *Rocznik ASP w Warszawie*, no. 4, 1974, p. 10

‘I’d like to take a blank sheet of paper and conjure up an expected formal phenomenon from it using almost nothing, so that the sheet remains white, pristinely blank.’

Henryk Tomaszewski, quoted in Jan Zielecki, ‘Henryk Tomaszewski’, *Projekt*, no. 4, 1985, p. 2

