

2014 / 2. AUKCIÓ



BUDAPEST  
POSTER  
GALLERY

Az aukció anyagát összeállította: **VÁRKONYI ÁDÁM**

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A katalógus angol nyelvű szövegeinek fordítója: **SOMOS ANNA**

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Kiadta: **BUDAPEST POSTER GALLERY. MODERNISTA KFT.**

Fotók: **VÁRKONYI ÁDÁM**

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## **BUDAPEST POSTER GALLERY**

### **2. AUKCIÓ | PLAKÁTOK ÉS PLAKÁTTERVEK**

2014. DECEMBER 8. (HÉTFŐ), 18:00 ÓRA

BUDAPEST MUSIC CENTER

1093, BUDAPEST

MÁTYÁS UTCA 8., TETŐTÉRI TEREM

AZ ÁRVERÉST VEZETI: BÓSZÉ ADÁM

### KIÁLLÍTÁS | THE VIEWING

Budapest Poster Gallery

1055 Budapest

Falk Miksa u. 28.

6. emelet / 1 / 61-es kapucsengő

2014. november 24. - december 7.

minden nap (every day), 11:00 - 19:00 óra között

### ÁRVERÉS | THE SALE

Budapest Music Center

1093, Budapest, Mátyás utca 8., Tetőtéri terem.

2014. december 8. (hétfő), 18:00 óra

### INFORMÁCIÓ | INFORMATION

Budapest Poster Gallery,

1055 Budapest, Falk Miksa u. 28.

6, em/1., 61-es kapucsengő

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1.000.000 – .....	100.000 HUF

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6. Passed lots can be called back during or after the auction. In this case these will be put up for sale again.

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9. The buyer shall pay the full purchase price by credit card before or in cash at the gallery when receiving the purchased item(s).

10. Purchase right of the buyer automatically terminates if items are failed to be taken over within 7 working days from the auction (17.12.2014).

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12. All items are sold without any guarantee "as is", meaning in the condition they are in at the time of the sale. We do not accept any complaints after the lot has been knocked down.

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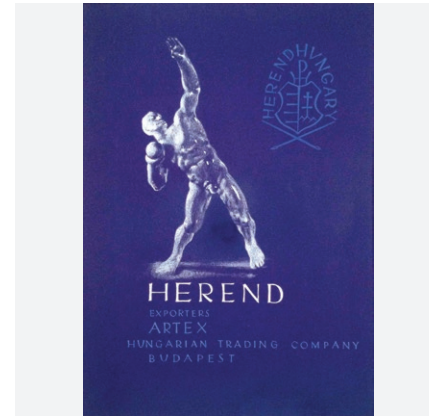
**#001**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**HŐSÖK SÖRE / HEROES' BEER**  
 1915  
 CCA. 43 X 21 CM

12.000 HUF



**#002**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**SAN MICHELE REGÉNYE /**  
**THE STORY OF SAN MICHELE NOVEL**  
 1934  
 CCA. 36 X 27 CM

18.000 HUF



**#003**  
**RÉKASSY, CSABA**  
**HEREND / HEREND**  
 1950-ES ÉVEK / 1950S  
 CCA. 14,5 X 21 CM

24.000 HUF



**#004**  
**KÓNYA, ZOLTÁN**  
**DIANA SÓSBORSZESZ / DIANA**  
**RUBBING ALCOHOL**  
 1925  
 CCA. 32 X 24 CM

28.000 HUF



**#005**  
**ROTTLER, ISTVÁN**  
**ORION TV RÁDIÓ /**  
**ORION TV RADIO**  
 1930-AS - 1940-ES ÉVEK / 1930S-1940S  
 CCA. 48 X 31 CM

60.000 HUF



**#006**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**STERNBERG HANGSZERGYÁR / STERN-**  
**BERG MUSICAL INSTRUMENT FACTORY**  
 1900 KÖRÜL / AROUND 1900  
 CCA. 40 X 20 CM

30.000 HUF



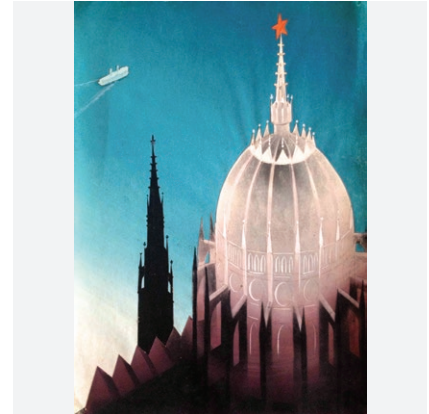
**#007**  
**SINKA, MÁTYÁS**  
**MEGNYILT A GUNDEL ÉTTEREM /**  
**GUNDEL RESTAURANT IS OPEN**  
 1953  
 CCA. 13 X 20 CM

**50.000 HUF**



**#008**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**VIGSZÍNHÁZ - A PÁHOLY.**  
**MEDGYASZAY VILMA VIZSGAELŐ-**  
**DÁSA / VIG THEATRE - THE BOX**  
**SEAT. GRADUATION PERFORMANCE**  
**OF MEDGYASZAY VILMA**  
 1903  
 CCA. 48 X 31 CM

**26.000 HUF**



**#009**  
**ROTTLER, ISTVÁN**  
**PARLAMENT / PARLIAMENT**  
 1950  
 CCA. 29 X 40 CM

**90.000 HUF**



**#010**  
**VAJDA, LAJOS**  
**DANUVIA MOTORKERÉKPÁR /**  
**DANUVIA MOTORCYCLE**  
 1958  
 CCA. 23 X 30 CM

**50.000 HUF**



**#011**  
**GÖRÖG, LAJOS**  
**BABAHÁZ / A DOLL'S HOUSE**  
 1975  
 CCA. 59 X 42 CM

**22.000 HUF**



**#012**  
**HELÉNYI, TIBOR**  
**A JEDI VISSZATÉR /**  
**RETURN OF THE JEDI**  
 1984  
 CCA. 59 X 42 CM

**40.000 HUF**

#002

UNKNOWN

THE STORY OF  
SAN MICHELE NOVEL

1934

CCA. 36 X 27 CM

16.000 HUF



Poster advertising the autobiographical novel of Axel Munthe, *The Story of San Michele*. The small-size poster is a good example of the constructivist graphic design of the 1920s-30s. The composition is purely typographical where the harmony is created by the fonts in altering sizes and types on the colourful background.

Axel Munthe (1857-1949) was a Swedish doctor and physicist, who was a successful practitioner in Paris, Rome and London. Eventually he fulfilled his childhood fantasy:

to build a villa on a place of an old chapel on the Capri Island. The villa was frequented by celebrities of the age (Jean-Martin Charcot, Louis Pasteur, Henry James, the Swedish Queen or Guy de Maupassant). In the fascinating novel of Munthe we can enjoy the tales of these characters as well as the stories of common people, people from Naples living in poverty, and also animals are mentioned in the book. The book was first published in 1929, and was a great success and it was translated into several languages. The Hungarian translation was first published in 1934.



#003

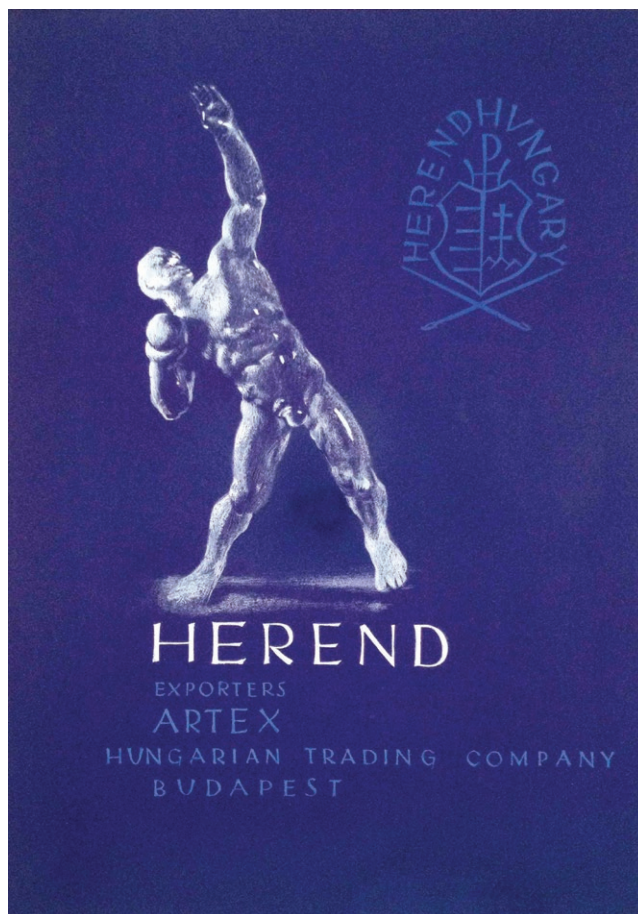
RÉKASSY, CSABA

HEREND

1950S

CCA. 14,5 X 21 CM

24.000 HUF



This small poster maquette is a valuable relic of one of the most famous Hungarian porcelain manufactories, Herendi. The factory was socialized in 1948, however it didn't cease operating, moreover it significantly developed. After 1949, similarly to other sectors of Hungarian economy, the reins of export trading were held by the Hungarian government. In the 1960s the economy slowly started to boom and export trade had an important role in this process. During these years trading activities were governed by big state companies. Artex was the company responsible for the export of artistic and decorative objects.

Between 1960 and 1969 Artex was in charge of the continuously growing export of Herendi. This small poster maquette was probably created during these years. This must be the reason why the text on the maquette is in English: it addressed the foreign public.

The nude of a classic ideal alludes to the beauty of the Herend

porcelains. The white sculpture appears in front of an intense purple background as a part of a harmonious composition. The typography is just as important as the picture itself, a wrought, harmonious antikva. The maquette was most probably created by Csaba Rékássy (1937-1989) graphic artist, who was mostly known for his copper engravings and illustrations thus when looking at his oeuvre, it is quite surprising, that he created a poster maquette. The most likely reason for is that the theme was close to him as he himself also made ceramics and majolica pictures. He had been fascinated by ceramics since his school years. Even his graduation work was a ceramic wall picture.

The hand-made small tempera painting gives a slight insight to the technical background of designing posters. In the 1960s, the creation of large posters was often preceded by these small maquettes. The maquettes were hand painted, and in this case, the artist have even drawn and constructed the letters with his hands.

**#005**

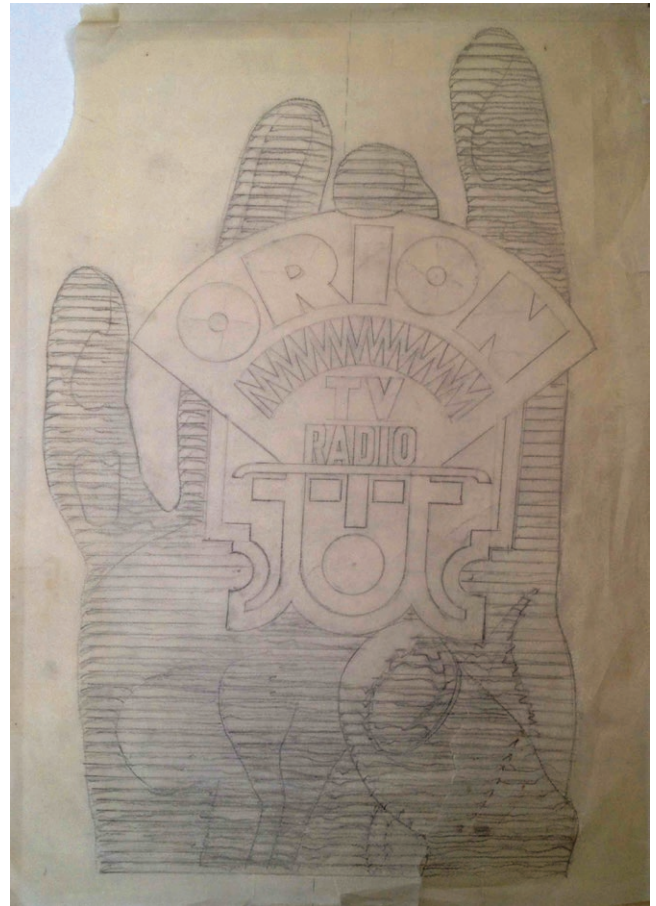
**ROTTLER, ISTVÁN**

**ORION TV RADIO**

**1930S - 1940S**

**CCA. 48 X 31 CM**

**60.000 HUF**



Monumental, hand drawn poster maquette on paus paper. Most probably the drawing was intended to transcribe the composition, that's why it was drawn on the transparent material.

The drawing was created in the 1930s - 40s, the most successful period of the Orion Factory. The Orion logo consists of three heads which was designed by József Bottlik. The three heads represent the three directions of the spreading sound. Bottlik and other graphic designers always added the name of the promoted good to the

beautiful art deco emblem. On this particular maquette the logo appears in a giant hand and TV and Radio is written on it (the same logo was used with various goods, for instance with the Orion vacuum flask).

This poster maquette is a real quality work, having a monumental effect, despite it is only half finished. The giant hand only gets its texture from the rhythmically alternating pencil strokes. The harmony is created by the contrast between the solid figure of the hand and the clean and plain design of the logo.

#006

UNKNOWN

STERNBERG MUSICAL  
INSTRUMENT FACTORY

AROUND 1900

CCA. 40 X 20 CM

30.000 HUF



Poster of the Sternberg Budapest instrument factory. The text of the poster is in Hungarian and German. It says 'Illustrated price-list for free'. A new address was overprinted on the original design. Ármin Sternberg and his brother founded their instrument factory in 1881, which became one of the most prominent factories of the kind in the interwar period. Besides instruments, they manufactured radios, gramophones and vinyl records. The company was a leading propagator of jazz music, distributed songbooks among local bands, and their paper, the Sternberg News had the same purpose. This was the first Hungarian jazz magazine. The company was nationalized after 1945.

This composition had been used for poster, advertisement and slip probably for more decades. The decorative covering

of the street name, that is, the old name of the street is hidden under a pattern, also suggests that Kerepesi street was renamed in 1906, when the ashes of Francis II Rákóczi, who died in the Ottoman Empire, were taken home, and were transported on this road from Keleti Railway Station to the Basilica. That's why the ornamented overprint hides the old name 'Kerepesi út' while the new address sends customers to Rákóczi street 60. It means that the poster was printed before 1906, and the overprint indicates that it had been in use for a long time.

The composition is archaic and decorative: the figures are playing music and are wearing Hungarian style clothing. They resemble the characters of the 19th century folk genre painting.

#007

SINKA, MÁTYÁS

GUNDEL RESTAURANT  
IS OPEN

1953

CCA. 13 X 20 CM

50.000 HUF



The file contains 2 pieces of tram poster maquette (original painted design) for Gündel Restaurant. Gündel Restaurant is one of the most famous venues of Hungarian gastronomy, and it rightly is. The founder of the restaurateur dynasty was János Gündel, who was born in 1844 and established his very first restaurant in 1869. His restaurant operating between 1889 and 1904 was frequented by significant writers and artists of the age. He created the recipe of a soup named after a very famous novelist of the time, Kálmán Mikszáth. His restaurant's heir was his son, Károly, and he moved the place to a building in Városliget, which still gives home to the restaurant today. Károly Gündel was well-known as the writer of numerous cookbooks and publications on gastronomy. He offered French cuisine beside which he served his own specialities, such as the Gündel pancake (a popular Hungarian dessert). The restaurant was socialized after 1949, but it wasn't shut down.

The two maquettes of Mátyás Sinka were created in 1953. Even though there were strict regulations regarding posters at the beginning of the 1950s, the two maquettes do not have the rigid style of socialist-realism. Neither the photo-realism nor the obligatory worker-iconography is apparent on them. This classic type of commercial poster had a chance to fink out of these regulations, as they advertised a real brand what was quite uncommon of the time.

The two small maquettes are really precisely formed commercial graphics. The main idea in both cases is to catch the atmosphere of the green environment of the restaurant. The forest appears as a mystic green tissue and the atmosphere is created by colours of black and dark green. The building itself is present on one of the pages, but surprisingly it doesn't resemble at all to the old Gündel palace. The emphasis is on the contrast between the green wilderness and the city. The buildings practically appear behind the curtain of nature. The artistic typography is hand painted.

Mátyás Sinka (1921-?) graduated as a painter under the supervision of János Kmetty and became an important graphic artist in the 1950s and 1960s. He designed posters already in the 1950s and many of those reflect the socialist-realist style of the time (typical smiling worker/peasant figures). However, even in these designs, the style is very light and artistic. In the 1960s, Sinka was a member of the Papp group, the group of the most prominent Hungarian poster designers. At this time he created fresh poster designs with modern painted or paper cut-out solutions.

The two maquettes were rejected by the juries of the Fine Art Foundation, thus never materialized. This in fact just raises the value of the maquettes, which are basically independent works of art now.

#008

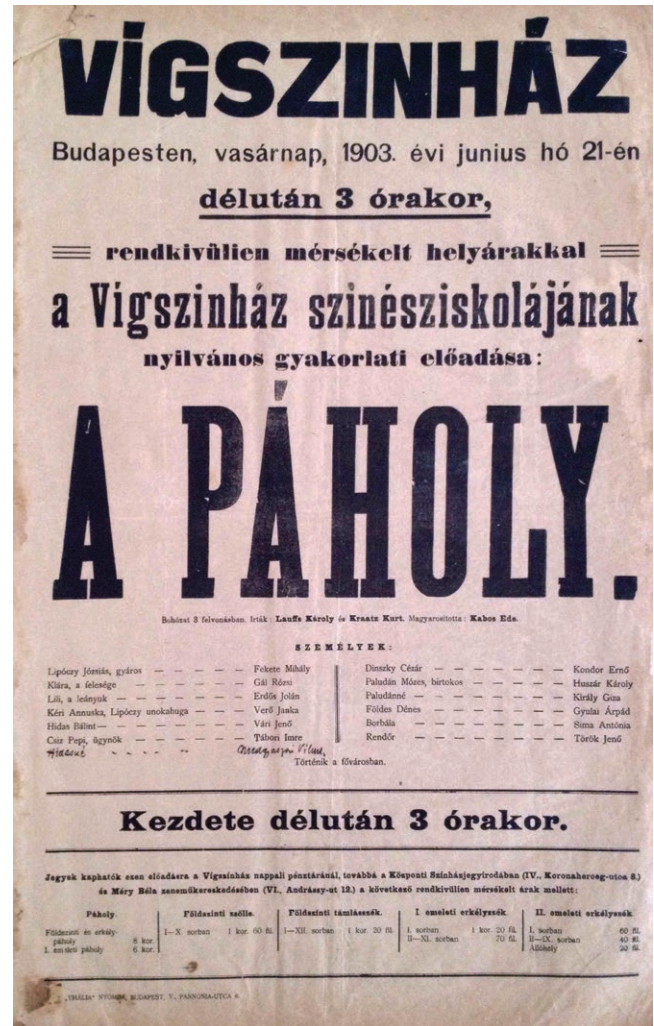
UNKNOWN

VÍG THEATRE -  
THE BOX SEAT. GRADUA-  
TION PERFORMANCE OF  
MEDGYASZAY VILMA

1903

CCA. 48 X 31 CM

26.000 HUF



The small poster was promoting a theatre play in 1903. The most interesting part of this piece is that the name of Vilma Medgyaszay in the role of Hidasné is written by hand on the poster. The actress, - who later became the begetter of the Hungarian chanson and received the Kossuth Prize (the Kossuth Prize is a Hungarian prize given to acknowledge achievements in culture, art and science. It was established in 1948) as an actress and singer - was only 18 years old at this time.

Biographers account that she studied in the acting school of Vig Theatre, and this poster is a proof of that, since it promotes the graduation performance of the pupils of the school.

This was the role what marked the beginning of the fantastic career of Medgyaszay. In the following year she got the role of Iluska alongside Sári Fedák in John the Valiant. Her successes on stage were due to her outstanding voice besides her beauty and temperament. Very soon she became the most well-known chanson singer having her own show on Modern Stage, and later she directed her own cabaret show.

This poster tells all the important information about the play which is significant from a theatre historical aspect: it took place on the 21st of June in 1903 at 3 p.m. on a Tuesday in Vig Theatre. All of the actors' names are written on the poster, but Medgyaszay. That's why it had to be written on the paper by hand.

#009

ROTTLER, ISTVÁN

PARLIAMENT

1950

CCA. 29 X 40 CM

90.000 HUF



The maquette was done when the red star was placed on the top of the Parliament. This recently discovered poster maquette is a real unique piece, which probably advertised Budapest as a tourist destination. It was made after 1950, since the red star on the Parliament was placed there after this year. This motive got an extremely high emphasis in the composition: this is the only part having a vivid colour, which contrasts the other blue and grey shades - the orange star is placed on a blue background, which is a complementary colour, so it highlights the star even more.

The maquette is a harmonious and artistic composition, which follows the traditions of travel posters. Tourism became important between the two world wars, thus that was the time when travel propaganda started. Inspired by the greatest masters, Pál Molnár C., György Konecsni, Gitta Mallász or Cassandre, a new poster style was formed in the 1930s - the travel poster using stylized views. The strikingly spectacular, monumental compositions, the strong decorative style evoke the longing for foreign fields.

The handmade maquette is actually a montage consisting of hand-painted pieces. The artist painted the image of the Danube

on a separate paper with tempera, and he glued the separately painted and cut-out pieces on this: the Parliament, the black tower and the small boat. This makes a sharp distinction between the motifs, and the silhouettes became stronger. The high viewpoint was often used by Pál Molnár C. as well, for example on his Balaton poster for the 1930s where a similar image of the endless water is apparent. However, this decorative maquette never actually made it to be a real poster, which just raises its value.

István Rottler is an important figure of Hungarian commercial graphic design. He was born in 1907 and died in 1976. He mostly created commercial designs. He made advertisements for Fratelli Deisinger, Dr. Nosedá, Titán P.L and Elida companies. The majority of his heritage belongs to the Hungarian Museum of Trade and Tourism, and they are a prominent part of both the temporary and the permanent exhibitions. The exotic, decorative advertisements made in the style of Art Nouveau of Dr. Nosedá coffee liqueur, or the elegant designs of the orange syrup of Fratelli proves that he was a skilled and talented artist. He designed a series of drink labels for the mentioned companies.

#010

VAJDA, LAJOS

DANUVIA MOTORCYCLE

1958

CCA. 23 X 30 CM

50.000 HUF

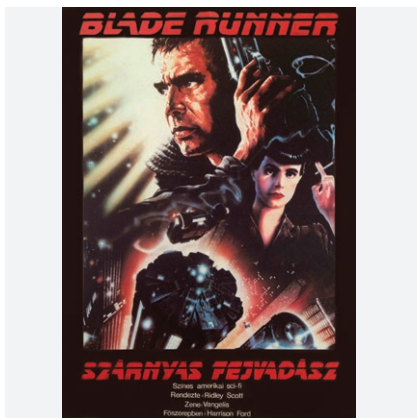


Hand painted poster maquette from the second half of the 1950s, a real unique piece. The small maquette gives an insight to the technical part of the creation of posters: the printing houses of the age were working based on such hand painted maquettes. The artists had to create several drafts and sometimes they were asked to do more versions of one piece. In this case, '1st draft' is written on the back of the maquette.

Danuvia was a new brand name, but the trademark itself was already well-known. Some called Danuvia as D-Csepel, as originally the Danuvia motorcycles were manufactured at

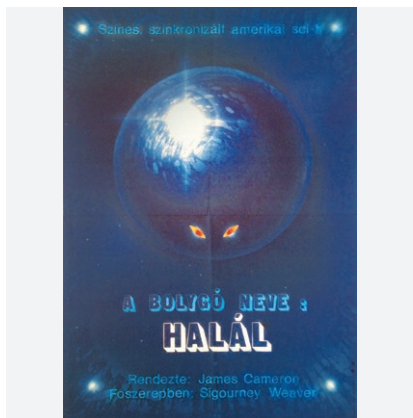
Csepel. Csepel is one of the biggest islands on the Danube and 10% of it belongs to Budapest. The most important steel- and metal industry of the first half of the 20th century was located on Csepel Island, where sewing-machines, stoves and bicycles were manufactured after World War I, but in the following decades they widened the range. In 1955 a part of the Pannonia motorbike factory moved from Csepel to Danuvia, and that's where the new name is derived from.

Lajos Vajda painted an accurate image of the motorbike, even displaying its shininess. The image of the painted motorbike meets a joyous and romantic scene.



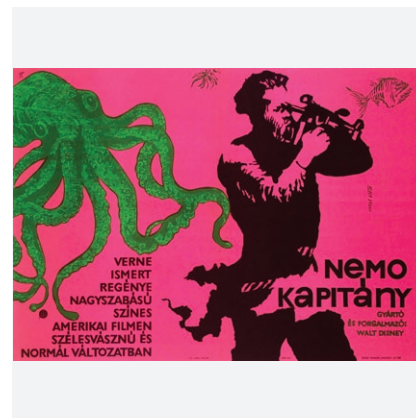
**#013**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**SZÁRNYAS FEJVADÁSZ /**  
**BLADE RUNNER**  
 1988  
 CCA. 84 X 55 CM

**40.000 HUF**



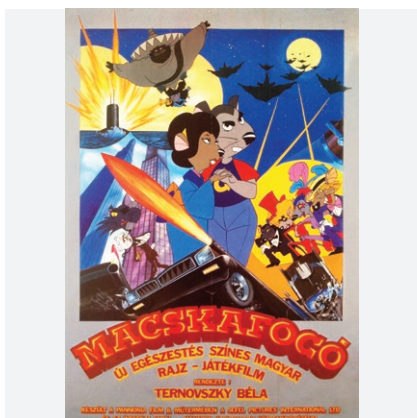
**#014**  
**MERCZEL, PÉTER**  
**A BOLYGÓ NEVE: HALÁL /**  
**ALIENS**  
 1988  
 CCA. 84 X 55 CM

**34.000 HUF**



**#015**  
**VARGA, GYÖZŐ**  
**NÉMÓ KAPITÁNY /**  
**20000 LEAGUES UNDER THE SEA**  
 1964  
 CCA. 59 X 42 CM

**22.000 HUF**



**#016**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**MACSKAFOGÓ / CAT CITY**  
 1986  
 CCA. 84 X 55 CM

**34.000 HUF**



**#017**  
**TÖVISVÁRY, OLGA**  
**HAMUPIPÓKE / CINDERELLA**  
 1960  
 CCA. 59 X 42 CM

**46.000 HUF**



**#018**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**VÍZIPÓK - CSÓDAPÓK /**  
**WATER SPIDER - WONDER SPIDER**  
 1982  
 CCA. 59 X 42 CM

**24.000 HUF**





**#019**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**SÜSÜ, A SÁRKÁNY /**  
**SÜSÜ, THE DRAGON**  
 1976  
 CCA. 84 X 55 CM

**22.000 HUF**



**#020**  
**BERTA, GÁBOR**  
**MARY POPPINS I-II.**  
 1986  
 CCA. 84 X 55 CM

**24.000 HUF**



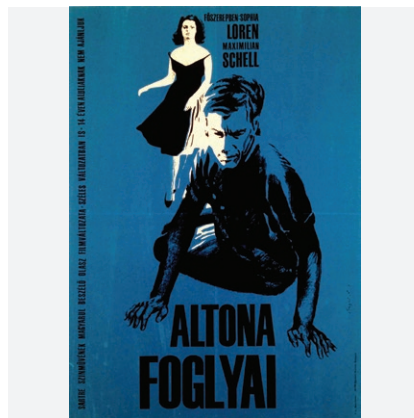
**#021**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**PINOKKIÓ / PINOCCHIO**  
 1980-AS ÉVEK / 1980S  
 CCA. 59 X 42 CM

**16.000 HUF**



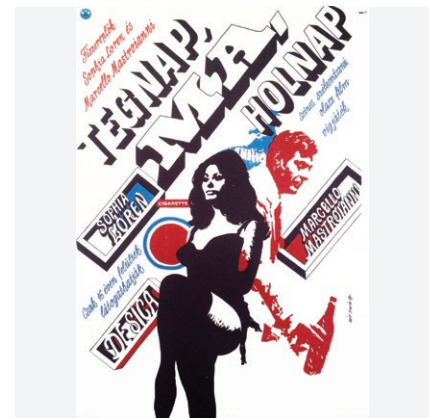
**#022**  
**SO-KY**  
**ITTHON / IN HUNGARY**  
 1965  
 CCA. 59 X 42 CM

**26.000 HUF**



**#023**  
**ERNYEI, SÁNDOR**  
**ALTONA FOGLYAI /**  
**THE CONDEMNED OF ALTONA**  
 1964  
 CCA. 59 X 42 CM

**20.000 HUF**



**#024**  
**MÁTÉ, ANDRÁS**  
**TEGNAP, MA, HOLNAP /**  
**YESTERDAY, TODAY AND TOMORROW**  
 1967  
 CCA. 59 X 42 CM

**28.000 HUF**



**#025**  
BALOGH, ISTVÁN  
NEVEM: SENKI /  
MY NAME IS NOBODY  
1981  
CCA. 59 X 42 CM

24.000 HUF



**#026**  
MÁTÉ, ANDRÁS  
A PÁL UTCAI FIÚK /  
THE BOYS OF PAUL STREET  
1968  
CCA. 59 X 42 CM

26.000 HUF



**#027**  
KEMÉNY, GYÖRGY  
RÉGI IDŐK FOCIJA /  
FOOTBALL OF THE GOOD OLD DAYS  
1973  
CCA. 59 X 42 CM

26.000 HUF



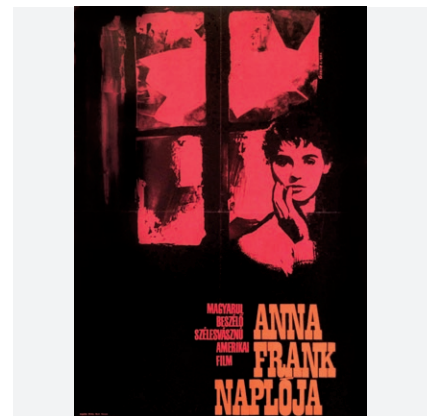
**#028**  
MÁTÉ, ANDRÁS  
CHERBOURGI ESERNYŐK /  
UMBRELLAS OF CHERBOURG  
1965  
CCA. 59 X 42 CM

26.000 HUF



**#029**  
SZILVÁSY, NÁNDOR  
A HALÁL 50 ÓRÁJA /  
BATTLE OF THE BULGE  
1968  
CCA. 84 X 55 CM

28.000 HUF



**#030**  
GÖRÖG, LAJOS  
ANNA FRANK NAPLOJA /  
THE DIARY OF ANNE FRANK  
1964  
CCA. 59 X 42 CM

24.000 HUF



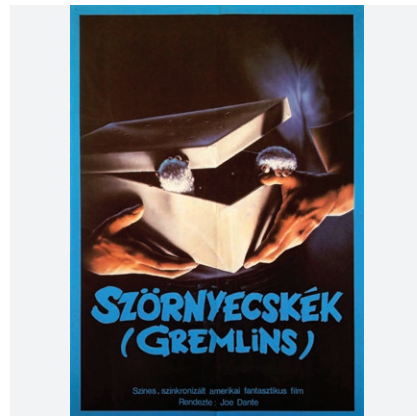
**#031**  
**KILLER, MARCELLA**  
**ÍTÉLET NÜRNBERGBEN /**  
**JUDGMENT AT NUREMBERG**  
 1965  
 CCA. 59 X 42 CM

**26.000 HUF**



**#032**  
**SO-KY**  
**NEM FÉLÜNK A FARKASTÓL / WHO'S**  
**AFRAID OF VIRGINIA WOOLF?**  
 1968  
 CCA. 59 X 42 CM

**28.000 HUF**



**#033**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**SZÖRNYECSKÉK / GREMLINS**  
 1984  
 CCA. 70 X 50 CM

**10.000 HUF**



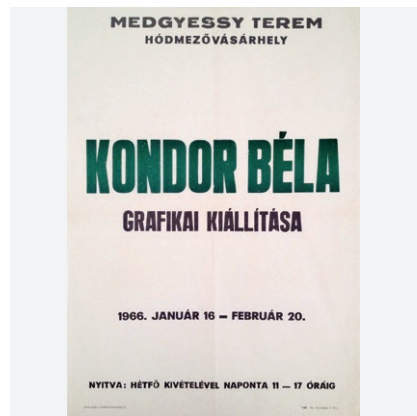
**#034**  
**LEHOCZKY, KÁROLY**  
**BALKAN FUTOURIST ÉS A 2. MŰSOR /**  
**BALKAN FUTOURIST AND THE 2ND SET**  
 1987  
 CCA. 59 X 42 CM

**12.000 HUF**



**#035**  
**FARAGÓ, GÉZA**  
**CARNEVAL A GAMBRINUSBAN /**  
**CARNEVAL IN GAMBRINUS**  
 1924  
 CCA. 126 X 95 CM

**600.000 HUF**



**#036**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**KONDOR BÉLA GRAFIKAI KIÁLLÍTÁSA /**  
**BÉLA KONDOR GRAPHIC ART EXHIBITION**  
 1966  
 CCA. 70 X 50 CM

**10.000 HUF**

#035

FARAGÓ, GÉZA

CARNEVAL IN  
GAMBRINUS

1924

CCA. 126 X 95 CM

600.000 HUF



Mihály Oláh Gyárfás was the owner of Gambrinus Restaurant and also the founder of Astra Shareholder Group. All his wealth was invested in film making. The restaurant was in Budapest downtown. On photos from the 1910s, the owner of the restaurant can be seen, having fun with gypsy musicians at his place. It was a nice venue, named after its famous beer: 'Gambrinus ale-house'.

'Gambrinus' is the vernacular of János I., who was living in the 13th century. He was known as the patron saint of beer: according to the legend, he drank 388 pints of beer.

The poster of Géza Faragó was designed for a special night held in the middle of the 1920s. The event probably took place at early spring, since the subtitle is 'Violet night', and the small purple flowers decorate the head of the lady at the ball. It must have been a masquerade, where ladies were supposed to wear an evening dress and a mask and men were supposed to wear tail coat.

The poster of Faragó bears the characteristics of the most popular style of the 1910s, Art Nouveau. The old-fashioned feeling is even enhanced by the massive amount of text placed on the piece, thus we get to know details regarding the event. As a contrast to the old-fashioned style, Faragó's figures represent the modern fashion: the short hair of the lady, the headpiece, the backless evening dress worn without a corset all reflect the 1920s fashion. The poster has the subtle charm typical of Faragó's art. The drawn composition is formed by the nicely cambered lines. The picture is very detailed with carefully drawn figures. The rhythm of the composition is given by the playfulness of the gentle pastel colours and strong blacks. The girl between the two men coquettishly glances at the audience, inviting him to take part in the treat. This idea - the wanton and bohemian nightlife in Pest - is the real world of Géza Faragó.



**#037**  
**KATONA, LÁSZLÓ**  
**F. LÉGER KIÁLLÍTÁS /**  
**EXHIBITION OF F. LÉGER**  
 1968  
 CCA. 84 X 55 CM

14.000 HUF



**#038**  
**BAK, IMRE**  
**BAK IMRE KIÁLLÍTÁS /**  
**EXHIBITION OF IMRE BAK**  
 1977  
 CCA. 84 X 55 CM

26.000 HUF



**#039**  
**KEMÉNY, GYÖRGY - LAKNER, LÁSZLÓ**  
**LAKNER LÁSZLÓ FESTŐMŰVÉSZ KIÁLLÍ-**  
**TÁSA / EXHIBITION OF LÁSZLÓ LAKNER**  
 1969  
 CCA. 84 X 55 CM

16.000 HUF



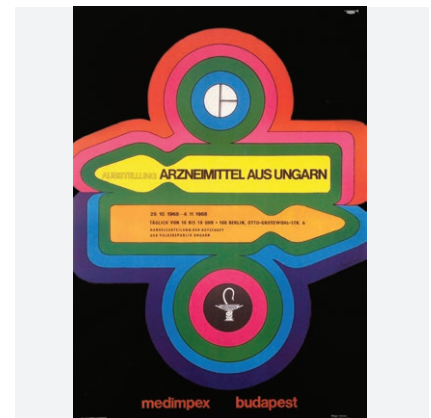
**#040**  
**BÁLINT, ENDRE**  
**ORSZÁG LILI FESTŐMŰVÉSZ KIÁLLÍTÁSA /**  
**EXHIBITION OF LILI ORSZÁG**  
 1967  
 CCA. 84 X 55 CM

16.000 HUF



**#041**  
**GÁDOR E., ZSOLT**  
**PÉCSI JÓZSEF FOTÓMŰVÉSZ GYŰJ-**  
**TEMÉNYES KIÁLLÍTÁSA / THE COL-**  
**LECTIVE EXHIBITION OF JÓZSEF**  
**PÉCSI, PHOTOGRAPHER**  
 1970  
 CCA. 70 X 50 CM

12.000 HUF



**#042**  
**MÁTÉ, ANDRÁS**  
**MAGYAR GYÓGYSZERÉSZETI KIÁLLÍTÁS /**  
**HUNGARIAN PHARMACEUTICAL**  
**EXHIBITION**  
 1968  
 CCA. 70 X 50 CM

24.000 HUF



**#043**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**UNICUM**

1909  
 CCA. 126 X 95 CM

**3.200.000 HUF**



**#044**  
**SO-KY**  
**MOTORKERÉKPÁR ALKATRÉSZEK /**  
**MOTORCYCLE PARTS**

1964  
 CCA. 70 X 50 CM

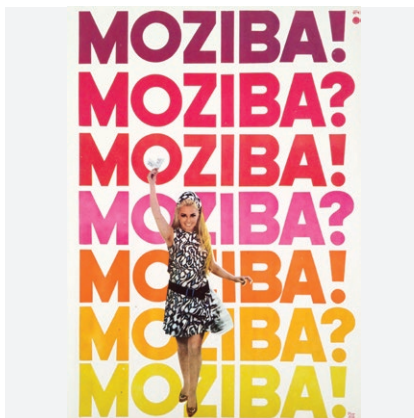
**26.000 HUF**



**#045**  
**VADÁSZ, GYÖRGY**  
**IFJÚSÁGI MAGAZIN /**  
**YOUTH MAGAZINE**

1965  
 CCA. 70 X 50 CM

**22.000 HUF**



**#046**  
**RÉVÉSZ - WIGNER**  
**MOZIBA? MOZIBA! / TO THE CINEMA?**  
**TO THE CINEMA!**

1969  
 CCA. 59 X 42 CM

**20.000 HUF**



**#047**  
**BICZÓ, ANDRÁS**  
**PANNÓNIA SÖRFŐZŐ R.T. PÉCSETT 1941 /**  
**PANNÓNIA BREWERY P.L AT PÉCS 1941**

1941  
 CCA. 95 X 63 CM

**180.000 HUF**



**#048**  
**GÉBAUER, ERNŐ**  
**PANNÓNIA SÖR 1940 - PÉCS NEVEZE-**  
**TESSÉGEI / PANNÓNIA BEER 1940 -**  
**ATTRICTIONS OF PÉCS**

1940  
 CCA. 95 X 63 CM

**90.000 HUF**

#043

UNKNOWN

UNICUM

1909

CCA. 126 X 95 CM

3.200.000 HUF



Unicum is considered to be a national drink of Hungary. It's a bitter herbal liquor which is consumed as a digestive or aperitif. The recipe was created in 1790 by József Zwack but only for medical purposes for the Habsburg Court. Fifty years later his son established J. Zwack&Co, the very first Hungarian liquor producing company but Unicum wasn't patented until 1883. Besides Unicum, the company produced various types of liquors. The factory was very successful but in World War II it was completely ruined and then the socialist regime nationalized it. The family fled to the USA but never gave the real Unicum recipe to the Hungarian government. Peter Zwack returned to Hungary in 1988, a year before the fall of socialism and he continued producing the original Unicum. It was back to the national market by 1990. Today the company is one of the leading distilleries in Europe and it also launched some of their products in America.

The soaking man - often referred to as the 'fishman' - became a symbol inseparable from the brand. The somewhat comic shipwrecked figure who falls upon his rescuer, a bottle of Unicum, on the wild sea, is one of the most well-known characters of advertising history. Thanks to the decorative style of the poster, the concisely presented message and the perfectly captured moment of the story of the character, if someone saw the poster once, could never forget it.

Besides the main character, the round bottle with the red cross on it also became a trademark of the brand. It was first pictured in 1894 and became known all over the world. The same design has been being used ever since - there hasn't been a Unicum advertisement without the peculiar bottle since the beginning of the 20th century.

Despite how famous this poster is, it is a very rare piece. It cannot be found in any Hungarian public collection. The piece auctioned now was preserved in a perfect condition by the Albertina in Vienna. Before Albertina, the poster was owned by Julius Paul, one of the most important collectors of the 20th century.

The poster is not signed thus we don't know who the author was. Sándor Bortnyik was thought to be the designer however, he could only be taking part in redesigning the label in 1922, as he was very young when the famous Unicum design was created. The emblem being used today, the golden cross on a red background can be the result of Bortnyik's redesign indeed. The poster auctioned now is the earlier, original version where the bottle has the red cross on white background. This logo was present in numerous magazines since the April of 1909. This date makes us assume that the author of the design might be Viktor Pachl (1883-1977), who was the winner of a supposed national tender between 1905 and 1909, which he won and thus was commissioned to design the Unicum poster.



#047

BICZÓ, ANDRÁS

PANNÓNIA BREWERY

P.L AT PÉCS 1941

1941

CCA. 95 X 63 CM

180.000 HUF



The beer from Pécs has a long tradition: the monks started making beer in the 14th century. The spring waters from the Mecsek (an 500 km<sup>2</sup> mountain range in South-Hungary) provide immaculate base for brewing. The brewery of Pécs is the oldest Hungarian beer factory, founded in 1907. In 1911 the brewery took up the Pannónia Brewery P.L. name, and at the same time, the company was significantly extended. In the 1940s they had several famous products, such as the Szalon beer (the oldest Hungarian beer brand), or the Pannónia malt beer. At the end of the 1940s, their dark beer, Komlólenke, was introduced to the market. On the poster, the young boy serves a light and a dark beer.

The poster probably won the audience for the first sight with the figure of the nice and hardworking lad. The artist is András Biczó, who was very popular at the time. His works are typical of their playfulness and humour. He captured joyous and colourful moments in a realist style, which made the promoted product attractive. He illustrated numerous books in the 1920s-30s and 40s as well as designed covers and he also created quite a few posters. He often designed folksy, Hungarian style compositions, reflecting the atmosphere of the age.

#048

GEBAUER, ERNŐ

PANNÓNIA BEER 1940 -  
ATTRACTIONS OF PÉCS

1940

CCA. 95 X 63 CM

90.000 HUF



Pannónia Brewery and its product, the Szalon Beer well deserved the title of being one of the most important attractions of Pécs. This decorative poster from 1940 places the brewery and the beer behind such famous buildings as the Dome or the Nádor Hotel.

The poster was designed by Ernő Gebauer (1882-1962), a real admirer of the city of Pécs. Gebauer was a student of

Bertalan Székely, and he was mostly known for his frescos in rural temples and on important monuments of Pécs. His beloved city is a central topic of his art, being apparent on his illustrations, book covers, ex libris and on the poster auctioned now.



**#049**  
**PÁLYI, JENŐ**  
**PANNÓNIA SÖRFŐZŐ R.T. PÉCSÉTT 1942 /**  
**PANNÓNIA BREWERY P.L. AT PÉCS 1942**  
 1942  
 CCA. 95 X 63 CM

**80.000 HUF**



**#050**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**DREHER SZENT JÁNOS-SÖR /**  
**DREHER ST. JOHN BEER**  
 1930 KÖRÜL / AROUND 1930  
 CCA. 95 X 63 CM

**30.000 HUF**



**#051**  
**MALLÁSZ, GITTA**  
**ERDÉLYI NYEREMÉNYKÖLCSÖN /**  
**TRANSYLVANIA LOTTERY LOAN**  
 1940  
 CCA. 95 X 63 CM

**150.000 HUF**



**#052**  
**TÍMÁR - JÁMBOR**  
**ÁLLAMI SORSJÁTÉK /**  
**STATE LOTTERY**  
 1949  
 CCA. 59 X 42 CM

**32.000 HUF**



**#053**  
**MACSKÁSSY, JÁNOS**  
**ÖTÖS LOTTÓ / LOTTERY**  
 1960  
 CCA. 70 X 50 CM

**28.000 HUF**



**#054**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**SZÁNTÓI SAVANYÚVÍZ / SZÁNTÓ**  
**CARBON-DIOXIDE WATER**  
 1909-1911  
 CCA. 95 X 63 CM

**1. 600.000 HUF**

#049

PÁLYI, JENŐ

PANNÓNIA BREWERY  
P.L AT PÉCS 1942

1942

CCA. 95 X 63 CM

80.000 HUF



In the interwar period, folk art and the vulgarized folklore style became dominant not only in political propaganda, but on commercial posters as well. Thus, it is not surprising, that on this poster-calendar from 1942 of the Pannónia Brewery, the horse-carriage packed with beer barrels is driving out a richly engraved Szekler gate. The poster was done in an archaic, realist manner, and the composition was designed for pure delectation. This decorative style proves that it wasn't designed for being placed on the streets, but to decorate the walls of households.

The Pannónia Brewery is the oldest Hungarian brewery and has been the most significant beer factory of the country ever since its foundation. The consumption and manufacturing of beer started in Hungary, as a result of the Phylloxera pest in the 19th century (the pest caused tremendous damages for wine production). Beer became incredibly popular by the 20th century, and the breweries of Pécs and Kőbánya made a significant profit.

#051

MALLÁSZ, GITTA

TRANSYLVANIA LOTTERY  
LOAN

1940

CCA. 95 X 63 CM

150.000 HUF



The Transylvanian lottery loan was widely advertised by Gitta Mallász's poster. It even had a smaller version which was published in newspapers. After introducing the loan to the market, it proved to be a tremendous success for months: endless lines queued up in front of the banks. The success most probably was not caused by the poster of the loan, but by the exaggerated mood thanks to the accomplishments of the revisions.

Gitta Mallász was a world-famous artist mostly due to her book 'Talking with Angels'. The book consists of a conversation of four people and an angel. Hanna Dallos, a graphic artist, colleague of Gitta Mallasz talks in the name of the angel. The book is based on a true story, which took place in 1943-44, which was lived through by a group of young Jewish people, first in a house on the country side, then in a fake defence plant created to rescue Jews. In this group

Gitta Mallász was the only one who wasn't Jewish, thus the only survivor later.

The lottery loan's poster was made in 1941 and it strongly and intentionally resembles the archaic style, looking like a woodcut. Besides, the iconography recalls allegories from the 19th century: an angel appears in the air and she holds a horn of plenty, from which symbols of wealth are falling down. On the bottom of the poster, mountains, pine trees and rocks are visible, but the strongest reference to Transylvania is the picture of a temple with a wooden steeple. The steeple temple of Körösfő (similar to the one on the poster) became a popular motif in Hungarian art in the beginning of the 20th century, thus becoming a symbol of Transylvania (see for example the Transylvania poster of György Konecsni). Gitta Mallász lived up to the taste of the public of the 1940s with her archaic like style, and gave the solemnity deserved by the 'genuine' topic.

#054

UNKNOWN

SZÁNTÓ CARBON-DIOXIDE  
WATER

1909-1911

CCA. 95 X 63 CM

1.600.000 HUF



The poster of Szántó carbon-dioxide water is a unique example of advertising and art history. It is among the earliest and most compelling proofs of the success of brand based advertising.

This poster auctioned now is a very rare piece. The date is not marked and it is not signed. The only information visible on the piece is that it was printed in Bakács Albert lithography printing house. Business magazine (a Hungarian magazine of the time, 'Üzlet') published the reproduction of the poster in 1911 what points to the fact that it was designed earlier than 1911. We also know that the Unicum character had been already well-known by the time this masterpiece was published, which leads to the conclusion that it must have been done after 1909.

There are four popular characters on this composition, which

were known by the public from significant posters: the bishop of Kerpel and the grotesque man with a moustache of Digestol Glück by Géza Faragó are sitting at a table with the ,lank-haired boy of Lysoform and the soaking man of Unicum. The essence of this poster is that here these figures do not promote their 'own' brand, but they are together to popularize a completely different product. The author of the poster used figures which were already identified by the audience with certain brands. On this poster these characters are taken out from their original context - this is what grabs the attention of the public.

Plagiarism and the unvarnished copying of brand symbols weren't rare in poster art at the beginning. This poster emphasize that mineral water is very healthy by borrowing the credibility of characters advertising other thought to be healthy products.



**#055**  
 ISMERETLEN MŰVÉSZ / UNKNOWN  
 KELLEMES, HASZNOS ÓRÁK. /  
 PLEASANT AND USEFUL TIMES.  
 1964  
 CCA. 70 X 50 CM

32.000 HUF



**#056**  
 ISMERETLEN MŰVÉSZ / UNKNOWN  
 BERVA-MOPED  
 1960  
 CCA. 84 X 55 CM

55.000 HUF



**#057**  
 ISMERETLEN MŰVÉSZ / UNKNOWN  
 KERTMOZI / OPEN-AIR CINEMA  
 1952  
 CCA. 84 X 55 CM

34.000 HUF



**#058**  
 ISMERETLEN MŰVÉSZ / UNKNOWN  
 SMELTING FESTÉK /  
 SMELTING PAINT  
 1927  
 CCA. 95 X 63 CM

160.000 HUF



**#059**  
 LENGYEL, SÁNDOR  
 TÉLI VÁSÁR / WINTER FAIR  
 1965  
 CCA. 84 X 55 CM

46.000 HUF



**#060**  
 KASSÁK, LAJOS  
 TOLO PORCELÁN / TOLO PORCELAIN  
 1970S - 1980S  
 CCA. 62 X 59 CM

30.000 HUF



**#061**  
**SZIGNÓ | SIGNED: 'SZIGET'**  
**BOKSZOLÓ / BOXER**  
 1958  
 CCA. 70 X 50 CM

**36.000 HUF**



**#062**  
**VINCZE, DÉNES**  
**ÚSZÓVERSENY /**  
**SWIMMING COMPETITION**  
 1956  
 CCA. 70 X 50 CM

**48. 000 HUF**



**#063**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**MTK - HUNGÁRIA - FERENCVÁROS,**  
**HÚSVÉTI SERLEG DÖNTŐ / MTK -**  
**HUNGÁRIA - FERENCVÁROS, FINAL**  
**SOCCER MATCHES**  
 1928  
 CCA. 95 X 63 CM

**160.000 HUF**



**#064**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**FELÉPÜLT A NÉPSTADION /**  
**PEOPLE'S STADIUM HAS BEEN BUILT**  
 1953  
 CCA. 84 X 55 CM

**60.000 HUF**



**#065**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**MEGNÝILT A NÉPSTADION /**  
**PEOPLE'S STADIUM IS OPEN**  
 1953  
 CCA. 84 X 55 CM

**55.000 HUF**



**#066**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**A LABDARÚGÁS ISKOLÁJA: CSELEZÉS -**  
**SZERELÉS - KAPUSJÁTÉK / SCHOOL**  
**OF SOCCER: DRIBBLING - FIXING -**  
**GOALKEEPER'S TECHNIQUES**  
 1950 - ES ÉVEK / 1950'S  
 CCA. 84 X 55 CM

**40.000 HUF**



#063

UNKNOWN

MTK - HUNGÁRIA - FERENC-  
VÁROS, FINAL SOCCER  
MATCHES

1928

CCA. 95 X 63 CM

160.000 HUF

**MTK**  
**SPORT TELEPE**

**HUSVÉTI SERLEG**  
**DÖNTŐ MÉRKŐZÉSEK**  
Gschwindt Ernő serlegért  
1928. április hó 9-én Husvét hétfőjén  
d. u. 5 órákor

**HUNGARIA =**  
**FERENCVÁROS**  
előzőleg d. u. 3 órákor

**UJPEST = SABARIA**

Helyárak a vigalmi adóval együtt:

Hely	Ár
Pályavélő I. r.	5.00
Pályavélő II. r.	4.00
B. Pályavélő	3.00
B. Stáncsolt	2.00
Stáncsolt ülés I. r.	1.50
Stáncsolt ülés II. r.	1.00
Csúsz pályavélő	0.80
Csúsz págy	0.50
Alóhely	0.30

Jegyek elővételben kaphatók:

Hely	Ár
I. sor	10.00
II. sor	8.00
III. sor	6.00
IV. sor	4.00
V. sor	2.00
VI. sor	1.50

The poster is an important sport historical document, a relic of high value of Hungarian football. There are only a few soccer posters like this available outside of public collections. The poster is related to one important game of Fradi, from the period which can be described as the golden age of the club.

The poster advertises the games played in April at Easter. The Ferencváros Club was playing against MTK (or

Hungária) Club, they could win this game, but at the end the club couldn't win the Eastern Cup.

As a matter of fact, in 1928 the Fradi won the Hungarian championship, achieving their eleventh win from 1903. In this year Fradi was very successful on international grounds as well. They won the famous and prestigious trophy of the time, the Central-European Cup.



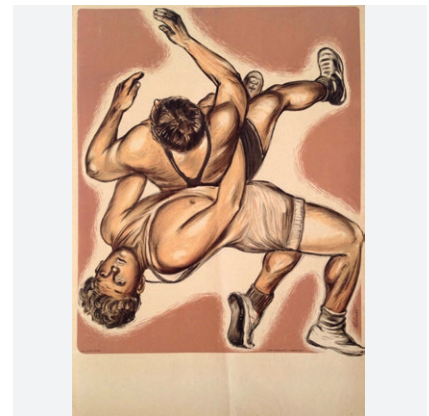
**#067**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**LABDARÚGÓK EDZÉSE /**  
**TRAINING FOR SOCCER PLAYERS**  
 1950-ES ÉVEK / 1950S  
 CCA. 84 X 55 CM

**40.000 HUF**



**#068**  
**VINCZE, DÉNES**  
**MŰKORCSOLYA EURÓPABAJNOKSÁG /**  
**WORLD FIGURE SKATING**  
**CHAMPIONSHIPS**  
 1955  
 CCA. 70 X 50 CM

**36.000 HUF**



**#069**  
**BÁNKI, LÁSZLÓ**  
**BIRKÓZÓK / WRESTLERS**  
 1955  
 CCA. 70 X 50 CM

**32.000 HUF**



**#070**  
**SZIGNÓ | SIGNED: 'BZS'**  
**TARTSUK TISZTÁN A HÁZUNK TÁJÁT /**  
**KEEP OUR ENVIRONMENT CLEAN**  
 1965  
 CCA. 70 X 50 CM

**24.000 HUF**



**#071**  
**GÖNCZI GEBHARDT, TIBOR**  
**GYÜMÖLCS - SZÁLLÍTÁSI SZERZŐDÉS /**  
**FRUIT DELIVERY CONTRACT**  
 1960-AS ÉVEK / 1960S  
 CCA. 70 X 50 CM

**36.000 HUF**



**#072**  
**GÖNCZI GEBHARDT, TIBOR**  
**EGYESÜLÉSI KONGRESSZUS /**  
**UNIFICATION CONGRESS**  
 1948  
 CCA. 84 X 55 CM

**440.000 HUF**

#072

GÖNCZI GEBHARDT, TIBOR

UNIFICATION CONGRESS

1948

CCA. 84 X 55 CM

440.000 HUF

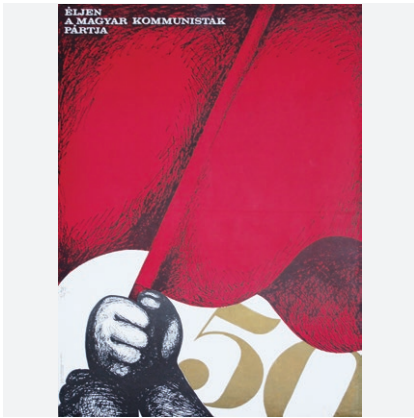


The poster of Gönnczi is a recognized piece and the fame is well-earned: it is an important historical relic and a strong artwork. It promotes a huge public event, which took place on the 12th of June, in 1948. This was the occasion where it was declared that the Social Democratic party will merge into the Communist party for good, thus Hungary took a step towards being a single-party state. The organization of the new system became complete with the inception of the People's Front and with the changing of the voting system.

Reports of the Congress tell about the event with an excited tone: "The Congress of the merging of the Hungarian Communist Party and Social Democratic Party states that the elimination of the gap which was being apparent in the Hungarian working class for three decades, and the foundation of the

organized political unity of the working class is the glorious victory of the people's democracy and the huge defeat of the reactive forces. The merging of the two workers' parties had been prepared by the more years long tenacious fight by the Communist Party for the revolutionary unity of the Hungarian workers' class....".

The poster follows the typical iconography of the socio-realistic style: male and female figures moving forward – the inspiration for this was the work of Vera Mukhina from the 1930s 'Worker and the Collective Farm Girl'. The two figures represent two genders, two social classes (worker and farmer), but they are heading towards the same direction, which symbolizes the merging of the two parties and their way together in the future.



**#073**  
**BALOGH, ISTVÁN**  
**ÉLJEN A MAGYAR KOMMUNISTÁK**  
**PÁRTJA / LONG LIVE THE HUNGARIAN**  
**COMMUNIST PARTY**  
 1968  
 CCA. 100 X 70 CM  
**60.000 HUF**



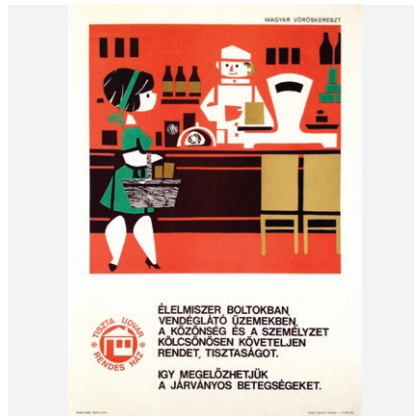
**#074**  
**BÜKKÖSI, GÁBOR**  
**ÉLJEN MÁJUS 1 / 1ST OF MAY**  
 1964  
 CCA. 100 X 70 CM  
**70.000 HUF**



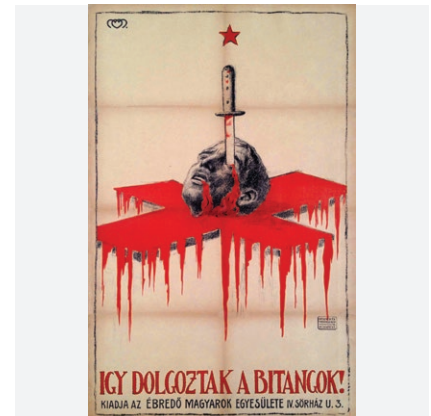
**#075**  
**SZÁNTÓ, LAJOS**  
**PROLETÁROK ELŐRE /**  
**PROLETARIANS ADVANCE**  
 1919  
 CCA. 126 X 95 CM  
**480.000 HUF**



**#076**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**MUNKÁS ÉS BRIGÁDSZÁLLÁS /**  
**WORKER'S INN**  
 1960-AS ÉVEK / 1960S  
 CCA. 70 X 50 CM  
**36.000 HUF**



**#077**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**KÖVETELJEN RENDET, TISZTASÁGOT /**  
**DEMAND CLEANLINESS, TIDINESS**  
 1960-AS ÉVEK / 1960S  
 CCA. 70 X 50 CM  
**36.000 HUF**



**#078**  
**MANNO, MILTIADES**  
**ÍGY DOLGOZTAK A BITANGOK! / THIS IS**  
**HOW THOSE SCOUNDRELS WORKED!**  
 1919  
 CCA. 95 X 63 CM  
**280.000 HUF**

#075

SZÁNTÓ, LAJOS

PROLETARIANS ADVANCE

1919

CCA. 126 X 95 CM

480.000 HUF



Lajos Szántó (1890-1965) was a painter and graphic artist. He graduated at the University of Fine Arts and in the following years he worked with Adolf Fényes at the artist colony of Szolnok. After this period, like many of his peers, Szántó went to Munich and then to Paris where his master was Paul Laurens at Julian Academy. Then he worked in London as an illustrator, and later he returned to Hungary to design book covers, portraits and illustrations. Szántó emigrated in 1928 and settled in New York where he painted portraits and large paintings.

Szántó created delicate posters in the style of Art Nouveau in the beginning of the 1910s. An outstanding piece is the poster of Krúdy's novel, 'Bukfenc'. The poster depicts a girl swinging calmly. He designed a few cultural posters in the 20s, before his emigration to the United States.

His most memorable work is the one designed in the time of the Hungarian Soviet Republic. The short-lived regime was the time when poster design and propaganda had a chance for revival. The new regime used propaganda for various purposes, such as the reason for existence of the proletariat regime, the reorganization of the army, the continuation of the fights, healthy lifestyle or the spreading of the worker culture. The commissions always came from one of the official organizations of the Hungarian Soviet Republic, specialized in propaganda. These were groups within the Public Education or the Commissariat with a surprisingly high number of employees. One of the main directors of the propaganda was the publisher of this poster, the National Propaganda Committee.

Most of the posters of the time were done on a high artistic level and printed in quality presses (Radó, Kultúra, Kunossy) in large size and number of copies. These copies were put on the walls of public areas, thus when seeing photos shot during the Hungarian Soviet Republic we can see firewalls completely covered with posters. However, this also means that there are not many copies left of these pieces.

This work of Lajos Szántó is the visual interpretation of the classical theories of Marx. The proletariat/worker class is strong but tied down. The male figures are muscular and strong but their legs are tied and they seem to be a bit shabby and exhausted. We can see the disappointed morale of the post World War I period. However the naked busts refer to the text of the poster, redemption (the naked bust of Jesus Christ), presenting these men as some kind of new Saviours. The thorny stalk around their legs also suggests this idea. The figure in the middle holds a giant hammer, which is a typical worker symbol. This traditional portrayal hasn't lost its significance since Mihály Bíró's Red-hammer-wielding-man (1912). Bíró's figure had an important role during the Hungarian Soviet Republic (e.g. in the decoration of the 1st of May). However, the hammer is a much older worker symbol, since the iconography of the workers is originated in the traditional portrayal of the smith from centuries ago.

The strength of Szántó's poster is given by the crowd looking to the front, ready for anything, which actually suggests the feeling of a new start. These figures are not the same as the rigidly smiling characters of the socialist posters, but broken figures who continue the fight.

#078

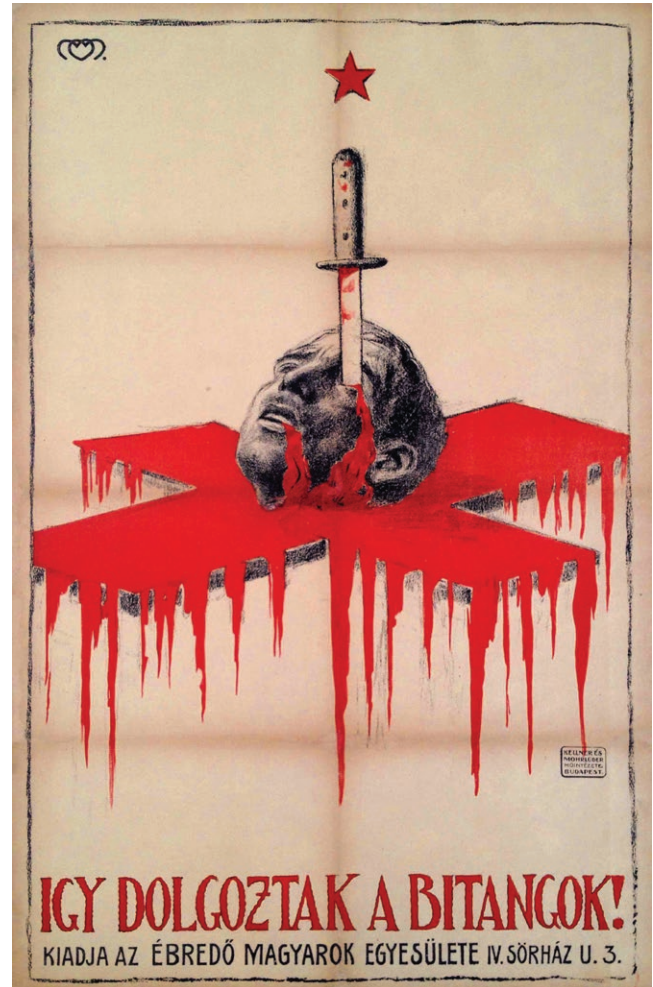
MANNO, MILTIADES

THIS IS HOW THOSE  
SCOUNDRELS WORKED!

1919

CCA. 95 X 63 CM

280.000 HUF



The poster of Manno Miltiades was made after the fall of the Hungarian Soviet Republic in 1919 and the victory of the National Army led by Miklós Horthy. It is no question that the word 'scoundrels' on the poster refers to the leaders of the regime. The poster presents them as red-handed terrorists. The composition is very aggressive: a cut-off head on a bloody cross stabbed by a sword. The red star identifies the guilty ones without doubt.

The graphic artist of a Greek origin was the favourite designer of Governor Miklós Horthy. When the governor marched in to Budapest, his posters covered the walls of the city's buildings (the famous poster saying 'Horthy!', with arms holding a rudder).

The poster was ordered by the 'Association of the Awakening Hungarians', an organization from the extreme right. The organization was utterly anti-Semitic whose articulated goal was to 'protect Hungarians from the Jews'.



**#079**  
**SZILAS, GYÖZŐ**  
**NEMZETKÖZI NŐNAP /**  
**INTERNATIONAL WOMEN'S DAY**  
 1954  
 CCA. 84 X 55 CM

**45.000 HUF**



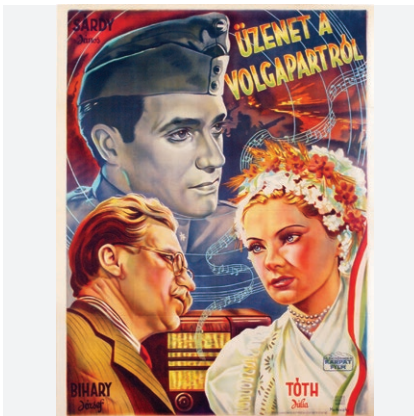
**#080**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**FIATALOK! FÉMGYŰJTŐ HÓNAP /**  
**YOUNGSTERS! METAL WASTE**  
**COLLECTING MONTH**  
 1960-AS ÉVEK / 1960S  
 CCA. 59 X 42 CM

**24.000 HUF**



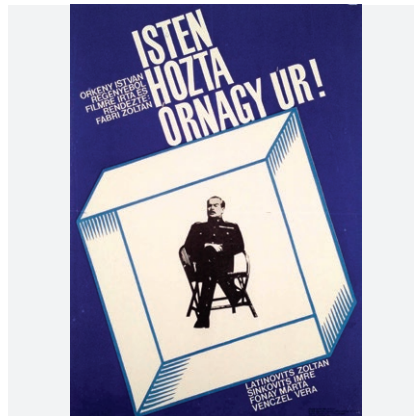
**#081**  
**MOHLRÜDER, VILMOS**  
**A KÉK VÉRCSEK ERDEJÉBEN / IN**  
**THE FOREST OF THE RED-FOOTED**  
**FALCONS**  
 1954  
 CCA. 70 X 50 CM

**18.000 HUF**



**#082**  
**MUSKOVSKY, LÁSZLÓ**  
**ÜZENET A VOLGAPARTRÓL / MESSAGE**  
**FROM THE BANK OF RIVER VOLGA**  
 1942  
 CCA. 126 X 95 CM

**170.000 HUF**



**#083**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**ISTEN HOZTA ŐRNAGY ÚR! /**  
**WELCOME MAJOR LORD**  
 1969  
 CCA. 59 X 42 CM

**24.000 HUF**



**#084**  
**BENKŐ, SÁNDOR**  
**LEGENDA A NYÚLPAPRIKÁS RÓL /**  
**THE RABBIT STEW**  
 1975  
 CCA. 59 X 42 CM

**20.000 HUF**

#082

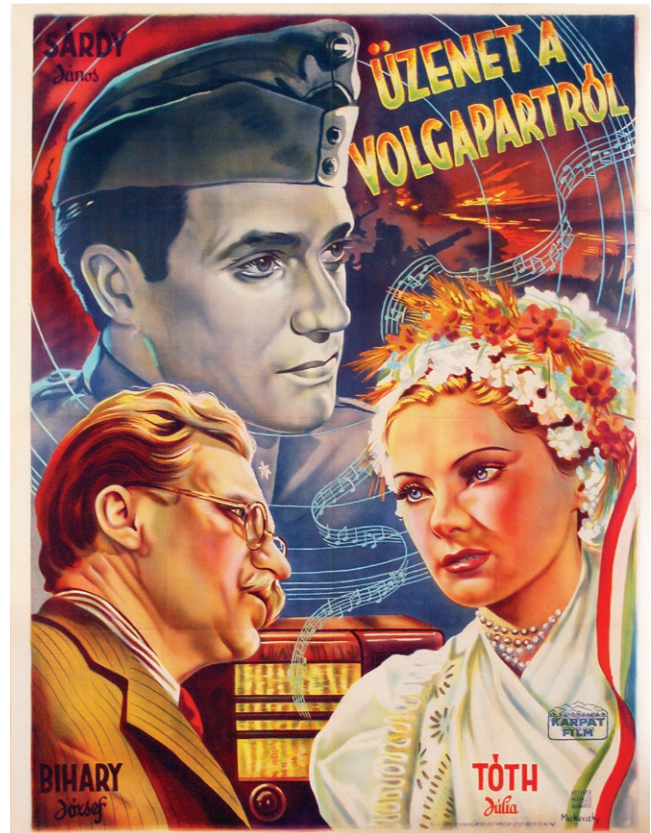
MUSKOVSZKY, LÁSZLÓ

MESSAGE FROM THE  
BANK OF RIVER VOLGA

1942

CCA. 126 X 95 CM

170.000 HUF

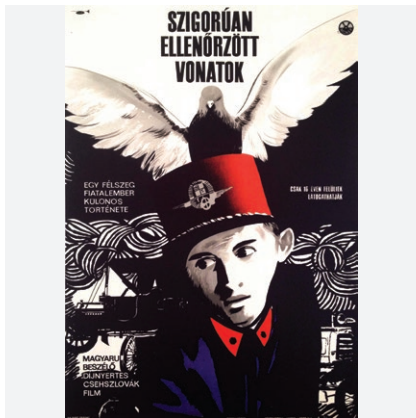


The film of Alfréd Deésy was made at the middle of World War II, in 1942. The war placed the romantic story in a dramatic setting. In the movie there is a young girl, who does not care about the rich men proposing her, because she loves a poor guy, but the guy was enlisted. The boy saves the life of his love's brother in the war, he gets wounded and he accidentally finds his uncle who got lost in Russia in World War I. Some dramas with a similar wartime storyline were made in Hungary in the 1940s. These patriotic and somewhat pathetic movies presented the horrors of the war in a more digestible way. The complete film survived despite its theme, which could have been considered between 1949 and 1990 to be totally unacceptable.

The poster follows the commercial film poster style popular in

the interwar period. The most famous artist using this style was László Muskovszky. A crucial part of these posters is the realistic large image of the celebrities starring in the film. The dramatic light effects are also typical to exaggerate the mood, and this tool is obviously applied on this piece. The peculiarity of the composition is that the beautiful piece of radio, the invention of the modern age is placed in the middle, but a little bit in the background. In front of it, JúliaTóth appears wearing an idealized folklore dress. The radio tries to connect the waves and notes around it with the main characters who are completely separated from each other - the boy drawn in monochrome and the girl staring off into the distance. Even though this is a movie poster, it is a valuable memorabilia from the World War II.





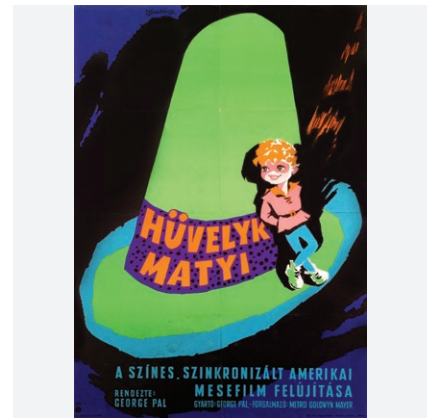
**#085**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**SZIGORÚAN ELLENŐRZÖTT VONATOK /**  
**CLOSELY WATCHED TRAINS**  
 1967  
 CCA. 59 X 42 CM

**24.000 HUF**



**#086**  
**MÁTÉ, ANDRÁS**  
**GULLIVER - HAJÓTÖRÉS LILLIPUTBAN /**  
**GULLIVER'S TRAVELS**  
 1977  
 CCA. 59 X 42 CM

**20.000 HUF**



**#087**  
**MACSKÁSSY, GYULA**  
**HÜVELYK MATYI / TOM THUMB**  
 1977  
 CCA. 84 X 55 CM

**24.000 HUF**



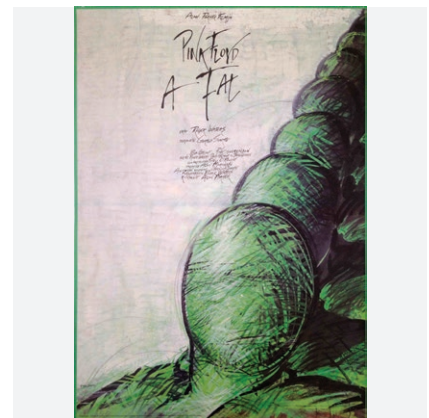
**#088**  
**BALKAY, LÁSZLÓ**  
**ASTERIX, A GALL /**  
**ASTERIX THE GAUL**  
 1987  
 CCA. 84 X 55 CM

**18.000 HUF**



**#089**  
**BÁNKI, LÁSZLÓ**  
**APACSKOK / APACHES**  
 1974  
 CCA. 84 X 55 CM

**20.000 HUF**

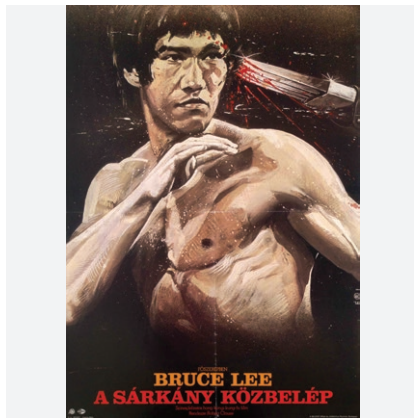


**#090**  
**DUCKI, KRZYSZTOF**  
**PINK FLOYD - A FAL /**  
**PINK FLOYD - THE WALL**  
 1982  
 CCA. 84 X 55 CM

**36.000 HUF**



**#091**  
**KHELL, CSÖRSZ**  
**ROCKY HORROR PICTURE SHOW**  
1988  
CCA. 84 X 55 CM  
**26.000 HUF**



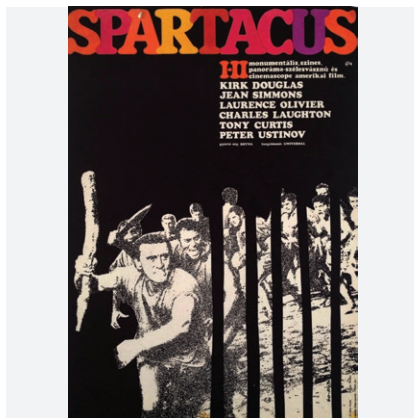
**#092**  
**ÉRI, JENŐ TAMÁS**  
**A SÁRKÁNY KÖZBELEP /**  
**ENTER THE DRAGON**  
1986  
CCA. 84 X 55 CM  
**28.000 HUF**



**#093**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**FRANCES**  
1985  
CCA. 84 X 55 CM  
**20.000 HUF**



**#094**  
**KOLESZÁR, ERZSÉBET**  
**KI ÖLI MEG EURÓPA NAGY KONY-**  
**HAFÖNÖKEIT? / WHO IS KILLING**  
**THE GREAT CHEFS OF EUROPE?**  
1980  
KB. 84 X 55 CM  
**24.000 HUF**



**#095**  
**SO-KY**  
**SPARTACUS**  
1970  
CCA. 59 X 42 CM  
**36.000 HUF**



**#096**  
**DARVAS, ÁRPÁD**  
**AMERIKA, AMERIKA /**  
**AMERICA, AMERICA**  
1965  
CCA. 59 X 42 CM  
**24.000 HUF**



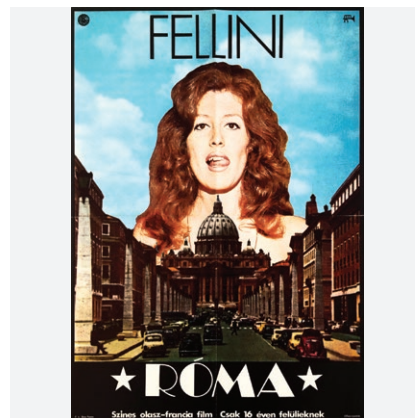
**#097**  
**GÖRÖG, LAJOS**  
**MINDEN ELADÓ /**  
**EVERYTHING FOR SALE**  
 1969  
 CCA. 59 X 42 CM

**22.000 HUF**



**#098**  
**MÁTÉ, ANDRÁS**  
**FALSTAFF /**  
**FALSTAFF - CHIMES AT MIDNIGHT**  
 1966  
 CCA. 59 X 42 CM

**24.000 HUF**



**#099**  
**LAKNER, LÁSZLÓ**  
**FELLINI: RÓMA / FELLINI'S ROMA**  
 1973  
 KB. 59 X 42 CM

**26.000 HUF**



**#100**  
**GÖRÖG, LAJOS**  
**STRESS / STRESS IS THREE**  
 1970  
 CCA. 59 X 42 CM

**22.000 HUF**



**#101**  
**BENKŐ, SÁNDOR**  
**SZOVJET ÁLLAMI ÖRMÉNY NAGYCIKUSZ /**  
**SOVIET ARMENIAN STATE CIRCUS**  
 1967  
 CCA. 84 X 55 CM

**30.000 HUF**



**#102**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**ROMÁN NAGYCIKUSZ /**  
**ROMANIAN GRAND CIRCUS**  
 1967  
 CCA. 84 X 55 CM

**42.000 HUF**



**#103**  
**SZIGNÓ | SIGNED: 'BZS'**  
**BÉCSI JÉGREVÜ / VIENNESE ICE**  
**REVUE**  
 1970  
 CCA. 84 X 55 CM

**40.000 HUF**



**#104**  
**BENKŐ, SÁNDOR**  
**LUXEMBURG CIRKUSZ /**  
**LUXEMBOURG CIRCUS**  
 1969  
 KB. 84 X 55 CM

**38.000 HUF**



**#105**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**CSEHSZLOVÁK NAGY CIRKUSZ /**  
**CZECHOSLOVAKIAN GRAND CIRCUS**  
 1964  
 CCA. 84 X 55 CM

**32.000 HUF**



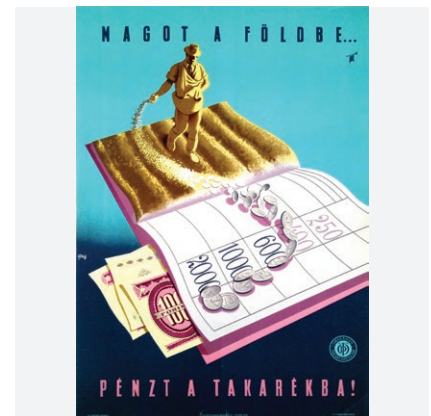
**#106**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**BUDAPESTI ÁLLATKERT /**  
**BUDAPESTI ZOO**  
 1969  
 CCA. 84 X 55 CM

**48.000 HUF**



**#107**  
**MURAY, RÓBERT**  
**BUDAPESTI ÁLLATKERT /**  
**BUDAPESTI ZOO**  
 1964  
 CCA. 70 X 50 CM

**26.000 HUF**



**#108**  
**GÖNCZI GEBHARDT, TIBOR**  
**ORSZÁGOS TAKARÉKPÉNZTÁR -**  
**MAGOT A FÖLDBE... PÉNZT A TA**  
**KARÉKBA! / OTP SAVINGS BANK -**  
**TO THE SAVINGS BANK!**  
 1960 KÖRÜL / AROUND 1960  
 CCA. 84 X 55 CM

**60.000 HUF**



**#109**  
**TÓTH, JÓZSEF**  
**TEHÉNTÚRÓ / COTTAGE CHEESE**  
 1981  
 CCA. 84 X 55 CM

**34.000 HUF**



**#110**  
**BERÉNY, RÓBERT**  
**EMERGÉ**  
 1934  
 KB. 126 X 95 CM

**950.000 HUF**



**#111**  
**VÉGH, GUSZTÁV**  
**AJÁNDÉKOZZ SZIVART, CIGARETTÁT /**  
**GIFT CIGARS AND CIGARETTES**  
 1940  
 CCA. 126 X 95 CM

**65.000 HUF**



**#112**  
**VÉGH, GUSZTÁV**  
**ERDÉLYI NYEREMÉNYKÖTVÉNY /**  
**TRANSYLVANIAN PRIZE BONDS**  
 1941  
 CCA. 95 X 63 CM

**150.000 HUF**



**#113**  
**SO-KY**  
**MEGNYÍLT A DIVATCSARNOK /**  
**THE FASHION HALL IS OPEN**  
 1964  
 CCA. 84 X 55 CM

**50.000 HUF**



**#114**  
**LENGYEL, SÁNDOR**  
**TAVASZI VÁSÁR / SPRING FAIR**  
 1966  
 CCA. 84 X 55 CM

**85.000 HUF**



**#115**  
**SÁNDOR, MARGIT**  
**ESERNYŐ - NAPSÜTÉSSEN, ESŐBEN... /**  
**UMBRELLA - IN SUNSHINE AND IN RAIN...**  
 1967  
 CCA. 84 X 55 CM

**65.000 HUF**



**#116**  
**SO-KY**  
**MŰBŐR CIPŐ / FAUX LEATHER**  
**SHOES**  
 1967  
 CCA. 84 X 55 CM

**60.000 HUF**



**#117**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**TAVASZTÓL ŐSZIG: HALÁSZNADRÁGOK**  
**ÉS SHORTOK / FROM SPRING TO**  
**AUTUMN: CAPRI PANTS AND SHORTS**  
 1967  
 CCA. 84 X 55 CM

**40.000 HUF**



**#118**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**BRÁZAY FÉLE SÓSBORSZESZ /**  
**BRÁZAY RUBBING ALCOHOL**  
 1900 KÖRÜL / AROUND 1900  
 CCA. 59 X 42 CM

**460.000 HUF**



**#119**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**MYDLO SZAPPAN POCSÁTKO /**  
**MYDLO SOAP**  
 1928  
 CCA. 95 X 63 CM

**75.000 HUF**



**#120**  
**SZILAS, GYŐZŐ**  
**EGÉSZSÉGÜNKRE! GYÜMÖLCSLÉ /**  
**CHEERS! TO OUR HEALTH.**  
 1962  
 CCA. 84 X 55 CM

**60.000 HUF**

#110

BERÉNY, RÓBERT

EMERGÉ

1934

KB. 126 X 95 CM

950.000 HUF



Poster with Hebrew script („Supreme Rubber Hoses for Warm Countries“). Other marks: „Made in Hungary“, and Palestine ink stamp from May 1934.

In 1882, the Hungarian Ernő Schotta founded the first rubber-producing factory in the country. The firm was soon bought by Austrian investors. They founded a new company in Hungary, the „Hungarian Rubber Factory“ - „Magyar Ruggyantaárugyár“. The name’s abbreviation was MRG. The trademark „Emergé“ came from the uttered version of this abbreviation. They produced rubber tires, sponge floors, and rubber mats.

Berény was an important avant-garde painter and designer in Hungary, since the 1910s. He was a member of the famous avant-garde painter group, namely the „Eight“ (Nyolcak). He designed impressive propaganda posters

during the Hungarian Soviet Republic in 1919. After the fall of the regime, he had to leave the country. He emigrated to Germany, and was living in Berlin for a while. As in 1925 the Hungarian government declared an amnesty for everyone who was involved in the Soviet system, so Berény could return home. Like his friend and colleague Sándor Bortnyik, he started his career in advertising. They were active painters, but it was hard for them to establish themselves as artists because they didn’t get opportunities to exhibit or sell works.

However, both of them soon got commissions as graphic designers. Berény applied the new forms and fonts of constructivism and Bauhaus on advertising posters. Berény and Bortnyik are considered as the leading characters of the modernist trends in Hungarian poster art.

Berény's modernist posters are outstanding works of the age, which are known world-wide, such as his 1929 poster for the Modiano cigarette-paper company.

Berény often worked for the „Magyar Ruggyantaárugyár”. He created a very famous poster for the firm's other trademark, „Cordatic”. For one emblematic poster he invented a new figure: a rushing man with a driving hat, and accelerator feet. The figure is leaning forward in the middle, expressing speed and dynamism.

The „Hungarian Rubber Factory” also published a magazine for car drivers, and they appointed Berény as the art director of the publication. Berény designed many covers and illustrations himself, or he chose the most talented young designers for these tasks (such as Pál Molnár C., Tihamér Csemiczky, Victor Vasarely etc.).

The Emergé company produced not only rubber tires, but everything made of rubber. Their rubber shoe- and bathing cap catalogs were often designed by Tihamér Csemiczky. Knowing Berény's close connection with MRG rubber company, it is not surprising that he designed a poster for rubber hoses. The unusual part is the Hebrew text, which proves that the piece was designed for export. We don't have information about the firm's export activity in Palestine. However, historical essays about the company mention that during the years of the depression the export became very important part in the business. Maybe that's why they targeted Palestine with this poster, emphasizing that the product is very useful in a „warm country”.

Berény presents a simple scene: an anonymous figure uses the product, the rubber hose. The scripts appear in diagonal, which was in fashion in the contemporary “modernist” graphic design. Probably the company asked him to represent all the types of rubber hose on the poster. The composition is a great modernist work, typical of Berény. We see a nearly abstract, face-less figure, besides realistic and decorative representations of the objects. The intensive colors and the dynamism of the composition makes this poster an outstanding piece.



#111

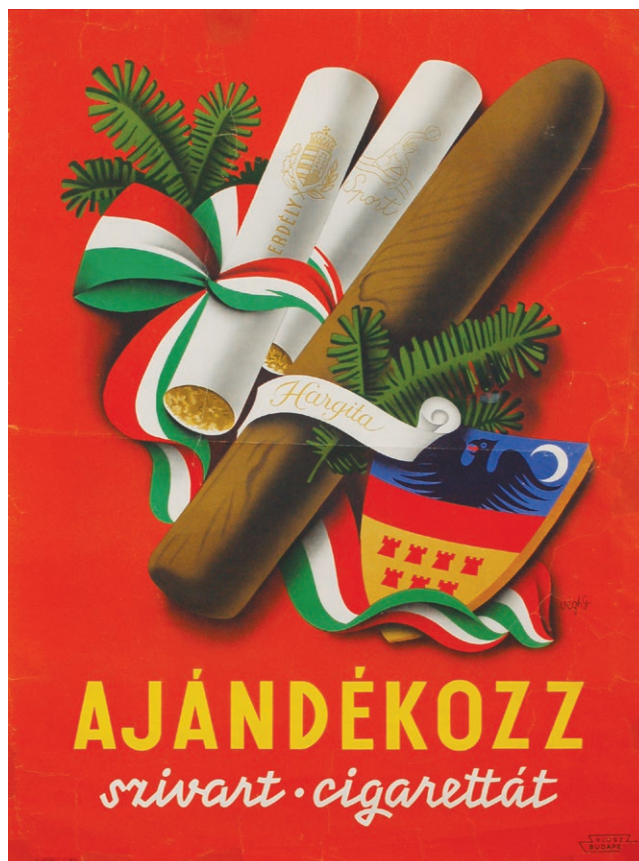
VÉGH, GUSZTÁV

GIFT CIGARS AND  
CIGARETTES

1940

CCA. 126 X 95 CM

65.000 HUF



The decorative poster of Gusztáv Végth presents different types of tobacco as an ideal gift for Christmas. The piece at first sight seems to be a simple commercial poster, which exploits the fact that people are in a mood for shopping around Christmas. However, this poster is a real historical relic of the time it was born in.

Even though Hungary was a sovereign state in the interwar period, the atmosphere wasn't that elated. The country suffered from the loss of the majority of its territory as a result of the Trianon Treaty. The revision of the peace treaty and the efforts of reattachment became a keystone of the system since every bit of public life was soaked with irredentism. As a result of the Vienna Awards (first one held in 1938 and the second in 1940), the greater part of the lost areas was reattached to Hungary. The Vienna Awards were two arbitral

awards by which arbiters of Nazi Germany and Fascist Italy sought to enforce peacefully the claims of Hungary. It is no wonder that when the reattachment of the territories came to realization, a general happiness was appreciable all over the country.

This is the reason why the cigarettes were named after Transylvania (Erdély), Upper Hungary (Felvidék) and Hargita (mountains in Transylvania). (These were the names of the lost territories.) It was not surprising at all, that next to the Christmas-tree branch the coat of arm of Transylvania appears. The cigarettes, the cigar, the branch and the coat of arm are encompassed by the Hungarian flag. The objects on the posters are arranged in a decorative way, following the late Art Deco style from the 1940s, which - besides the large size - also adds to the monumental impression we get when looking at the poster.

#112

VÉGH, GUSZTÁV

TRANSYLVANIAN PRIZE  
BONDS

1941

CCA. 95 X 63 CM

150.000 HUF



“There hardly had been an opportunity in the last few years as favourable as the just-to-be released Transylvanian Premium Bond” - said the newspapers in November in 1941. This bond was an investment and a sweepstake at the same time which had an interest of 4% besides which a draw was to take place in every year for 20 years. They promised money and prizes of a great value for the owners of the bonds. However, the break out - and losing - of the war did not make it possible for the owners of the bonds to take the chances.

The bond was called Transylvanian because Hungary lost Transylvania in World War I (besides other territories) but as a result of the second Vienna Award a part of it was reattached in 1940. The other parts were taken back with German help in

the spring of 1941. This bond was actually a sovereign debt, and the income from that was supposed to be devoted to the development of Transylvania. The bond was a great success, the papers reported enormous revenues after only four months.

The poster of Gusztáv Végh is a decorative one, built on the possibilities offered by the typography. He used geometric, grotesque (sans serif), narrow letters, which is typical of Art Deco style and Végh's art. The sole image on the poster is the coat of arms of Transylvania on which symbols of three privileged Transylvanian nations appear: Turul bird of the Magyars, Sun and moon of the Szeklers and the seven red bastions of the Saxons.

#118

UNKNOWN

BRÁZAY RUBBING  
ALCOHOL

AROUND 1900

CCA. 59 X 42 CM

460.000 HUF



„The Brázay rubbing alcohol is essential at every household. Available everywhere” - says the text. The price also appears on the poster. Kálmán Brázay was a bold and successful entrepreneur at the end of the 19th century, who had been a valet of pharmacy in 1850. He spent lot of time on study travels abroad where he learnt a lot, so he was prepared to start his own venture upon his return: he opened a spice wholesale market. His hit good was the rubbing alcohol: he added salty water to pálinka (a strong Hungarian spirit), and he scented it. The mixture was used to fight fatigue but it was also an efficient disinfectant.

Brázay considered advertising an important means from the very beginning. He was among the first vendors, who discovered the possibilities offered by the artistic posters.

He was undoubtedly fascinated by the novel trend of the time, Art Nouveau. Hellman Mosonyi-Pfeiffer a very talented graphic artist who died at a young age had Brázay to thank for his great successes.

This small poster of an unknown artist follows the style of Art Nouveau. The decorative composition, the flat figures, the precisely drawn characters and the harmonious positioning of the text, remind us of the art of Géza Faragó or Alphonse Mucha. This poster is very reserved compared to the works of Mosonyi-Pfeiffer: the strong colours are missing and they are substituted by decent pastel shades. Surprisingly, the product on the poster is not being used by a decorative young lady, but by an elderly man, who transmits prestige with his whole being.

#119

UNKNOWN

MYDLO SOAP

1928

CCA. 95 X 63 CM

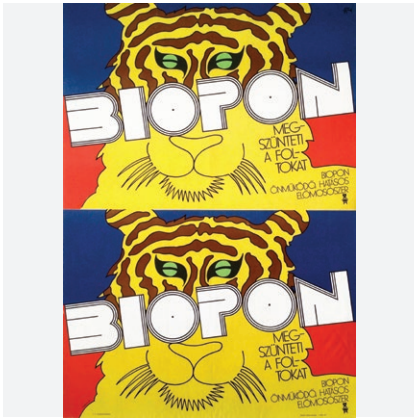
75.000 HUF



The poster was printed in Kassa in 1928 and it advertises a factory manufacturing cosmetics. The name of the factory - „Pocsátko” (Počátko) and the year of its foundation (1788) are both visible on the poster.

The poster is a modernist composition and is uniquely beautiful. In the centre there is a huge machine made of red

metal, below it the promoted products appear in wooden boxes and in the background, there is the silhouette of the factory. The everyday objects and motifs appear in a plain and simple composition where the rhythm is created by the contrast between the statuesque shiny metallic surfaces and the abstract plain shapes. The modern grotesque and geometric typeface of the text matches the composition.



**#121**  
**KEMÉNY, GYÖRGY**  
**BIOPON - ELTÜNTETI A FOLTOKAT /**  
**BIOPON - WASHING POWDER**  
 1969  
 CCA. 84 X 55 CM

**80.000 HUF**



**#122**  
**VÖRÖSMARTY, MAGDA**  
**MAGYAR HIRDETŐ / HUNGARIAN**  
**ADVERTISER**  
 1960-AS ÉVEK / 1960S  
 CCA. 70 X 50 CM

**60.000 HUF**



**#123**  
**SO-KY**  
**KORSZERŰ OTTHON KIÁLLÍTÁS /**  
**MODERN HOME EXHIBITION**  
 1960-AS ÉVEK / 1960S  
 CCA. 70 X 50 CM

**65.000 HUF**



**#124**  
**SO-KY**  
**MODERN LAKBERENDEZÉSI CIKKEK /**  
**MODERN FURNITURES**  
 1964  
 CCA. 70 X 50 CM

**55.000 HUF**



**#125**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**AJÁNDÉKOZZON / GIVE PRESENTS**  
 1964  
 CCA. 84 X 55 CM

**60.000 HUF**



**#126**  
**PAPP, GÁBOR - REICH, KÁROLY**  
**ISMERD MEG HAZÁDAT: DUNA /**  
**DISCOVER YOUR COUNTRY: DANUBE**  
 1960  
 CCA. 84 X 55 CM

**36.000 HUF**

#121

KEMÉNY, GYÖRGY

BIOPON -  
WASHING POWDER

1969

CCA. 84 X 55 CM

80.000 HUF



Biopon. All patches disappear. Subtitle: Biopon, automatic, effective detergent. In 1957, after the revolution of 1956, the socialist regime started to soften in Hungary. The changes could be first felt on the fields of culture, because politicians realized that in order to prevent themselves from another uprising they have to give more freedom to the intellectuals: artists got the opportunity to travel (once in every 5 years), issues of some western art magazines were available in the libraries, and the style of the artworks wasn't restricted as much as it used to be.

György Kemény's colorful, pop-art influenced posters were shocking in their age. For the contemporary spectator they represented the modern, „western” way of life, something unusual in the greyness of socialism.

Kemény grew up in Budapest, he started drawing at the age of 4. His first application to the Academy of Fine Arts was rejected so he decided to spend a year in the studio of the famous poster designer, Pál Gábor. During this year he fell in love with the poster art. With his very own style he attracted the attention of the critics in the early stage of his career. In the next year he got accepted to the Academy, on the faculty of graphics. He became friends with artists like László Lakner or Dóra Mauer, and he soon was considered to be a talented member of the avant-garde circles. Lakner and Kemény were regulars at Fészek Klub, which was a place and library frequented by artists with a modern thinking. They had a chance to read the newest issues of various western magazines at Fészek.

He graduated in 1961 and started to work as poster-artist. Besides, he worked (and still works) on different fields of visual art: he makes video installations, objects, conceptual works, sculptures and drawings. The neo-avantgarde artists used various channels to express their criticism about the socialist system.

In 1963 he was invited by his former master Pál Gábor to Paris to his famous advertising studio ‚Typogabor‘. It was a life-changing experience for Kemény, he loved every second of the atmosphere of the western world.

In Paris, he was fascinated by the colourful life of the city and the artworks of the contemporary western artists, like Christo, Jim Dine and Niki de Saint-Phalle. When he stepped into the pop-art room on the Biennale of Young Artists, and saw the pictures of Warhol, Lichtenstein and Wesselman, he felt he finally found what he was looking for.

“Colours of the poster, stylised realism with strong black outlines, ordinary objects, events and sex for theme... I found home.” – he wrote later.

In 1968 he had a solo exhibition in Fészek Klub, which was a special opportunity: there was no jury and no official censorship. The pop art triumphed at the exhibition which provoked a loud groan – according to the art historian and critic László Beke. Kemény presented pop art paintings (some of them had obvious American topics), and extraordinary objects, like his famous “conservative chair” made of cans (the title refers to the Hungarian word “konzerv” which means can). This example shows Kemény’s relation to the western pop art: he used a pop art symbol (the can), an object of the everyday life, which was earlier Warhol’s theme (Campbell soup), and he added his own humorous attitude. László Beke interviewed him about his exhibition, and Kemény showed how much he understood the international tendencies. “The 20th century produced a wide range of industrial products, and the colourful plastic objects created a new aesthetic world around us.” – he said. This new aesthetic is the pop art’s main theme. In the beginning of his career, Kemény was influenced by surrealism (together with Csernus and Lakner), but later he turned from the picturesque surrealist manner to the sharper artistic language of pop art. „The pop art expresses one essential feeling of the twentieth century: the freedom, the conviction that everything is possible.” Kemény had a sense of humour, an affection for grotesque and irony, which he could combine with pop art. He expressed his artistic creed: „the very essence of art is to have influence on the audience” and „the point of the poster is to attract the eye”.

After 1963 his posters have become colourful and pop-art-like. The BioPON poster is a very good example. It’s a print

advertisement for a washing powder. Kemény’s creative idea is very humorous. The headline tells us that “All patches disappear”, and we see a tiger without its stripes.

The composition is defined by the diagonal line of the script. The white colour contrasts the colourful background and the special typography highlights the fonts. The drawing of the tiger is flat like, the outlines are decorative. The colours make a fresh contrast with each other and the black outlines. The three basic colours dominate the image (red, blue,

yellow) which invoke the art of the De Stijl artists. Piet Mondrian used these three colours combined with white, and the black outline. (On the BioPON poster only the tiger’s tiny eye is green). The limited colour-scale was perfect for the printing technique, and it also made the composition highly impressive.

The commission didn’t come directly from the washing powder company; but the governmental agency of advertising, called “Mahir” (Magyar Hirdető, meaning Hungarian Advertiser). The Mahir office had a list of the available graphic artists, and they were choosing from them in the spirit of socialist equality. There was no competition between the artists except for the movie posters – for these they usually ordered designs from 2 or 3 artists and a jury decided which one should be printed. Firms occasionally gave tenders through Mahir, to which 6-8 artists were invited. In BioPON’s case, Kemény got the job alone and the company had nearly no restrictions. The main message was obvious (that the washing powder is working), and he had to use the company’s logo (it is in the bottom right corner). Usually they got a two weeks deadline, in which he sent his handmade design back to the Mahir. There a jury decided a price for the design, and according to Kemény’s memory it was around 1000-2000 forints. „It was impossible to make a living from poster design only” – said Kemény. That is the reason why he was working so much in different fields of graphic design: he made disc-bags, packing, book covers etc.

The client had little expectations towards the poster; in fact, the party-delegated directors knew nearly nothing about poster art as such. Advertising wasn’t really needed by the socialist, state-owned companies; they had a yearly budget which they had to spend. The efficiency of the advertisements was impossible to measure, but it didn’t really matter. To sum up, the commercial poster was an unusual phenomenon in the socialist state, and it is no wonder that only a few dozen different commercial posters were made per year.

Kemény was given a free hand. He could even choose the size of his posters, thus he could use the biggest size; in fact, his „Új fürdőruhák” poster was made in double size (it is printed on two A0 paper). The larger size of the poster allowed the client to spend more from his official marketing budget. Kemény decided himself to use the landscape format which he preferred at this time.

The preparation of the design was not preceded by a long research for the motifs or plenty of sketches. Kemény György is a highly intuitive artist, who follows his instincts by creating a design and lets his eagerness overcome him. He told that at this time he was enthusiastic for the Bauhaus design and maybe that inspired the extraordinary typography.

He learned the basic techniques of poster art from Pál Gábor. Gábor generally used the time consuming tempera technique for painting. For typography he suggested Kemény to use Letraset, with which his script appeared as a single block. Letraset offered different fonts in different sizes, which the artists could stick onto their designs. Letraset wasn’t available in Hungary for a while (it is a British product), but later it appeared in the art shops of Budapest as well. On the BioPON poster Kemény used a painted typography for the title, and Letraset for the slogan, but the two fonts are well matched.

Kemény's pop art style is based on strong black contours and the spaces filled with colours between them, which allowed him to use stacked cellophane. The coloured cellophanes were made for theatre lamps, but the designers were enthusiastic about them: cellophane was an easy way to create homogenous coloured surfaces. The colours weren't to be strictly adhered to on a poster design; they were just guidelines for the printer. The artist had to be present when the printing started and they had to do everything until the colours met his expectations. The usual printing technique was offset, and in Budapest several good offset printers existed.

Such a remarkable poster but the nowadays widely known Biopon did not have this opinion in his age. The former employee of Mahir, Miklós Csepregi (who gave the Biopon project to Kemény) told that the director of the company became furious after seeing the design. Csepregi could finally convince him to use Kemény's design by showing it in the swiss graphic magazine, the Graphis.

Most of Kemény's pop art posters were highly erotic. This, and the daring, "western" style was very disturbing for the censors and the clients.

He had several fights and arguments with the clients to convince them to apply his extraordinary ideas. Once a "propagandist" was fired from the company after accepting Kemény's design for an umbrella advertisement. However, the artist himself never got in trouble, which proves how little the cultural policy cared about posters. "The censors were not interested in this genre, that's why this period was a golden age of the Hungarian and the Polish poster as well." – he said.

In the reviews Kemény's Biopon poster is usually described with the adjective "neosecessionist". Probably for other art historians the impact of the decorative contours resemble secession, the Hungarian Art Nouveau style.

However, the works of Kemény rather tend to be shocking, refreshing and modern, not decorative. Kemény occasionally used secessionist typography for his designs, or combined the secessionist decorativeness with the psychedelic-hippy poster style ("Szép lányok ne sírjatok"). His designs, such as Biopon, are obviously inspired by the American pop art painting.

The block letters on the Biopon poster show the impact of another great tradition in Hungarian poster art: the constructivist-modernist, Bauhaus-inspired style of Róbert Berény and Sándor Bortnyik. Kemény learned much about typography in Gábor's studio, his special talent on this field is present on the Biopon poster.

At the end of the 60s Kemény's posters meant a new quality in Hungarian poster design. In the 70s he was followed by many others, so the streets became colourful thanks to the "American style" posters. Kemény felt that the style had lost its originality, he gave it up and turned to something new again: he started to draw and work on the field of conceptual art.

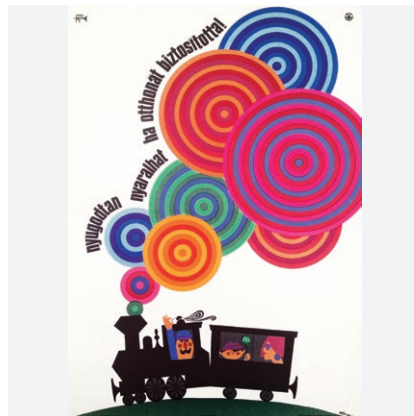
In the late 60s posters like Biopon held a secret message to the people passing by, they represented the western culture, the "free world". According to Kemény: The change of the system was not achieved by politicians only, it was well prepared by musicians, writers and artists, like me."





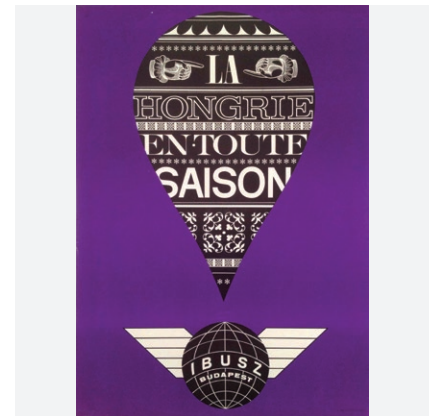
**#127**  
**PAPP GÁBOR - REICH, KÁROLY**  
**ISMERD MEG HAZÁDAT: BAKONY /**  
**DISCOVER YOUR COUNTRY: BAKONY**  
 1960  
 CCA. 84 X 55 CM

**32.000 HUF**



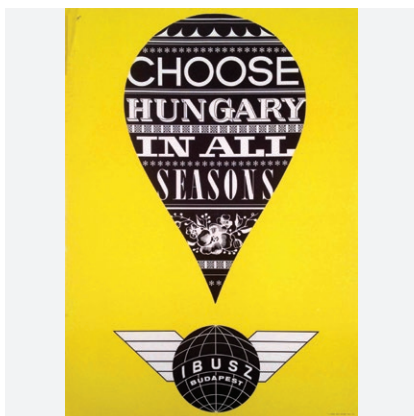
**#128**  
**VÁRNAI, LÁSZLÓ**  
**NYUGODTAN NYARALHAT, HA OTTHON-**  
**NÁT BIZTOSÍTOTTA / YOU CAN RELAX**  
**ON HOLIDAY IF YOUR HOME IS INSURED**  
 1969  
 CCA. 84 X 55 CM

**40.000 HUF**



**#129**  
**PAPP, GÁBOR**  
**VÁLASSZA MAGYARORSZÁGOT**  
**MINDEN ÉVSZAKBAN (FRANCIA) /**  
**CHOOSE HUNGARY IN ALL SEASONS!**  
**(FRENCH)**  
 1964  
 CCA. 84 X 55 CM

**40.000 HUF**



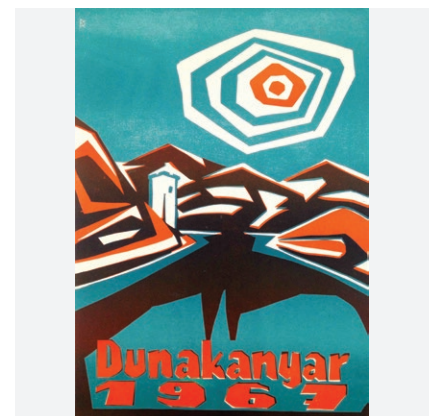
**#130**  
**PAPP, GÁBOR**  
**VÁLASSZA MAGYARORSZÁGOT**  
**MINDEN ÉVSZAKBAN (ANGOL) /**  
**CHOOSE HUNGARY IN ALL SEASONS!**  
**(ENGLISH)**  
 1964  
 CCA. 84 X 55 CM

**40.000 HUF**



**#131**  
**PAPP, GÁBOR**  
**VÁLASSZA MAGYARORSZÁGOT**  
**MINDEN ÉVSZAKBAN (NÉMET) /**  
**CHOOSE HUNGARY IN ALL SEASONS!**  
**(GERMAN)**  
 1964  
 CCA. 84 X 55 CM

**40.000 HUF**



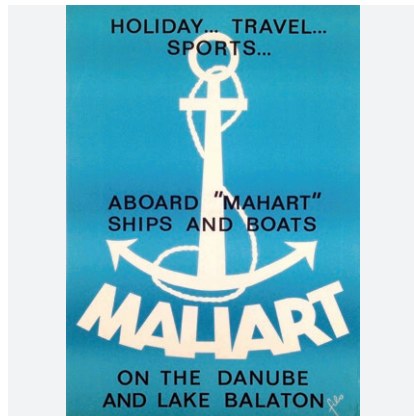
**#132**  
**SZIGNÓ | SIGNED: 'KD'**  
**DUNAKANYAR / DANUBE BEND**  
 1967  
 CCA. 70 X 50 CM

**48.000 HUF**



**#133**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**HEGYALJAI HÉT ÉS VÁSÁR /**  
**HEGYALJA WEEK AND FAIR**  
 1958  
 CCA. 84 X 55 CM

**42.000 HUF**



**#134**  
**FILO**  
**MAHART / MAHART**  
 1960-AS ÉVEK / 1960S  
 CCA. 70 X 50 CM

**32.000 HUF**



**#135**  
**SZILÁGYI, JOLÁN**  
**MINDEN GYÁRNAK LEGYEN MUNKÁS-**  
**ZÁSZLÓALJA / EVERY FACTORY SHOULD**  
**HAVE A WORKERS' BATTALION**  
 1919  
 CCA. 126 X 95 CM

**550.000 HUF**



**#136**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**NE CSÜGGEDJ! / DON'T WORRY!**  
 1919  
 CCA. 95 X 63 CM

**360.000 HUF**



**#137**  
**VINCZE, DÉNES**  
**ÉPÍTŐTÁBOR / CONSTRUCTION CAMP**  
 1967  
 CCA. 84 X 55 CM

**55.000 HUF**



**#138**  
**SZIGNÓ | SIGNED: 'GJ'**  
**PAJTÁSOK, ELŐRE! /**  
**FELLOWS, AHEAD!**  
 1967  
 CCA. 84 X 55 CM

**60.000 HUF**

#135

**SZILÁGYI, JOLÁN**

**EVERY FACTORY SHOULD  
HAVE A WORKERS'  
BATTALION**

**1919**

**CCA. 126 X 95 CM**

**550.000 HUF**



Famous propaganda poster from 1919, the time of the Hungarian Soviet Republic. The artist was the wife of the dreaded and powerful Commissar of Military Affairs, Tibor Szamuely. She was a skilled artist. She studied at the University of Applied Arts for a few years specializing in textile art, then she went to the private school of Kernstok and Rippl-Rónai. She married Szamuely after a short romance in 1919, but their marriage didn't last long. After the fall of the Republic they had to flee, but they chose different ways, and Szamuely was probably struck dead on the border. The commissar was responsible for numerous executions and also for the operation of the Lenin boys. (Lenin boys were a group of about 200 people who supported the Republic by aggressive means. The group of these young men was found guilty in 92 murders).

However, Jolán Szilágyi always mentions her husband in her memoirs with adoration to whom she remained faithful until her death. In 1919 she went to the artist colony of Kernstok at Nyergesújfalu alongside some members of „the Eight” (a Hungarian avant-garde painter group) and other young artists, such as Gyula Derkovits. She got job as a graphic designer at the propaganda department of the Public Education Commissariat. Despite all these, only a few of her posters and posters are known from 1919.

The propaganda activity of the Soviet Hungarian Republic was mostly about convincing the public of the necessity of continuing the war. At the end of World War I, in the autumn of 1918, Károlyi had disbanded the army, which the Republic wanted to reorganize under the name of 'Red Army'. Szilágyi's poster serves this ambition.

The poster uses the typical colours of the 1919s: the dominant colour is red beside which there is black which gives a darksome and contrasted atmosphere to the composition. The gigantic male figure on the poster is typical of Mihály Bíró's art. This figure embodies a group of people, the group is the workers in this case.

The naked male figure holds a red flag, which is a typical motif on the posters of the Hungarian Soviet Republic, such as on the poster of Nemes-Lampérth and Kmetty, or Bertalan Pór etc. The red flag became a univoque symbol. The giant figure appears in front of the homogeneous background and below it nicely drawn factories and smoking chimneys appear. The composition is effective, suggestive with strong contrasts and the exciting dynamics of black and red. This piece is from the real peak of the Hungarian political poster art.

#136

UNKNOWN

DON'T WORRY!

1919

CCA. 95 X 63 CM

360.000 HUF



The poster is a unique historical relic from 1919, and it promotes the triumphant northern campaign on of the Hungarian Soviet Republic. In 1919, the Romanian troops marched on to river Tisza and the Czech troops occupied important cities of Upper Hungary. This was the point when the leaders of the Hungarian Soviet Republic realized that they had to do something in order to defend the borders of the country, thus they initiated the reorganization of the army. Thousands applied to the Red Army which then launched an attack against the North in May of 1919. The attack was successful, they managed reoccupy important cities and they cut off the Czech and the Romanian army from each other.

These results gave grounds for hope however, as soon as the Entente claimed that the Romanian troops would withdraw and the Hungarian leaders could take part in the peace talks, they withdrew the troops, which had tragic results. The leaders of the Republic are being blamed for this, ever since...

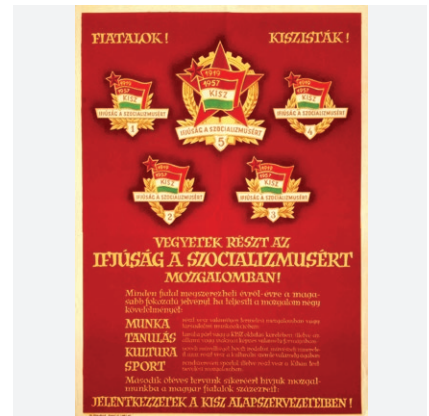
The poster bears all the typical characteristics of the propaganda of the Hungarian Soviet Republic: the black and red colours, the simple message expressed by an effective composition, the dominance of the typography. The text and the map tell the message better than any kind of symbol.



**#139**  
**SZILÁGYI, SÁNDOR**  
**MUNKÁSEGYSÉG KLUB /**  
**WORKER UNION CLUB**  
 1948  
 CCA. 84 X 55 CM  
**50.000 HUF**



**#140**  
**VÉRTES, MARCELL**  
**LUKACSICS**  
 1919  
 CCA. 126 X 95 CM  
**500.000 HUF**



**#141**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**KISZISTÁK! IFJÚSÁG A SZOCIALIZ-**  
**MUSÉRT MOZGALOM / YOUTH FOR**  
**SOCIALISM MOVEMENT**  
 1957  
 CCA. 70 X 50 CM  
**36.000 HUF**



**#142**  
**LÉGRÁDY, SÁNDOR**  
**1942 KARÁCSONYA HARCOLÓ**  
**HONVÉDAINKÉ / THE CHRISTMAS**  
**OF 1942 IS OUR FIGHTING SOLDIERS'**  
 1942  
 CCA. 95 X 63 CM  
**160.000 HUF**



**#143**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**ÚJJÁÉPÍTÉSI ÁLLAMI SORSJÁTÉK /**  
**RECONSTRUCTION STATE LOTTERY**  
 1946  
 CCA. 59 X 42 CM  
**48.000 HUF**



**#144**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**RADIOLÓGIAI HARCESZKÖZÖK /**  
**RADIOLOGICAL THREATS**  
 1966  
 CCA. 84 X 55 CM  
**42.000 HUF**

#140

VÉRTES, MARCELL

LUKACSICS

1919

CCA. 126 X 95 CM

500.000 HUF



The poster of Marcell Vértés was one of the most vigorous political posters of the time which made a strong emotional impact.

Major General Géza Lukacsics is mostly remembered nowadays by historians for his successes reached on the Italian front during the First World War. In the first battle of Isonzo (1915) his troops were the ones who defended Doberdó-highland, and later on the San Michele high ground. The effective defence of his troops played a big role in making the Italians regress to the line of the Piave by 1917 (Caparetto breakthrough). He returned home in 1918 and became the commander of Budapest from the 26th of October: he defended the - nearly existing, or nearly non-existing - peace with the means of unmerciful terror.

He was arrested by the National Board founded during the Chrysanthemum Revolution on the 30th of October, thus saving his life from the wrath of the nation.

The poster of Vértés demands justice in the name of the

victims of the Lukacsics terror. The execution scene is inspired by the classic and famous painting of Goya (3rd of May, 1808). However, on Vértés' poster the empathy is not felt for the one being executed, but for his family. There is only one word on the poster, appearing as a graffiti, which perfectly sums up the message: "Lukacsics!". The black and white picture presents a desolate world, in which the red text implies it was written with blood, is almost strident.

Marcell Vértés became world famous in the 1920s for his illustrations, drawings, files, satiric newspaper illustrations and light erotic pictures published in Paris. His political posters appeared in Hungary after World War I, which are very memorable pieces, such as 'With me or against me' or 'In the name of his majesty, the King' and 'Lukacsics'. These posters are common in that all of them raise the question of responsibility: they blame the leadership for the mass violence.

Designing revolutionary posters was enough reason for Vértés for having to flee after 1919, and this brought him the opportunity of international success.

#142

LÉGRÁDY, SÁNDOR

THE CHRISTMAS OF 1942 IS  
OUR FIGHTING SOLDIERS'

1942

CCA. 95 X 63 CM

160.000 HUF



Sándor Légrády is considered to be the most successful stamp designer of Hungary. Stamps designed by him were in use in about 70 million copies, and he created 111 stamp series. He started designing for the post in the 1930s and he did not cease working until 1987, his death.

He was a successful poster designer in the 1940s, and he was constantly making posters during the years of the war as well.

During the war he designed numerous posters propagating the Hungarian heroism. The most known is the one saying 'Trust him' from 1943. The poster auctioning now was to support the fighting soldiers, but this piece is nothing like the usual ones, presenting the figures in a classisizing manner. It was created for a Christmas charity event, that's why the national symbols appear as queer Christmas decorations.

#143

UNKNOWN

RECONSTRUCTION  
STATE LOTTERY

1946

CCA. 59 X 42 CM

48.000 HUF



„Draw: 12th of July, 1946 First prize: 1 billion tax pengő

Price of a lottery ticket: 20 000 tax pengő.” The state lottery had a double purpose: buyers could win with the tickets but it was more of a charity act - the goal was to reconstruct Budapest after World War II from the money gained.

The siege of Budapest took place between 1944 December and 1945 February, where the Red Army coming from the East took over the German and the Hungarian Arrow Cross (Nazi) troops. During the course of the siege the Germans blew up all the bridges on the Danube to stop the Soviets from crossing the river. Rebuilding the bridges was one of the most important tasks of the reconstruction. In 1945-1946 only pontoon-bridges connected the two sides of the city. The bridges were completely rebuilt by 1964.

The image of the blown up Franz Joseph Bridge (today: Liberty Bridge) is the symbol of the reconstruction, which is placed on a huge 1, because the jackpot was 1 million Pengős (the Hungarian money of the time). It seems to be a big amount, but due to the high inflation, it wasn't: the price of the lottery ticket was 20000 Pengős (which is also written on the poster). The bridges also appear on the printed tickets. Many Hungarian families still have these slips today.

The poster follows the style which appeared in 1945 and it defined the political poster art of the era. In these times the parties of the free elections were promoted by György Konecsni's and his fellow artists' works. These works applied the tools of modernism, used boiled down actual messages and spectacular symbols easily interpreted by everyone. This poster by an unknown artist shows all these characteristics, and it's not just an important historical document, but bears aesthetic values as well.





**#145**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**TISZTASÁG EGÉSZSÉG /**  
**CLEANLINESS HEALTH**  
 1959  
 CCA. 70 X 50 CM

**44.000 HUF**



**#146**  
**GÖNCZI GEBHARDT, TIBOR**  
**EHETŐ VAGY MÉRGES? /**  
**EDIBLE OR POISONOUS?**  
 1960-AS ÉVEK / 1960S  
 CCA. 70 X 50 CM

**24.000 HUF**



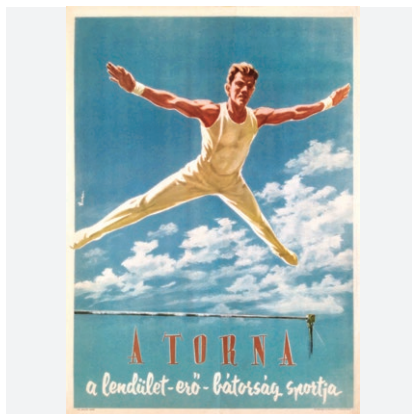
**#147**  
**PÓLYA, TIBOR**  
**NÉPSZÖVETSÉGI KÖLCSÖN /**  
**LEAGUE OF NATIONS LOAN**  
 1924  
 CCA. 95 X 63 CM

**120.000 HUF**



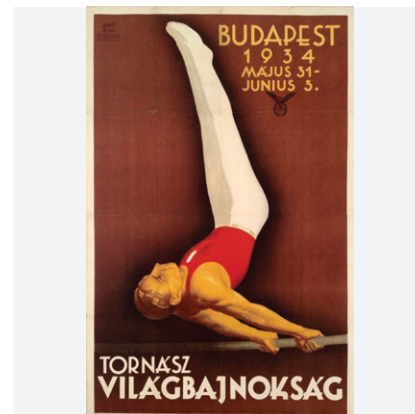
**#148**  
**VINCZE, DÉNES**  
**A TORNA AZ ÜGYESSÉG ÉS A SZÉPSÉG**  
**SPORTJA / GYMNASTICS - THE SPORT**  
**OF SKILL AND BEAUTY**  
 1954  
 CCA. 70 X 50 CM

**38.000 HUF**



**#149**  
**VINCZE, DÉNES**  
**A TORNA A LENDÜLET, ERŐ, BÁTORSÁG**  
**SPORTJA / GYMNASTICS - THE**  
**SPORT OF DYNAMISM, STRENGTH**  
**AND COURAGE**  
 1954  
 CCA. 70 X 50 CM

**34.000 HUF**



**#150**  
**JANTSCHI, BÉLA**  
**TORNÁSZ VILÁGBAJNOKSÁG /**  
**GYMNASTIC WORLD CHAMPIONSHIP**  
 1934  
 CCA. 95 X 63 CM

**320.000 HUF**



**#151**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**RÁDIÓ SPORTISKOLA. SÍZŐK ABC-JE /**  
**SPORTS SCHOOL OF THE RADIO -**  
**GROUND RULES FOR SKIING**

1950  
 CCA. 84 X 55 CM

**28.000 HUF**



**#152**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**SZEREZD MEG A VIT SPORTJELVÉNYT /**  
**GET THE SPORT MEDAL OF VIT**

1957  
 CCA. 70 X 50 CM

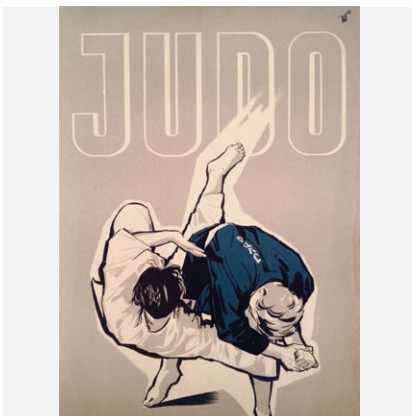
**36.000 HUF**



**#153**  
**SZIGNÓ | SIGNED: 'JURKA-LANGA'**  
**BUDAPESTI IFJÚSÁG SPORTÜNNEPÉLYE /**  
**SPORTS FESTIVAL OF THE YOUTH**  
**OF BUDAPEST**

1959  
 CCA. 84 X 55 CM

**65.000 HUF**



**#154**  
**SINKÓ, KÁROLY**  
**JUDO / JUDO**

1960  
 CCA. 70 X 50 CM

**34.000 HUF**



**#155**  
**MUSKOVCSZKY, LÁSZLÓ**  
**A LÁP VIRÁGA / FLOWER OF THE**  
**WETLAND**

1942  
 CCA. 126 X 95 CM

**110.000 HUF**



**#156**  
**RÉVÉSZ-WIGNER**  
**FANTOMAS VISSZATÉR /**  
**FANTOMAS UNLEASHED**

1967  
 CCA. 59 X 42 CM

**24.000 HUF**

#147

PÓLYA, TIBOR

LEAGUE OF NATIONS  
LOAN

1924

CCA. 95 X 63 CM

120.000 HUF



The poster promotes the loan given by the League of Nations. The text below the figures says: 'And you, Uncle Pista, how much could you save?' In 1922 the inflation rate was constantly growing. This tendency had to be stopped, thus István Bethlen and his government was trying to get a loan from the League of the Nations. In 1924, the country finally received a loan of 250 million golden crowns for 20 years, which gave a safe background for the economy. In June, 1924, the Hungarian National bank was founded and the inflation ceased. The loan was disbursed between the 1st and 9th of August in 1924.

The poster is attributed to the great 'plein air' painter, Tibor Pólya, thus in the background a beautifully painted landscape appears. The figures gathering in the village wear embroidered, folk dresses. This reflects the folksy trend of the interwar period. The characters are wise elderly men, which gives credibility to the loan. At the same time, the scene also suggests that everyone, even common people are taking part in the issue of a great importance.

#150

JANTSCHI, BÉLA

GYMNASTIC WORLD  
CHAMPIONSHIP

1934

CCA. 95 X 63 CM

320.000 HUF



Jantschi successfully depicts the movements of a gymnast in an art deco style. The gymnastics world championship took place in Budapest, from May 31st to June 3rd, 1934. The article on the closing ceremony of the championship reflects the political atmosphere of the era: "A few minutes after 4 o'clock, the national anthem starts to play, the governor arrives with his wife and his two sons. He takes his box seat, and the young soldiers (these young soldiers were called 'levente' in Hungarian. They were 20-21 year-old boys whose military training was one of the most important parts of the military preparation between 1920 and 1945) performed with flags in the pouring rain. After their performance the weather took pity on the audience, and it stopped raining. Städing, the substitute of the German sport dictator, sits in the box seat, wearing his uniform with a swastika. (...) Following the performances of the young soldiers the procession of the gymnasts, the Swedish winners, the Germans, Italians, Bulgarians, French, Polish and the other teams came. 1500 Germans came to hearten the gymnasts, and now they are passing by the tribunes holding giant flags with swastikas. "

The article proves that the Nazi Germany played an important role on the championship organized in Budapest before World War II.

Béla Jantschi pictures the ideal beauty of the age on his poster: muscular blonde man presenting a perfect exercise. The composition is clean and easily understandable, where the positioning of the text is just as harmonious as all the other parts. The beauty of the poster lies in its simplicity: it grabs a typical move which at the same time presents the beauty of the sport as well.

Jantschi was a student of the School of Fine Art between 1923 and 1931. He started to work as an illustrator and an applied graphic designer in the 1930s. He has numerous famous posters: in 1935 he designed a poster for another gymnastics championship, but he also created two impressive pieces for the zoo. He applies a classicizing style on his compositions, which was a typical trend of poster art at the time: the classicizing art deco style appeared initially on György Konecsni's travel posters.

#155

MUSKOVSZKY, LÁSZLÓ

FLOWER OF THE  
WETLAND

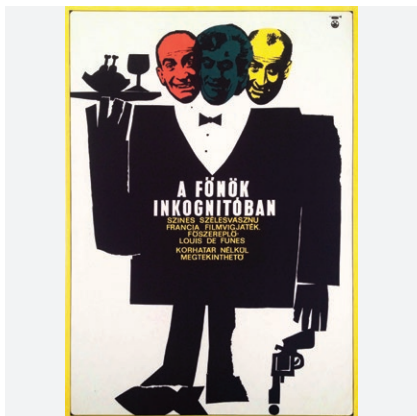
1942

CCA. 126 X 95 CM



Poster of a romantic Hungarian movie from 1942. The movie is based on the short story written by Ferenc Herczeg. It tells the love story of a young gentry (played by Pál Jávor, one of the most celebrated Hungarian actors of the time) and the innocent flower-girl: the boy gets locked up due to a bill counterfeit. While he is in prison he changes a lot by following the life advices of a vicar. At the end, he marries his love as a smith, who completely left his former social class behind.

The poster follows the typical realist, monumental style of film posters in the 1920s and 30s. László Muskovszky was one of the most well-known masters of movie posters of the age.



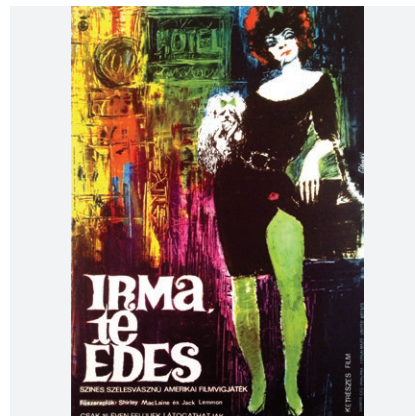
**#157**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**A FŐNÖK INKOGNITÓBAN /**  
**THE BIG RESTAURANT**  
 1967  
 CCA. 59 X 42 CM

**24.000 HUF**



**#158**  
**BALOGH, ISTVÁN**  
**ÉNEK AZ ESŐBEN /**  
**SINGIN' IN THE RAIN**  
 1964  
 CCA. 59 X 42 CM

**32.000 HUF**



**#159**  
**BÁNKI, LÁSZLÓ**  
**IRMA, TE ÉDES /**  
**IRMA LA DOUCE**  
 1964  
 CCA. 59 X 42 CM

**30.000 HUF**



**#160**  
**ERNYEI, SÁNDOR**  
**AZ IDEÁLIS NŐ / THE IDEAL WOMAN**  
 1966  
 CCA. 59 X 42 CM

**30.000 HUF**



**#161**  
**GÖRÖG, LAJOS**  
**KÁNKÁN / CAN-CAN**  
 1967  
 CCA. 59 X 42 CM

**24.000 HUF**



**#162**  
**SO-KY**  
**HARAKIRI**  
 1964  
 CCA. 59 X 42 CM

**28.000 HUF**



**#163**  
**RÉVÉSZ-WIGNER**  
**SZÍVFÁJDALMAM, HIROSIMA /**  
**HIROSHIMA, MY SADNESS**  
 1965  
 CCA. 59 X 42 CM

**22.000 HUF**



**#164**  
**ERNYEI, SÁNDOR**  
**AZ IFJÚ WERTHER SZENVEDÉSEI /**  
**THE SORROWS OF YOUNG WERTHER**  
 1978  
 CCA. 59 X 42 CM

**26.000 HUF**



**#165**  
**MÁTÉ, ANDRÁS**  
**ÍGY JÖTTEM / MY WAY HOME**  
 1964  
 CCA. 59 X 42 CM

**26.000 HUF**



**#166**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**A CÁPA / JAWS**  
 1985  
 CCA. 84 X 55 CM

**28.000 HUF**



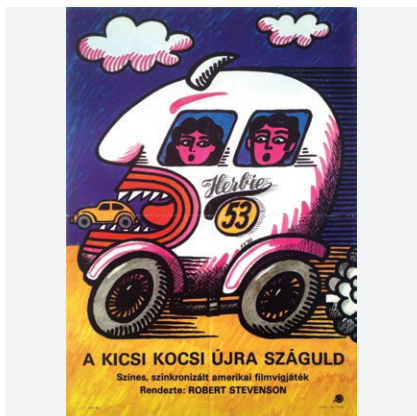
**#167**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**SZELLEMI RTÓK / GHOSTBUSTERS**  
 1984  
 CCA. 84 X 55 CM

**24.000 HUF**



**#168**  
**DARGAY, ATTILA**  
**AZ ERDŐ KAPITÁNYA /**  
**CAPTAIN OF THE FOREST**  
 1988  
 CCA. 84 X 55 CM

**22.000 HUF**



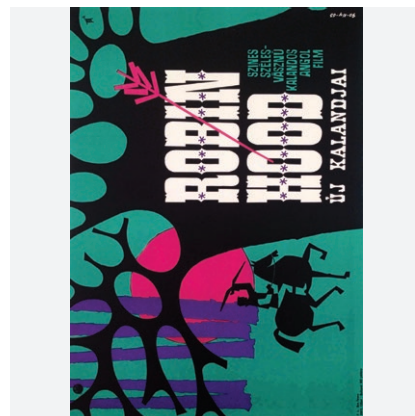
**#169**  
**KOVÁCS, VILMOS**  
**A KICSI KOCSI ÚJRA SZÁGULD /**  
**HERBIE RIDES AGAIN**  
 1983  
 CCA. 59 X 42 CM

**18.000 HUF**



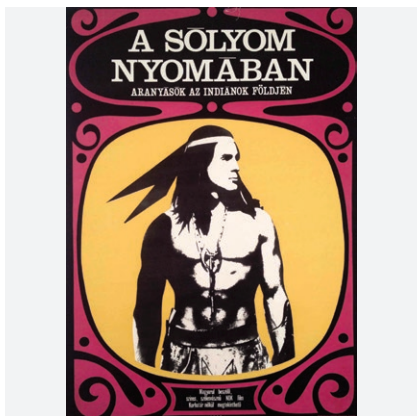
**#170**  
**SZIGNÓ | SIGNED: 'LS'**  
**A KERESZTAPA 2 / THE GODFATHER 2**  
 1983  
 CCA. 59 X 42 CM

**18.000 HUF**



**#171**  
**SO-KY**  
**ROBIN HOOD ÚJ KALANDJAI /**  
**THE MEN OF SHERWOOD FOREST**  
 1963  
 CCA. 59 X 42 CM

**20.000 HUF**



**#172**  
**VAJDA, LAJOS**  
**A SÓLYOM NYOMÁBAN /**  
**TRAIL OF THE FALCON**  
 1968  
 CCA. 84 X 55 CM

**20.000 HUF**



**#173**  
**PAPP, GÁBOR**  
**FOIRE INTERNATIONALE DE BUDAPEST**  
 1968  
 1967  
 CCA. 84 X 55 CM

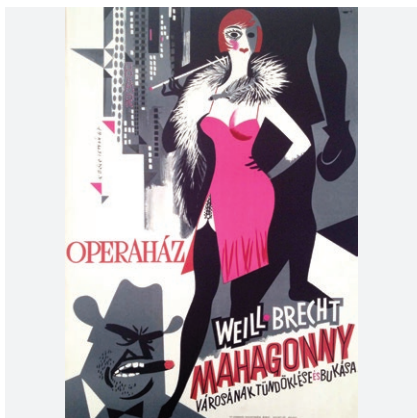
**28.000 HUF**



**#174**  
**PAPP, GÁBOR**  
**FOIRE INTERNATIONALE DE BUDAPEST**  
 1969  
 1967  
 CCA. 84 X 55 CM

**28.000 HUF**





#175

**KÖPECZI BÓCZ, ISTVÁN**  
**MAHAGONNY VÁROSÁNAK TÜNDÖK-**  
**LÉSE ÉS BUKÁSA / RISE AND FALL OF**  
**THE CITY OF MAHAGONNY**

1967

CCA. 70 X 50 CM

**40.000 HUF**



#176

**KÖPECZI BÓCZ, ISTVÁN**  
**JOHANN STRAUSS: EGY ÉJ VELENCÉBEN /**  
**JOHANN STRAUSS: A NIGHT IN VENICE**

1967

CCA. 70 X 50 CM

**38.000 HUF**



#177

**KÖPECZI BÓCZ, ISTVÁN**  
**SHAKESPEARE: VÍZKERESZT VAGY**  
**AMIT AKARTOK / SHAKESPEARE:**  
**TWELFTH NIGHT**

1966

CCA. 70 X 50 CM

**36.000 HUF**



#178

**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**OMEGA EGYÜTTES KONCERT /**  
**OMEGA BAND CONCERT**

1969

CCA. 70 X 50 CM

**26.000 HUF**



#179

**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**METRO EGYÜTTES / METRO BAND**

1969

CCA. 70 X 50 CM

**26.000 HUF**



#180

**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**CSILLAGOS SLÁGEREK /**  
**STARRY HITS**

1966-1968

CCA. 70 X 50 CM

**22.000 HUF**



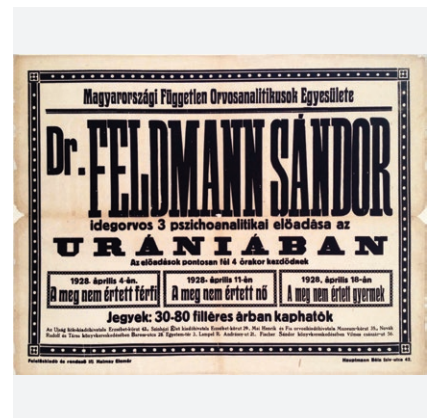
**#181**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**PABLO CASALS GORDONKAESTJE /**  
**PABLO CASALS' CELLO NIGHT**  
 1928  
 CCA. 95 X 63 CM

**44.000 HUF**



**#182**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**KONCERT DR. DOHNÁNYI ERNŐ**  
**KÖZREMŰKÖDÉSÉVEL / CONCERT**  
**WITH DR. ERNŐ DOHNÁNYI**  
 1928  
 CCA. 95 X 63 CM

**26.000 HUF**



**#183**  
**ISMERETLEN MŰVÉSZ / UNKNOWN**  
**DR. FELDMANN SÁNDOR, IDEGGYÓGYORVOS**  
**PSZICHOANALITIKAI ELŐADÁSAI /**  
**PSYCHOANALYTICAL LECTURES BY**  
**DR. SÁNDOR FELDMANN, NEUROLOGIST**  
 1928  
 CCA. 63 X 48 CM

**34.000 HUF**



**#184**  
**FÜZESI, ÁRPÁD**  
**MEZŐGAZDASÁGI KIÁLLÍTÁS KALOCSÁN -**  
**ORSZÁGOS LOVASMÉRKÖZÉSEK / AGRI-**  
**CULTURAL EXHIBITION AT KALOCSA-**  
**NATIONAL HORSE GAMES**  
 1941  
 CCA. 95 X 63 CM

**75.000 HUF**



**#185**  
**ABONYI, ZOLTÁN**  
**SZÁMUM AZ ÚJ SZÍNHÁZBAN /**  
**SIMOOM AT NEW THEATRE**  
 1928  
 CCA. 95 X 63 CM

**24.000 HUF**



**#186**  
**REICH, KÁROLY**  
**PLAKÁTKIÁLLÍTÁS /**  
**POSTER EXHIBITION**  
 1948  
 CCA. 84 X 55 CM

**120.000 HUF**

#181

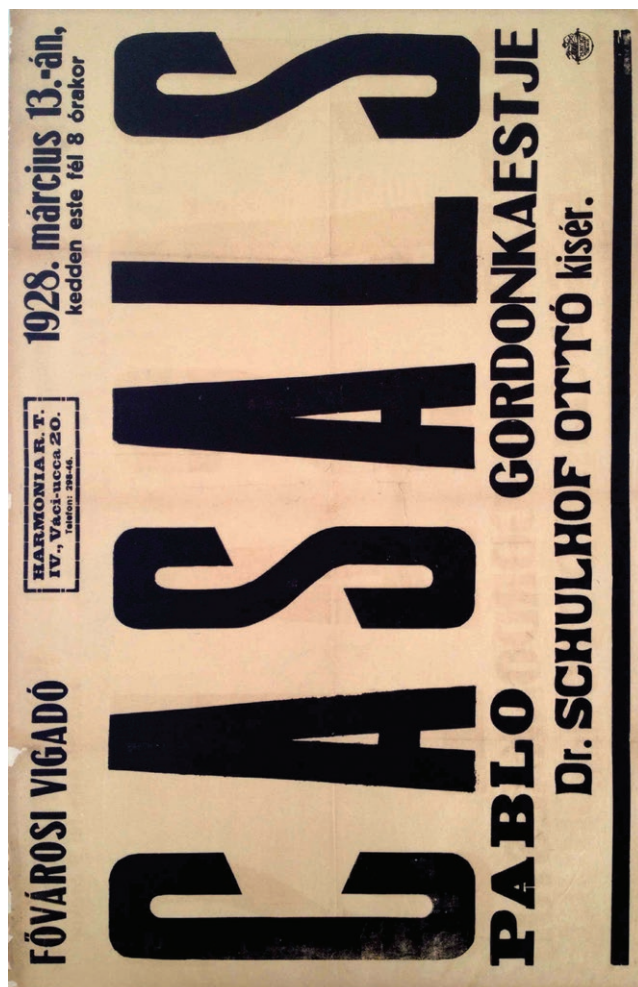
UNKNOWN

PABLO CASALS' CELLO  
NIGHT

1928

CCA. 95 X 63 CM

44.000 HUF



The Catalan Pau Casals i Defilló (1876-1973) was one of the most famous cellists of all times. He was a wunderkind and became world famous in his twenties. He was on a tour in Europe and America at the beginning of the 1900s. Their trio with Jacques Thibaud violinist and Alfred Cotrot pianist was world famous. Casals was also an acknowledged conductor.

During the Spanish Civil War he supported the Republicans, thus after the victory of Franco he had to emigrate. He spent the rest of his life in South France.

This recently discovered poster is a very important relic of music history. It advertised the performance of Casals in Budapest. The poster tells that the show was held on the 13th of March in 1928, in Vigadó (the second largest concert hall of the city in a compelling building on the bank of the Danube). This wasn't the first time in Budapest for Casals. In 1910 he visited the Hungarian capital, when a famous painter, Dezső Czigány, painted a portrait of him.

#184

FÜZESI, ÁRPÁD

AGRICULTURAL  
EXHIBITION AT KALOCSA -  
NATIONAL HORSE GAMES

1941

CCA. 95 X 63 CM



The large and spectacular poster is an interesting example of the propaganda art of the 1940s. The figures are precisely painted in an almost photorealistic manner. They are monumental, statuesque characters which is typical of the propaganda of totalitarian dictatorships. The figures appear in folksy outfits which refer to the traditions of Kalocsa. Kalocsa is one of the oldest Hungarian towns famous for its embroidery.

The woman on the poster wears clothes on which typical patterns of the Kalocsa embroidery are visible. In the time when the poster was created, the folksy style could be related to the political climate. The poster advertises an agricultural exhibition, thus the presence of peasants is reasonable. The giant head of a horse emphasizes that a horse race was also to be held on the occasion.

#186

REICH, KÁROLY

POSTER EXHIBITION

1948

CCA. 84 X 55 CM

120.000 HUF



The poster of Károly Reich is an emblematic piece, and a relic of the great turn of Hungarian poster art at the same time.

The poster exhibition in 1948 was fateful: this was the last moment, when the stylizing poster design based on modern principles could prevail. The catalogue of the exhibition says that this kind of ‚marketable‘ attitude of commercial design can be compatible with the planned (socialist) economy. This state of grace couldn’t stand for much longer: the number of artistic and political conferences discussing the Soviet example, and urging the complete implementation of the Socialist Realist disciplines grew intensely. The new principle - more realistic and less stylised posters - completely overcame the former trend by 1949.

On the poster exhibition in 1948, they did not have these rules yet, so until 1956, this was the last event when the audience

had a chance to see posters having a style different from the Socialist Realist scheme.

This poster is the evidence for the existence of modern graphic design at the time. Reich expresses the quintessence of poster art by using symbols: rooster, trombone, brush and an eye. That is, this genre, the poster art grabs the eye, raises attention, an art which demands attention and at the same time is a real fine art. The poster of Reich uses simplicity as an effective tool: clear, easy-to-take-in figures appear in front of a vivid background: this is how a very good poster becomes emblematic.

Károly Reich is one of the most well-known masters of Hungarian graphic art. He illustrated more than 500 books. He is typical of the precisely sketched, loose drawing. His figures are of a classic beauty and his style has remained unmistakable up until today.

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