

# History of Jules Cheret and French Posters Essay

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At the beginning of the nineteenth century, political discomfort had spread over France, and posters became the dominant aspect of visual philosophy in Paris. (MiR appraisal Inc. (2011) *Father of the modern poster: Jules Cheret*) Posters were an expression of economic, social and cultural life, competing for entertainment audiences and goods consumers (Jeremy Howard (1996), [Art Nouveau](#): The myth, the modern and the national, Manchester University press, *The Art poster From Graphic art to design 1890 to 1914*). Furthermore, poster design was an outlet for the innovative energies of gifted artists (David Raizman (2003), *History of Modern design, Art Nouveau and Cheret*, Lawrence King, London, P.56). This was apparent because of the progression and transformation of technology, such as colour lithography.

Jules Cheret is widely regarded as 'The father of the poster,' having originated the mass production of advertisement posters using (chromo) lithography (wet-canvas, no given date, Jules Cheret: the father of the modern poster). In addition, he was further described as the 'Father of women's liberation.' His work was often thought to have reinvented the women of Paris, by introducing new hyper-real role models to women. The consequence was a more noticeable open atmosphere where women were able to engage in former prohibited activities such as smoking in public. (Jules Cheret, *The complete works* (2002)).

Johannes Gutenberg invented the printing press in 1440 to multiply written documents easily, making books cheaper and more nationally available. In 1798, Alois Senefelder invented Lithography to copy graphical designs, developing the culture of advertising (wet-canvas, no given date, Jules Cheret: the father of the modern poster). Ho...

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