

Poodles Prefer Porsche

During the 1950s and 1960s, artist Hanns Lobrer was the creative spirit behind the Porsche brand's visual presentation. The Porsche Museum is honoring Lobrer in September and October with a special exhibition showcasing his avant-garde works.

By Dieter Landenberger
Photos by Rafael Krötz

2012

Dress rehearsal for Christophorus—in the depot of the Porsche Museum



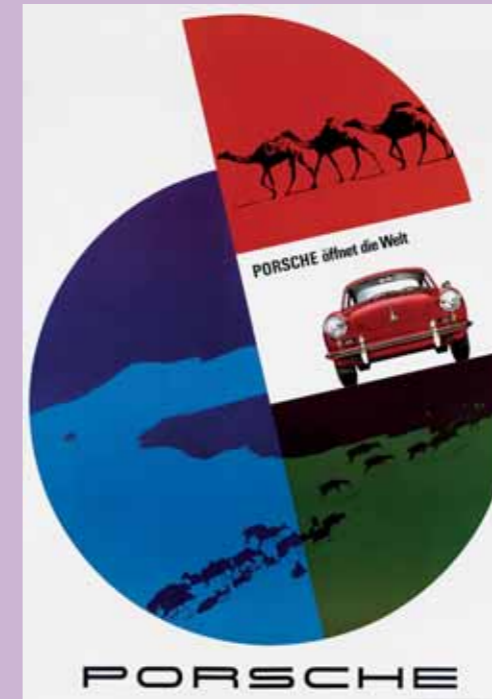
1960

This bold poster ("I travel with Porsche") promotes the Porsche brand with no car in sight; it doesn't need one: the expressive graphic design says it all



1963

An exclusive, international, modern lifestyle is the advertising message here ("Porsche opens the world")



1963

Safety under the sun: An ad for the 911 Targa, the convertible with a fixed roll bar

1959

Four stripes, four victories: This poster celebrates Porsche's fourfold victory at the Targa Florio



Not following the spirit of the age, but rather leading the way

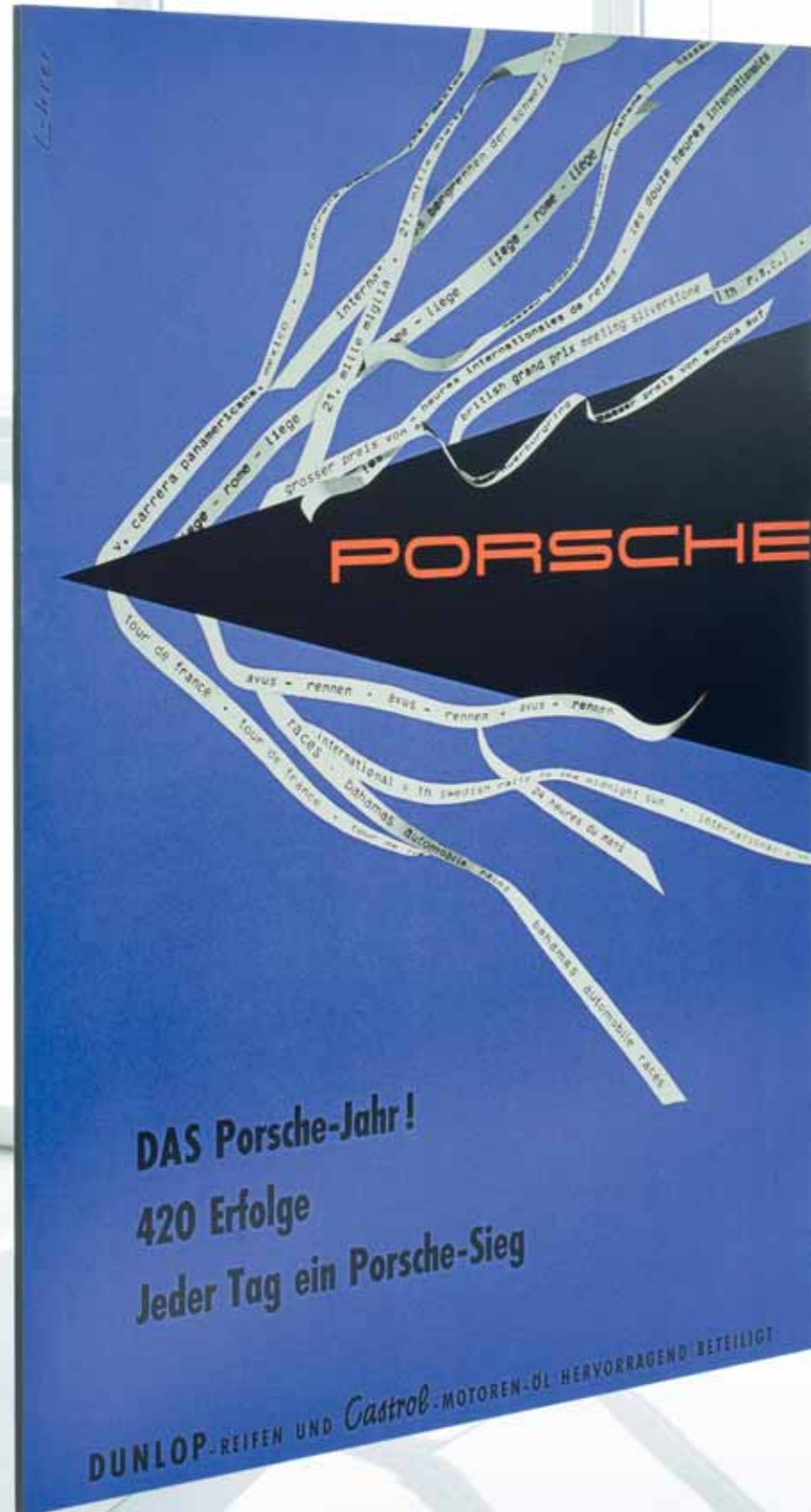
In addition to the sheer fascination of its product, Porsche was a unique pioneer in brand communications in the 1950s and 1960s, outpacing the other car manufacturers. Germany boasted no fewer than 55 car makes in 1948, the year the 356 made its debut. The company's avant-garde posters and sales brochures placed Porsche advertising of that era in a class of its own—always one step ahead, heading into the future. The advertising focused on conveying an attitude toward life that was at once modern and exclusive, as well as aggressively marketing the company's racing successes. It was an approach that struck a perfect chord with customers. The posters had a style all their own.

Special exhibition
"Art, Graphics & Design—Hanns Lohrer & Porsche"
(September 4 to October 28, 2012)

The Porsche Museum is open Tuesday through Sunday from 9 a.m. to 6 p.m.
www.porsche.com/museum

1954

Porsche bursts through every finish line: Telex strips with worldwide racing victories ("THE year of Porsche! 420 successes. Every day a Porsche victory")



1961

A poster series that looks at the 356 B in terms of exclusive sports—horseback riding, for instance...



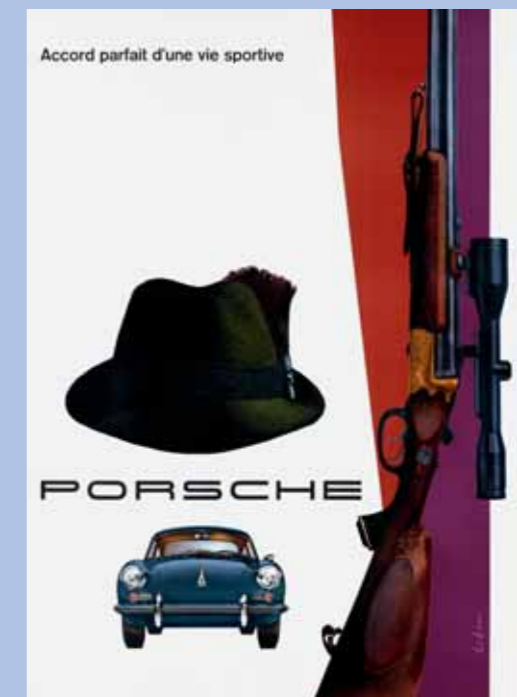
1961

... or golf. As long as it was a sport with style ...



1961

... which, in the 1960s, certainly applied to skiing

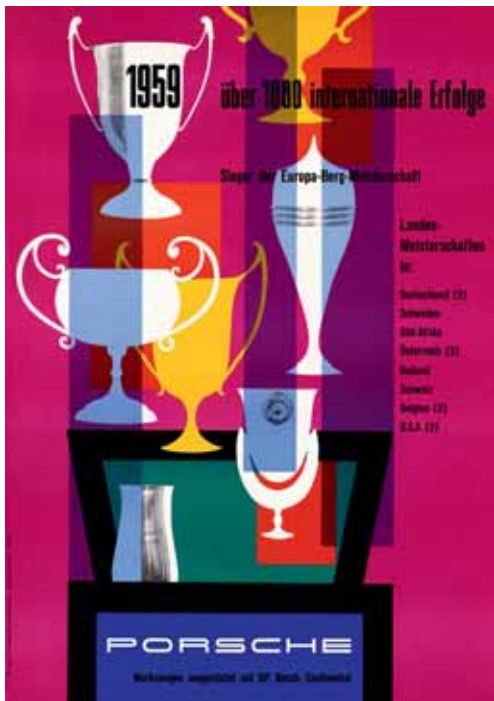


1961

The 356 B poster series included a hunting motif as well

1958

Cover of the 356 A sales brochure, adorned with a poodle



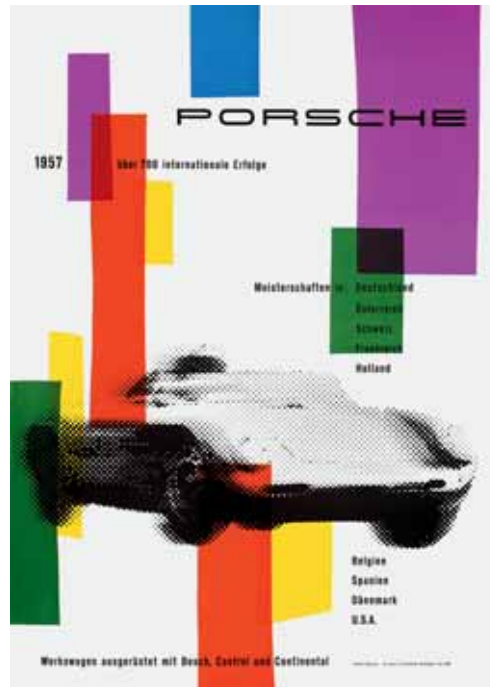
1959

The sports-car manufacturer's trophy collection continues to grow

Hanns Lohrer (1912-1995)

1957

Drawing attention to the Porsche 550 Spyder successes



Artistic experimentation, a playful approach

The works that Hanns Lohrer created for Porsche between 1952 and 1968 are a brilliant marriage of brand communications with the designer's artistic style. His artworks attest not only to a wealth of ideas, but to exceptional technical skill as well. A playful effortlessness was the hallmark of this Stuttgart artist, who died in 1995; he was a master in disciplines ranging from color lithography and serigraphy to the toning of photographic prints. Pop Art, in vogue in the early 1960s, clearly informed his Porsche advertisements of that period. And the black poodle, which



made an appearance time and again, was Lohrer's homage to his graphic designer colleague Anton Stankowski, whose dog Ali enjoyed cult status in art circles.