

THE ILLUSTRATORS AND ILLUSTRATIONS OF
NINETEEN EIGHTY-FOUR

INTRODUCTION

THE INSPIRATION FOR THE ILLUSTRATIONS IN THE ST JAMES PARK PRESS edition of George Orwell's *Nineteen Eighty-Four* was initially from the narrative's references to posters that exist within the world of the novel, the importance of which cannot be overstated. The first page of the novel focuses on a description of a poster which reads *Big Brother is Watching You*; a poster repeatedly referenced thereafter. Big Brother as a character and the act of being watched is personified in the poster. In the same opening, the term INGSOC is first brought to the reader's attention beneath a torn poster. Later, an event in the novel is staged around a poster, of a Eurasian soldier. Further mention of posters continue thereafter.

Following this initial prompt was the inclination to also include illustrations inspired by the events in the novel. One of the posters in the edition even combined the two: EURASIAN SOLDIER, a poster described in the text but here now as a poster within a poster, ironically ready to be destroyed by a flaming torch.

As the former theme, of imagined posters, necessitated the inclusion of text alongside illustration, it was decided that the general approach to the whole edition would be to create a series of illustrations that were not solely provided by a single relief printing technique, such as wood-engraving, or digital production – which in truth would never have been in contention; but to utilise a larger range of the relevant forms of letterpress printing, namely: the use of type and ornament, both wood and metal, as well as other varying forms of relief printmaking techniques, such as wood-engraving, linocuts and etched plate work.

Going beyond this, to enhance the effect further, these posters would be printed on an array of antique and modern handmade papers to evoke a period of time as well as a specific feel, and include such additional features as: a revealing fold-out; two poster parts glued together to give different views front and back; tipped-on miniature posters within a poster, one of which also acting as a bespoke subscriber's list; and hand rubber stamping. As well as this, the illustrations included printing from a shoe sole, a copy of the printer's handprint, and hand rubber stamping; all of which accompanied an embossed eye illustration on every page of the text. To complete this medley, additional: unique hand-painted; hand-inked; and marbled illustrations were commissioned for the covers and endpapers of the special edition volumes.

This patchwork of posters, with such an array of disparate styles, needed to be brought together to ensure a sense of harmony and unity. This was achieved foremost with a matching colour scheme, focusing on black, shades of grey and red. The secondary means was via the repetition of certain features across two or more posters, such as the Big Brother face, star ornaments, the Victory insignia, the embossed eye, chess pieces; as well as connecting elements such as a raised arm with open and closed hand, the face of a grandfather clock split across three posters, and the same artist used for interlinked characters, or specific phrases or terms from the novel, such as Hate Song and Hate Week.

Although the posters were all envisaged, designed and executed by the printer, it was necessary to commission various artists to bring the illustrative aspects of those designs to fruition.

ARTISTS

TEN ARTISTS WERE COMMISSIONED FOR ILLUSTRATIONS PRINTED IN THE EDITION. A handful of those artists were well-known to the Press, whilst others were encountered as part of the production for the first time. There were also a number of stock-blocks used for illustrative elements, which by their nature remain unattributed as regards the designer.

The primary concern for each poster, however, remained the overall design rather than the use of any particular illustrator. The general concept for each poster was considered and decided upon before the artist was commissioned to complete the desired effect. The manner in which each illustrator was commissioned fell into a Hitchcockian style of instruction. Specific or detailed briefs were given to each artist as to any character's appearance, the mise-en-scene or focal elements. To that extent, artists were chosen to fulfil a stylistic requirement within a poster, rather than exert creative control. None of which diminishes the huge value each artist's talents brought to the edition.

Brief details follow here as to the background to each artist (in alphabetical order):-

Jose Anthony Aguero, also known as Tony Aguero or Tomo77, is a Costa Rican award-winning graphic designer in the advertising industry as well as an interdisciplinary artist, creating for over thirty years, whose work has been exhibited at, amongst others, the Museum of Contemporary Art & Design in Costa Rica, Stolen Space Gallery in the UK, La Luz de Jesus Gallery, One Grand Gallery, Roq La Rue and others in the USA, where he lived for some time. His art focuses primarily on socio-political themes.

Mark Askam is a graphic designer and artist working in the industry since he was seventeen years old. For over twenty years, Mark has been a very serious fine press enthusiast. He also publishes small letterpress editions under the imprint the Chestnut Press. Mark is to the fine press world what Emery Walker was to the Arts & Crafts movement: influencing, impacting and assisting a great number of private presses.

Ian Beck has been a prolific illustrator, artist and designer since his attendance at the Brighton College of Art, sixty years ago. He is an award-winning children's book illustrator, as well as a highly regarded author, with over one hundred titles to his name. He is particularly well known for his 1973 cover illustration for the album, *Goodbye Yellow Brick Road* for Sir Elton John. His distinct style is reminiscent of Barnett Freedman, yet uniquely his own.

Andy English, a printmaker and wood engraver for over thirty years, whose work has been exhibited at the Royal Academy, amongst others, as well as appeared on Royal Mail stamps, is an elected member of the Society of Wood Engravers and although well known for his engravings for a handful of private presses, most notably the Barbarian Press, also prints under his own imprint, the Isle Handpress.

Joe Higgins, who produced four pen and ink drawings for the edition, has both a Bachelor's and Master's degree in Illustration and specialises in the fantasy and horror genres. His work was showcased in exhibitions at the Electric Cinema in Birmingham; and in the Library of Birmingham's 2018 Exhibition *Making Monsters*, celebrating *Frankenstein's* two centenary anniversary. It can also be seen in such recent publications as: *Creepzine* (Blaketoons, 2020) and *Fragments of Flesh* (Frisson Comics, 2022), amongst others.

Jack Kitchen is a burgeoning artist, graduating in 2015 with a degree in Mixed Media Fine Art from the University of Westminster, and in 2019 with a Masters in Visual Arts: Printmaking from the University of Arts, Camberwell. His art is

heavily influenced by his interest in and experience with Butterflies and Moths at the RHS Hampton Court Flower Show, Royal Horticultural Society Gardens, Butterfly World Project, and Natural History Museum.

Robin Mackenzie is an award-winning printmaker and linocut artist, having graduated from Arts University Bournemouth in 2013. He is an elected member of the Society of Wood Engravers, whose prints have appeared in a range of books, magazines and products. He is a great admirer of Eric Ravilious and produced all the wood blocks for the critically acclaimed full length feature documentary about the engraver, *Drawn to War* (2022).

Hugh Ribbans is a graphic designer and artist, who trained at the Canterbury College of Art from 1959, specialising in relief printmaking and lino-cutting. His work is heavily influenced by the art of Edward Bawden. His linocuts came to the attention of the Press as a result of his annual work on the Merivale Edition Christmas Cards. His linocuts have also most recently appeared in a private press edition of *Doctor Faustus* for the Tudor Black Press (2021) and his involvement in this edition was the result of his commission for the next title from the St James Park Press, *Animal Farm*.

Beth S. Robertson, a Scottish illustrator and printmaker, was discovered as a result of a wood engraving commission from another private press publisher, the Cordes Press, for which the St James Park Press was printing their edition of the *Vampire Cat of Nebeshima*. A student of illustration and printmaking from the Duncan of Jordanstone College of Art and Design, she has been a practising artist for over twenty years.

Mark Wilkinson is a British born, Vancouver based printmaker and illustrator, specialising in linocut, who prints under the banner of the Inkshed Press. Influenced by the likes of Eric Gill and Robert Gibbings, Mark's printing started following a career in the Royal Air Force.

Two further artists were approached and sketched ideas for specific illustrations, but the style of their illustrations was not right for the edition and alternative options were pursued. Scottish artist Jonny Hannah, also known as Dark Town Resident, prepared artwork of the red man for the Ministry of Peace poster; and London based artist Rebecca Campbell prepared images of the nurse for the Ministry of Love poster.

In addition, although my sister, Lizzy, being a talented painter who has exhibited in Oxford and London, was asked to prepare an illustration, eventually this turned into a commission for a repeat pattern painting of a watching eye, used for the covers of one of the volumes of the special edition. Four Keys Book Arts, of Canada, was also commissioned to produce marbled papers for a further volume of the special edition, featuring the Tiger's Eye motif.

To enable the work of some of these artists to be printed letterpress, a great deal of digital assistance was needed and gratefully undertaken by Mark Askam, and polymer or metal etched plates were made therefrom by Lyme Bay Press and Metallic Elephant respectively, or in the case of AIRSTRIP ONE, McKellier cut the wood type, and Studio Tone Ltd made the Oceania Railways metal block.

The primary image of Winston used on two of the posters in the edition was made and printed from wood cut by FAB Wood Type. being their first ever published machine made cutting from the newly created enterprise of Tim Falla and Peter Burgess. It is understood this venture did not continue beyond this commission, so this edition appears to represent the entire output of FAB Wood Type.

ILLUSTRATIONS

A bowed, grey-coloured, skeleton-like thing was coming towards him. Its actual appearance was frightening, and not merely the fact that he knew it to be himself. But the truly frightening thing was the emaciation of his body. The barrel of the ribs was as narrow as that of a skeleton.

THE FRONTISPIECE was partially inspired by a painting by Dutch-Italian artist Karel Thole (1914 – 2000), used as a cover on the science-fiction magazine *Urania (Il Tempo Dell'Alleanza* by Paul Cook, No. 1069, February 1988), published by Mondadori.

That illustration is re-imagined here as a tortured and emaciated Winston Smith emerging or escaping from the swirling vortex of the world of *1984* he inhabits. This image plays with the reader's gaze or eye; its disorientating effect a warning for what the reader will experience thereafter. Keeping with continuity amongst the illustrations, the eye of the vortex is placed exactly where the embossed eye appears throughout the text of the edition.

The silhouette of Winston holds numerous meanings. It is representative of the readers witness of Winston's inner soul, the removal of his soul in the novel, and the double life he has to lead to be someone he is not. The silhouette was printed, from a wood engraving cut by FAB Wood Type, using only plate oil to produce a suitably ethereal out-of-body depiction. The silhouette was also printed as soon as practicable after the printing of the first colour, to produce a haze to the figure, the oils mixing into one another having not fully dried yet, as though Winston's soul was starting to dissolve in time, or be pulled into his false body, or through the vortex.

The frontispiece opens the edition and balances with a later illustration, **ACCEPTANCE**, where the eye is printed in the corresponding position to the eye of the vortex and the wood engraving of Winston is again used, albeit in blood red, as that illustration represents the end of Winston's torture – the end of his existence in the novel, in essence. Two posters connecting, representing a beginning and an end. This is also the only illustration, aptly a frontispiece, to acknowledge through its appearance the novel's genre as science-fiction.

ARTWORK: polymer plate (vortex), wood-cuts (Winston)

The poster with the enormous face gazed from the wall. The black moustachioed face. Big Brother is Watching You, the caption said.

BIG BROTHER IS WATCHING YOU is ubiquitous in past editions and visuals of 1984, making it the most difficult to create afresh. The layout based primarily on its description in the novel, the question on whom to base the face remained. Initially looking at a topical and current political figure, in the end the primary focus became Joseph Stalin because of his well-known association to the novel.

It was on discovery of artist Joe Higgins' ink drawings *The Haunting* from October 2020, and *The Professor* shortly thereafter, that prompted the most important aspect of the design: the removal of the eyes, for a character that intends to be 'watching'. This inspiration prompted approaching and commissioning Joe for the illustration. Although the artist looked at variations on the face, to include eyes and a nose, these were quickly disregarded.

It was important to give depth to the face on the page and highlight the lack of eyes, which was achieved by adding a grey background to the face but maintaining a stark white in place of the eyes.

The prospectus included a digital version of this poster and was extremely clean in appearance. When preparing this and other illustrations that were deemed to exist in the world of 1984, this cleanly printed aspect took much away from the reality of the poster. An effort had already been made to set the wood type in such a way as to appear spontaneous and lacking in uniformity, as though from the 'printing-shops' in that world. It therefore became necessary to find a rougher approach to the image. This was achieved by using a heavily pigmented white for the grey ink mix. The black printing therefore lost some of its opaque element, giving a weathered and beaten look to the face, as the grey appeared through the black.

The final design element was to push the text through the image, combining the two. Simply placing the image above it lacked cohesion. The image therefore had to be, in effect, stencilled to accommodate the type.

To maintain continuity amongst the illustrations in the edition, not only was Joe Higgins commissioned for three further character depictions: Goldstein, O'Brien and Comrade Ogilvy, because they are all extensions of Big Brother despite not initially appearing as such to the reader; Joe's Big Brother or depictions of it were also inserted in smaller versions within three other posters: AIRSTRIP ONE, JULIA and NOTICE BOARD.

ARTWORK: polymer plates (Big Brother)

WOOD TYPES: mixed sans-serif 4-line, 10-line and 12-line condensed

It was a lean Jewish face, with a great fuzzy aureole of white hair and a small goatee beard. The long thin nose, near the end of which a pair of spectacles was perched. Behind his head on the telescreen there marched the endless columns of the Eurasian army – row after row of solid-looking men with expressionless Asiatic faces. He was an object of hatred more constant than either Eurasia or Eastasia, since when Oceania was at war with one of these Powers it was generally at peace with the other.

There were also the whispered stories of a terrible book, a compendium of all heresies, of which Goldstein was the author and which clandestinely circulated here and there. It was a book without a title. People referred to it, if at all, simply as THE BOOK.

It had been announced that Oceania was not after all at war with Eurasia. Oceania was at war with Eastasia. Without words said, a wave of understanding rippled through the crowd. Oceania was at war with Eastasia! The next moment there was a tremendous commotion. The banners and posters with which the square was decorated were all wrong! It was sabotage! The agents of Goldstein had been at work! There was a riotous interlude while posters were ripped from the walls and trampled underfoot.

GOLDSTEIN'S EASTASIA, originally entitled WAR WITH EASTASIA/ EURASIA, was primarily intended to illustrate the character of Goldstein. In addition, it acts to introduce Eurasia and Eastasia, and further to combine two elements of narrative: that the war with these two are interchangeable, and that posters in the novel are ripped down and replaced with alternative facts at the will of the Party, with the public acting as though this has never occurred. In essence, highlighting the theme of doublethink and the mutability of the past.

Joe Higgins was commissioned for the depiction of Goldstein, because Goldstein is a fabrication of the Party and is therefore, in essence, Big Brother or an extension thereof. Utilising the same artist hints to this reality. The brief to the artist was to depict Goldstein as described in the novel and as Trotsky, as well as be inspired for the setting by a World War II Soviet Union military recruitment poster, *The Motherland is Calling*, by Irakly Toidze, depicting Mother Russia holding out the Red Army Oath of Allegiance in 1941, but for Goldstein to be holding out a blank book representing *The Book* from the novel, being blank to symbolize that *The Book* may nor may not really exist, and to be standing in front of an Eastasian or Eurasian army. To a lesser extent it was also inspired by another Soviet propaganda poster, *Did You Volunteer* (1920). The illustration went through very minor alterations in preparation, for either aesthetic or practical purposes.

This was the first of the posters in the edition to utilise a colour beyond blacks and greys. Red was chosen because the psychology of colour states that red provokes the strongest emotions of danger, power and anger. Apt for the passionate hatred aimed at Goldstein and Eastasia/ Eurasia.

For the text, a term used in the novel and referenced to Goldstein, being 'foreign paymasters', was used. Set in Albertus metal and wood type, this is the only Albertus wood type known to exist, as it was not cut commercially.

The interchangeability of Eastasia/ Eurasia was achieved by having two separate prints sitting on top of one another with the alternate words. The idea is that a poster existed on a wall before being ripped down to be replaced by a new poster, exactly the same except for this single word, but that, in this imagined narrative, part of that poster remained glued to the wall, so shows through here from behind. The remnants of a truth.

The initial plan was to glue behind the poster a flap which allowed a partial view of the word beneath by lifting it. A full run of the word beneath was printed on offcuts of the same paper that was used for the EURASIAN SOLDIER illustration, because that illustration specifically highlighted the event of posters being ripped from walls; therefore connecting the two posters together. Having printed the run, it became clear that the heavier weight and darker coloured paper was too bold to stand pleasingly behind.

A further print run was therefore done on a light weight and more transparent paper, and the whole glued on as it could easily be seen through, rather than as a flap which needed to be lifted to be read. This change meant that the reader is not fully aware that a second print is attached from behind, but may be taken aback by seeing a ghost of a word beneath the text, or seeing the text is different when read in reverse from behind, having to look more carefully to see why this is. There is no other method of book production that can achieve this effect.

ARTWORK: polymer plates (Goldstein and army)

METAL TYPES: 36pt Albertus Roman (lower case) and Titling (upper case)

WOOD TYPES: 10-line Albertus

Some Eurasian prisoners, guilty of war crimes, were to be hanged in the Park that evening. This happened about once a month, and was a popular spectacle. Children always clamoured to be taken to see it.

PUBLIC EXECUTION is an imagined advertisement based on numerous allusions to the event within the novel. The colours used are the same as the previous poster to maintain cohesion at this early stage in the chronology of illustrations and the text follows by making reference to Goldstein.

There are also specific aspects drawn directly from the novel: the date of 4 April 1984, the execution taking place in the park of an evening, children attending such events, the existence of a Hate Song, and use of such quoted text as, ‘enemy of the people’, ‘conspirators’, ‘war crimes’, ‘sabotage’, ‘treachery’ and ‘heresy’.

Four additional textual elements go beyond this:

The first is the notion that guilt is pre-determined without due process, and of regular and repeated occurrence, as the heading of the poster notes that the trial of the accused takes place at the same time as the confession and execution.

The second is an intentional error in the text, as the word Eurasian is misspelt. The fact that a hand-stamped statement on the reverse denotes that it has been verified as accurate by the Ministry of Truth is included to subtly highlight that the Party can and do make mistakes, in this case typographical; but therefore and possibly also on a grander scale, such as the judgment within a trial. The hand-stamp also shows that announcements are subject to a State censor.

The third is the use of, ‘until the last man is dead’ on the reverse. This seemingly straightforward statement of events in fact alludes to the novel’s important repetition of the nursery rhyme ‘Oranges and Lemons’, which itself references both an execution as well as the final words of the rhyme being, ‘the last man is dead’; albeit the latter is not mentioned in the novel. In addition, the poster stating that the event will take place until the last man is dead further alludes to a repeated statement in Part 3, Chapter 3 of the novel that Winston is ‘the last man’, which is taken to mean that he is the last rebellious and independent thinking person in Oceania. The advertisement is therefore suggesting that once Winston, being the last man, is dead, the need for executions will end.

The fourth and last is use of the term, ‘at the flicks’, which is not only taken from the text of the novel, as hangings are repeated at movie theatres, but provides a connection to a later, albeit otherwise unrelated poster, with the same name, AT THE FLICKS. The same applies to ‘Hate Song’, which is also mentioned in the poster that follows thereafter, VICTORY MANSIONS.

The design of the poster harks back to nineteenth century broadsides advertising public executions, as well as to a general Wild West feeling, given Airstrip One is an American colony, by way of the types chosen and the poster’s overall layout. The French paper used was chosen because of the synonymity between France and the guillotine (the most famous of public execution methods), as well as its rough texture, alluding to an earlier period of time when public hangings were more commonplace.

ARTWORK: polymer plate (hanging body), brass rule

METAL TYPES: 48pt Thunderbird Extra Condensed, 36pt Thorowgood Italic, 30pt
Rockwell Medium Condensed, 14pt Bodoni Ultra Bold Italic
WOOD TYPES: 10-line Playbill

Nearly all children nowadays were horrible. What was worst of all was that by means of such organizations as the Spies they were systematically turned into ungovernable little savages. They adored the party and everything connected with it. Hardly a week passed in which 'The Times' did not carry a paragraph describing how some eavesdropping little sneak – 'child hero' was the phrase generally used – had overheard some compromising remark and denounced its parents to the Thought Police.

BE A CHILD HERO was inspired by: elements from the novel that refer to the Spies, Youth League and the phrase 'child hero', which evoke allusions to the Hitler Youth, as well as Second World War posters featuring children, and the continued topical concept of reporting friends, neighbours and loved ones to authorities (the poster conceived only months after news reports of expectations on the public in the United Kingdom to report their neighbours to the police for breaches of coronavirus restrictions). It also acts as a continuation from the preceding poster on the theme of spies, and children (who were encouraged to attend public executions) and crimes against the State, in this case thoughtcrime. This is the only poster in the edition specifically aimed at children.

Commissioning the artist Ian Beck to produce the three-colour overlapping artwork of the child reporting his parents to the authorities – through one or two versions – also provided the opportunity, because his style is reminiscent of an age entirely suited to this premise, to position the poster within an earlier time period.

The design of the uniforms worn by the Junior Spy and Thought Police in the poster are therefore of an imagined earlier period. The novel's timeline alludes to the 1960s as the time when the world as known in *1984* starts to fully form and for this poster the date of 1970 was chosen as a fitting place within that timeline. The metal types used (Ashley Script, Repro Script, Kabel and Zeppelin) were all designed before this date.

The poster is dated to 1970 via a handstamp on the reverse, which refers to an imagined '*Be a Pioneer like Paul, Campaign*'; and a 'Date for Destruction' of '11.4.70' approved by 'Comrade Pavlik'. This handstamp not only dates the poster, incredibly having survived its intended destruction, but also subtly refers to two real events. The first relates to the parents of Pavlik (or Paul in western translation) Morozov, a Soviet family, who were shot having been reported to the authorities by that young boy, who became a hero of the State and of the Young Pioneers for doing so. Or so, in Orwellian fashion, the Soviet Union would have had you believe, the truth of the event being in question. The date of 11 April 1970 refers to another event, in China, of a boy reporting on his Mother, who spoke critically of Chairman Mao, causing her death; the boy named Zhang Hongbing.

The poster also provides a subtle hint to how the world of *1984* will become more authoritarian as time moves on, by way of the setting of metal stars around the text, which is an early incarnation (this being 1970) of the stars that appear in a later poster, **VICTORY MANSIONS**, where they are set as per the Chinese Communist flag.

An additional allusion to real events is provided via the child's speech below the illustration, which is in keeping with the design of the Fougasse Second World War posters where it is warned that *careless talk costs lives*.

For the special edition, Ian hand-coloured and signed a letterpress printed black key-line block on Fabriano paper as an additional print.

ARTWORK: polymer plates (officer and child), metal star ornaments

METAL TYPES: 72pt Ashley Script, 30pt Repro Script ATF 705, 48pt Medium Sans Serif Series 331, 72pt Zeppelin

April 4th, 1984. Last night to the flicks. All war films.

Today he should commemorate Comrade Ogilvy. It was true that there was no such person as Comrade Ogilvy, but a few lines of print and a couple of faked photographs would soon bring him into existence. Comrade Ogilvy had joined the Spies, been a troop leader, denounced his uncle to the Thought Police, been a district organizer of the Junior Anti-Sex League, designed a hand-grenade which had killed thirty-one Eurasian prisoners in one burst. He was a total abstainer and a nonsmoker, had no recreations except a daily hour in the gymnasium, and had taken a vow of celibacy, believing marriage and the care of a family to be incompatible with a twenty-four-hour-a-day devotion to duty. He had no subjects of conversation except the defeat of the Eurasian enemy and the hunting-down of spies, saboteurs, thought-criminals and traitors generally. Comrade Ogilvy, unimagined an hour ago, was now a fact.

AT THE FLICKS, originally entitled TRIUMPH OF COMMAND, emanated from various references in the novel to propaganda films, on at ‘the flicks’, prompting this imagined movie poster. The focus started on the specific description given by Winston of a movie he had seen, but then became the character of Comrade Ogilvy, the fictitious hero of the Party.

As Comrade Ogilvy is an extension of Big Brother, artist Joe Higgins was again commissioned for the artwork; a subtle hint to the reader of the reality. Joe was briefed to copy a well-known image of Comrade Lei Feng, a fictitious soldier and hero of the Chinese Communist party, but with the face of Russia’s current President. Asked to also create a background to the image, the artist chose a specific ruined scene from the War in Ukraine, a photo of which had appeared in the media. The artist was also asked to include a Victory flag based on the visuals created in the poster for OUR NEW, HAPPY LIFE, to maintain continuity between the illustrations. This illustration was, due to its connection to horrific current events, the most difficult to have included.

To produce the effect for the background image, a dirtied plate-oil was used for a grittier hand-inking. A hand-mixed shade of military green was used for Ogilvy.

The title of the movie is based on the Nazi’s propaganda production, *Triumph of the Will*, combined with the novel’s famous line, ‘It was their final, most essential command’.

The description of the movie overstates the inherent aspect of a ‘biopic’, with the addition of the word ‘true’, providing an impression that the Party is overplaying the reality.

In keeping with traditional movie posters, a tagline ‘Soldier, Celibate, Hero’ was designed, but aesthetically interfered with the illustration too much, so was left out. There was equally the consideration that a poster designed in 1984 for a movie would be generally stark and unencumbered by such additions as ‘directed by’ or ‘starring’ a particular actor; all such individuals being members of the Ministry of Truth and unable to hold such positions of celebrity or importance.

A hand-stamp on the reverse, from the ‘Oceanic Board of Film Censors’, is based on a certificate for a real movie given by the Ministry of Information, entitled

Nurse Edith Cavell (1939); a film series which triggered an international crisis involving Germany, Britain and the Film Censors.

ARTWORK: polymer plates (Comrade Ogilvy), combination display rule, metal star ornaments

METAL TYPES: 48pt Bodoni, 60pt Bodoni Condensed, (12pt) Nonpareil Two-Line No.10 (c.1891)

Victory Mansions were old flats, built in 1930 or thereabouts, and were falling to pieces. Repairs, except what you could do for yourself, had to be sanctioned by remote committees.

“Smith, old boy, I’ll tell you why I’m chasing you. It’s that sub you forgot to give me.. For Hate Week. You know – the house-by-house fund. I’m treasurer for our block. Two dollars you promised me”.

Squads of volunteers, organized by Parsons, were preparing the street for Hate Week, stitching banners, painting posters, erecting flagstaffs on the roofs. Parsons boasted that Victory Mansions alone would display four hundred metres of bunting.

VICTORY MANSIONS is the only poster where the type carries all of the illustrative work, as it has no additional form of illustration included.

The inclusion of this poster highlights the involuntary nature of the donations to Victory Mansions’ house-by-house fund, highlighted in the novel. Although the text on the poster reads that the subscriptions are voluntary, this is combined with text that states ‘You Must Follow This Advice’, the use of the word ‘advice’ itself incongruously juxtaposed with ‘must follow’. It can equally be read as ‘You Must Pay Your Voluntary Subscriptions - Follow This Advice’.

The use of red and green as the colour combination gives a subconscious reference to this reality, as these two colours are located diametrically opposite one another on the colour wheel, so we are left to wonder which reality we are looking at: the voluntary or involuntary. This same contradiction is present in the novel’s representation of Victory Mansions, the name implying the opposite of its actual state of preservation.

This poster provides a sense that even the happiest occasions in the world of 1984 are not as they appear. A mixture of celebration with a sinister undertone.

Small printed metal ornaments are included for further symbolic reference. The formation of the stars being a nod to the Chinese Communist flag. Whilst Rook chess pieces represent on their most basic level a building, in this case Victory Mansions, but beneath this connect the poster to the importance of chess in the novel and further connect this poster to another, ACCEPTANCE, where chess pieces are printed within a poster representing Winston’s torture; torture chambers being historically located within “castles”. (Chess is also referenced in MINITRUE).

The reference to ‘Hate Week’ also connects this poster to ECONOMY DRIVE, and NOTICE BOARD, which mention the same.

The design of the poster was in a small way inspired by a Second World War poster with the tagline, ‘You buy ‘em We’ll fly ‘em!’, selling Defense Bond Stamps to fund the American war effort, as it included coloured stripes at the bottom of the illustration with some of the wording within; a design element emulated here.

ARTWORK: metal star ornaments, metal sticker price ornament, 18pt foundry chess pieces, combination display rule

METAL TYPES: 36pt and 72pt Festival, 18pt Gill Sans, 18pt Whedons Gothic Outline, 12pt Granby

WOOD TYPES: 10-line chromatic French No. 8 (Harrild & Sons)

The only recognised purpose of marriage was to beget children for the service of the Party. Sexual intercourse was to be looked on as a slightly disgusting minor operation, like having an enema. There were even organizations such as the Junior Anti-Sex League, which advocated complete celibacy for both sexes. All children were to be begotten by artificial insemination (ARTSEM, it was called in NEWSPEAK).

But in the future there will be no wives. Children will be taken from their mothers at birth. The sex instinct will be eradicated. Procreation will be an annual formality like the renewal of a ration card.

His sexual life was entirely regulated by two Newspeak words SEXCRIME (sexual immorality) and GOODSEX (chastity). SEXCRIME covered all sexual misdeeds whatever. All punishable by death. He knew what was meant by GOODSEX – that is to say, normal intercourse between man and wife, for the sole purpose of begetting children, and without physical pleasure on the part of the woman: all else was SEXCRIME.

ARTSEM continues the theme of duality present in the preceding poster. A deceptively simple poster, utilising white space more than the others in the edition, it offers the appearance of a benevolent approach to sex and childbirth, but is closer to the theory of eugenics and a world where sexual intercourse is a crime. It is envisaged that this poster may have appeared in hospitals in 1984, or other forms of health clinics.

The large text, **ART SEM**, which features boldly on the poster, gives little insight into its real meaning. **ARTSEM** is Newspeak for Artificial Insemination, the Party considering that all children should be begotten by these means. On its face, the word looks pleasant enough, split so that the word **ART**, which etymologically means skill as a result of learning or practice, appears first.

The invented tagline, “practice goodsex, avoid sexcrime” is equally deceptive. In the Appendix to the novel, *The Principles of Newspeak*, the word goodsex means chastity, and sexcrime means sexual immorality. So although on its face, the advice implies a positive, the practice of good sex; the reality is that the sentence means the public should practice no sex and avoid sexual intercourse.

The only hint to this reality is the small text at the bottom of the poster, stating that the advertisement is sponsored by the Anti-Sex League of Oceania, an organisation which advocates for complete celibacy.

The image speaks to the manipulation of genetics in children, as it shows a lifeline (printed in a two-colour blend of black and red) connected to a baby, fused with X and Y chromosomes; as well as alluding to such concepts as the control of childbirth, including China’s one-child policy and the Nazi view of a master race.

The image of the baby and lifeline was printed in a single hand-inking of black and red together, enabling the colours to subtly blend from one to the next across the image.

ARTWORK: polymer plate (baby and lifeline), brass rule

METAL TYPES: 48pt Trafton Script, 8pt (unidentified)

WOOD TYPES: 20-line Gill Sans Condensed

The Ministry of Plenty had issued a promise (a ‘categorical pledge’ were the official words) that there would be no reduction of the chocolate ration during 1984. Actually, as Winston was aware, the chocolate ration was to be reduced from thirty grammes to twenty at the end of the present week. All that was needed was to substitute for the original promise a warning that it would probably be necessary to reduce the ration at some time in April.

All one knew was that every quarter astronomical numbers of boots were produced on paper, while perhaps half the population of Oceania went barefoot. As so it was with every class of recorded fact, great or small.

The fabulous statistics continued to pour out of the telescreen. As compared with last year there was more food, more clothes, more houses, more furniture, more cooking-pots, more fuel, more ships, more helicopters, more books, more babies – more of everything except disease, crime, and insanity.

A brief announcement from the Ministry of Plenty. In the preceding quarter, it appeared, the Tenth Three-Year Plan’s quote for bootlaces had been overfulfilled by 98 per cent.

MINIPLenty is the first of the four posters representing the Ministries. The Ministry of Plenty was responsible for economic affairs and proffered announcements on promises (categorical pledges) for rationing, production, forecasts etc.

This poster is one such announcement, drawing on text from the novel. These are given here as four “facts”, the topical term linked to the notable rise in fact-checking as a requirement in modern political and other landscapes.

The first fact is a list of items that have increased in production, from the novel. One item on the list connects to another poster, referencing VICTORY STORES, alongside the quote ‘Our New, Happy Life’ (noted in the novel as a favourite phrase of Miniplenty).

The second fact beneath goes into detail on one specific item, chocolate. An example of doublethink is taken from the novel, where chocolate rations are purported to have *increased* from 30g to 20g, and then in parenthesis it is warned this may be rationed below this for the benefit of the armed forces. A further statement is given as to the purported nutritional value of chocolate, which derives from a Second World War propaganda poster from Nestle’s, ‘Chocolate is a Fighting Food!’, which advocates that ‘maximum nourishment’ is being given to the U. S. Army by way of chocolate.

The third fact continues in similar fashion, but in respect of boots and bootlaces; again quoting from the novel. This fact also draws into the edition reference to the *Times* newspaper, which relates to the novel but also to the border text where the Times font is used.

The fourth and final fact infers that the battle for production is now finished and won. The final sentence to summarise it all alludes to the blessing, ‘Thanks be to God’.

The image used in the announcement is that of a closed fist, shattering the word QUOTA. This word has been designed by Mark Askam, based on Microgramma,

which is used as a metal typeface to accompany it. Whilst there are various broken fonts that have been created in the past, available through digital foundries, this broken font was designed specifically for this poster. A partially scattered approach was given to the inking, to highlight the glass-like shattering of the word.

The poster that follows this, ECONOMY DRIVE, utilises a similar fist, albeit open. The two posters are linked in that the closed fist symbolises the taking away of something, notwithstanding that Miniplenty is professing to be giving so much to the people. The open hand that follows it is literally professing to be giving something, but is actually taking away. In both cases, the Party is actually taking from the people.

ARTWORK: polymer plate (quota), polymer plate (fist)

METAL TYPES: 36pt Microgramma, 12pt Bank Gothic Light, 12pt Granby

At present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week.

Power is power over human beings. Over the body – but, above all, over the mind.

ECONOMY DRIVE is an advertisement that connects to the preceding poster as it falls under the auspices of Miniplenty, hence the use of a representative fist, as well as the term ‘overfulfilled’.

The arm in this poster, however, has an open-palmed hand, holding an electric pylon with the electric lines reaching outwards, which infers the giving away of energy to those in need; whereas in reality the Party is taking away energy. Despite such invented taglines as the ‘Power of Oceania’ and ‘Energy to Fight’, as well as a description of electric resources having increased, doublethink is again employed as this is actually a rationing of electricity. As the final sentence states, ‘when the electric is off, the fight is on’.

Use of the word ‘power’ in this poster is particularly important. Used in the novel excessively and in relation to the Party’s ultimate goal, power over the mind of the population.

The inspiration for the design of this poster was from one of Canada’s Second World War ‘This is Our Strength’ poster series, issued by the Wartime Information Board. These were commissioned to carry forward into peacetime the strengths developed during wartime, including in that specific instance, Electric Power. The text at the bottom of the poster is an amalgamation of announcements given in the novel, with the text featured on the Canadian wartime poster for Electric Power.

The metal type used for the tagline near the top of the poster proved particularly difficult to use, being excessively worn. Each metal letter had to be individually raised to type height from beneath with strips of thin paper, albeit other faces were tried to avoid this necessity, but proved aesthetically unworkable by comparison.

ARTWORK: polymer plate (open hand), polymer plate (electric pylon), combination brass rule (reverse)

METAL TYPES: 48pt and 72pt Grot No. 9 (SB), 24pt Grot (Caxton Type Foundry), 14pt Grot Italic (SB)

For distances of less than 100 kilometres it was not necessary to get your passport endorsed, but sometimes there were patrols hanging about the railway stations, who examined the papers of any Party member they found there.

AIRSTRIP ONE is inspired by early twentieth century British Railway posters, albeit in this instance the overall effect is rather more bleak. The train in the novel is the mode of transport for Winston Smith and Julia that leads them to what is Winston's Golden Country. It is no coincidence, therefore, that a poster for the GOLDEN COUNTRY immediately follows this.

The image of a London-scape, named Victory Square in the novel, was achieved by Mark Wilkinson, as a linocut, who incorporated on request two specific elements: an all-seeing eye, in the cloud, and an imitation of Joe Higgin's Big Brother, on the column. The eye had to be cut separately and inserted into the original linocut. A grey background was added to the image, as was done with BIG BROTHER IS WATCHING YOU, to add more depth.

The central red text is taken directly from original British Railway posters, but in place of the British Railways totem issued in 1948, Mark Askam designed an imitation totem for Oceania Railways.

The text in grey on the right side mentions two elements from the novel, that of endorsement of passports, and travelling to the countryside for exercise, the latter to reinforce the connection to GOLDEN COUNTRY. On the left side, the text reiterates, as was done with VICTORY MANSIONS, the use of American dollars as the Country's currency, and extends the list of criminal activities that appeared in PUBLIC EXECUTION and BE A CHILD HERO, to 'facecrime'.

Text included at the bottom of the poster mimics original British Railway posters, but one specific reference code: KC67ac.FRT16/18, is invented. Although such a code seems insignificant, it in fact refers to a real life Orwellian event, being that at K[ings] C[ross] Train Station, 67 ac[res] of land was secretly surveilled by a company using F[acial] R[ecognition] T[echnology] between [20]16 and [20]18, before being uncovered.

ARTWORK: linocut (Airstrip One scene), litho-blanket (background colour), 6-line wood-cut Gill Sans text (Airstrip One Oceania), metal line block (Oceania Railways)

METAL TYPES: 30pt Gill Sans, 12pt Granby, 6pt (unidentified)

Suddenly he was standing on short springy turf, on a summer evening when the slanting rays of the sun gilded the ground. The landscape that he was looking at recurred so often in his dreams. In his waking thoughts he called it the Golden Country. It was an old, rabbit-bitten pasture, with a foot-track wandering across it and a molehill here and there. Somewhere near at hand, but out of sight, there was a clear, slow-moving stream where dace were swimming in the pools under the willow trees. The girl with dark hair was coming towards them across the field. With what seemed a single movement she tore off her clothes and flung them disdainfully aside.

GOLDEN COUNTRY is, what one would consider, the first *illustration* in the edition (save the **FRONTISPIECE**, which is abstract in nature), as opposed to posters that are imagined as existing in the world of the novel. This chronology brings about a transition from the world of *1984*, to Winston's imagined utopia.

Robin Mackenzie was commissioned, because of his ability to create a dream-like 1920's quality in his work, to produce a three colour linocut (in vinyl), from three separate colour blocks, for the illustration. Initially sketching a scene involving a woman flinging aside her clothes, a more specific explanation of the composition wanted was proffered, leading to the final composition, based in part on the description given in the novel.

The illustration won the opportunity to be exhibited at the Eighty-Fourth Society of Wood Engravers Exhibition that toured the UK.

A separate edition, printed, numbered (20) and signed by the artist, was sold separately; although the colouring differed slightly.

One such colour, the blue ink-mix used for this print, was also used only once more in the edition, for the word **FACT** printed four times in the poster for *Miniplenty*. These two proffer diametrically opposite positions: fact and fiction (Winston Smith's dream of escape).

ARTWORK: three-colour linocuts (Golden Country)

They flung their clothes off and climbed into the huge mahogany bed.

JULIA immediately follows the colourful dreamlike linocut for the Golden Country, and is a stark black and white wood engraved illustration of the character of Julia, the engraving by Andy English. It acts as a dramatic contrast to the preceding illustration, highlighted even further by the amount of white space given over to the image. It shows the reality of the monotone world in which the characters actually live.

The commission was primarily aimed at the reader's male-gaze towards Julia, lying in bed, with a mix of fantasy and reality. Andy was offered an alternative setting from the novel, being Winston's hallucinations and fantasy of harming Julia, which gave the artist an allusion to St Edmund or St Sebastian; but Andy considered the depiction of Julia on the bed a safer option.

As part of the commission, the engraving took in many motifs from the novel and character, including Julia's sash and tool bag, real coffee and cigarettes which she brings with her, the rats in the room which also feature further in the novel and in ROOM 101, and the mahogany bed above Mr Charrington's shop where Winston and Julia meet, as well as the poster for Big Brother used in the edition.

ARTWORK: wood-engraving (Julia)

Syme had vanished. On the third day Winston went into the vestibule of the Records Department to look at the notice-board. One of the notices carried a printed list of the members of the Chess Committee, of whom Syme had been one. It looked almost exactly as it had looked before – nothing had been crossed out – but it was one name shorter. It was enough. Syme had ceased to exist: he had never existed.

The face of Goldstein resembled the face of a sheep, and the voice too had a sheep-like quality.

NOTICE BOARD is, like EURASIAN SOLDIER that follows it, a meta-reference to the style of illustrations that appear in the edition. This is a poster, with a trio (three being an important number in the novel) of posters tipped on, within an edition full of posters. It goes beyond this by being a meta-reference within a meta-reference, in each of the three tipped on mini-posters.

The first, an image of Goldstein for Hate Week, in fact references a further Orwell production from the Press, namely *Animal Farm*, by focusing on Goldstein's depiction in *1984* as an *animal* (a sheep) and by utilising the same illustrator for both, Hugh Ribbans (with the layout designed by Mark Askam).

The second is an imagined list of the members of the 'Chess Committee'. In the novel, the character Syme is vaporized and this is only discovered by Winston as Syme's name no longer appeared on a list of members of the Chess Committee. Here, at the end of the list of members, his name appears only in blind (his number being 1984 in reverse).

The notion of vaporization has its reality in the criminal act of enforced disappearances, and this list takes a selective chronological look at recent occurrences and state sponsored kidnappings of civilians, starting however with the first noteworthy conviction in 1946 at Nuremberg, of Hitler's Field Marshal, Wilhelm Keitel. Further names refer to the events and individuals listed below, for which detailed accounts of the related background can be found via multiple public sources:-

North Korea: Yokota refers to Megumi Yokota, the youngest person known to have been kidnapped by the North Korean government from Japan in 1977, as part of a systematic abduction of Japanese citizens up to 1983.

United Kingdom: Binyam refers to Mohamed Binyam, who won legal proceedings and compensation against the British government in 2010, following his illegal abduction in 2002, proceeded by torture and inhumane treatment for which the British Secret Services were complicit. The number 1458 refers to his Internment Serial Number assigned to him.

United States of America: Elmasri refers to Khalid El-Masri, who was mistakenly abducted in 2003, and subjected to inhumane treatment and torture at the behest of the CIA, bringing legal action against various parties following his eventual release.

Russia: Belova refers to Maria Lvova-Belova, Children's Rights Commissioner for Russia, who is currently under arrest warrant from the ICC for the unlawful deportation of children, one of whom she herself has adopted. By order of Presidential Decree No. 330, the legalisation of what has been a widespread kidnapping, displacement and assimilation of

children from Ukraine was announced. Such actions started in 2014 and were reinvigorated from 2022 following Russia's invasion of Ukraine.

China: Causeway refers to Causeway Bay Books, a former bookstore located in Hong Kong, from where, at the end of 2015, five staff members disappeared.

Thailand: On 14 February 2023, the Thai government approved a decree to postpone key provisions of the Act of Prevention and Suppression of Torture and Enforced Disappearance. Since 1980, 76 cases of enforced disappearance from Thailand have been officially recorded by the United Nations. The most prominent early case of enforced abduction was in 1952, of prominent opposition politician Tiang Sirikhan.

In addition, self-reference is by way of the printing within the list of the name of that copy's subscriber. This is then further referenced back in the colophon. Each copy is therefore bespoke to each subscriber, as each print had to be amended for each subscriber's name (as well as printed in blind for Syme). Each subscriber is given the number 2023, being the date the publication was issued; the date further noted in the closing border text at the end of the edition.

The last tipped-on poster, a continuation of the repeated Big Brother design, referencing back directly but in a slightly different setting, to BIG BROTHER IS WATCHING YOU. This version is printed on newsprint, the paper used by newspapers, which is a subtle nod again to the *Times* newspaper and Times font.

In all these ways, it is truly a Notice Board.

ARTWORK: polymer plates (Hate Week), polymer plate (Watching You), digital stock block (chess pieces)

METAL TYPES: 24pt Gill Cameo, 36pt Gill Cameo Ruled, 20D Profil, 12pt Times Roman (Intertype)

A new poster suddenly appeared all over London. It had no caption, and represented simply the monstrous figure of a Eurasian soldier, three or four metres high, striding forward with expressionless Mongolian face and enormous boots, a sub-machine gun pointed from his hip. The thing had been plastered on every blank space on every wall, even outnumbering the portraits of Big Brother.

Hundreds of copies of the poster of the Eurasian Soldier were torn down and added to the flames.

EURASIAN SOLDIER continues the preceding poster's theme of meta or self-reference, by depicting a poster within a poster.

This illustration, by Beth S. Robertson, features two important references to the novel. The first is the Eurasian soldier poster specifically mentioned in the text. The second is the act of pulling down posters to burn in protest.

Closer inspection of the soldier's uniform shows images of the eye used elsewhere in the edition and embossed onto each page, security cameras, and on the magazine of the gun the numbers 3.15.14.20.18.15.12 (a simple code for the word 'control'). The artist initially pursued an even more abstract uniform, with a greater proportion of eyes and cameras, but this was decided against for the final design as being too unrealistic.

This poster balances with GOLDSTEIN'S EASTASIA, and AIRSTRIP ONE, as reference to the last of the three super-states that exist in *1984*.

ARTWORK: polymer plates (Eurasian soldier and flames)

She believed, for instance, having learnt it at school, that the Party had invented aeroplanes. (In his schooldays, Winston remembered, in the late fifties, it was only the helicopter the Party claimed to have invented; a dozen years later, when Julia was at school, it was already claiming the aeroplane; one generation more, and it would be claiming the steam engine.)

Syme was one of the enormous team of experts now engaged in compiling the Eleventh Edition of the Newspeak Dictionary. The Eleventh Edition is the definitive edition.

They knew his habits. The chessboard was always waiting for him.

MINITRUE is the second of the four Ministry posters, in this case advertising the Ministry of Truth's edition of the Newspeak Dictionary.

Reference is made to the novel's narrative that the Party has, in short, created every invention, as part of their re-writing of history. In this case, a linotype caster (which is a nod to the manner in which the Press's edition of *Animal Farm* has been made).

An important illustrative element here is the subtle reference to a chessboard, the centre border alluding to the same. In this way, the Ministry of Truth is the playing field or board on which all other elements sit. The Ministry of Truth is present, in that sense, in a number of other posters preceding this, as the creators or assessors of such: PUBLIC EXECUTION, TRIUMPH OF COMMAND, VICTORY MANSIONS, and AIRSTRIP ONE.

By far, however, the most important reference is to the Ministry of Truth's approach to language. Mark Askam was asked to prepare a cover design for the Newspeak Dictionary (doing so using Spectrum Pro font) based on the covers used for the real Oxford English Dictionaries, the principal historical dictionary of the English language. This alludes to the notion that the English language has morphed into the language of Newspeak.

The illustrations are printed in gold and silver, the former colour synonymous with divinity and power, and the latter as a mirror to the soul – for which language is a primary facet. Equally, though, these colours hold negative influences which are less obvious. The use of an RGB (red, green and blue) colour model in the textual elements also holds an underlying meaning, based on trichromatic theory, which relates to the manner in which the brain perceives information, in this case, from Minitrue.

ARTWORK: antique stock line block (Linotype), polymer (Dictionary), combination display brass rule

METAL TYPES: 30pt Granby Light, 60pt Kabel Light

WOOD TYPES: 6-line Gill Sans (SB&Co. No.300)

At the far end of the room O'Brien was sitting at a table. O'Brien was a large, burly man with a thick neck and a coarse, humorous, brutal face. In spite of his formidable appearance he had a certain charm of manner. He had a trick of resettling his spectacles on his nose which was curiously disarming. He was intrigued by the contrast between O'Brien's urbane manner and his prize-fighter's physique. As O'Brien passed the telescreen a thought seemed to strike him. He stopped, turned aside and pressed a switch on the wall. There was a sharp snap. The voice had stopped.

O'BRIEN, the character from the novel, was illustrated by Joe Higgins as the final subtle nod to Big Brother; Comrade Ogilvy, Goldstein and O'Brien all illustrated by the same artist, as extensions of Big Brother.

The depiction of O'Brien, which went through minor artistic changes, is specifically the opening scene of Part Two, Chapter Eight, featuring O'Brien at his desk, in front of a wall of telescreens that have been switched off.

The use of blank telescreens and eyeless glasses that appear the same is the closest connection to Big Brother's depiction, as while Ogilvy and Goldstein are potentially fictional characters in *1984* and therefore do not possess any similarities of appearance, O'Brien is very much the living embodiment of Big Brother and the stark black and white printing, with the allusion to being *watched* via the telescreens, as well as the lack of eyes, suggests this. One further hint is that the image is printed on a watermarked paper with the number 1948 (denoting the year), which is an anagram for *1984*.

ARTWORK: polymer plate (O'Brien)

The Ministry of Peace, which concerned itself with war.

MINIPAX is the penultimate of the four Ministry posters. Artist Tony Aguero was briefed to prepare an illustration based on Mihaly Biro's 'Red Man' figure, with the addition of a Victory armband, although various alternative sketches were prepared.

Hungarian artist Mihaly Biro (1886 - 1948) is recognised as the founder of political poster art and his 1919 red man figure of a nude Herculean male wielding a sledge hammer is a representation of the Social Democratic Party of Hungary. A symbol of revolution in the face of repression. Ironic therefore that this figure once connected with the common worker, the worker's movement and revolutionary masses has been appropriated here by Big Brother as a symbol of the Party and the Party's struggle against their own rebellious individuals.

Originally, it was intended that additional text, 'War is Peace', would occupy part of the white space near the foot of the poster, but this proved aesthetically less desirable than the stark appearance of the figure and title.

The artist was provided with a set of twenty prints, not printed on hand-made paper.

ARTWORK: polymer plates (red man)

METAL TYPES: 96pt Condensed Sans

The Ministry of Love was the really frightening one.

One did not know what happened inside the Ministry of Love, but it was possible to guess: torture, drugs, delicate instruments that registered your nervous reactions, gradual wearing-down by sleeplessness and solitude and persistent questioning.

MINILUV is the final of the Ministry posters. It marks a shift in narrative amongst the posters, as those thereafter to the end are concerned with Winston's torture within the Ministry of Love.

Intended to evoke the notion of a helpful healing hospital, the illustration shows that of a nurse, albeit her *watching* eyes have been removed as if torn from a newspaper. This blank section has in fact been printed in blind, so exists in the same manner as the embossed eye on the text pages. To achieve this meant inking the whole plate, then covering the same part of the plate with the same torn piece of paper for each impression.

The image of the nurse, however, is a façade – the suggestion of her image as a newspaper print offering a commentary on the voracity of newspaper reporting – as she is in fact a real person who suffered torture at the hands of a secret program initiated by the CIA in the 1950's to develop brainwashing techniques and psychological torture as a means to forcing confessions; apt for a depiction of Miniluv.

ARTWORK: etched magnesium plate (nurse)

METAL TYPES: 72pt Perpetua Bold

“There are three stages in your reintegration. There is learning, there is understanding, and there is acceptance”.

O’Brien held up the fingers of his hand. “There are five fingers there. Do you see five fingers?”. And he did see them. He saw five fingers.

Under his hand there was a dial. Without any warning except a slight movement of O’Brien’s hand, a wave of pain flooded his body.

LEARNING is the first of these depicted. The style of this triptych of stages of Winston’s torture is quite different to the rest of the novel, and therefore markedly different in its style of illustration to the rest of the posters in the edition, closest to the FRONTISPIECE in abstract nature.

Referencing the grandfather clock in Mr Charrington’s shop, as well as the importance of time in the novel, the three posters link via half a clock-face, which is only possible to see when all three posters are overlapped, an impossibility though because they are sewn into the edition. The book as a medium prevents the posters connecting, much like the relationship struggle between the characters in the novel.

This poster features an impression of the dial used to torture Winston, in this case resembling the NATO insignia; as well as a hand which may or may not show four or five fingers, reflected in the novel’s interrogation scene. The hand is in fact the hand of the printer of the edition, providing an even greater connection between reader and artist.

ARTWORK: etched magnesium plate (hand), polymer plate (dial), polymer plate (clock)

METAL TYPES: 60pt Antique Skeleton

“It is time for you to enter upon the second stage. If you want a picture of the future, imagine a boot stamping on a human face - for ever”.

UNDERSTANDING reflects the well-known quote above, with a crushed skull beneath a boot. The boot has been printed directly from the sole of an Italian made Vibram boot. The drawback to this special rubbered sole was that in practice, it is intended to provide unparalleled grip on dry as well as wet surfaces. This meant for letterpress printing that the ink adhered too well to the sole, the removal of the printed sheets proving extremely difficult without great care.

ARTWORK: etched magnesium plate (skull), boot sole, polymer plate (clock)

METAL TYPES: 60pt Antique Skeleton

But then there came a sort of check. His mind, as though shying away from something, seemed unable to concentrate.

He accepted everything. The past was alterable. The past never had been altered. He remembered remembering contrary things, but those were false memories, products of self-deception.

One day they would decide to shoot him. You could not tell when it would happen, but a few seconds beforehand it should be possible to guess.

ACCEPTANCE reflects Winston's mind under and following torture, reflecting in this case back to small degrees on the edition itself, with elements repeated. In addition, the chess pieces set as prison bars, the words at the bottom of the page set as though a pistol pointed at Winston, now a bloody red figure, as opposed to his state in the FRONTISPIECE. The time (of five o'clock, in the shape of a V), intersecting that of (the inverted V used in) the word Peace (in place of an A). The red eye here visibly printed, in the same place as that embossed in the edition. This is by far the most abstract illustration since that of the FRONTISPIECE.

The text 'Room 101' was cut especially for this edition only, and is the first and only showing in wood of Wallop!, a font design by Peter Burgess, cut into wood type by Tim Falla at FAB Wood Type.

ARTWORK: polymer plate (eye), polymer plate (clock), 18pt foundry chess pieces, 6-line wood-cut Gill Sans text (Oceania), wood-cut (Winston)

METAL TYPES: 72pt Sans, 120pt Sans, 30pt Basuto, 48pt Antique Skeleton

WOOD TYPES: 7-line FAB Wallop!, 12-line condensed, 6-line Basuto

O'Brien picked up the cage. The cage with the rats was not two metres away from him. They were enormous rats. They were at the age when a rat's muzzle grows blunt and fierce and his fur brown instead of grey.

"In some streets a woman dare not leave her baby alone in the house. The rats are certain to attack it. Within quite a small time they will strip it to the bones".

"You understand the construction of this cage. The mask will fit over your head, leaving no exit. When I press this other lever, the door of the cage will slide up. These starving brutes will shoot out of it like bullets. They will leap on to your face and bore straight into it. Sometimes they attached the eyes first. Sometimes they burrow through the cheeks and devour the tongue".

ROOM 101 returns back to a closer style of illustration as used in the rest of the edition, with Room 101 revealed in a double page poster, enclosed within the door of a folded wraparound.

Artist Jack Kitchen was commissioned initially to prepare unique and individual endpapers for the special edition, based on his style and the representation of eyes within a web of vein-like lines. It became clear that a similar image, with the inclusion of a rat, would suit the illustration for Room 101, based on the scene in the novel.

For the illustration, the veins became more an allusion to the bars of a cage that housed the rat.

ARTWORK: polymer plate (Room 101)

METAL TYPES: 120pt Sans

In these days he could never fix his mind on any one subject for more than a few moments at a time. He had grown fatter since they released him. His features had thickened. He had plenty of money nowadays. He even had a job, a sinecure, more highly-paid than his old job had been. He took up his glass. It had become the element he swam in. It was his life, his death, and his resurrection. It was gin that sank him into stupor every night, and gin that revived him every morning. Through the midday hours he sat with glazed face. From fifteen to closing-time he was a fixture in the Chestnut Tree. No one cared what he did any longer. Occasionally, perhaps twice a week, he went to a dusty, forgotten-looking office in the Ministry of Truth and did a little work, or what was called work. He had been appointed to a sub-committee of a sub-committee. They were engaged in producing something called an Interim Report, but what it was that they were reporting on he had never definitely found out. It was something to do with the question of whether commas should be placed inside brackets, or outside. They would sit round the table looking at one another with extinct eyes, like ghosts fading at cock-crow.

OUR NEW, HAPPY LIFE, originally entitled VICTORY STORES is the final poster in the edition, depicting the novel's references to the three main Victory products: Victory cigarettes, Victory gin and Victory coffee. The term Victory Stores is imagined.

The poster primarily highlights – the ironic phrase favoured by Miniplenty, ‘Our New, Happy Life’, juxtaposed with the items on show – themes of depression, mass-consumerism, hopelessness and the working class position; these Victory products representing a way of life, the mass-made, and access to a lower quality of living, respectively. It's tone representing the final chapter in the novel, referenced by a handstamp on the reverse which confirms it resides at the Chestnut Tree Café. Winston's brain-dead, or literally dead, ending is reflected in these dulling products featured here, the colour scheme and the ironic reference. The poster is the literal epitome of “the daily grind” of life, albeit advertised by Big Brother as a positive.

Mark Askam, who greatly and kindly assisted on so many of the elements of the illustrations, produced this illustration, based on a very specific brief, which features a complex stippled effect between the two colour plates used to print it.

ARTWORK: etched magnesium plates (Victory Stores)

END