Olympic Winter Games Posters from Chamonix 1924 to Vancouver 2010

Reference Document

Presentation and images of the official posters for each edition of the Olympic Winter Games.

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Introduction: the Olympic posters

This reference document presents the official posters of the Olympic Winter Games, from the first edition in Chamonix, in 1924, to the one in Vancouver in 2010.

Official posters and Image of the Games

Since their debut in 1896, the modern Olympic Games have had a close relationship with image. Among the photographs of the sports competitions, official films and TV broadcasts, there are also the posters created by the organisers to promote the Olympic Games. Firstly they were the covers of the Official Report or programme of the Games or posters for a particular sport that fulfil this function. It was on the occasion of the 1912 Games in Stockholm that the idea of an artistic contest to produce an official poster for the Games appeared for the first time. From then on, the host cities became responsible for promoting and advertising the Games.

Until the middle of the 20th century, it was customary for the Organising Committees for the Olympic Games (OCOGs) to design only one or two Games promotional posters. This number then greatly increased in the 1960s. Indeed, from then on, the OCOGs generally produced several series of posters to illustrate the various aspects of the Games. It thus became common to publish for example one series of posters related to the sports, another on the cultural events and another showing the mascot.

These posters, published by the various OCOGs, are referred to here as “official posters”. It has become a tradition that, after each edition of the Games, the President of the International Olympic Committee (IOC) chooses the Image of the Games from among the official posters. This is the poster used to illustrate the Games once they are over, hence the name.

This document presents a picture of the Image of the Games for each edition, accompanied by a brief description of the work. The name of the artist, the printer and the design process are included when available. In addition, some observations are made with regard to the creation context. When there are other official posters, these are presented briefly.

Reflection of an era

The Olympic posters reflect the artistic, political and social context of their era. They play a double role: in addition to announcing the Games, they provide a foretaste of their image, of their look.

At the start of the 20th century, the posters provided a privileged means of publicity. More than simple artistic works, they provided the public with the necessary practical information on the Olympic Games. Indeed, radio was not used before the 1928 Summer Games in Amsterdam, while TV...
appeared for the first time at the 1936 Games in Berlin. The first Olympic posters were therefore essential for the communication and promotion of the Games.

From the middle of the 20th century, both the design and the function of the posters evolved under the impetus of two key turning points.

Firstly, a cultural expansion clearly marked the design of the Olympic posters. Until the middle of the 20th century, the celebration of the Olympic Games had always been entrusted to cities in Europe and North America. As of the 1956 Games in Melbourne, and Sapporo 1972 for Winter, the Games would also be held in Oceania, Asia and Central America, thereby introducing new artistic influences.

Secondly, the computer age offered artists unusual techniques and practically unlimited creative possibilities to propose designs that were otherwise unachievable. The arrival of this new technology meant a real rupture in the textual content of the Olympic posters and their use as a means of information. Certain information such as the dates and places of the Games, which once would have necessarily been featured, is now easily accessible on the Internet. Consequently, the “modern” Olympic posters have contained minimal text and focused more on the emblems, images and symbols. Today, the posters seek mainly to convey an ambiance and a style, and focus on the values and the ideals of the Games.

Although the specific informative role of the posters has therefore decreased over the years, they still remain an integral part of the marketing strategy implemented for each edition of the Games: “even in this day and age when electronic communications predominate, when visual images are broadcast instantaneously, the message contained in graphic art cannot be supplanted. Perhaps it is even all the more essential”1.

Browsing the Olympic posters is therefore an invitation to retrace the history of the Games in a pictorial journey through the ages and the continents.

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Chamonix 1924

Artist: Auguste Matisse

Printer: Cornille and Serre, Paris

Lithograph

Description: An eagle soars above a bobsleigh track, against an Alpine landscape. In its talons, it holds a palm branch and victory crown, tied together with a ribbon in the colours of the French flag. The text at the bottom of the poster makes reference to the competitions, the town and the date of the Games.

Context of creation: The official posters for the first edition of the Olympic Winter Games were produced by the Paris-Lyon-Méditerranée (PLM) railway company, and featured the facilities built for the Games. The PLM company had provided a 20,000 franc subsidy for the Olympic facilities, including the skating rink featured on the poster by Soubie (see next page).

Distribution: 5,000 copies.

Find out more about Chamonix 1924 on olympic.org
**Chamonix 1924: More official posters**

In total, three official posters were published by the Paris-Lyon-Méditerranée (PLM) railway company to promote the 1924 Olympic Winter Games. It was only later that the poster by Matisse was designated as the *Image of the Games* (see previous page).

The two other posters are the work of Charles Hallo and Roger Soubie.
St. Moritz 1928

Artist  Hugo Laubi

Printer  Seitz and Cie
Four-colour lithograph

Description  The poster shows a Swiss flag and an Olympic flag set against a blue sky. The lower half of the poster shows the summit of the Piz Corvatsch, which is in the Swiss canton of Graubünden. The date, location and edition of the Games are featured at the bottom of the poster.

This is the first Image of the Games of either an Olympic Winter or Summer Games to feature the Olympic rings.

Distribution  12,000 copies.

Find out more about St. Moritz 1928 on olympic.org
St. Moritz 1928: More official posters

Two other official posters, created by Car Moos and Charles Kuhn, were published by the Organising Committee for the 1928 Winter Games in St. Moritz.
Lake Placid 1932

**Artist**  
Witold Gordon

**Printer**  
Lithograph

**Description**  
The poster presents a map of the USA which indicates the location of Lake Placid. Set against this background, there is a silhouette of a ski jumper, its minimalist style being in-keeping with the art movement of the time. The image of the ski jumper with the map of the United States was also used for the emblem of the Games. At the top of the poster the Games edition is mentioned and, at the bottom, the city, country and date.

**Distribution**  
A total of approximately 15,000 copies were printed in English, French and German. Their distribution abroad (mainly in Europe) was realised with the help of the American Express Company, Thomas Cook & Son, the National Olympic Committees, sports federations, railway and steamship companies and also travel agencies.

Find out more about [Lake Placid 1932](http://olympic.org) on olympic.org
Lake Placid 1932: More official posters

At the time of the 1932 Winter Games, there were two official posters. The one by Gordon (see previous page) was subsequently picked as the Image of the Games. The second poster was by an anonymous designer (presented here). It showed a bobsleigh team in action along with other winter sports events.
Garmisch-Partenkirchen 1936

Artist    Ludwig Hohlwein
Printer   Lithograph

Description  The Image of the Games presents a skier in the characteristic style of Ludwig Hohlwein: asymmetrical lines, marked colour contrast and bold text.

The country and the city as well as the date and Games edition are mentioned at the bottom of the poster.

Distribution  A total of 106,150 large copies in 13 languages and 22,450 small copies in German.

Find out more about Garmisch-Partenkirchen 1936 on olympic.org
### St. Moritz 1948

**Artist**  
Fritz Hellinger  
Keerl

**Printer**  
Wolfbergdruck AG, Zurich  
Lithograph

**Description**  
In a winter sky shading from light blue to greenish-black, the sun illuminates the snowy slopes of St. Moritz. Its rays fill the space and end in whimsical coloured snowflakes. The snowflake design appeared frequently on Winter Games posters starting from this date.

A pair of skiers, seen from behind, appears to move forward on a broad snowfield.

At the bottom of the poster, on the brilliant white snow background, the Olympic rings stand out with a text detailing the date and the location of the Games.

At the top right of the poster, the Swiss shield appears.

**Context of creation**  
The poster is the result of the collaboration between the Swiss artist Fritz Hellinger and a photographer named Keerl. There is no information on whether Hellinger worked from a photograph by his colleague, or if the poster incorporates a collage containing photos.

**Distribution**  
15,000 copies.

Find out more about [St. Moritz 1948](http://olympic.org) on olympic.org
Oslo 1952

Artist: Knut Yran

Printer: Pedersens & Co., Oslo

13-colour lithograph

Description: Against an ice-blue sky, two upturned ski poles serve as masts for an Olympic flag and a Norwegian flag. At the bottom part of the poster, the OCOG’s required text specifying the date, location and the Games edition is contrasted against the white of the snow.

Context of creation: The OCOG organised a competition to design the poster of the Games. None of the 113 posters entered for the competition totally satisfied the Committee, nonetheless they awarded prizes for the best designs. A second competition was then held between the winning artists, and it was finally two works by Knut Yran which convinced the jury. One was used as the main poster (presented here), while the other was used for smaller reproductions (see following page).

Distribution: In total 30,000 copies of the poster were distributed in seven languages: Norwegian, English, French, Italian, Portuguese, Spanish and German.

Find out more about Oslo 1952 on olympic.org
Oslo 1952: More official posters

12,000 copies of Knut Yran’s second poster were diffused in a smaller format which was well suited for displays in shop windows, hotels and boats.
Cortina d’Ampezzo 1956

**Artist**  
Franco Rondinelli

**Printer**  
La Fiaccola, Rome

**Description**  
Against a blue background, Rondinelli’s poster features the Games emblem that was designed by him. It includes the symbol of the Italian National Olympic Committee, composed of the Olympic rings and a star, over a view of the town of Cortina d’Ampezzo. All these elements are contained inside a circular snowflake bearing the inscription *VII Giochi D’Inverno Cortina d’Ampezzo 1956.*

**Context of creation**  
The OCOG decided to produce two posters from the two emblem projects, the one created by Franco Rondinelli and the second by Bonilauri. Later, the poster featuring Rondinelli’s emblem became the *Image of the Games.*

**Distribution**  
11,000 copies.

Find out more about [Cortina d’Ampezzo 1956](http://olympic.org) on olympic.org
Cortina d'Ampezzo 1956: More official posters

The poster featuring the emblem by Bonilauri
Squaw Valley 1960

**Artist**
Knollin Advertising Agency, San Francisco

**Description**
The official emblem, formed of three superimposed yellow, red and blue triangles with the Olympic rings at their centre, stands out against a snowy background. At the top and bottom details of the location, Games edition and date are included.

**Distribution**
A total of 57,228 copies were distributed in English, French (presented here), German, Italian and Spanish at the end of 1958.

Find out more about [Squaw Valley 1960](http://olympic.org) on olympic.org
Squaw Valley 1960: More official posters

The second official poster of the 1960 Winter Games in Squaw Valley was distributed in December 1959, a year after the first one, which became the *Image of the Games* (see previous page).

This poster fulfilled a twofold objective: showing the location of Squaw Valley on a map of the United States and communicating the dates of the Games, which did not appear on the first poster.

A total of 36,500 copies in five languages were distributed (Italian version presented here).
## Innsbruck 1964

**Artist**
Wilhelm Jaruska

**Printer**
Buchroithner & Co., Innsbruck

**Offset**

### Description
The poster shows half a stylised ice crystal set against a black background. One of the points of the crystal is enlarged to make room for the five Olympic rings in colour. Below this, a text that appears in avant-garde lettering specifies the location and date of the Games.

### Context of creation
In July 1961, the OCOG invited 12 artists to take part in a national competition to create the official poster for the Games. The project of Professor Jaruska, from Vienna’s Academy of Graphic Arts, won first prize, and was used for the Innsbruck 1964 official poster.

### Distribution
In all, 59,695 copies of the poster were distributed in 10 languages starting in May 1962.

Find out more about [Innsbruck 1964](http://www.olympic.org) on olympic.org.
Grenoble 1968

**Artist**  Jean Brian

**Printer**  General Printing Office, Grenoble  Offset

**Description**  On a snow-white background, the Olympic rings appear to be rushing down a ski run. Details about the location and date of the Games are given at the bottom of the poster, next to the official emblem.

**Distribution**  170,000 copies.

Find out more about Grenoble 1968 on olympic.org
Grenoble 1968: More official posters

The OCOG produced other posters to promote, for example, the official emblem and Grenoble 1968 in general (presented here) as well as the various competition venues (see following page).
The Games venue posters
Sapporo 1972

**Artist**  
Takashi Kono

**Printer**  
Toppan Printing Co., Ltd.

**Description**  
The poster features the official Games emblem, created by Kazumasa Nagai. The emblem combines three separate elements: the rising sun, a six-pointed snowflake, and the Olympic rings with the text *Sapporo '72* beneath. The poster is divided by a text indicating the edition of the Games. Beneath this, there is a snow-capped peak and an oval shape representing the Sapporo ice arena.

**Context of creation**  
The OCOG invited three renowned Japanese artists to create a total of four official posters to promote these Games. They were produced successively between 1968 and 1971. It was the work of Takashi Kono, the first to be published, which was subsequently chosen as the *Image of the Games*.

**Distribution**  
Between 30,000 and 40,000 copies of each of the four posters.

Find out more about [Sapporo 1972](https://olympic.org) on olympic.org
Sapporo 1972: More official posters

After the poster by Kono published in January 1968 (see previous page), the OCOG published two created by Gan Hosoya and one created by Yusaku Kamekura. Kamekura was also the designer of the official posters for the 1964 Olympic Summer Games in Tokyo.

The second poster, published in April 1969, was realised by Yusaku Kamekura with the help of photographer Kiyoshi Fujikawa. It shows a skier, intended to symbolise youth, strength and boldness.

The third poster, unveiled by the OCOG at the end of 1970, was also the work of Yusaku Kamekura. Based on a photograph by M.T. Ogata, the artist created this poster in eight colours, one of which was obtained using fluorescent ink. It shows a figure skater and the Games emblem.

The fourth and final official poster was the one of Gan Hosoya, who also designed the competition tickets. Unveiled in 1971, it features the text "Sapporo 1972" emerging from a blue background with dynamic graphics. Beneath the official emblem are the dates of the Games and the text "XI Olympic Winter Games" in different colours.
Innsbruck 1976

**Description**
This poster was not intended to represent just one sports discipline in particular. For this reason, it presents a design which can be interpreted as the “I” for Innsbruck, but also as an element common to all ice sports: a luge or bobsleigh runner or a skate blade. It could also be interpreted as a stylised ski jump. In the background, the coloured tips represent the mountains of the Tyrol. The dates and location of the Games are featured at the top of the poster.

**Context of creation**
Innsbruck was elected as the host city in 1973 after Denver dropped out. Because of the reduced deadline available, the OCOG did not hold an artistic competition to designate the official poster. They asked artist Arthur Zelger, the designer of the emblem for the Winter Games held in Innsbruck 12 years before.

Find out more about Innsbruck 1976 on olympic.org
Innsbruck 1976: More official posters

The posters by Walter Poetsch

The artist Walter Poetsch created a series of posters which illustrated a Tyrolean farmer trying out cross country skiing, Alpine skiing and ice hockey.

Anecdotally, after the Games, Gustl Penz, a Tyrolean farmer who bore a resemblance to the character of the poster, for a brief time became a “celebrity” in the region.
Lake Placid 1980

Artist: Robert W. Whitney

Printer: George Little Press, Burlington, Vermont, USA

Offset

Description: The poster features the official emblem of the Games, with the text XIII Olympic Winter Games Lake Placid 1980 above it.

With its clear lines in the colours of the US flag, the emblem evokes the mountains around Lake Placid and a double Olympic cauldron. It commemorates the two editions of the Olympic Winter Games hosted by Lake Placid, in 1932 and 1980.

Context of creation: For this poster, Robert Whitney was inspired by the emblem that he also designed.

Distribution: 25,000 copies.

Find out more about Lake Placid 1980 on olympic.org
Lake Placid 1980: More official posters

The sports posters

Two series of posters were used to promote the sports on the programme. On each of the posters the Games emblem, the year and location of the Games were featured.

Series 1

Series 2
Sarajevo 1984

Artists
Cedomir Kostovic
Kemal Hadzic
Levi Sasa

Printer
Nisro “Oslobodenje”, Sarajevo
Offset

Description
The poster, which became the Image of the Games, features the Games emblem created by Roko Antonio: a stylised red snowflake. Above and below, the Olympic rings appear and the city, year and Games edition is mentioned in three languages.

Distribution
20,000 copies.

Find out more about Sarajevo 1984 on olympic.org
Sarajevo 1984: More official posters

The sports posters

The artist Ismar Mujezinovic created this series of five posters, illustrating downhill skiing, speed skating, ski jumping, ice hockey and luge.

The Sarajevo 1984 poster

This was created by Cedomir Kostovic, one of the designers of the *Image of the Games* (see previous page).
The art and sport posters

In collaboration with the Visconti Lazo Vujić art gallery in Vienna and the Svjetlost publishing house in Sarajevo, the OCOG produced an album containing 16 posters by well-known artists reinterpreting the Olympic ideals. The album was first presented at the 14th Basel International Art Fair.
Calgary 1988
Come Together in Calgary

Host City for the
XV Olympic Winter Games
February 13–28, 1988
Calgary, Alberta, Canada

Artist
Laura Fischer (photography)
Justason & Tavender (design)

Description
The poster presents a view of the city of Calgary with the Rocky Mountains behind. At the center of the poster there is a large version of the Games emblem, with the theme of this Games edition in French and English at the top.

Context of creation
The poster was created using a photograph by the artist Larry Fisher.

Find out more about Calgary 1988 on olympic.org
Calgary 1988: More official posters

The Olympic Arts Festival posters

The Olympic arts festival organised by the OCOG was promoted with a general poster and posters specific to each event, including literary, film or crafts.
The OCOG produced several posters on this theme, presenting, for example, the stadium which hosted the Opening and Closing ceremonies of the Games or the skiing venues.
The Olympic torch relay posters

Come Together in Calgary

Rassemblez-vous à Calgary

Host City for the XV Olympic Winter Games, February 1988, Calgary

Ville hôte des XV Jeux olympiques d'hiver, février 1988, Calgary

These posters celebrated the passage of the Olympic flame in various regions of Canada.
The sports posters

Come Together in Calgary

Rassemblez-vous a Calgary
Albertville 1992

Artist
Alain Doré
Agence Desgrippes & Associés, Paris

Printer
Lithograph Offset

Description
The snowy mountains, blue sky, sun and Olympism are represented in bold colours and simple lines, giving this poster an immediate universal identification.

Find out more about Albertville 1992 on olympic.org
Albertville 1992: More official posters

The sports posters

The mascot poster  The Olympic venue poster  The arts festival poster
## Lillehammer 1994

**Artist**
Sarah Rosenbaum  
DesignGruppen ‘94

**Printer**
Lithograph Offset

**Description**
This poster was realised according to the three rules established by the OCOG for its design programme: originality and specific Norwegian character, human contact and contact between man and nature. It uses the pictograms of the Games that were inspired by prehistoric Norwegian cave engravings. These are regarded as the first representations of skiers in the world.

With its warm colours, the main design takes inspiration from this prehistoric figure to create a torch relay runner. At the top of the poster, the text reads *Lillehammer 94*.

Find out more about [Lillehammer 1994](https://olympic.org) on olympic.org
Lillehammer 1994: More official posters

The sports posters
The mascot posters

The torch relay posters

The pictograms poster
The Olympic Arts Festival posters

The Olympic venues poster
Nagano 1998

Artist
Masuteru Aoba

Description
A thrush is perched on a ski pole. This native bird of Siberia migrates every year to spend the winter in Japan.

In the background, dawn breaking over the mountains reflects the OCOG’s desire to organise Games in harmony with nature.

The Games emblem, city, year and edition of the Games appear at the top of the poster.

Context of creation
The OCOG called on renowned Japanese artists to produce different posters for these Games. Initially published in January 1994, the work of Masuteru Aoba was subsequently chosen as the Image of the Games.

Find out more about Nagano 1998 on olympic.org
Nagano 1998: More official posters

The OCOG asked various renowned Japanese artists to create general promotional posters for the 1998 Winter Games. These were published successively between 1995 and 1997.

Katsumi Asaba

Hiro Yamagata

Koji Kinutani
Opening Ceremony poster

For the first time in the history of the Olympic Winter Games, a poster was created to promote the Opening Ceremony.

The painting shown on the poster is called Autumn and Winter Landscapes. It is a work from the 15th century realised by the Japanese master Sesshu, and it is regarded as a national treasure in Japan.

The OCOG chose this work to illustrate the three keywords of the Opening Ceremony: simplicity, dignity and spirituality.

Poster for the Art and Culture Festival

This shows the Winter Flower painting by the famous Japanese artist Kaii Higashiyama.
Sports posters

Koji Kinutani was the artist appointed to create these posters published in August 1997. The series includes a total of seven posters.
Salt Lake City 2002

Artist
Justin Reynolds for Axiom Design

Printer
Fine Art Ltd.

Description
This polychrome poster shows a photograph of the flag with the official emblem of the Games, with a snowy peak in the background. At the bottom of the poster, the edition and date of the Games is mentioned in French and English.

Find out more about Salt Lake City 2002 on olympic.org
Salt Lake City 2002: More official posters

The sports posters

The OCOG’s creative services produced a series of sports posters showing athletes in characteristic Utah landscapes.
The Cultural Olympiad posters

The OCOG called upon three artists to create posters illustrating different aspects of the Cultural Olympiad. The fauna of the region was represented by the work of John Nieto, while the poster created by the Pilobolus Dance Theater symbolised the link between physical performance and the creative imagination. Lastly, the poster by McRay Magleby made reference to the ideal of peace promoted by the Olympic Movement.
Before and during the Games, it was this work by the Axiom Design company that the OCOG regarded as the main poster to promote Salt Lake City 2002. However, after the Games, the IOC President chose the poster by Justin Reynolds as the Image of the Games (see page 47).
Turin 2006

Artist
Armando Testa Advertising Agency

Printer
Bolaffi

Description
The poster design represents Antonelli’s dome, the emblematic architectural feature of the city of Turin. The design also symbolises the values of the Games, sport and the host city. The dome, in seven colours, slopes down to become a mountain or a ski run. On the left, a three-dimensional effect reveals a second dome, white like the snow this time. Its base is decorated with the official Games emblem and slogan *Passion lives here.* The text at the bottom of the poster reads *XX Giochi Olimpici Inverna-li.*

Context of creation
The OCOG designated the Armando Testa agency (named after the creator of the *Image of the Games* for Rome 1960) to produce a poster which would embody the nature, values and characteristics of these Olympic Games.

Distribution
The poster was produced and distributed by Bolaffi.

Find out more about Turin 2006 on olympic.org
Turin 2006: More official posters

In all, 17 posters were produced by the OCOG for the 2006 Winter Games in Turin. There was one Torino 2006 poster which became the Image of the Games (see previous page) as well as a poster for the Opening Ceremony and 15 posters illustrating sports.

The Opening Ceremony poster

The sports posters
<table>
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<th>Artist</th>
<th>Ben Hulse</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vancouver Organising Committee for the 2010 Olympic and Paralympic Winter Games</td>
<td></td>
</tr>
</tbody>
</table>

| Printer         | Canadian Art Prints Inc                       |

| Description     | Half a maple leaf is set against a white background. Revisited here in the cold colours chosen for the visual identity of the Games, the maple leaf is a symbol of Canada. The half-leaf is decorated with graphic designs referring to the landscapes of the region: its fauna, flora and certain urban elements. At the top of the poster the Games emblem appears, and at the bottom right, the text *With glowing hearts, Des plus brillants exploits*. |

| Context of creation | The OCOG design team created the visual identity of the Games, and it was Ben Hulse, one of the team members, who was inspired by the different graphic elements and reinterpreted them to create this poster. |

Find out more about [Vancouver 2010](http://olympic.org) on olympic.org
Vancouver 2010: More official posters

The Find your passion in sport posters

The OCOG set up an initiative to celebrate the accomplishments of Canada's First Nations athletes and promote sport among young people.
The Cultural Olympiad posters

A series of posters intended to promote the cultural events associated with the Olympic Games was published.
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Vancouver 2010
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- "Vancouver 2010 official posters", official website of Ben Hulse.
- "Vancouver 2010 - Poster", official website of the International Olympic Committee.

The Olympic Studies Centre offers a unique collection on the Olympic Games, Olympic Movement and Olympic sports.

Some of the above documents can be consulted directly on the spot or may be requested via international loan service.