Olympic Winter Games Posters from Chamonix 1924 to PyeongChang 2018
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CONTENT

Introduction 5
Chamonix 1924 7
St. Moritz 1928 9
Lake Placid 1932 10
Garmisch-Partenkirchen 1936 12
St. Moritz 1948 13
Oslo 1952 15
Cortina d’Ampezzo 1956 17
Squaw Valley 1960 19
Innsbruck 1964 21
Grenoble 1968 22
Sapporo 1972 25
Innsbruck 1976 27
Lake Placid 1980 30
Sarajevo 1984 33
Calgary 1988 36
Albertville 1992 40
Lillehammer 1994 42
Nagano 1998 46
Salt Lake City 2002 49
Turin 2006 53
Vancouver 2010 55
Sochi 2014 58
PyeongChang 2018 61
Credits 65
The modern Olympic Games have always had a close relationship with image, which, alongside photography, official films and TV broadcasts, is apparent in the posters created to help promote the Olympic Games. However, for the very early editions, the organisers did not produce any official poster ahead of the Games. The covers of official publications or posters for a particular sport would be used retroactively to fulfil this function.

It was on the occasion of the 1912 Games in Stockholm that an official poster for the Games was created for the first time, through an artistic competition. Since then, posters have been systematically produced through the intermediary of the Organising Committees for the Olympic Games (OCOGs).

Until the middle of the 20th century, it was customary for the OCOGs to design only a limited number of Games promotional posters. From then on, the number of posters has tended to increase, with different series, each one focusing on a particular aspect of the event. It became common to publish for example one series of posters related to the sports, another on the cultural events and another purely artistic series, allowing the creativity of multiple occasions to be expressed.

All the posters published by the various OCOGs are, in a certain way, “official posters”. However, this term is now usually used for the main, emblematic poster of the Games that is used and recognised as such by the IOC. For some editions, the official Games poster is the one produced and presented as such by the OCOG at the time. For other editions, it is chosen from among the different Games posters, sometimes by the IOC President himself.

While they do explore a variety of styles and techniques, 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 visual identity.

In the first half 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. This is why the same poster can exist in different languages. 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 fifties onward, both the design and the function of the posters evolved under the impetus of two key turning points.

Firstly, a cultural expansion, because, starting with Melbourne 1956, and Sapporo 1972 for winter, and Mexico for summer, editions of the Games have been held outside Europe and North America, territories which had systematically hosted them until that point. This expansion into Oceania, Asia and Central America favoured the introduction of new artistic influences and approaches with respect to the visual identity of the Games.

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Secondly, the entry into the digital age offered artists unusual techniques and practically unlimited creative possibilities, able to generate designs that were previously unachievable. The arrival of new technologies 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 via other media. Consequently, the recent Olympic posters have generally contained minimal text and focused more on images and symbols. Like their predecessors, the posters continue however to convey the ambiance and style belonging to each Games, as well as disseminating their values and ideals. They also remain an integral part of the marketing strategy implemented for each edition of the Games. As former IOC President Juan Antonio Samaranch said: “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”.2

This document presents the official poster of each edition of the Olympic Winter Games. The poster is accompanied by a brief description of the work and, when available, information related to the artist, the printer, the design process, as well as the creation and dissemination context. It also includes examples, not necessarily exhaustive, of other promotional posters published in connection with an edition of the Games. All the posters which appear in this document are preserved in The Olympic Museum Collections.

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

CHAMONIX 1924

OFFICIAL POSTER

Author: Auguste Matisse

Printing: Cornille and Serre, Paris / Lithograph

Description: An eagle soars above a bobsleigh track, against a winter 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.

Context of creation: The Paris-Lyon-Méditerranée (PLM) railway company, which participated in the financing of the Olympic constructions through a 20,000 franc subsidy, published a series of posters on the occasion of the Olympic Winter Games in Chamonix. The poster by Auguste Matisse, which makes direct reference to the “competitions of the VII Olympiad” (as yet, not called the Olympic Winter Games), became the official poster of this edition of the Games. The name of the PLM railway company appears at the top of the poster.

Distribution: 5,000 copies.
MORE POSTERS FROM CHAMONIX 1924

The official report of this edition of the Games presents two other posters published by the PLM company on the occasion of the Olympic Winter Games in 1924. The poster below is the work of artist Charles Hallo.

SOURCES

### St. Moritz 1928

**Official Poster**

<table>
<thead>
<tr>
<th>Author</th>
<th>Hugo Laubi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Printing</td>
<td>Seitz &amp; Cie</td>
</tr>
<tr>
<td>Description</td>
<td>The poster shows a Swiss flag and an Olympic flag set against a blue sky. The lower half of the poster shows snowy peaks reminiscent of those in the Swiss canton of Graubünden.</td>
</tr>
<tr>
<td>Distribution</td>
<td>12,000 copies.</td>
</tr>
</tbody>
</table>

**Sources**

LAKE PLACID 1932

OFFICIAL POSTER

Author: Witold Gordon

Description: The silhouette of a ski jumper stands out in front of a map of the United States which indicates the location of Lake Placid. This image was also used for the emblem of the Games.

Distribution: More than 16,000 copies were printed in English, French and German. Some 15,000 of them were distributed abroad (mainly in Europe) 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.
MORE POSTERS FROM LAKE PLACID 1932

A second promotional poster was produced for these Games. It showed a bobsleigh team in action along with smaller images of other disciplines.

A total of 20,000 copies, mainly used for advertising in the USA and Canada, were distributed.

- “Lake Placid 1932 – Poster”; website of the International Olympic Committee.
GARMISCH-PARTENKIRCHEN 1936

OFFICIAL POSTER

Author: Ludwig Hohlwein

Description: Most of the poster is covered by the image of a skier in the characteristic style of Ludwig Hohlwein: asymmetrical lines, marked colour contrast and bold text.

Distribution: Some 106,150 large copies in 13 languages, 60% in German. Plus 22,450 small copies in German.

SOURCES

ST. MORITZ 1948

OFFICIAL POSTER

Author: Fritz Hellinger (graphic art), Keerl (photography)

Printing: Wolfbergdruck AG / Lithograph

Description: In a winter sky shading from light blue to greenish-black, the sun illuminates snowy mountains. Its rays fill the space and end in whimsical coloured snowflakes. 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. At the top right of the poster, the Swiss shield appears. The resort of St Moritz has had a sun as its logo since the 1930s. The snowflake design appeared frequently on Winter Games posters starting from this date.

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 work directly incorporates photographic elements.

Distribution: 15,000 copies in different languages.
SOURCES

- “The St. Moritz Brand”, website of St. Moritz.
OSLO 1952

OFFICIAL POSTER

Author: Knut Yran

Printing: Pedersens & Co.

Description: Against an ice-blue sky, two upturned ski poles serve as masts for an Olympic flag and a Norwegian flag.

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: More than 30,000 copies were printed in seven languages: Norwegian, English, French, Italian, Portuguese, Spanish and German. Used on billboards, the poster was produced in a 62 x 100cm format.
MORE POSTERS FROM OSLO 1952

12,000 copies, in eight languages, of Knut Yran’s second poster were distributed in a smaller format which was well suited for displays in shop windows or hotels. Among these, 3,600 were stuck onto cardboard and decked out with a hook and a base to allow them to be placed on a presentation stand or hung up.

As the graphic designer of the main poster, Knut Yran was also asked to create the reverse of the winners’ medals as well as the diplomas.

SOURCE
CORTINA D’AMPEZZO 1956

OFFICIAL POSTER

Author: Franco Rondinelli

Printing: Tipografia La Fiaccola

Description: Against a blue background, the poster features the emblem of this edition of the Games. It includes the then-symbol of the Italian National Olympic Committee, composed of the Olympic rings and a star, over a view of the village of Cortina. All these elements are contained inside a circular snowflake bearing the inscription VII Giochi D’Inverno Cortina d’Ampezzo 1956.

Context of creation: The emblem created by Franco Rondinelli was chosen following a competition organised by the OCOG.

Distribution: 11,000 copies.
MORE POSTERS FROM CORTINA D’AMPEZZO 1956
The competition for the official emblem, which generated 86 proposals by 79 participants, was a second project on top of Rondinelli’s one (see previous page). The emblem is the work of Mario Bonilauri and was also featured on a poster (presented below).

SOURCES
SQUAW VALLEY 1960

OFFICIAL POSTER

Author: Knollin Advertising Agency, San Francisco

Description: The official emblem of the Games in Squaw Valley, formed of three superimposed yellow, red and blue triangles with the Olympic rings at their centre, stands out against a snowy background. Shadow effects add a 3D aspect to the image.

Distribution: 57,228 copies. The poster was produced in December 1958 in English, French, German, Italian and Spanish. It was widely distributed throughout the USA and abroad.
MORE POSTERS FROM SQUAW VALLEY 1960

In addition to the poster featuring the emblem (see previous page), the OCOG produced a second poster at the end of 1959.

This poster fulfilled a twofold objective: showing the location of Squaw Valley on a map of the United States and communicating the exact dates of the Games, which were not yet available when the first poster was produced.

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

SOURCES

INNSBRUCK 1964

OFFICIAL POSTER

Author: Wilhelm Jaruska


Description: The poster shows half a stylised ice crystal set against a black background. One of the points of the crystal appears enlarged to integrate the five Olympic rings in colour.

Context of creation: In July 1961, the OCOG launched a national competition, which brought together 12 artists. The project of Professor Wilhelm Jaruska, from Vienna’s Academy of Graphic Arts, won first prize.

Distribution: In all, 59,695 copies were produced in 10 languages and distributed starting in May 1962.

SOURCES
GRENOBLE 1968

OFFICIAL POSTER

Author: Jean Brian

Printing: Imprimerie générale, Grenoble / Offset

Description: On a snow-white background, the Olympic rings appear to be rushing down a ski run.

Distribution: 170,000 copies.
MORE POSTERS FROM GRENOBLE 1968

Poster featuring a version of the Games emblem created by Roger Excoffon.

Flame poster featuring a cut-out view of the city and the mountains surrounding Grenoble.
Posters devoted to the ski resorts.

**Sources**
## SAPPORO 1972

### OFFICIAL POSTER

<table>
<thead>
<tr>
<th>Author</th>
<th>Takashi Kono</th>
</tr>
</thead>
<tbody>
<tr>
<td>Printing</td>
<td>Dai Nippon Printing Co., Ltd.</td>
</tr>
<tr>
<td>Description</td>
<td>The top of the poster features the vertical version of 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 an ice rink. This poster was chosen from among eight proposals created by four Japanese artists.</td>
</tr>
<tr>
<td>Context of creation</td>
<td>A set of four main posters was produced to help promote these Games. The four posters were published successively between 1968 and 1971, at the rate of one per year. It was the work of Takashi Kono, the first to be issued, which subsequently became the official poster used by the IOC.</td>
</tr>
<tr>
<td>Distribution</td>
<td>Between 30,000 and 40,000 copies.</td>
</tr>
</tbody>
</table>
MORE POSTERS FROM SAPPORO 1972

After the poster by Kono published in January 1968 (see previous page), the OCOG published three others to complete the set.

The second poster, published in June 1969, and created by Yusaku Kamekura with the help of photographer Kiyoshi Fujikawa for the shot of the skier, symbolises youth, strength and audacity. Kamekura also contributed to the visual identity of the Olympic Games Tokyo 1964, including the posters.

The third poster, also by Yusaku Kamekura, was published in June 1970. Based on a photograph by M.T. Ogata, the artist created this work in eight colours, one of which was obtained using fluorescent ink.

The fourth poster. Its author, Gan Hosoya, also created the competition tickets. Published in June 1971, it features the text Sapporo 1972, which appears to be carved into the ice, and emerges from a blue background with dynamic graphics.

SOURCES

## INNSBRUCK 1976

**OFFICIAL POSTER**

<table>
<thead>
<tr>
<th>Author</th>
<th>Arthur Zelger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Printing</td>
<td>Frohnweiler Offsetdruck, Innsbruck / Offset</td>
</tr>
<tr>
<td>Description</td>
<td>This poster was not intended to represent just one sport discipline in particular. For this reason, it presents a shape evoking a blade (of an ice skate, luge or bobsleigh), an element common to all winter sports, as it can also be seen as a skiing track, the end of a ski or even a ski jump. The inclusion of the white square makes the “I” of “Innsbruck” appear. In the background, the coloured tips represent the mountains of the Tyrol.</td>
</tr>
<tr>
<td>Context of creation</td>
<td>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.</td>
</tr>
<tr>
<td>Distribution</td>
<td>11,000 copies.</td>
</tr>
</tbody>
</table>
MORE POSTERS FROM INNSBRUCK 1976

Poster by Helmut Leherb featuring the head of a statue placed on a chronometer and wearing a hat in Austrian colours.

View of the city of Innsbruck.

Below, posters featuring sports disciplines, created using photographs.
The artist Walter Pötsch, who was also the author of the mascot for this edition of the Games, created a series of posters which illustrated a Tyrolean farmer trying out various winter sports.

Anecdotally, after the posters were produced, it was discovered that a farmer and hotel owner named Gustl Penz not only bore a striking resemblance to the character on the poster, but also lived in the Innsbruck area.

**SOURCES**

## LAKE PLACID 1980

![LAKE PLACID 1980 Official Poster](image)

### OFFICIAL POSTER

<table>
<thead>
<tr>
<th>Author:</th>
<th>Robert W. Whitney</th>
</tr>
</thead>
<tbody>
<tr>
<td>Printing:</td>
<td>Offset</td>
</tr>
<tr>
<td>Description:</td>
<td>The poster features the official emblem of the Games, created by Robert W. Whitney. With its clear lines, the emblem evokes a mountain, and, recalling the two editions of the Olympic Winter Games hosted by Lake Placid, in 1932 and 1980, a double Olympic cauldron.</td>
</tr>
<tr>
<td>Distribution:</td>
<td>25,000 copies.</td>
</tr>
</tbody>
</table>
MORE POSTERS FROM LAKE PLACID 1980

Poster by John Gallucci

Poster featuring Roni, the mascot of this edition of the Games, in various sporting poses.

Below, series of posters featuring the sports disciplines.

LeRoy Neiman
Robert F. Madden

T.-A. Jennings

SOURCES
## SARAJEVO 1984

### OFFICIAL POSTER

<table>
<thead>
<tr>
<th>Author</th>
<th>Radmila Jovandic, Laura Levi, Sasa Levi (photography)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Printing</td>
<td>Nisro Oslobodenje / Offset</td>
</tr>
<tr>
<td>Description</td>
<td>The poster features the Games emblem created by Miroslav Roko Antonic: a stylised snowflake with the Olympic rings superimposed on it.</td>
</tr>
<tr>
<td>Distribution</td>
<td>20,000 copies.</td>
</tr>
</tbody>
</table>
MORE POSTERS FROM SARAJEVO 1984

In collaboration with the Visconti art - Lazo Vujić gallery in Vienna and the Svjetlost publishing house in Sarajevo, the OCOG published a Sport and Art album containing 16 works by well-known artists reinterpreting the Olympic ideals. These works were also printed as posters.

The album was first presented at the 14th Basel International Art Fair.

Jean-Michel Folon  Andy Warhol  Gottfried Helnwein

Emilio Greco  Howard Hodgkin  Michelangelo Pistoletto
Series of posters by Ismar Mujezinovic illustrating different sports disciplines.

Poster by Cedmir Kostovic.

SOURCES
CALGARY 1988

OFFICIAL POSTER

Author: Larry Fischer (photography), Justason & Tavender

Description: The poster presents a view of the city of Calgary with the Rocky Mountains behind. At the centre of the work, there is the Games emblem, created by Gary Pamp, and, at the top, the slogan of this Games edition in French and English: *Come Together in Calgary / Rassemblez-vous à Calgary.*
MORE POSTERS FROM CALGARY 1988

Posters published on the theme of the Games venues and infrastructures. Below, the Canada Olympic Park (bobsleigh, luge and ski jumping); the Olympic Saddledome (ice hockey and figure skating); the biathlon shooting range hut at the Canmore Nordic Centre (biathlon and cross-country skiing); and the McMahon Stadium (Opening and Closing Ceremonies).

Posters featuring sports disciplines.

Ken Wesman

Dale Cooper
Graphic artist Wei Yu’s team was entrusted with creating the posters, catalogues, prospectus, signage and newspaper advertisements related to the Olympic Arts Festival of the Games in Calgary.

Notable productions included: a general poster (top left) and posters specific to events, including the Olympic Writers Festival and Book Fair, the Olympic Film Festival and the Restless Legacies: Contemporary Craft Practice in Canada exhibition.
Series of posters featuring the Olympic Torch Relay.

**Sources**

ALBERTVILLE 1992

OFFICIAL POSTER

Author: Desgrippes Gobé & Associés, Alain Doré

Description: The snowy mountains, blue sky, sun and Olympism, with stylised Olympic rings, are represented in bold colours and simple lines, giving this poster an immediate universal identification.
MORE POSTERS FROM ALBERTVILLE 1992

A collection of 12 posters was published featuring the venues and sports disciplines, as well as other promotional posters devoted to particular aspects of the Games, such as the mascot, arts festival and pictograms.

Poster representing Magique, the Albertville 1992 mascot

“Le site Olympique” poster

Poster of the Olympic Arts Festival featuring its logo

SOURCES

LILLEHAMMER 1994

OFFICIAL POSTER

Author: DesignGruppen ‘94 (Knut Harlem, Reidar Holtskog, Sarah Rosenbaum, Åsmund Sand) & LOOC

Printing: Lithograph

Description: This poster was realised according to the three themes established by the OCOG for its visual identity programme: originality and specific Norwegian character, human contact and contact between man and nature. It features the pictograms of the Games that were inspired by Norwegian cave engravings from thousands of years ago. One of them stands out due to its size and orange colour. This is the Torch Relay pictogram, the first one to be developed, which represents a runner with a lit torch. With their different colours, the other pictograms, which are smaller, express the sporting festival. As for the white figures, they represent the people’s festival. Across the full width of the top of the poster is the emblem of this edition of the Games, composed of stylised Northern Lights, the text Lillehammer ’94, the Olympic rings and a flurry of snow.
MORE POSTERS FROM LILLEHAMMER 1994
Series of posters devoted to the sports disciplines and created from photographs by Jim Bengston.
Posters featuring the mascots Kristin and Håkon, the first “human” official mascots in the history of the Olympic Games.

Posters featuring elements of the Torch Relay. On the left-hand one, a Lillehammer 1994 torch-bearer; and on the right, the relay pictogram.

Poster featuring the Lillehammer 1994 sports pictograms. The white figure in the background represents a cave drawing from the island of Rødøy in the north of Norway. Dating from over 4,000 years ago, and considered as the world’s first representation of a skier, it served as inspiration for the pictograms.
Affiches relatives au Festival olympique des arts.

Poster showing the location of the Olympic venues.

**Sources**

### NAGANO 1998

**OFFICIAL POSTER**

<table>
<thead>
<tr>
<th>Author</th>
<th>Aoba Masuteru</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description:</strong></td>
<td>In front of mountains lit up at dawn, a thrush is perched on a ski pole. The poster reflects the OCOG's desire to organise Games in harmony with nature.</td>
</tr>
<tr>
<td><strong>Context of creation:</strong></td>
<td>Aoba Masuteru was one of the renowned Japanese artists entrusted to produce different posters for these Games. After the Games, this work, initially published in January 1994, was chosen by the OCOG as the official poster for posterity.</td>
</tr>
</tbody>
</table>
MORE POSTERS FROM NAGANO 1998

Poster by Katsumi Asaba representing the majesty of winter and the aspirations of children for the future.

The admirably balanced movement of this skater, staged by Katsumi Asaba, evokes peace.

Work by Hiro Yamagata featuring a snowy mountain landscape brimming over with activities, including the practice of various sports disciplines.

Poster by Koji Kinutani entitled *A vous la victoire*. Gilding is used for the Olympic rings.
The poster devoted to the Opening Ceremony features *Autumn and Winter Landscapes*, a 15th century work realised by the Japanese master Sesshu, and regarded as a national treasure in Japan. This ancient work was chosen as it illustrates the three principles of the Opening Ceremony: simplicity, dignity and spirituality.

The poster for the Festival of Culture and Art shows the famous work by Japanese artist Kaii Higashiyama: *Winter Flower*.

Series of seven posters devoted to sports produced by artist Koji Kinutani and published in August 1997.

**SOURCES**
SALT LAKE CITY 2002

OFFICIAL POSTER

Author: Axiom Design, Justin Reynolds

Description: This polychrome poster presents the photograph of the flag with the official emblem of the Games, with Mount Superior in the background.
MORE POSTERS FROM SALT LAKE CITY 2002
The OCOG’s creative services produced a series of posters devoted to sports disciplines, linking winter sports athletes with characteristic Utah landscapes.
The Olympic Arts Festival is represented through posters produced by various artists.

Artist McRay Magleby took inspiration from an Ancient Greek vase painting to create this figure of a winged Greek athlete playing the lyre, surrounded by doves, and who is emerging from the American West in the direction of the sky.

Work by Cristóbal Gabarrón, who also created a mural fresco for the baseball stadium at the Olympic Games Barcelona 1992, as well as a sculpture called Olympic Forest, produced in the framework of the Olympic Games Atlanta 1996.

Poster bringing together three works by John Nieto, which are a strong and lively interpretation of the local fauna and the three Olympic mascots.

With their bodies interlaced, dancers from the Pilobolus Dance Theater form the Olympic rings. There are two versions of this poster, one vertical and one horizontal.
Before and during the Games, this work by the Axiom Design company stood as the main poster for the Olympic Games Salt Lake City 2002. The theme of this edition of the Games, Light the Fire Within, appears on the left of the person holding the flame. After the Games, the IOC chose the poster by Justin Reynolds as the official poster (see page 50).

This skater, with the words Salt Lake City superimposed on her body, is the work of Primo Angeli, the creator of the official poster for the Olympic Games Atlanta 1996. This is the first poster that was ordered by the Organising Committee and Fine Art Ltd. to commemorate the Winter Games in 2002.

**SOURCES**

- “Salt Lake City 2002 - Poster”, website of the International Olympic Committee.
TURIN 2006

OFFICIAL POSTER

Author: Armando Testa Advertising Agency & TOROC

Description: The poster motif represents Antonelli’s dome, the emblematic monument of the city of Turin. This symbol aims to synthesise the values of the Games, sport and the host city in one single image. The dome, in the colours of the Olympic rings (blue, black, red, yellow and green), 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. The bottom of the poster is decorated with the official Games emblem and slogan of these Games: Passion lives here. The Armando Testa agency’s eponymous founder was the Italian graphic artist, creator of the official poster of the Olympic Games Rome 1960.
MORE POSTERS FROM TURIN 2006

Poster devoted to the ceremonies.

Series of posters dedicated to the sports disciplines. Below, luge, biathlon and Nordic combined.

SOURCES
OFFICIAL POSTER

Author: Ben Hulse, Vancouver Organising Committee for the 2010 Olympic and Paralympic Winter Games

Printing: Canadian Art Prints Inc

Description: Half a maple leaf stands out against a white background. This symbol of Canada is revisited here in the blue and green tones, both strong and cold, that can be found in the Vancouver region. On the basis of this colour pallet characteristic of the visual identity of the Games, textures and graphic designs grow and interlock, referring to the landscapes of the region: its fauna, flora and even its urban elements. In the top right of the poster, the Games emblem can be seen.

Context of creation: The concept for the poster took only a few hours to find. The different motifs were then created by hand over a period of several weeks, then assembled digitally.
MORE POSTERS FROM VANCOUVER 2010
The six-poster Find your passion in sport campaign was launched to celebrate the achievements and dreams of Canada's First Nations athletes and promote sport among young people.
Posters published in the context of the Cultural Olympiad.

SOURCES
- “Find your passion”, website of Vancouver 2010.
- “Vancouver 2010 official posters”, website of Ben Hulse.
SOCHI 2014

OFFICIAL POSTER

Author: Sochi 2014

Description: Illustrating snowy mountains and a stretch of warm water, the poster symbolises the special situation of the city of Sochi, on the shores of the Black Sea and at the foothills of the Western Caucasus. The mirror effect produced by the configuration of the words “Sochi” and “2014” of the emblem of these Games, present in the middle of the poster, also recalls that Sochi is a place where the sea and the mountains meet. The top of the work features the slogan HOT. COOL. YOURS., with the full stops between each word establishing a parallel with technology, echoing the “.ru” of the emblem.
MORE POSTERS FROM SOCHI 2014

As well as transmitting the atmosphere of the Games, the other posters published aimed to represent the identity of Russia and evoke its rich cultural heritage. An artistic competition was launched among higher education establishments in the country. More than 50 students from seven universities participated, and the works chosen contributed to the creation of the posters.

Above, series of posters bearing the name of the host city in different graphic designs and colour tones. The first (top left) takes up the stretch of warm water and the snowy mountains illustrated on the official poster. The other four feature the Sochi 2014 patchwork, a mosaic of symbols taking inspired by the country’s different cultures and ethnic origins. The patchwork is one of the central elements of the visual identity of these Games.
The matriochkas, or Russian dolls, featured on these two posters are also in the colours of the Sochi 2014 patchwork.

Poster featuring the three mascots of the Olympic Winter Games in Sochi: the leopard, the rabbit and the polar bear.

The text of Cyrillic letters in the green part can be translated as “We are all one team!”

“Taste the taste of victory!” is written in Cyrillic letters on the poster, which shows a young girl holding a mug in the Sochi 2014 colours.

Source

- “Sochi 2014 posters will decorate the host city of the Winter Games”, news, website of Sochi 2014, 17 December 2013.
## OFFICIAL POSTER

<table>
<thead>
<tr>
<th>Designer:</th>
<th>Ha Jong-joo</th>
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<tr>
<td>Description:</td>
<td>The poster features the emblem of the Olympic Winter Games PyeongChang 2018. The emblem’s development process was led by Ha Jong-joo. It includes two symbols inspired by Hangul, the Korean alphabet, with each based on the first consonants of the two syllables in the word “PyeongChang”. What is more, the emblem uses the five traditional Korean colours which also correspond to those found in the Olympic flag. At the top left of the poster, there is the motto of the 2018 Winter Games: “Passion. Connected.”. The first letters of these two words correspond to the initials of PyeongChang. The combination of these two words reflects the Organising Committee’s goal for this Games edition: opening up new horizons for winter sports and the Winter Games.</td>
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MORE POSTERS FROM PYEONGCHANG 2018

The two posters below each represent a major component of the PyeongChang 2018 Look of the Games: the sports pictograms and the mascot.

In May 2017, the Organising Committee and the Korean Ministry of Culture, Sports and Tourism jointly launched a call for submissions to produce a series of art posters. Eight posters were selected from the 205 entries received from 136 art teams. The jury was composed of art experts, representatives of the Ministry of Culture, Sports and Tourism as well as the National Museum of Modern and Contemporary Art in Seoul. The eight posters (five of which are presented below) were unveiled in November 2017. Some were inspired by traditional aspects of Korean culture and art, while others used and reinterpreted Olympic identity symbols such as the Olympic rings or the emblem of the PyeongChang 2018 Games.

The Extreme Landscape

This work by Kim Yeseul captures the body movement and its kinetic energy set amidst an impressive decor which evokes the snowy, mountainous terrain of Gangwon.
Good morning, Moon!
The title of this work by Jeon Chang-hyun notably makes reference to the different time zones around the world. The artist reinterprets the theme of the horse in a small but sturdy form. Leaving behind prints on the snowy surface, the horses climb up to the entrance of the jar from where they then descend on a sledge.

Passion of PyeongChang
Forming the backdrop for artist Kim Jong-wook, the fields and mountains of Korea are expressed in just a few brushstrokes. In combination they also symbolise the overcoming of prejudice, race and ethnicity to celebrate mutual understanding between peoples. The five colours of the Olympic rings are layered onto the black and white background.

Winter stitch: Love & Wish
A pouch with colourful stitches was the inspiration for this work by artist Hong Hyun-jung. The abstract geometric pattern set against the winter landscape of Gangwon is a reference to the Olympic Winter Games and recalls the traditional embroidery from Gangneung.

Taebaek
Artist Kim Jae-young drew his inspiration from the Taebaek Mountains. The dynamic way in which the mountains come together stands for the dynamism and vibrancy of the Winter Games. The curved and drooping forms were created using a brush technique often found in Korean landscape painting.
At the end of 2017, the posters and the original artworks were presented during one month at the National Museum of Modern and Contemporary Art in Seoul. The below poster promoted this exhibition.

**SOURCES**
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