

# VINTAGE POSTER

Publication Of The International Vintage Poster Dealers Association

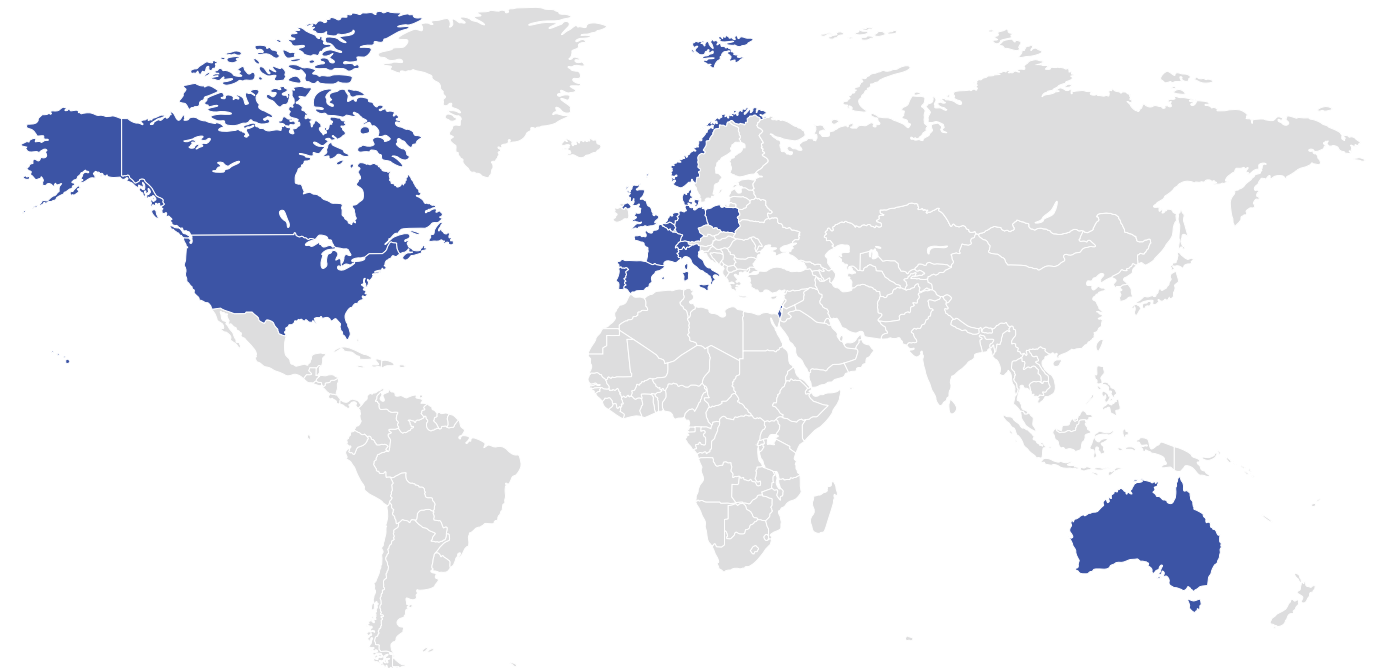
Issue 4 ( 2022 )



Collector Spotlight Fred Roses / Designer Spotlight McDonald Gill, Master of the Pictorial Poster Map / Focus on Style Safety Posters & Public Information In Mid-20th Century Britain: RoSPA's Industrial Safety Posters During WWII / Collection Spotlight The Salce Collection in Treviso, Italy



Wear Your Goggles, Pat Keely, 1942



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The International Vintage Poster Dealers Association (IVPDA) is a non-profit association, founded in 1996 by a group of highly respected poster dealers from North America and Europe. The Association was created to inform and educate the public, collectors and other buyers and to help promote the appreciation of the wide variety of vintage posters from around the globe. The Association members have strict guidelines to ensure the authenticity of the posters they offer for sale and to promote ethical and fair business practices. Our members have many years of professional experience and are respected throughout the arts community for their knowledge and integrity.

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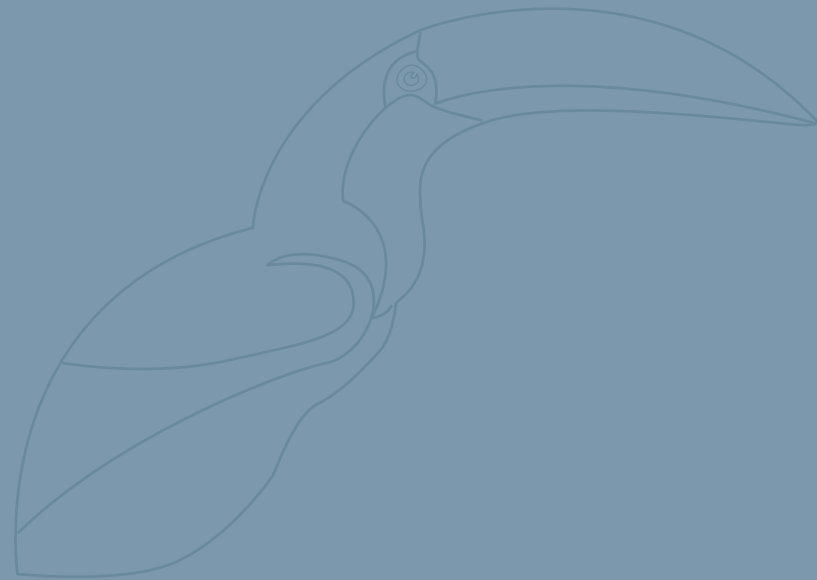
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Focus on Designer

# The Life and Art of Julius Klinger

Karen Etingin



The tradition and development of graphic and poster design in Austria and Germany has a distinct timeline and trajectory. Influenced by radical socio-cultural changes and extreme political-economic considerations, the artists whose lives straddled the 19th and 20th centuries were both the product of and the catalyst for some of the most significant design evolutions in modern graphic history.

Among poster collectors and aficionados, there is instant name recognition for designers like Lucian Bernhard and Ludwig Hohlwein; however, because all primary source material that relate to him are only available in German, Julius Klinger has languished in relative obscurity. Although recognized as a trendsetting, forward-thinking innovator during his lifetime, Klinger is virtually unknown to contemporary students of graphic design outside of Germany.

Considering that Klinger was one of the first to define the concept now recognized as “branding,” and that one of his earliest projects can be said to have laid the groundwork for the ultra-modern concept of iconographics, one might assume his significance would merit more than the occasional footnote in design anthologies. Klinger looked at poster design as a responsibility—an obligation—that an artist needed to assume with the greatest possible skill, humility, and determination.

Significant social, demographic, and cultural changes were taking place across Europe in the late 1890s and early 1900s. Posters became an important and universal means of appealing to a changing, often multi-lingual urban population. Artists and marketers had no end of subject matter that they could use to appeal to an ever-growing audience ranging from high society to a swiftly expanding working-class. In such an environment, commercial posters needed to, in the space of a few seconds, attract the attention of passersby and imprint upon them the purpose of the marketed product. It was



*Flugplatz Johannisthal, Julius Klinger, 1910*



Allgemeine Ausstellung des Deutschen Konditoren Gewerbes, Julius Klinger, 1911



Ausstellung Moderner Verkehrsmittel, Julius Klinger, 1909



Hermanns & Froitzheim, Julius Klinger, 1911



Müller Extra, Julius Klinger, 1912



Costüm-verleih G.m.b.H. Germania, Julius Klinger, 1909



Alaaf Fastnachts-Ball (variation of Münchener Fastnachts-Ball), Julius Klinger, 1909



Central-Theater 1000000, Julius Klinger, 1911



Tabu Antinicotin Cigarettenhülsen, Julius Klinger, 1919

during this time that Klinger's commercial mandates solidified—clear, concise, and cogent “product posters” (Sachplakat) that emphasize both the product being sold as well as the skill of the artist. Klinger's work, like that of his countrymen and fellow poster designers Lucian Bernhard and Ludwig Hohlwein, was clean and crisp; but, unlike either Bernhard or Hohlwein, Klinger's output used irony in ways that were both cutting-edge and cutting.

Every citation related to Julius Klinger in design or graphic art publications mentions his quirkiness: an absurd, almost ludicrous, singular ability to integrate visual puns and jokes into product and commercial posters. Where other posters were graphic odes to the commercial object being merchandised, Klinger's works were that and more.

Anita Kühnel, a respected German curator and author of a book on the artist, has written that his humor was “kind and ironic, without sentimentality ... accurate without being coarse. He had the ability to fascinate both the man on the street as well as the aficionado in the same way.”

For Klinger, advertising posters were the support mechanism for selling products—no more and no less. He recognized that posters could be an independent art form used by the modern market economy. As such, an advertising poster was not a matter of art, but “according to its own nature, a property of the market.” By combining the skills and techniques used by traditional artists in the service of business, Klinger was actively elevating posters and commercial artists to a respectable place alongside the more revered people who practiced “fine art”(painters and sculptors). In 1910, Klinger wrote that “there should be no relation between a painting and a poster: they have very different functions and have to remain distinguishable. If a poster looks like a painting, it's a bad poster. But I think it is even worse when a painting looks like a poster. I do not recommend mixing these different art genres to anyone involved.”

His reputation as a trendsetting initiator was encapsulated in a review penned by a contemporary social critic named Walter Schuber. Schuber noted that beneath the comic irony of Klinger's posters there were other factors that made his works “effective, and that distinguish him in the new field of German poster art. His work seems unmistakably fresh and powerful. One is tempted to speak of timelessness, untouchability, and unaffectedness, which remind one of ‘eternal values’ in relation to something so dependent on fashion. No other artist has been able to achieve this kind of

“He had the ability to fascinate both the man on the street as well as the aficionado in the same way.”



Originell diese Ahiga. Konzerthaus III. Lothringerstrasse 20, Julius Klinger, 1922



Cigarettes Gerber, Julius Klinger, 1908



Zoologischer Garten. Täglich grosses Konzert (larger variation), Julius Klinger, 1910



Kriegsanleihe 8, Julius Klinger, 1918



Wasserkraft-Elektrizitäts, Julius Klinger, 1921



Schneiderstreik, Julius Klinger, 1912



Wiener Internationale Messe, Julius Klinger, 1922

balance, which is based on the concept as a whole, with each element carefully balanced and tested against the other in every conceivable way. It looks at once quick and effortlessly put together.”

While his name is perhaps not as well known as it should be, generations of graphic designers, marketers, and poster artists have built their careers—and their work—on the elemental and theoretical foundations Klinger set down almost a century ago. As historian Ruth Heftig wrote recently, “the glamour of martyrdom came to halo (certain) artists with political virtues that few of them sought.” I would argue that Klinger would not have sought martyrdom, but rather recognition for a body of work that is timeless, irreverent, and powerful. Currently, his posters take pride of place in museum collections around the world, collectors pay increasingly large sums in order to acquire the few pieces that remain in circulation, and his name is once again known and celebrated.

I think he would like that.

Excerpted from *The Life and Art of Julius Klinger: Beyond Poster Art in Vienna*. Karen Etingin, L’Affichiste Press, 2016 (Montreal) ISBN 9 780995 078505

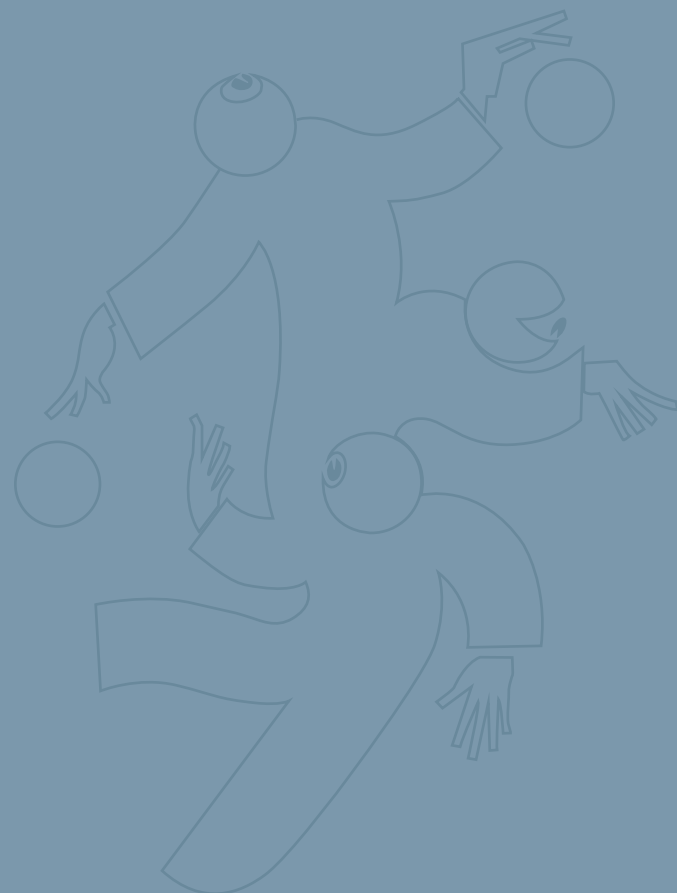
“No other artist has been able to achieve this kind of balance.”



Rooster, Julius Klinger, 1919



# Fred Roses



**When did you start collecting posters and what was your inspiration?**

My career kept me busy with product and packaging design, branding, and marketing, but on the weekend I was always collecting vintage cultural artifacts—old toys, ephemera, flea market treasures, outsider art, and more. Later, as my budget and ambitions grew, I migrated to studio pottery, vintage posters, and design objects. My home is not minimalist.

**Please describe your collecting interests.**

My poster collection is not based on any subject, style, time period, or country. It's without academic consideration and sometimes even conventional aesthetics can take a back seat. You could call it eclectic, but that's just the outcome not the intent.

I buy things that I respond to, and I respond to posters that grab my attention and tell a story—after all, that is their main purpose! Once a poster has my attention, I want to see great illustration and well-considered typography, and it's even better if it makes me chuckle. A perfect example is Panizza—A Hat for Everybody featuring three men all wearing one big fedora. An outrageous visualization of the simple title, with great period illustration and strong typography. A home run!

**What is the most prized poster in your collection?**

Which of my children do I love best? The one in front of me, of course. It could be Cappiello's Torrilhon, the frog who needs overshoes to hop into the pond—charming idea, wonderful execution, all arms and legs. This poster speaks to me in other ways, too—it was part of Hans Sachs's grand collection that was seized by the Nazis and returned to his heirs only after decades of legal wrangling.



Panizza, Plinio Codognato, 1927



Chaussures J. B. Torrillon, Leonetto Cappiello, 1906

It could be Raymond Gid's delightful Duncan Yo-Yo, which greets visitors and tells them right away "this is a happy home." It could also be Stephen's Le Ballon Goodrich, which will make your car drive like it's riding on air. This poster is printed so badly that I think it must be a test print stolen by the press operator. I thank him when I look at it, all the more since nobody seems to know who this Stephen fellow was and none of his other work seems to have survived.

It could be Suzanne Musson's 30th Salon des Humoristes, where a phalanx of scruffy artists is lined up in formation, pens and brushes over their shoulders, portfolios at the ready. The French loved to advertise parties and events with charming spur-of-the-moment works like this that bridge the line between posters and ephemera.

It could be the thrilling Josephine Baker because... Josephine Baker. There's nothing more to say!

It could be Brubaker's A Good Book, which pictures a sleepy boy who can't stop reading. Wait a minute – that's me! It could be any poster on my walls.

“I buy things that I respond to, and I respond to posters that grab my attention and tell a story—after all, that is their main purpose!”



Duncan Yoyo, Raymond Gid, 1930



Le Ballon Goodrich, Stephen, c. 1920



Salon des Humoristes, Suzanne Musson, 1937



A Good Book, Jon O. Brubaker, 1926

“It could be the thrilling Josephine Baker because... Josephine Baker. There’s nothing more to say!”

**What has been your most interesting poster purchase so far?**

I suppose it would have to be the first “real” poster I acquired. I was wandering around the Left Bank in Paris on a break from work and stumbled upon Galerie Documents and its charming proprietor Mireille Romand. She combined a voluminous knowledge of the field with a contagious enthusiasm and empathy for the newcomer. I left the gallery with Will Lacroix’s *Laines du Pingouin* and a new old friend.

**Do you have a dream poster you’d love to add to your collection?**

It would have to be *Le Chocolat Fausta* by Henry Monnier. My wife’s favorite thing in the world is chocolate (I show up further down the list), and never has the temptation of a good candy bar been portrayed so dramatically! I’ve got feelers out to every IVPDA poster dealer I know...if one ever shows up I want it!

**Have you got any tips or advice for new poster collectors?**

Some poster buyers are analytic or intellectual. I’m emotional—for me, that’s the key to a collection that will continue to delight. I wouldn’t recommend buying a poster to match your sofa, nor obsessing about national origin, age, or style. Try not to fret about price either—remember the best posters are always worth

more. Most importantly, buy a poster that lifts your spirits and provokes your imagination.

I also believe that IVPDA dealers love a person who shops with passion, because that’s invariably what got them into the poster business in the first place. Show that you care and they will be your guide in the adventure.

I have two actual “tips” for the tyro collector:

First, consider recent posters. There are a lot of great ones, they’re less expensive, and they hang well in contemporary homes. Think Tomi Ungerer, Seymour Chwast, Shepard Fairey, Milton Glaser, Stanley Mouse, Rick Griffin, and a whole new generation that’s bubbling up.

Second, check out [www.posterhouse.org](http://www.posterhouse.org). It’s our own museum, and a great place to familiarize yourself with the length and breadth of poster art.

**Do you display your posters around your house and/or at work?**

My work days are behind me, and with them all my Mather work-incentives that covered the office walls. Here at home, I face the dilemma of every true poster collector: my walls are maxed out. Even the little crannies and nooks are covered with small scale pieces—travel labels, postcards, and such. Quite a few pieces are rolled up but not forgotten.



Josephine Baker, Designer Unknown, 1927



Laines du Pingouin, Will LaCroix, c. 1935



Le Chocolat Fausta, Henry Le Monnier, 1922



Variety, Designer Unknown, 1925

Are you still adding to your collection and what are your selection criteria?

Once you've been bitten it's hard to stop, but these days I do pause to ask myself "does this enhance my collection?" To my relief the answer is sometimes "yes." For example, I didn't have a single film promo until I recently found a dramatic poster for Variety, a German film with Emil Jannings about a homicidal acrobat. It's a two-for-one—not only do I get a movie poster, but I also get some suspenseful illustration in the style of post-revolutionary Russia.

Please let us know if you have any amazing discovery stories to share.

The amazing discoveries tend to occur when you wander off the reservation—into attics, barns, flea markets, tag sales. You'll soon learn the difference between original printings and reprints and forgeries; the challenges of foxing, sunburn, tears, flaking, and mildew; and you'll become friends with a poster restoration expert. It's all part of the fun!

An example is La Fiesta de los Vaqueros that I found all beat-up at a group shop in Tucson. The artist's mark was "Lone Wolf" who turned out to be a storied Native American painter born Hart Merriam Schultz. A few hundred dollars spent at IVPDA member Poster Conservation, and now it's a prized possession.

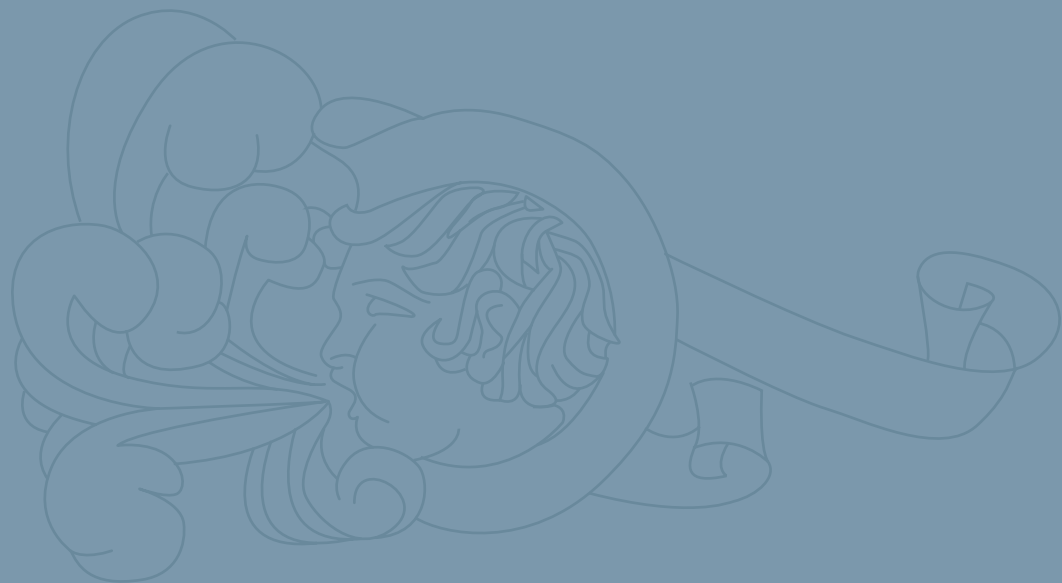


La Fiesta de los Vaqueros, Lone Wolf (Hart Merriam Schultz), c. 1925

Designer Spotlight

# MacDonald Gill: Master of the Pictorial Poster Map

Caroline Walker



*For nearly four decades of the twentieth century, MacDonald “Max” Gill—younger brother of sculptor and typographer Eric Gill—reigned supreme in the world of pictorial mapmaking.*

There have been many imitators, but few have matched his artistry, imagination, and technical skill. His painted maps were commissioned by public figures like British Prime Minister Lloyd George, for iconic buildings like the Palace of Westminster. It was his poster maps for organisations such as the London Underground, however, that brought him the greatest acclaim.

Max was born in 1884, in Brighton—a thriving seaside resort in the south of England. He was the second son and fourth child of thirteen, born to Arthur Tidman Gill, a Congregationalist minister, and his wife Rose, formerly a light opera singer. At the age of sixteen, Max was apprenticed to a Sussex architect, and, in 1903, he joined a London-based architectural firm. A key influence was the calligrapher Edward Johnston, whose classes Max attended at the Central School of Arts & Crafts. Max’s elegant Roman letterforms—often with exuberant calligraphic curls and swirls—would set his work apart from that of his rivals. They also exemplified his belief that lettering should be an integral element in the overall decoration of a poster, not merely a means of imparting information.

Max’s mapmaking career began in 1908, with a series of painted “wind-dial” maps for houses built by the arts-and-crafts architect Edwin Lutyens. Then, in 1913, Gerard Meynell—a printer friend—introduced Max to Frank Pick, the Publicity Manager for the London Underground. Max’s first poster for Pick was *The Wonderland Map of London Town*—a whimsical portrayal of central London peppered with typically Max-ish jokes and puns. This quad-royal poster was unveiled in March 1914, to a fanfare of publicity: one newspaper declared, “people watch so long, they lose their trains—and yet go on smiling.” Meynell (the copyright holder) capitalised on its success by bringing out a folded version that sold at bookstalls for six shillings, and several smaller versions were re-issued in the 1920s.



MacDonald Gill, 1935

A few months after the outbreak of World War I, Pick commissioned another poster—this one to boost theatre-going and therefore increase the number of evening tube journeys. One of Max's most imaginative posters, *Theatreland* depicts a stage with a curtain featuring a map of London's West End and a proscenium arch composed of underground roundels with the theatre names and their nearest stations. Like many of Max's maps it contains references to patrons, friends, and family, including his brother Eric who appears in the top right corner warming his hands at a fire-bomb blaze.

During WWI, Max was based in Dorset where he was architect on a model farm and village project. In 1918, he joined the Imperial War Graves Commission for which he designed the alphabet and regimental badges for the British military headstone. After the War, he and his young family moved to Chichester where his client base expanded to include local shopkeepers and the motor firm Rolls Royce. His prodigious output ranged from memorials to murals, and included posters for the Underground including the enchanting *Peter Pan Map* of Kensington Gardens.

On New Year's Day 1927, Max's *Highways of Empire* launched the Empire Marketing Board's legendary poster campaign. This extraordinary 20-foot by 10-foot poster with its hemispherical projection caused such traffic jams and crowds of onlookers in London that the police had to intervene. It was soon mass-reproduced in various formats, including a smaller version suitable as a classroom teaching aid. Later, Max designed seven more EMB map posters, each focusing on the resources of individual areas of the Empire.

Max Gill's posters appealed to the public on many levels. Although essentially simple, they were always eye-catching. Essential information was displayed in imaginative, sometimes lighthearted ways with clear geographical details alongside beautifully-lettered quotations and comments together with medieval-style decorations such as colourful compasses, wind-cherubs, galleons, star-studded heavens, and curious sea creatures. A *Map of Ceylon* showing her Tea and other Industries—his first poster for the tea industry—is a good example. His best known tea map, however, would be *Tea Revives the World* that contains a glorious miscellany of quotations and facts about tea, including such gems as "Sahara Desert: no water to make tea!"

One organisation eager to publicise its modernity in the 1930s was the General Post Office, then in charge of both mail and telecommunications. Max was commissioned to design a new logo as well as three posters including *Mail Steamship Routes*. These were completed under enormous pressure as Max was also engaged on other major commissions, including a large painted map for the liner *RMS Queen Mary* and a 200-foot mural for the 1938 Glasgow Empire exhibition.



Detail of *By Paying Us Your Pennies You Go About Your Business*, MacDonald Gill, 1914



Detail of *Half-Way Round The World on "Shell,"* MacDonald Gill, 1921



*By Paying Us Your Pennies You Go About Your Business*, MacDonald Gill, 1914



Theatreland, MacDonalD Gill, 1915



Detail of Theatreland, MacDonalD Gill, 1915

“This extraordinary 20-foot by 10-foot poster with its hemispherical projection caused such traffic jams and crowds of onlookers in London that the police had to intervene.”



Peter-Pan Map, MacDonalD Gill, 1923



Detail of Peter-Pan Map, MacDonalD Gill, 1923



Highways of Empire, MacDonalD Gill, 1927





Details of *Tea Revives the World*, MacDonald Gill, 1940



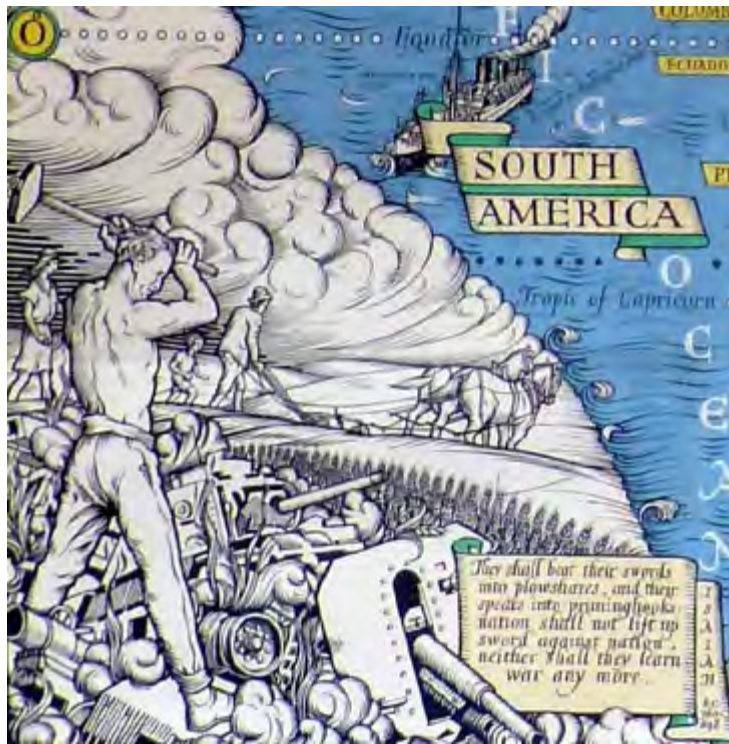
Detail of *Mail Steamship Routes*, MacDonald Gill, 1937



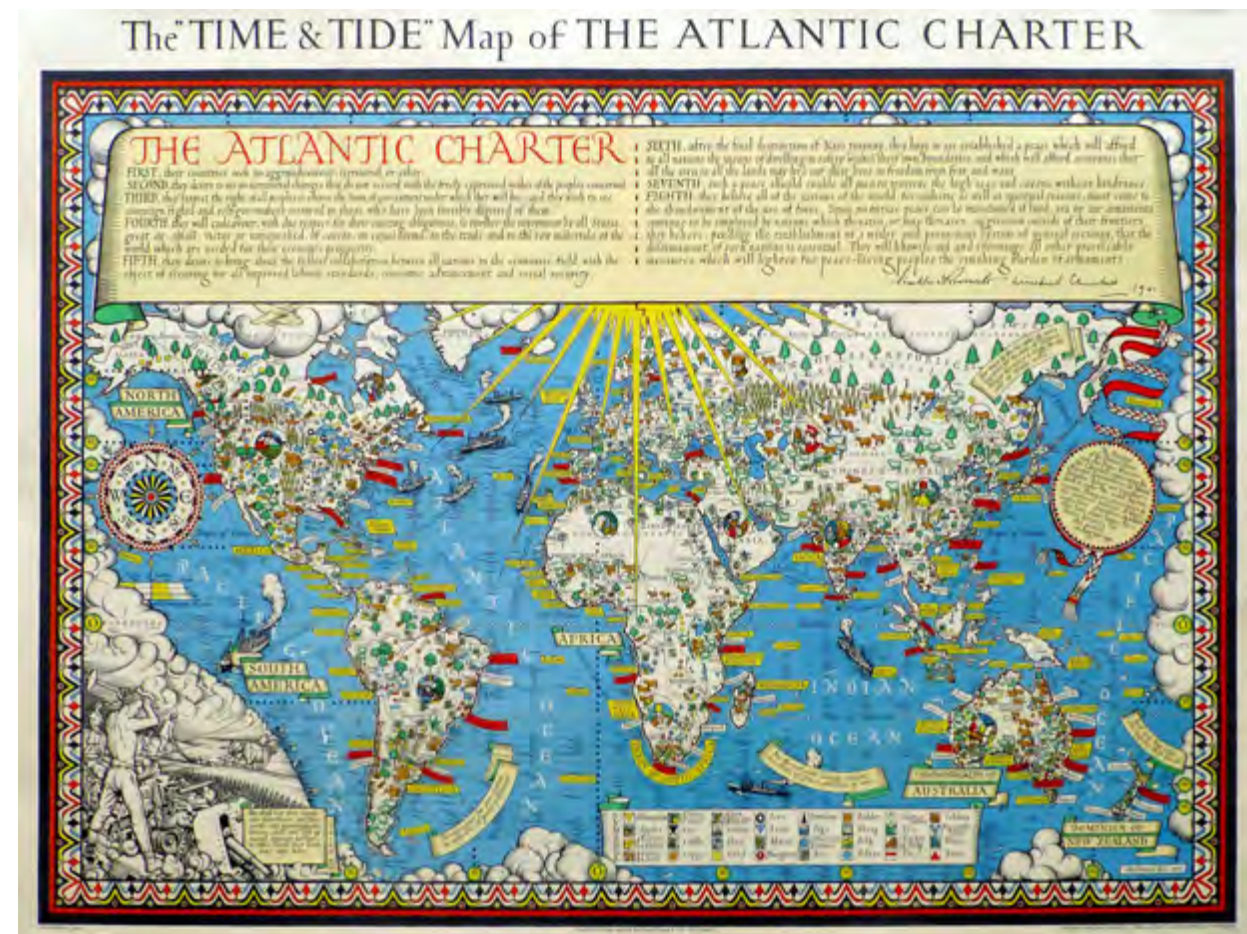
*Tea Revives the World*, MacDonald Gill, 1940



*Mail Steamship Routes*, MacDonald Gill, 1937



Detail of The "Time & Tide" Map of The Atlantic Charter, MacDonald Gill, 1942



The "Time & Tide" Map of The Atlantic Charter, MacDonald Gill, 1942

During World War II, Max produced three small propaganda posters showing colonial resources for the Ministry of Information; but, his most important wartime poster was undoubtedly The Time & Tide Map of the Atlantic Charter that trumpeted the peacetime aims drawn up by President Roosevelt and Prime Minister Churchill in 1941. Also printed in French and Spanish, this internationally popular poster sold in thousands. Max would design one last poster: The Cable & Wireless Great Circle Map, published in 1945. The following year he was diagnosed with cancer, and he died on January 14, 1947. The world of publicity is fast-changing, and his posters were soon forgotten. In the last decade, however, a series of exhibitions has brought an enormous resurgence of interest with the result that his posters are now highly prized by collectors. MacDonald "Max" Gill is now firmly back "on the map!"

MacDonald Gill: Charting a Life, a biography written by his great-niece Caroline Walker, is now available at retail and online booksellers or direct from the publisher: [www.unicornpublishing.org](http://www.unicornpublishing.org)

You can find more information about the artist at [www.macdonaldgill.com](http://www.macdonaldgill.com)



Cables & Wireless Great Circle Map, MacDonald Gill, 1945

Focus on Style

# Safety Posters & Public Information In Mid-20th Century Britain: RoSPA's Industrial Safety Posters During WWII

Paul Rennie

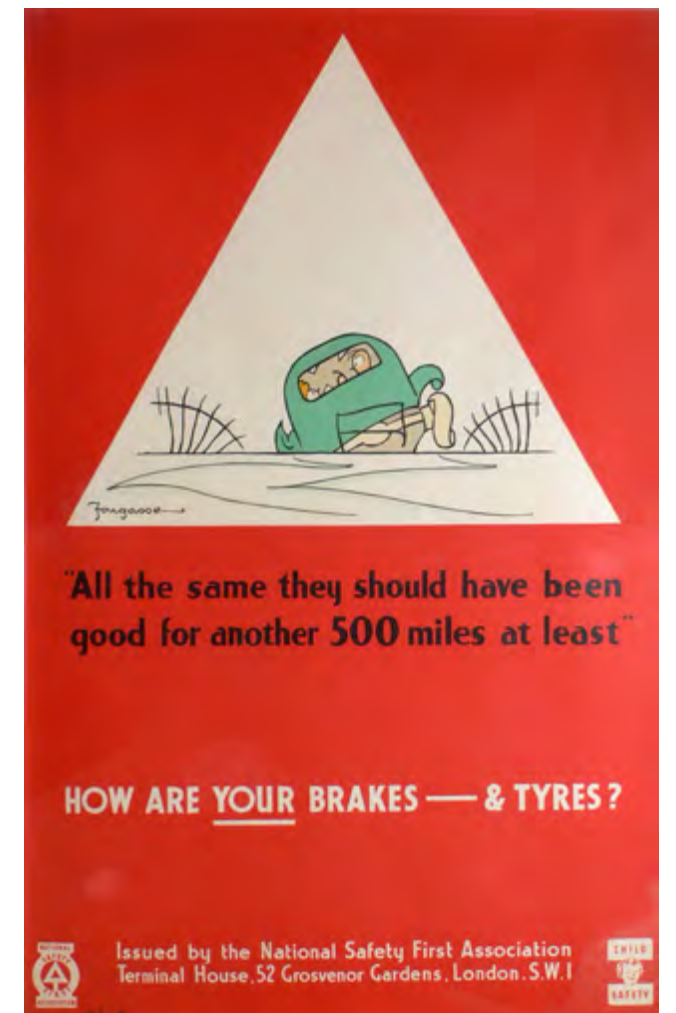


## Introduction: Posters & Emergency

Established in 1916, the Royal Society for the Prevention of Accidents (RoSPA) initially used posters in a limited capacity, focusing on safety week campaigns that informed drivers and pedestrians of the dangers related to the great increase in motor traffic between the wars. Given its origins and preoccupation on the dangers of industrialisation, it was entirely appropriate that RoSPA should be aware of the potential of posters—a medium designed to be seen by virtue of scale and color, from a distance and while moving. The ambition of the society throughout the 1930s may be gauged by its use of the foremost poster designers Edward McKnight Kauffer, Hans Schleger (Zero), Abram Games, and Tom Eckersley, working with Eric Lombers. As these items were meant to be used and are by their nature ephemeral, very few survive.

During World War II, RoSPA produced a variety of posters on various themes associated with industrial and logistical safety so as to support the urgent efforts of war production on Britain's Home Front. These posters attested to the need for the consideration of safety as part of national survival, production, and economic efficiency. The circumstances of war and national emergency provided an expanded platform for a nationwide campaign and a more continuous program of engagement. Accordingly, the range of artists commissioned to produce these posters grew to include many significant designers, both domestic and foreign.

In addition to the themes and personalities associated with the campaigns, the constraints of printing posters within the strained war economy helped shift the practice away from commercial art and more towards graphic design. This resulted in posters distinguished by their evident use of mechanical reproduction and typo-photo elements, usually associated with the continental masters of modernist graphic design and



*How are Your Brakes and Tyres?, Fougasse (Cyril Bird), c. 1935*



Take Your Gas Mask Everywhere, Tom Eckersley and Eric Lomers, 1939



Use the Proper Crossings, Abram Games, 1939

the graphic experimentation of the preceding decade. Each of these considerations combined make these safety posters an interesting and engaging field of collection and study.

### Communicating In Crisis

Communication of public information requires clarity, simplicity, and continuous repetition. From the contemporary reality of conflicting, neverending news sources, it is easy to forget that World War II played out against a simpler backdrop, with limited print media, cinema, and radio as the means of mass communication. The circumstances of WWII—at least in Britain—provided a publishing boom associated with public information: posters, books, and ephemera were printed in large quantities to support the war effort and to feed a widespread public appetite for information beyond the usual considerations of military and political propaganda.

### RoSPA: Organization Beginnings & WWII Influence

Initially founded in 1916, the London Safety First Council helped people cope with the dangers of increased road traffic. In 1923, it expanded through the National Safety First Association (NSFA), composed of regional councils dedicated to safety. The NSFA coordinated activities around the country, presenting awareness and safety week campaigns complete with displays, talks, and local newspaper coverage.

The start of World War II cause this association evolve into a coordinated national organization, expanding its scope of responsibilities across both road safety and industrial workplace safety. In 1941, the NSFA was favored with Royal patronage, and thus renamed the Royal Society for the Prevention of Accidents (RoSPA), supervised by the Ministry of Labour under the direction of Ernest Bevin. Bevin emerged from his work with RoSPA as an unexpected champion of design as an expression of social progress. In the 1930s, he came into contact with Frank Pick of London Transport. Pick is acknowledged as one of the greatest British patrons of modern design, instrumental in coordinating its various branches—architecture, engineering, mapping, typography, and posters—into a single, coherent expression of values (known today as “corporate identity”). Their friendship was characterized by a shared background in nonconformism and a belief in social progress through the modern, rational application of resources.

Under the guidance of Ernest Bevin, RoSPA’s efforts were redirected toward industrial safety and to the



Safety Week, Zero (Hans Schelger), 1937



Always Light Up In Good Time, Peter Day, c. 1943



Cut 'Em Short, H.A. Rothholz, 1943



Wrong Right, H.A. Rothholz, 1944



Wear Your Goggles, Pat Keely, 1942



No Room For Horse-Play, H.A. Rothholz, 1944



Get Skilled Aid, Manfred Reiss, 1945

provision of national service. The campaign was built around the concept of designated safety officers in factories, the establishment of first aid regulations, and the distribution of posters and information for display and discussion within the workplace. At the height of its efforts, RoSPA was annually distributing some half-million posters to its member subscribers through a monthly package of materials. Posters were often printed double-sided in order to economize whilst providing a variety of messages. Effective posters were reprinted at intervals.

**Printing:** Mechanical Reproduction, Typo-Photo, Offset Printing, Split-Duct

The accelerated propaganda requirements attached to the Home Front in Britain during WWII required a rapid transition away from craft traditions in lithographic printing toward forms of mechanical reproduction. The print industry in Britain had remained relatively conservative, entrenched in its factory organizations and machinery. Stone lithography remained the standard, at least in poster design, until the end of the 1930s. These outdated methods were replaced with advent of WWII and the associated demands for increased quantity and production.

Posters produced by the Ministry of Information come from a range of smaller scale printing firms that are quite distinct from the names usually associated with the printing of artistic posters during the 1930s—the RoSPA posters, for example, were printed by the Loxley Brothers in Sheffield. The increasingly technological specification of designs associated with mechanical reproduction required speed and accuracy. The image for each poster was painted onto thick glass that was then exposed to sensitized, metal lithographic plates that could then print quantities of each composition.

#### Design

In style as well as production, the RoSPA posters represented a decisive break with pre-war poster traditions. The shift to mechanical reproduction facilitated the ability to incorporate photography. When thoughtfully combined with typography, such compositions referenced the visual language of modern art. The RoSPA posters seem to conform most closely to the established forms of graphic modernism seen in pre-1933 Germany and Russia in the 1920s. The similarities are evident in the dynamic geometry of composition, the closer integration of photographic image and typography, and the radically simplified color palettes.

One of the most refreshing aspects of these posters

“In style as well as production, the RoSPA posters represented a decisive break with pre-war poster traditions.”



Eyes Cannot be Replaced, G.R. Morris, 1944



Protect Your Eyes, G.R. Morris, 1943



Scrap It, Pat Keely, 1942



Handles Protect Hands, Pat Keely, 1941



Made to Measure, Desmond Moore, 1945



Grow Careful, Jan Lewitt and George Him, 1943

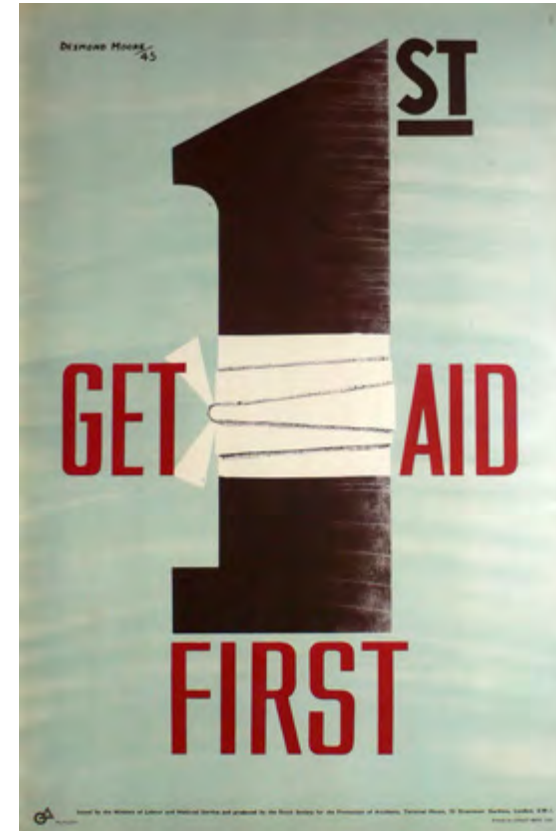
is the eclecticism of the typographic choices made by the designers. The sans-serif letterforms particularly lend themselves to modernist desires for speed and economy. In Britain, sans-serif typography had already become established through developments by Edward Johnston for the London Underground and by Eric Gill for the Monotype Corporation (Gill Sans). It had also been used by the London and North Eastern Railway for its public facing communications.

Like all posters, the RoSPA images were not intended to be saved. They were displayed in workshops and factories before being discarded. A few proof copies retained by designers and others involved in their production have survived, but are rare. Three categories of posters were produced to shape the industrial safety campaign: typographic messages, humorous illustrational designs—often featuring the enthusiastic but hapless worker, Percy Vere, drawn by Philip Mendoza—and pictorial posters addressing the various themes of factory and workshop safety. The effectiveness of the campaigns were built on the continuous repetition of simple messages. The principal themes focused on the issues of eye protection, appropriate work wear (especially in relation to shoes and hair coverings for female workers), the importance of cleanliness and tidiness, and consideration for fellow workers by discouraging horse play. Some of these themes bear comparison with the Mather work incentive posters for factories in the United States from the previous decade, but the explicit focus on worker welfare rather than production is specific to Britain.

The design merit of RoSPA's WWII posters was recognised more or less immediately by an international audience. A selection of posters was even included in an exhibition of design at the Museum of Modern Art in New York. The review of British Graphic design, published by Graphis magazine (issue 14) in Switzerland during 1946, also included several examples from the campaign.

### Conclusion

The end of hostilities in May 1945 marked the beginning of a new kind of public information associated with the communication of the ideas and ideals of post-war settlement, a return to order, and the rebuilding of Britain and its economy. The Ministry of Information became the Central Office of Information. The emergence of television allowed for a growing proportion of public information to be transmitted in soft form through the story arcs of weekly soap operas. The history of poster art in Britain is usually described in relation to a number of key design personalities and the patronage of various large organizations.



Get First Aid, Desmond Moore, 1945



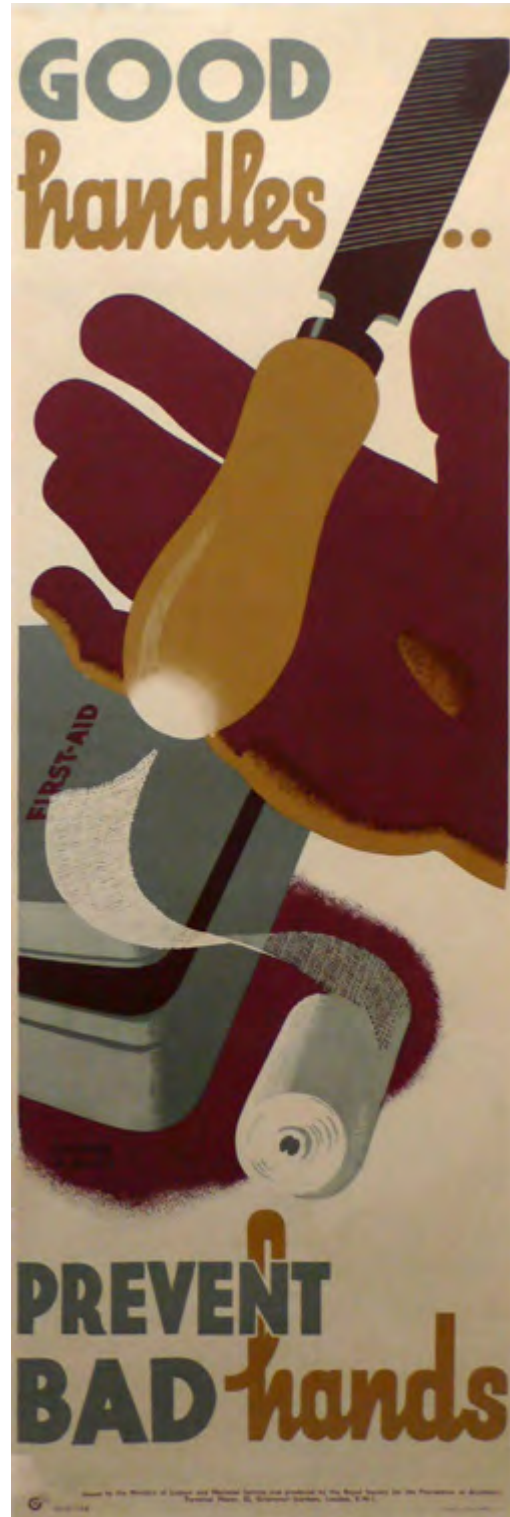
Fence All Openings, Desmond Moore, 1947



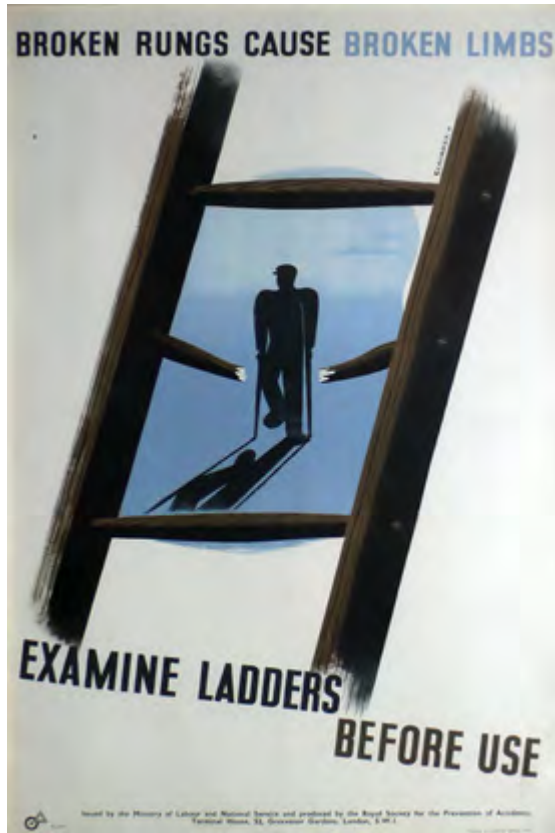
The Smallest Wound May Cause the Biggest Trouble, Jan Lewitt and George Him, 1944



Don't Trust To Luck, G.R. Morris, c. 1943



Good Handles, Arthur G. Mills, c. 1943



Examine Ladders Before Use, Tom Eckersley, 1941



Beware The Swarf, Leonard Cusden, c. 1942



Leave Room For Others To Pass, Tom Eckersley, c. 1942



Please Help The Pedestrian, Fougasse (Cyril Bird), 1940

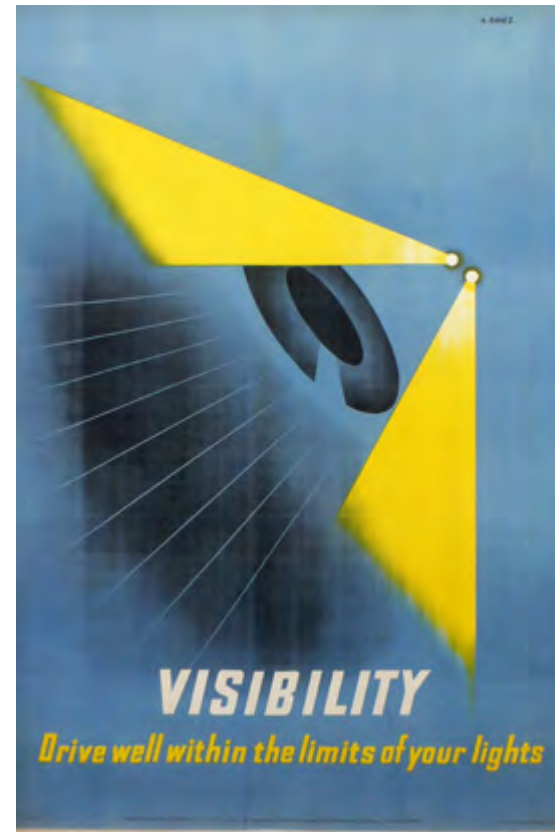


On The Bench, Robin Day, c. 1945





Wait, Robin Day, c. 1942



Visibility, Abram Games, 1946

Until recently, RoSPA posters were understood as an interesting footnote to this history. The wartime industrial safety posters of RoSPA provide a unique and distinctive alternative to the messages and image culture usually associated with propaganda. The designers involved in the campaigns marked it as both modernist and progressive in terms of both style and values. These posters are historically significant in their own right as part of the Home Front propaganda of WWII in Britain. Furthermore, they evidence an embrace of modernist design thinking and production that provides a significant counter to the orthodoxy of a British resistance to modernism in general. They are significantly different in tone, focusing on safety and clearly distinguishing themselves from posters that incentivise production. Finally, because they involved the major British designers in the early stages of their respective careers, these posters provide a terrific opportunity for collectors to source modern images from interesting artists at appealing price points.

*All images courtesy of Paul and Karen Rennie British design collection.*



Good Stacks Don't Fall, Leonard Cusden, c. 1941



Safe Like This, Frederick D. Blake, c. 1941



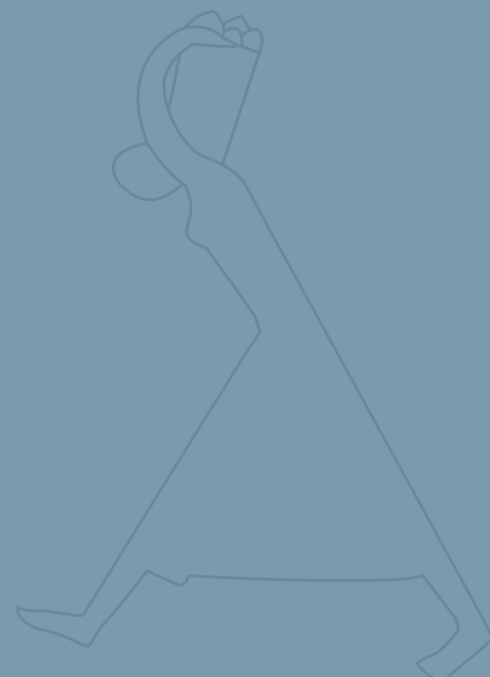
Metal Badge for Factory Safety Representative, c. 1942

Collection Spotlight

# The Salce Collection in Treviso, Italy

## Collecting Posters at the Beginning of the Last Century

Edoardo Re



*Of the many private poster collections in the world, one of the most important is the Salce collection in Treviso, Italy. This collection has a long, storied history and is now partnered with the public museums network of the Regione Veneto (Polo museale Veneto). Mariachiara Mazzariol, curator of the exhibit Comunicazione e servizi al pubblico (Communication and Visitors Services) was interviewed along with the director Daniele Ferrara by Edoardo Re of the Milan Vintage Poster Gallery MILANO MANIFESTI. Those interviews have been condensed and edited for clarity below.*

### **Who was Ferdinando Salce and how was his collection born?**

Ferdinando Salce, nicknamed “Nando,” was born in Treviso on March 22, 1877. Thanks to his family’s wealth (his parents were textile wholesalers), he devoted much of his time to collecting illustrated posters. He loved to tell people that his passion for posters was born during a bicycle ride through Austria and Switzerland when he was 18. In fact, the young Nando bought his first poster in 1895—the “Incandescenza Auer” by Giovanni Maria Mataloni. He fell in love with the charm of the woman in the image who was depicted covered only with veils.

Beyond that anecdote, other relatives have stated that Nando developed his passion for posters after reading Vittorio Pica’s articles about poster design in Emporium magazine. He received a degree in accounting in order to prepare himself for the family business, but retained a strong creative streak. While he published various articles and pamphlets about accounting methods, he also produced a strange manual called *Messaggi col pianeta Marte* (Messages with Planet Mars).

In 1899, he married Regina Gregorj, a member of a very traditional family who owned a ceramics factory. The artistic sector employed many well-known artisans, including Arturo Martini. Nando described life with his wife as “endless youth,” and together they traveled the world, sharing a love for the outdoors, biking, shooting, their beloved dogs, theater, and a robust country social life. They both died within a few months of each other in 1962.



Ferdinando Salce in the fifties, an aristocratic poster lover

“Salce was a meticulous and passionate man, ready to pay any price for a poster, but also mindful of saving money.”

How did he interact with typographers, collectors, and museums, especially in a time where they usually wrote by hand and sent letters by post?

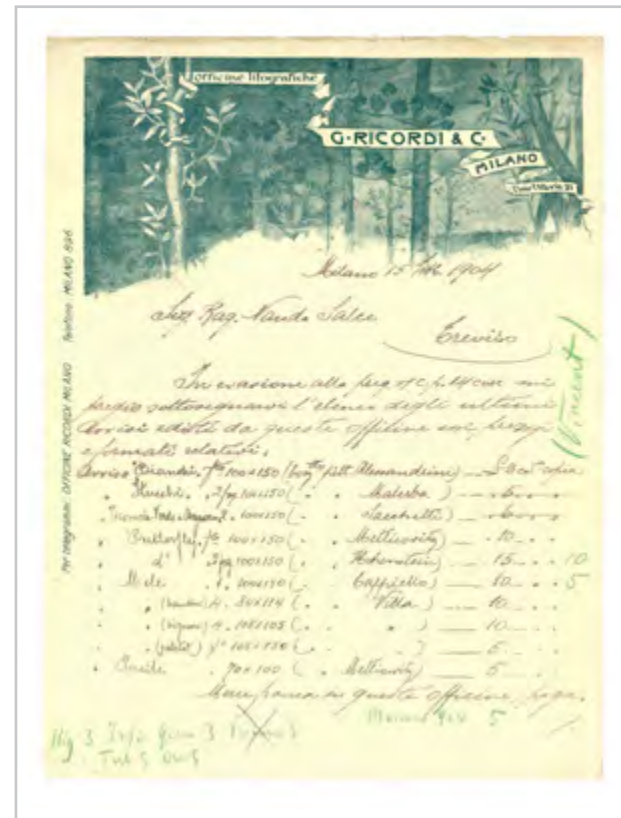
Salce’s correspondents were various, and included not only collectors and printers, but also billposting offices, companies, artists, and personalities of the cultural world. His letters are archived at the museum along with his poster collection, and consist of around 700 individual items, including many incoming letters, postcards, and newspaper clippings. Combined, these help the museum trace the myriad ways the posters in the collection were acquired.

These correspondence also reveal that Salce was a meticulous and passionate man, ready to pay any price for a poster, but also mindful of saving money. They also provide evidence of Salce’s habit of exchanging posters with collectors and sellers. The relationship with Edmond Sagot, who was the first art merchant to specialize in the sale of posters, was particularly constant. He also wrote to various poster artists, including Duilio Cambellotti, Adolfo Magrini, Leopoldo Metlicovitz, Aldo Mazza, Adolfo de Carolis, usually to inquire about posters not yet archived.

As more people became aware of the importance and breadth of Salce’s collection, poster designers themselves began contacting the collector. Federico Seneca, for example, sent some of his images to him. Marcello Dudovich’s letters show a profound reverence for the collector, and document that the artist visited the collection many times. In 1962, Adriana Resentera Dudovich, the painter’s daughter, gave one of her father’s sketches to Salce, who admired it moments before his own death.

Where did he store the posters and how did he file and display them?

For his “paper art gallery,” Salce used the granary loft above the servants’ rooms at his large house in Borgo Mazzini. Photographs of the space indicate that he incorporated an ingenious filing and display system. He commissioned some huge books that he called “sectors.” Each “page” was formed by a few posters fastened on an horizontal stick, one on the back of the other. These sticks rotated around a central vertical axis so just a finger was sufficient to turn the pages. Each bay within the attic held two of these books, leaving about one meter at the end of each beam to act as a thoroughfare. To avoid fire hazards, there was neither heat nor artificial light, so the space could only be used during the day.



The Salce’s letterhead decorated by Giovanni Maria Mataloni



The Salce’s attic in Treviso, borgo Mazzini 48, Italy



Letter of the Officine Ricordi to Nando Salce on the 15th of February 1904, with some notes of the collector



Order and naivety in the Salce’s attic



Brevetto Auer, Giovanni Maria Mataloni, 1895



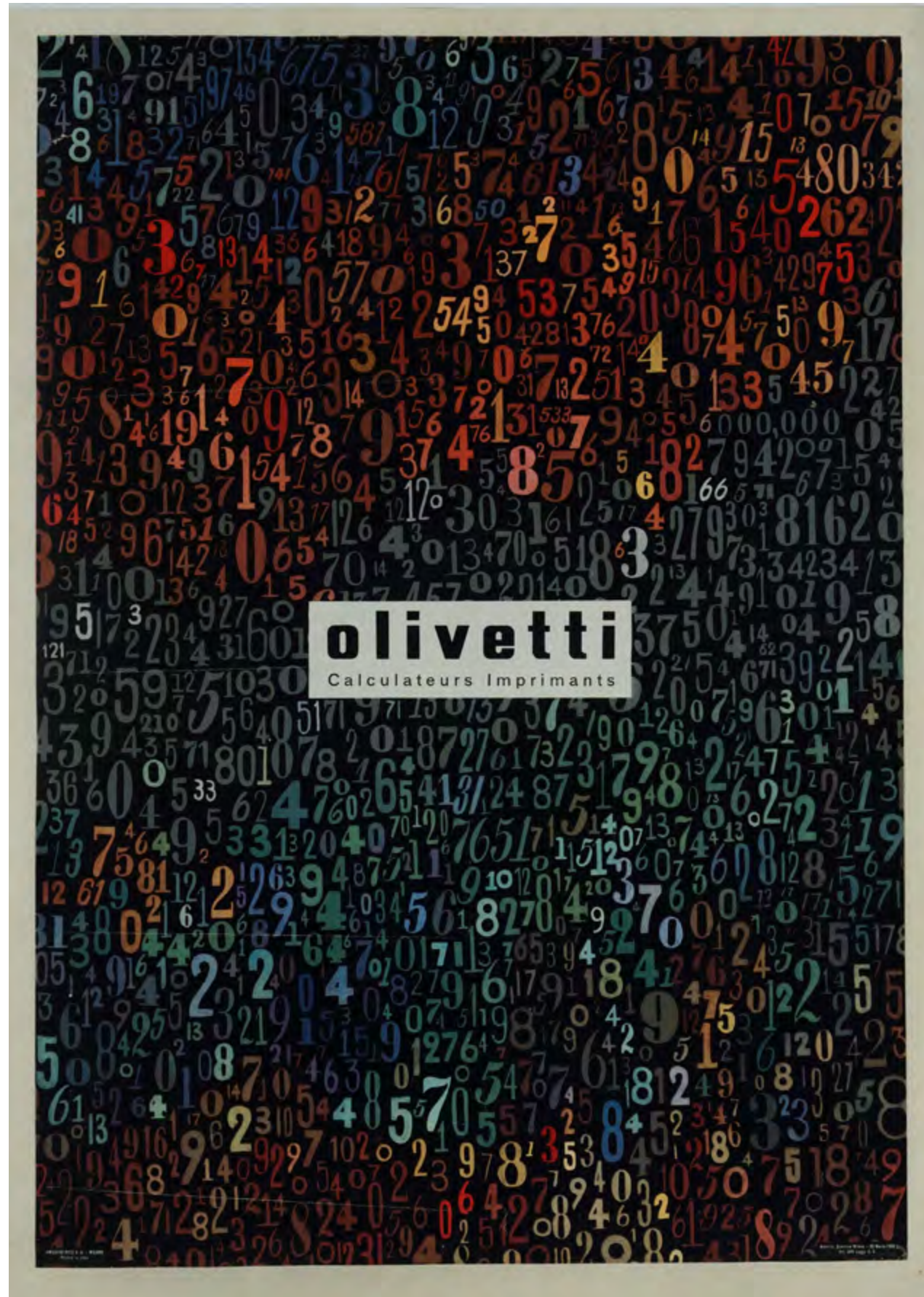
Fisso l'idea, Marcello Dudovich, 1899



Bouillon Kub, Leonetto Cappiello, 1931



Cicli Stucchi, Emilio Malerba, 1903



Olivetti Calcolateurs Imprimants, Giovanni Pintori, 1949

“Salce’s collection consists of about 25,000 items, including posters, playbills, and calendars.”

Smaller posters as well as recent acquisitions were stored downstairs and organized on a shelving unit, spread out, folded, or rolled, before being cataloged in the attic. With the help of Guido Mestriner, his trusty driver, Salce spent time with his collection daily, dedicating himself to the preservation of posters. In order to reinforce larger posters, his chef, Nea, created a special animal based glue to act as a coating prior to hanging. Any posters with holes were patched with supplementary pieces of paper.

**How many posters did he collect, and which are the most important?**

Nando Salce’s collection consists of about 25,000 items, including posters, playbills, and calendars. He was not completely aware of the collection’s breadth during his lifetime, presuming he only had around 15,000 pieces. He conceived his collection as a sort of archive of the advertising poster that displayed the artistic developments of design alongside the evolution of society’s habits and traditions. While his interest developed out of the European “affichomania,” his passion became a serious vocation that helped his collection stand apart.

**What happened to his collection when he died? Moreover, how was your museum born?**

On April 26, 1962, Nando Salce gave his collection to the Italian state. He died a few months later on December 29. In 1968, thanks to an agreement between the Ministry of Public Education and the Municipality of Treviso, the whole collection was moved to the top floor of Palazzo Scotti where it was curated by Luigi Menegazzi, the then-director of the municipality museums in Treviso.

During the subsequent decades, Salce’s collection was featured in many temporary exhibitions but failed to achieve a permanent home until the winter of 2014. Three years later, the first exhibition space opened in the San Gaetano area very close to Salce’s home in Borgo Mazzini. In December 2020, the Museum was further enlarged by the acquisition of the Church of Santa Margherita, where about 50,000 are currently stored. This includes the original collection of around 24,000 posters as well as other graphic advertising documents that were added after Salce’s death.

**What about conservation, restoration, and displaying of your posters?**

Paper is very sensitive to light and sudden changes in temperature and humidity. To mitigate this, the museum rotates its collection, allowing the posters to “rest” in



Modiano, Franz Lenhart, 1935



Necchi, Jeanne Grignani, 1953



Matite Nazionali Presbitero, Roberto Aloï, 1924



Cacao Perugina, Federico Seneca, 1929

storage. Large posters were typically printed on poor-quality paper and are therefore quite fragile. Conservation and restoration procedures are done on site, and aim to be minimally invasive to the objects.

The Museum in Treviso is a “living creature” and very admired for its dynamism. Could you tell us something about its thematic exhibitions?

The museum changes its exhibitions frequently. As mentioned, the posters are always in rotation, so shows are thematic and temporary. In the short time we’ve been open, we have hosted six exhibitions, including a three-part show that featured in succession exhibitions dedicated to the Belle Époque, posters created between the two world wars, and posters focusing on the economic boom. This trilogy was curated by Marta Mazza, the first curator, who organized the collection into these chronological periods. Two monographic exhibitions on Italian masters followed: Leopoldo Metlicovitz (1868-1944) and Federico Seneca (1891-1976). Finally, we hosted an exhibition titled Color as Illusion, created in partnership with the color historian Manilo Brusatin and the Tipoteca Italiana.

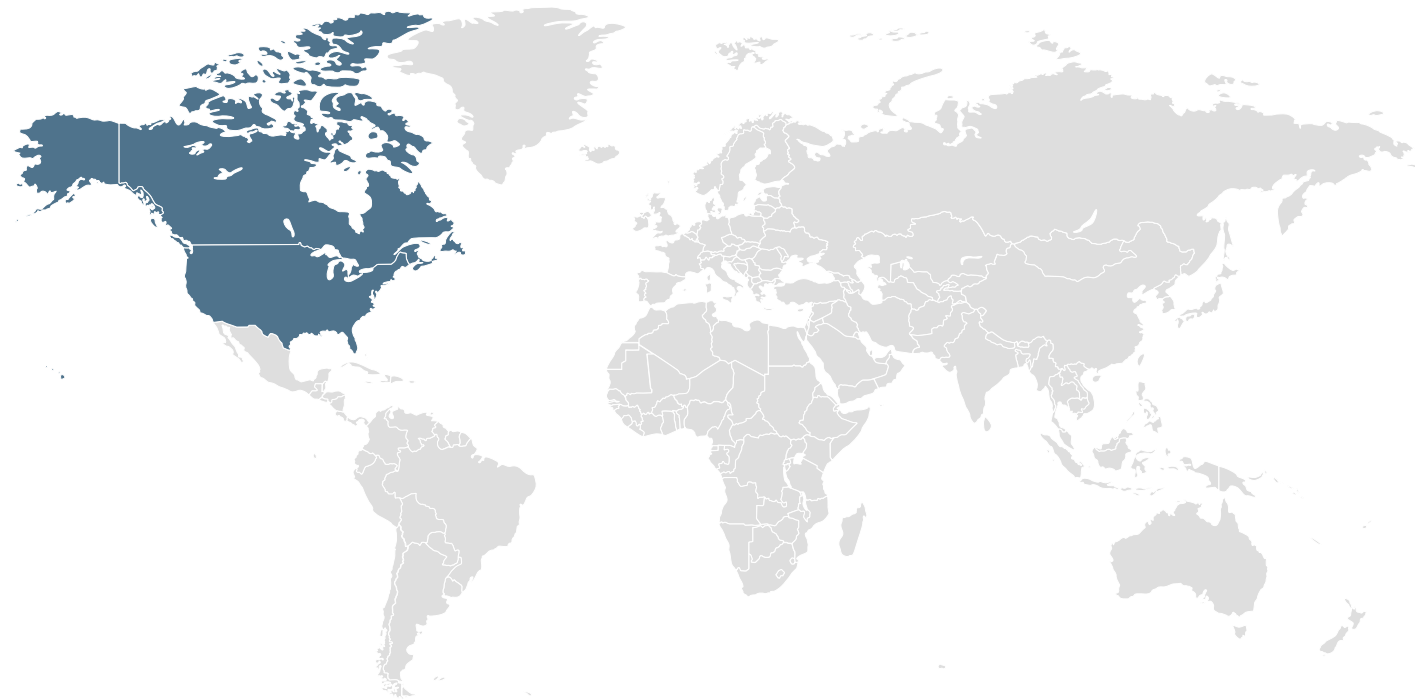
We recently opened an exhibition in the new space in Santa Margherita, focusing on the movie poster designer Renato Casaro. It was curated by Roberto Festi, Eugenio Manzato, and Maurizio Baroni, and recently closed in May of this year.

websites:  
[www.collezionesalce.beniculturali.it](http://www.collezionesalce.beniculturali.it)  
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Compañia Espanola Rosario Pino Emilio Thuillier 1906-1933

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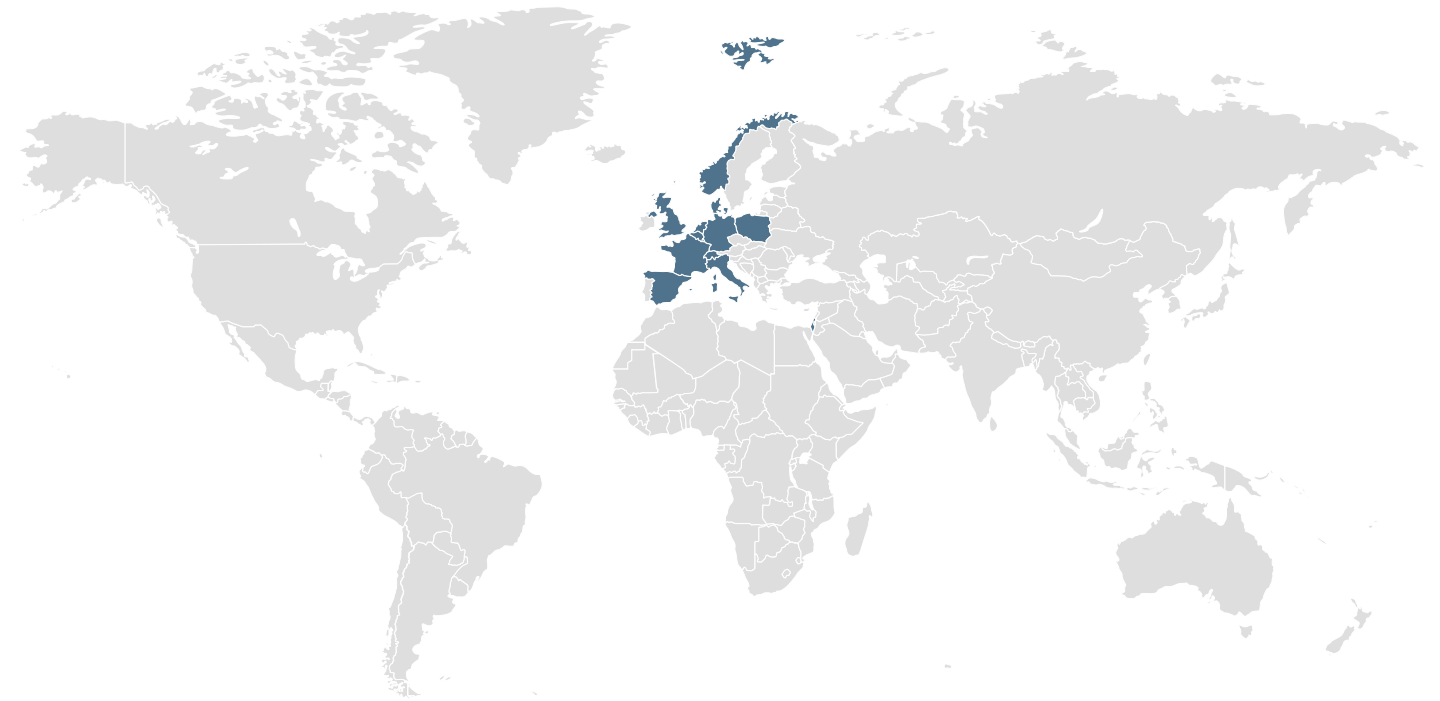
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Duncan Yoyo, Raymond Gid, 1930