



University of Brighton

JEREMY AYSNLEY

**JULIUS KLINGER: POSTERS FOR A
MODERN AGE**

A curated exhibition of the life and work of
graphic designer Julius Klinger

RESEARCH OUTPUT



Julius Klinger: Posters for a Modern Age

The Wolfsonian, Florida,
October 2017-April 2018

Installation photograph of
entrance gallery

***Julius Klinger: Posters for a Modern Age* was held at The Wolfsonian, Florida International University, Miami Beach, between 6 October 2017 and 29 April 2018. It was the first exhibition in the USA of the work of the Austrian poster designer and graphic artist Julius Klinger (1876-1942).**

Professor Jeremy Aynsley researched and curated the exhibition as guest curator at The Wolfsonian, which holds what is considered to be one of the largest collections of this important designer's work. Aynsley wrote the accompanying museum publication, drawing on the extensive literature on Viennese cultural history, as well as detailed object-focused analysis of Klinger's designs.

Shedding new light on Klinger's life and work, Aynsley was the sole author of the book as well as exhibition text, storyboards and labels for approximately 120 objects. He worked with the internal curatorial team Dr Jon Mogul, Dr Silvia Barisione, Whitney Richardson and Lisa Li Celerio and exhibition designer Richard Miltner on the realisation of the exhibition.

- Component 1: Guest-curated exhibition
- Component 2: Book. Aynsley, J. (2017) *Julius Klinger: Posters for a Modern Age*. Miami Beach: The Wolfsonian. Florida International University (FIU)

COMPONENT 1: GUEST-CURATED EXHIBITION



Section: Europe's most prominent poster artist

Central room, section: The art gallery of the street



Julius Klinger: Posters for a Modern Age



Section: Klinger as an illustrator:
showing Klinger's published works alongside Wiener
Werkstätte lacework

Section: Tabu cigarette papers marketing campaign:
designs for street advertising, posters and
company identity



SELECTED STORYBOARDS AND OBJECT LABELS

[Figure 1, page 06]

The opening text framed the exhibition as an exploration of the life and work of Julius Klinger, whose career coincided with and contributed to the emergence of graphic design from the previously discrete fields of poster art, typography and illustration.

The exhibition would draw attention to how Klinger's mature style developed in the cultural contexts of Berlin and Vienna, and later his negotiation of what he perceived to be the opportunities of 'Americanisation', both through twice visiting and working in the USA and incorporating marketing ideas learnt from North American sources in his work in Europe. Klinger's personal identity, as an assimilated Jew, was an important feature to present to the visiting public in the city of Miami Beach as it informed his approach to graphic satire and determined the last years of this life.

The opening large-format poster, entitled Artists' Posters, was chosen to encapsulate many of the characteristics of Klinger's approach to design that would be elaborated on in the rooms to follow.

[Figure 2, pages 07-09]

Research into Klinger's early years revealed his interest in establishing "a grammar of ornament", following the model of his Arts and Crafts and Art Nouveau precedents and contemporaries.

Parallel objects by other designers in different media, here ceramic tiles, were exhibited alongside Klinger's portfolios studying ornament, as well as his graphic works and studies.

[Figure 3, pages 10-12]

Research revealed that Klinger held strong opinions about the place of posters and other forms of graphic design for the appearance of the modern city.

He presented these ideas in polemical writings and lectures, as well as his own designs. The accompanying book contained a selection of these writings translated for the first time into English. To stress that Klinger distinguished graphic design from fine art, the installation included film footage to depict the place of signs, advertising, and display techniques to remind the visitor that the works were not intended for display in an art gallery context.

[Figure 4, pages 13-15]

Research into Klinger's two visits to the USA, Detroit in 1929 and New York in 1933, could not conclude whether his intentions were to emigrate.

On both occasions he returned to continue his career as a teacher and practicing designer in Germany and Vienna. Fewer examples of Klinger's designs from the 1930s remain. Research into the circumstances of his later work revealed that commissions for work declined as Jewish companies were closed and, after the Anschluss, he was forbidden to work publicly.

Julius Klinger: Posters for a Modern Age

Julius Klinger (1876–1942) is recognized as a leading poster designer and one of the most gifted graphic artists of his generation. Based in Berlin and Vienna, he produced a remarkable body of work over four decades, including powerful posters, illustrations for books and magazines, typefaces, designs for ornament, and graphic identity schemes for varied clients.

Klinger’s career overlapped with the origins of graphic design as a professional field. *Julius Klinger: Posters for a Modern Age* demonstrates his mastery of a disparate set of skills—ornament, typography, and figure drawing—that would become integral to his profession and that made him a pioneer of the modern advertising poster. Klinger emerges as an emblematic figure in a number of other respects: as a link between creative circles of two culturally vibrant cities, as a designer who strove to serve his clients’ needs while asserting his own identity, as a European fascinated by America, and as a Jew whose life was cut short by Nazi genocide.

Julius Klinger: Posters for a Modern Age is organized by The Wolfsonian–Florida International University and curated by Jeremy Aynsley, professor of history of design, University of Brighton, United Kingdom. The exhibition is made possible by Dr. David and Linda Frankel and Funding Arts Network, Inc. The accompanying book is supported by Furthermore: a program of the J. M. Kaplan Fund. The Wolfsonian–FIU gratefully acknowledges the lenders to the project, cited throughout the exhibition.



The Wolfsonian receives ongoing support from



	<p>Poster, <i>Künstler-Plakate</i> [Artists’ Posters], 1912 Hollerbaum und Schmidt, Berlin, printer Offset lithograph</p> <p>This poster encapsulates many of the hallmarks of Julius Klinger’s approach—facility with ornament and color, economy of line, exoticism, and even playfulness. Klinger designed the poster to advertise the services of the Berlin printer Hollerbaum und Schmidt. The female figure, whose body is suggested by the decorative form of her Japanese-style kimono, gives the composition a striking asymmetry. She shows an alluring yet ambiguous feminine charm, typical of many of Klinger’s works.</p> <p>Loan, Collection Martijn Le Coultre, Laren, The Netherlands. Courtesy of the International Advertising & Design Database</p>
--	--

Figure 1

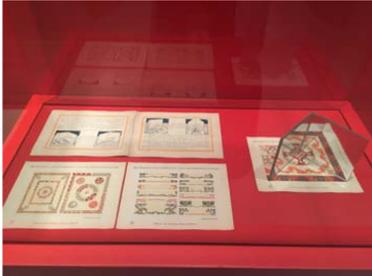
	<p>Drawing, <i>Die original Tekkotapeten sind lichteht und waschbar</i> [The Original Tekko Wallpapers Are Nonfading and Washable], 1923 Ink on paper</p> <p>This preparatory drawing for an advertisement for Tekko wallpapers is one of several designs from the 1920s in which Klinger developed a distinctive black and white style. The intricate ornamental lines and rendering of fish and seaweed, silhouetted against the white background, are indebted to his appreciation of Japanese art.</p> <p>Loan, Staatliche Museen zu Berlin, Kunstbibliothek</p>
	<p>Tiles, c. 1910 Wessel's Wandplatten-Fabrik, Dransdorf, Germany, maker Glazed earthenware</p> <p>Tile, c. 1900 Otto Eckmann (German, 1865–1902), designer Villeroy & Boch, Mettlach, Germany, maker, c. 1910 Glazed earthenware</p> <p>During the Jugendstil movement, the equivalent of Art Nouveau in Germany at the turn of the twentieth century, it was commonplace for ornamental motifs to be shared across different media. The designs for these decorative tiles, some by renowned designers, drew from abstracted plant and animal forms.</p> <p>The Wolfsonian-FIU, The Mitchell Wolfson, Jr. Collection, 85.7.327; 86.7.20, 86.7.8</p>
	<p>Portfolio foreword and plates, <i>Die Grottesklinie und ihre Spiegelvariation im Ornament und in der Dekorationsmalerei</i> [The Grottesque Line and Its Mirror-Image Variations in Ornament and Decorative Painting], 1901 Julius Klinger and Hanns Anker (German, 1873–1950), designers Kanter & Mohr, Berlin, printer Offset lithograph, lithographs</p> <p>Like many architects and designers associated with the widespread design reform movements across Europe, Klinger was strongly interested in the principles of ornament, and he published three portfolios on this subject early in his career. The second of these, a collaboration with an established Berlin designer, Hanns Anker, was innovatively designed as a game. By using a mirror as a prop, the reader could see how the decoration worked in three dimensions. The portfolio contained 422 motifs with designs for borders drawn from all manner of sources, including cats, bats, lizards, salamanders, owls, pelicans, and lobsters.</p> <p>The Wolfsonian-FIU, Purchase, XC2017.08.4</p>

Figure 2

	<p>Book plate, <i>Casa Piccola</i> in Vienna by Architect Theodor Bach, from <i>Der Architekt</i>, 1899 Anton Schroll & Co, Vienna, publisher</p> <p>Vienna underwent an enormous building boom in the second half of the nineteenth century as the city's population and prosperity grew with industrialization. Most notable buildings were on the Ringstrasse and the axial streets leading to the suburbs, following a plan devised in 1858. The typical architectural style incorporated a mixture of neo-Classical, neo-Baroque, and neo-Gothic decorative motifs.</p> <p>The Wolfsonian-FIU, The Mitchell Wolfson, Jr. Collection, TD1990.166.26</p>
	<p>Vase, 1917–19 Maria Vera Brunner (Austrian, 1885–1965), designer Gertrude Weinberger (Austrian, b. 1897), decorator Johann Oertel & Co, Haida, Bohemia, for the Wiener Werkstätte, Vienna, maker Blown and painted glass The Wolfsonian-FIU, The Mitchell Wolfson, Jr. Collection, 1994.9.2</p>
	<p>Textiles For Wiener Werkstätte, Vienna Block printed silk</p> <p><i>Jansa</i>, 1920–21 Fritzi Berger (Austrian, active 1912–21), designer</p> <p><i>Delphinen</i> [Dolphins], 1911–17 Dagobert Peche (Austrian, 1887–1923), designer</p> <p><i>Lusthaus</i> [Pleasure House], 1919 Anny Schröder-Ehrenfest (Austrian, 1898–1972), designer</p> <p>Klinger's graphic works, with motifs drawn from nature, share similarities with the Wiener Werkstätte's textile designs. Around one hundred artists, including leading figures such as Koloman Moser, Josef Hoffmann, Dagobert Peche, and Maria Likarz, worked in the Wiener Werkstätte's textile department producing designs for interior decoration and fashion accessories. Their patterns were among the most aesthetically and commercially successful textile designs of the early twentieth century, evolving from naturalistic Art Nouveau motifs to the geometric grids of the Vienna Secession, part of a broader movement towards abstraction.</p> <p>The Wolfsonian-FIU, The Mitchell Wolfson, Jr. Collection, 1994.37.11, 1994.43.46, 1994.37.8</p>

From Ornament to Poster Design

Among Klinger's earliest works after completing his technical education in 1894 were illustrations for fashion and satirical magazines, as well as portfolios demonstrating ornamental motifs. From his experience with illustration and ornament, he developed the decorative possibilities of line, silhouette, and form that he would go on to employ in his posters.

Shortly after moving to Berlin in 1897, Klinger entered a contract with the leading art printer, Hollerbaum und Schmidt, to design posters. He continued his work as an illustrator, in which his aptitude for caricature and economy of line shone through, and he began to distinguish himself as a designer of type. By his own estimate, Klinger produced several thousand graphic works during the eighteen years he lived in Berlin.

Ornament and Fin-de-Siècle Vienna

The years of Klinger's youth and education saw Vienna become an increasingly vibrant cultural capital. In 1897, the city's most famous group of artists and designers, the Vienna Secessionists, formed in opposition to the conservative artistic establishment. The young Klinger received private lessons from a leading Secessionist, Koloman Moser. These studies informed Klinger's portfolio publications on ornament, published after he had left Vienna for Berlin. While Klinger was skeptical of the Secessionists' guiding principle of the *Gesamtkunstwerk* [total work of art], similarities to their approach to form, line, and decoration are evident in his work.

The Art Gallery of the Street

Beginning in the late nineteenth century, posters provided the major form of public advertising in the streets of cities like Berlin and Vienna. However, a concern that uncontrolled fly-posting could spoil the cities' visual aspect began to mount, and municipal authorities responded by regulating spaces for display. In Berlin, a specially designed poster column had been widely used from the 1850s onward. Vienna saw parallel moves to introduce poster columns and standardized hoardings in the 1920s, as well as illuminated signs and other forms of modern purpose-built street furniture that allowed for extended publicity.

Commissions of artistic posters that could be easily identified by their designer became frequent, leading to poster display being called "the art gallery of the street." The works in this room show a range of the posters Klinger designed that would have been seen in the streets of Berlin and Vienna. He was outspoken in his view that the designer should serve the client and, accordingly, worked in a variety of styles. Nevertheless, Klinger believed that designers should be recognized and, almost without exception, incorporated his signature or monogram into his designs.

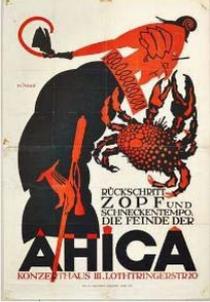
Film clips, Street life in Berlin, from Berlin: die Symphonie der Großstadt [Berlin: The Symphony of the Metropolis], 1927

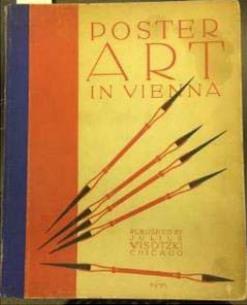
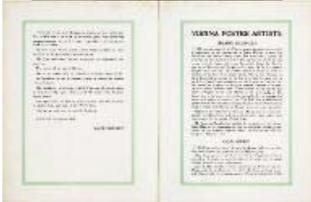
Walter Ruttmann (German, 1887-1941), director

Carl Mayer (Austrian, 1894-1944), writer

Karl Freund (German, 1890-1969), writer and cinematographer

Figure 3

	<p>Poster, <i>AHIGA</i>, c. 1925 Papier u. Blechdruck Industrie, Vienna, printer Offset lithograph</p> <p><i>AHIGA</i> (Ausstellung heimischer, industrieller und gewerblicher Arbeit) was a sales exhibition of exquisite Austrian goods held intermittently at Vienna’s city concert hall. In Klinger’s poster, an elderly man is pinched on the nose by a crab, and the copyline reads “backward steps and a snail’s tempo are the enemies of the <i>AHIGA</i>,” suggesting that he is a figure of the past, out of step with the latest styles on display at the exhibition. Klinger designed two other posters for the event (on view in the next gallery). They share the red-and-black color scheme with this poster, but have very different motifs and styles.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, XX1990.4062</p>
	<p>Poster, <i>Glückstelle Stein</i>, 1925 Papier u. Blechdruck Industrie, Vienna, printer Offset lithograph</p> <p>Klinger employed symbols of good fortune—a marzipan pig, four-leafed clover, a horseshoe, and a man carrying a ladder across a bridge—in his poster for a lottery named for Consul Josef Stein that had been approved by Emperor Franz Josef in 1913. The striking vertical structure of the <i>Höhe Brücke</i> [High Bridge], a significant landmark in the city, allowed Klinger to exploit the full height of a poster column for its display. The lottery’s slogan was “the High Bridge leads to good luck.”</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 84.4.206</p>
	<p>Poster, <i>Galerie der Moden: Ausstellung im Hohenzollern-Kunstgewerbehaus</i> [Gallery of Fashion: Exhibition at the Hohenzollern House of Applied Arts], 1912 Hollerbaum und Schmidt, Berlin, printer Offset lithograph</p> <p>Klinger showed his versatility in the arrangement of decorative flourishes of feathers, garlands, and ribbons in this poster announcing an important mixed fashion exhibition, including the first display of Wiener Werkstätte fashion in the German capital. The Hohenzollern-Kunstgewerbehaus, founded in 1904, was the principal Berlin outlet for up-to-date applied arts.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, XX1990.4067</p>

	<p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, XX1990.2628</p>
 	<p>Postcard, <i>Wiener Internationale Messe</i>, 1922 The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 85.19.237</p> <p>Stamps, 1920s–30s Various designers</p> <p>Stamps and postcards served as souvenirs for visitors to the twice-yearly Vienna Fairs. The fairs took place in the Messepalast and in the Rotunde on the site of the Prater amusement park. On average, nineteen nations participated. Along with Klinger, posters for the fair were designed by Johannes Troyer, F. H. N. Neundlinger, and August Fischinger. Many stamps were adapted by various designers from Klinger’s WM graphic identity for the inaugural fair, while the word “international” was dropped in later designs.</p> <p>The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, 86.19.260–.262, .255–.259, XB1992.668</p>
 	<p>Book cover and page spread, <i>Poster Art in Vienna</i>, 1923 Jules Wisotzki, Chicago, publisher Offset lithograph</p> <p>Klinger ran a studio on Schellinggasse, a side street in the center of Vienna. Here he took on private students and also shared projects with younger designers in what became known as “The Klinger School.” In 1923 he arranged for the publication in Chicago of a prestigious volume in the English language that showed a selection of his own and other designers’ work. The younger designers were Hermann Kosel and Rolf Frey who combined to form Atelier Cosl-Frey; Wilhelm Willrab; A. A. Haas and Violetta Engelberg of Haas+Engelberg; and Margit Schwarcz.</p> <p>Loan, Private Collection; The Wolfsonian–FIU, The Mitchell Wolfson, Jr. Collection, XB1990.2302</p>

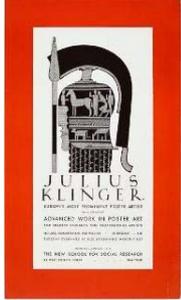
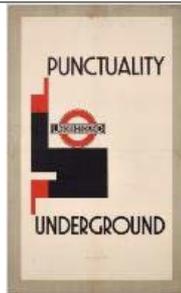
	<p>Book, <i>Fisher Building</i>, 1929 Albert Kahn, Inc., architects, Detroit The Architectural & Building Press, Inc., printer</p> <p>On January 9, 1929, Julius and his wife Emilie set sail from Cherbourg on the <i>Majestic</i>, headed for New York. They were to be guests of Mr. J. Casey of MacManus Inc. in Detroit, and it seems Klinger was to try his hand at art directing in a large-scale advertising studio. The Fisher building, the landmark Art Deco skyscraper in which MacManus had its offices, was financed by the sale of the firm Fisher Body to General Motors and designed by Albert Kahn Associates. No work from this period of Klinger's employment remains. The couple returned to Vienna at the end of April 1929.</p> <p>The Wolfsonian-FIU, The Mitchell Wolfson, Jr. Collection, XC1994.3101</p>
	<p>Poster, <i>Julius Klinger: Europe's Most Prominent Poster Artist</i>, 1932 New York City Offset lithograph</p> <p>On his second visit to the United States, Klinger left Gothenburg on the <i>Drottningholm</i> ocean liner on November 4, 1931. By spring the following year, he was engaged to deliver a ten-week course on advanced poster design at the New School for Social Research in New York. The announcement, illustrated with a Graeco-Roman heraldic head, proclaims Klinger as "Europe's most prominent poster artist." He delivered the classes in German accompanied by an interpreter.</p> <p>The Wolfsonian-FIU, The Mitchell Wolfson, Jr. Collection, XX1990.2599</p>
	<p>Design drawing, <i>Ozonil das selbsttätige Waschmittel</i> [Ozonil: The Self-Acting Detergent], 1928 Graphite on paper The Wolfsonian-FIU, The Mitchell Wolfson, Jr. Collection, 86.5.85</p>
	<p>Design drawing, <i>Elida Toilette-Seifen</i> [Elida Toilet Soaps], 1921 Pen and ink on paper</p> <p>Two preparatory drawings for advertisements, one in pencil for Ozonil washing powder (above, far left), the other in pen and ink for Elida toilet soaps, show the finished state in which Klinger presented work for the printer, ready to be prepared for printing and reproduction.</p> <p>The Wolfsonian-FIU, The Mitchell Wolfson, Jr. Collection, 87.1690.5.1</p>

Figure 4



Poster, *Punctuality Underground*, 1929
Underground Electric Railways Company Ltd, London, publisher
W. & G. Baird Ltd, London, printer
Offset lithograph

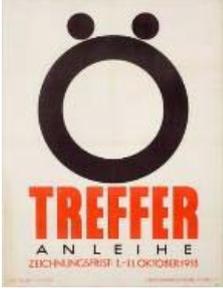
Posters designed for the London Underground were among the most renowned in their day for their artistic quality. Klinger was commissioned to produce two similar designs, *Punctuality* (shown here) and *Constancy*. He employed Edward Johnston's famous sans-serif sign-face and integrated the bull's-eye symbol for the Underground, turning it into the head of a figure suggestive of a signaling guard.

The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, 84.4.209
Print, c. 1925
Lithograph

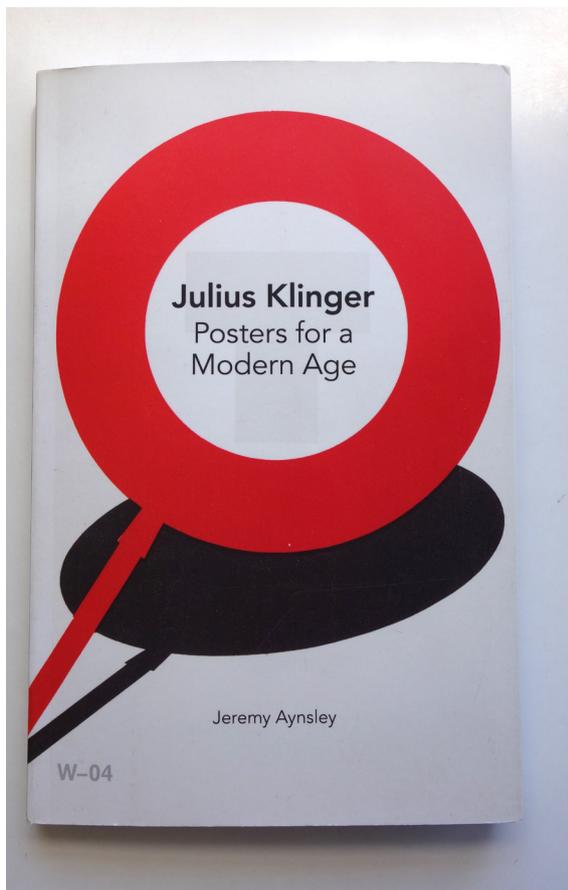


Klinger stripped down the figures of a female and a male centaur to their simplest possible form in this print. This work resonates with the ideas that he developed in the mid-1920s in an unpublished project called the "International Graphic Code," a set of signs and symbols for graphic communication across linguistic borders. There, he wrote: "Each of the graphic symbols developed from a primitive and naturalistic conception that was guided into abstraction through concentrated simplification." Klinger's writing and his work on this project suggest ideas that ran parallel to the international graphic language, Isotype, developed by Marie and Otto Neurath in Vienna during this period.

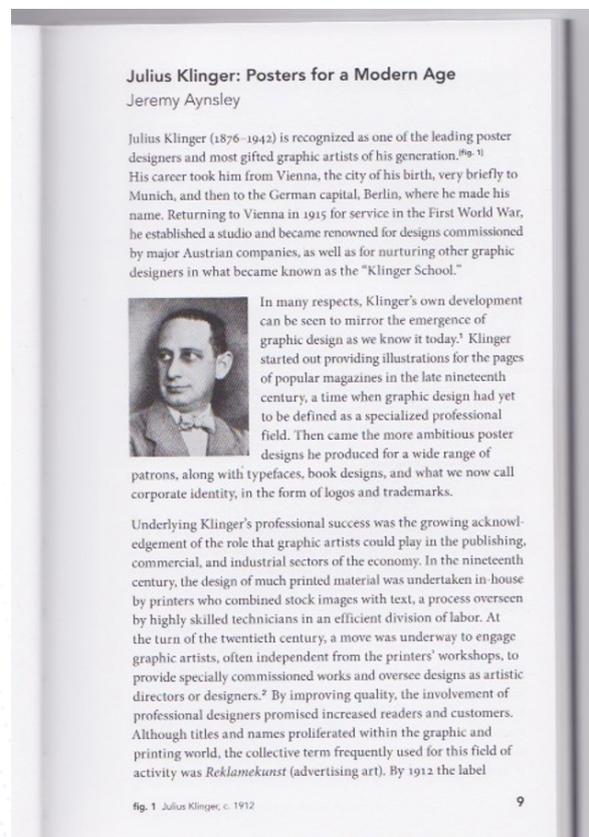
The Wolfsonian—FIU, The Mitchell Wolfson, Jr. Collection, XX1990.65

	<p>Poster, <i>Ö-Treffer Anleihe</i> [Ö Lottery Bond], 1933 J. Weiner, Vienna, printer Offset lithograph</p> <p>Shortly after his second visit to the United States, Klinger designed this poster for a national loan scheme. It employs geometry to form the main motif, the “O” and two large dots that symbolize the word <i>Österreichische</i> [Austrian], which also suggest a large mammal with a wide open mouth. Additional text was posted on the design to explain the purpose of the bond, which was to raise funds to ease the financial crisis and support government work initiatives to combat growing unemployment. The approach in this poster can be considered as Klinger’s mature style: most posters after 1933 were similarly reduced to large letters and black and red ink. His last poster, for the Jewish Viennese bakery <i>Anker Brot</i>, was produced to be displayed for New Year 1938. The company was seized from its Jewish owners (“Aryanized”) with the Nazi takeover of Austria, and copies of the posters were removed from the streets.</p> <p>The Wolfsonian–FIU, Purchase, 2017.14.1</p>
<p>[photomural]</p> 	<p>Emilie and Julius Klinger standing in front of the 1937 poster for <i>Österreichische Investitions Anleihe</i> [Austrian Investment Bonds], among the last works that Klinger designed. This is the only existing photograph of the couple. Courtesy MAK – Austrian Museum of Applied Arts / Contemporary Art. Photograph: © MAK</p>

COMPONENT 2: BOOK. AYNSLEY, J. (2017) *JULIUS KLINGER: POSTERS FOR A MODERN AGE*. MIAMI BEACH: THE WOLFSONIAN. FLORIDA INTERNATIONAL UNIVERSITY



Cover and sample page from
*Julius Klinger: Posters for a
Modern Age*
Miami Beach:
The Wolfsonian, FIU, 2017





Julius Klinger section of the exhibition *Künstler im Kunsthandwerk (Artists in Handicrafts)* at the Austrian Museum for Art and Industry, Vienna, 1927. Examples from Klinger's "International Graphic Code" can be seen in the plaques in the top row, and in the two pages mounted together at the far right.

From "The International Graphic Code." Unpublished manuscript by Julius Klinger, c. 1926.

It is becoming increasingly obvious that the visual sign will play a paramount role in the public life of the future—and that the printed word will pay the price. Whoever pauses to consider the tremendous flow of printed material that washes over humanity every day, without use or purpose, will grasp this fact. Barely half of what is published is actually read by its audience, to the detriment of its creators and transmitters. Today's everyman has greater affinity to the visual—to the art of seeing—than did the intellectual man of reason from the previous era.

For the past three decades, I have advocated for visual signs to be recognized as artistic emanations of high cultural value. Again and again, I have pointed to the purely objective formal beauty and wealth of color evident in our flags, railroad signals, graphic symbols, verbal signage, and abstract textual arabesques. The visual sign predates the textual sign and engenders the latter. Over time the visual sign sheds its bond with naturalistic motifs and transforms itself into an abstraction: a signal, seal, or code that is free of all connection to the natural world.

By not requiring any explanatory text, word, or letter, the Code illustrates its international utility. It is independent of every language.

The International Graphic Code is a thoughtful and graphic proposal that could only be implemented in practice if an international convention were to actually accept this suggestion and our proposal.

The inventor and creator of the concept of the International Graphic Code gave no further thought to its practical uses. It was enough for him to devise his symbols in a formally and artistically effective and comprehensible way. There are around sixty symbols, but the number could be increased into the hundreds. Each of these graphic symbols developed from a primitive and naturalistic conception that was guided into abstraction through concentrated simplification. Even this novel concept of creating an international graphic code is anchored in tradition, just as all viable ideas are. This proves that the idea was born of necessity. The modern transportation system, in particular, is already familiar with a series of visual signs that are ideally able to fulfill their function.

What follows is a listing of several signs in the International Graphic Code that serve specific and universally applicable purposes:

- Warning! Fire Hazard!
- No Smoking!
- Danger of Explosion!
- Open
- Closed
- No Entry
- Open Access

worked simultaneously as a company name and suggestive warrior face, possibly inspired by Easter Island sculpture. Another Tabu poster displayed the simplicity of form and color that would become so characteristic of his work in the 1920s and 1930s.^{161, 162} Another trope was to associate Tabu with urban modernity, specifically the skyscraper. In a remarkable step at a time of economic recovery, Klinger arranged a series of towering gable-end Tabu advertisements, enlivening the city streets with visions of the future. One of the most significant and sensitive sites adjoined the Loos-designed Goldman and Salatsch building on Michaelerplatz, where, a decade later, in 1932, Vienna's first modern office and residential block was built.^{37, 119, 121}

Increasingly through the 1920s and 1930s, Klinger was approached to take on significant projects for the economic sphere, including the League of Nations' loan scheme for the Austrian National Bank in 1923.^{161, 162} The Vienna international trade fair, founded in 1921 with the aim of placing the nation on a competitive footing alongside the long-standing Leipzig and Frankfurt am Main fairs, commissioned Klinger to devise a logo for its inaugural year. Klinger took the *W* and *M* from the fair's title to convey a modern, matter-of-fact identity, suggestive of heavy industrial production.^{161, 162} This was among the first of many graphic designs of the 1920s in which he reduced colors to red and black on a white background. For lettering, he frequently chose a modern Roman typeface, sometimes his own Klinger Antiqua, and on occasion bold sans-serif; all direct, elegant, and legible. As well as continuing to define identity through associative images based on humor and figuration, he now also introduced more abstract logos that contained ingenious symbolic elements, most often related to human features. In 1924, at the time of these works, Klinger wrote:

The line of our times is the gentle curve. The typical form of line in our artistic period is embodied by a crescent that is slender, angular, and sleek. Since it takes up battle against the elemental, our line is full of energy and power.²⁸

Klinger assembled his recent designs and those of younger colleagues in two portfolios intended to promote the group, while also serving as collectors' items.^{161, 162} He then arranged for publication of a selection of their work in *Poster Art in Vienna* (1923), a further step in self-promotion aimed toward an international audience.^{161, 162} In his own

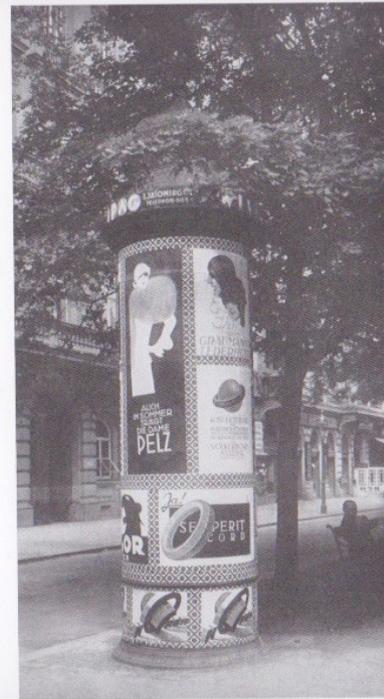


fig. 11 Poster column, Vienna, 1927

Sample pages from *Julius Klinger: Posters for a Modern Age*
Miami Beach:
The Wolfsonian, FIU, 2017

RESEARCH QUESTIONS



Julius Klinger: Posters for a Modern Age
Installation photograph

Aynsley's research on Klinger's designs and related primary documentation interrogated his work in relation to his cultural identity and evaluated his contribution to European modernist design, asking specifically:

1. What was Julius Klinger's contribution to creating modern poster, book and typographic design and illustration in Vienna and Berlin between 1890 and 1938?
2. How did Klinger's work in graphic design contribute to the definition of individual, group, urban, commercial, religious and national identity?
3. How did Klinger's identity as a designer of Jewish origin impact on his life, work and destiny?
4. How can the subject of Klinger's contribution to Viennese modernism in graphic design be best presented to a contemporary visiting public through the juxtaposition and ordering of objects on display?

RESEARCH CONTEXT



Julius Klinger: Posters for a Modern Age
Image taken from publication

Monograph exhibitions of poster designers remain relatively infrequent. The literature on the development of graphic design has increased in the past twenty years and this, together with the interest from the general public in how messages are constructed and mediated and their histories, along with the strength of the Wolfsonian collection, prompted the project.

Aynsley was invited on account of his recognised reputation for research in the field (Aynsley, 2000; 2009; 2013; 2015). Along with building on previous research on Viennese graphic design (eg Denscher), the project engaged with the literature on the place of Jewish designers in Viennese Modernism (Shapira, 2016; Schorske, 1981). It sought to place Klinger alongside other designers associated with the better-known Wiener Werkstätte, with whom Klinger had vociferous disagreements (Schorske, 1981; Schweiger, 1984).

The rich literature on art and design of the Vienna Secession and Jugendstil period informed the wider context in which the work of Klinger could be placed. This historiography, with its founding authors - Denscher, Schorske, Schweiger - has recently undergone significant expansion with the rise in curatorial projects and widespread interest in this period of cultural history, undertaken by, among others, the Wien Museum, Museum für Angewandte Kunst (MAK), Vienna and the Neue Galerie, New York. Important new work on the Jewish contribution to Viennese modernism and the cultural transfer of ideas through migration coincided with the project and formed an important informing literature for approaching Klinger's Jewish identity in particular (Shapira, 2016).

The research also took account of histories of European cultural responses to Americanisation, to situate Klinger's active embrace of American modernity and his attempts to establish his practice in the USA (Clarke and Shapira, 2017).

RESEARCH PROCESS



Julius Klinger: Posters for a Modern Age
Installation photograph

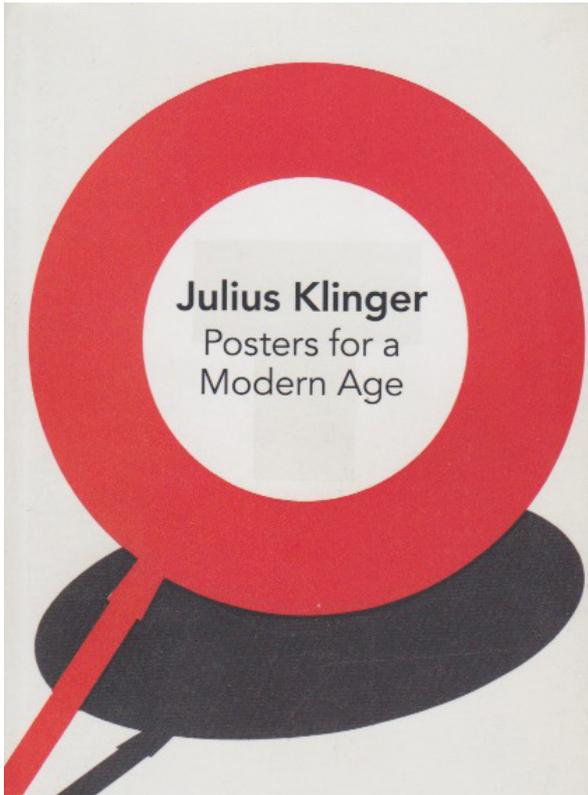
Through reference to the secondary literature on fin-de-siècle and early-twentieth century art, design and cultural histories on Vienna and the Germanophone sphere, Aynsley was able to place Klinger in a context of artists and designers who negotiated modernity and Modernism through their work. To this, he added a close reading of primary sources, including Klinger's published writings and unpublished documents. From these, he selected for translation extracts from the designer's often-strident polemical writings for inclusion in the book.

Following an initial familiarising with the Wolfsonian's Klinger holdings, research towards the book preceded the exhibition preparation. Along with library and archive-based study, this included meetings with curators at the Kunstbibliothek, Berlin (Dr Anita Kühnel) and the Museum für Angewandte Kunst, Vienna (Dr Peter Klinger) where Klinger exhibitions have been held, and also with experts at the Austrian National Library (Dr Christian Maryska) and Library and Collections of Vienna City Hall (Dr Bernhard Denscher) and specialist in Jewish art history (Dr Elana Shapira). Resulting from these meetings, Aynsley made recommendations to the Wolfsonian for loans to be arranged from the Kunstbibliothek, Berlin and Austrian National Library, which also led to new acquisitions for its own collection.

The process of object-based research towards the exhibition involved reviewing all of Klinger's posters and examples of other works (book designs, magazine illustrations, graphic ephemera, type designs) held by the Wolfsonian and selecting those for conservation and exhibition. Research was also undertaken into the holdings in the collection of other German and Austrian designers contemporary with Klinger to be used as comparative examples. This included cross-referencing objects in other media, for example, items from textiles, furniture, ceramics and glass.

Research revealed that Klinger held strong opinions about the place of posters and other forms of graphic design for the appearance of the modern city. He presented these ideas in polemical writings and lectures, as well as his own designs. The accompanying book contained a selection of these writings translated for the first time into English. To stress that Klinger distinguished graphic design from fine art, the installation included film footage to depict the location of signs, advertising, and display techniques to remind the visitor that the works were not intended for display in an art gallery context.

RESEARCH INSIGHTS



Julius Klinger: Posters for a Modern Age
Image taken from publication

The research contributed new understanding of:

1. Klinger's central role in establishing a distinctive poster style, his ability to analyse and apply ornament in varieties of publishing contexts, and to understand the significance of graphic satire as a political tool. His works show the importance of logo, trademark and corporate imaging for the functioning of a consumer-oriented society.
2. The significance of Klinger's place within graphic art and design history, in particular through his articulation of identity through the representation of individual personalities, among them poets, writers, politicians, theatre and cabaret performers. This extended to a broader sense of identity of the city through the distinctive graphic styling of publicity for cultural events, commercial enterprises and industrial manufacturers in Berlin and Vienna, including the city of Vienna transport authority and first international trade fair.
3. The importance of the Jewish contribution to Viennese culture and specifically the significance of Klinger's life and work as an assimilated Jew who ceased practice with the Anschluss and whose life ended in the Holocaust.
4. Parallels were drawn between Klinger's graphic designs with works in different media by his contemporaries, through juxtaposing his posters, book designs and illustrations with items of ceramics, glass, furniture and textiles by other prominent Viennese designers.

DISSEMINATION



Julius Klinger: Posters for a Modern Age

Guided tour of the exhibition by Jonathan Mogul, director of curatorial and educational affairs at The Wolfsonian, 10 November 2018, in collaboration with The American Institute of Graphic Arts (AIGA) Miami

During the period of its display at The Wolfsonian, 6 October 2017 - 29 April 2018, the exhibition was attended by an estimated 20,000 visitors (The Wolfsonian-FIU, 2018).

The Wolfsonian ran a programme of events such as the reception of Miami's AIGA (American Institute of Graphic Arts) chapter, a PosterFest organised by AIGA and Adobe attracting more than 300 people, and school, college and university organised study visits. The exhibition also enabled the Wolfsonian to fulfil its outreach goal to engage creative professionals as a target audience.

As comments in the exhibition visitor book testified, the exhibition brought awareness of the contribution of Jewish designers to European modernist design to a new audience, with visitors articulating both a sense of loss and valuing the role of the exhibition in honouring the contribution of this talented designer.

Aspects of the research were also presented with the title 'Julius Klinger: modern poster design and migration' as the Kathryn Voorsanger Memorial Annual lecture at the Cooper Hewitt, Smithsonian Design Museum, New York in April 2017, and the exhibition will travel to The Poster House, New York, in August 2021.

<https://wolfsonian.org/whats-on/exhibitions+installations/2017/10/julius-klinger-posters-for-a-modern-age.html>

REFERENCES

- Aynsley, J. (2000) *Graphic Design in Germany, 1890-1945*. London: Thames and Hudson; Los Angeles: University of California Press.
- Aynsley, J. (2013) 'Graphic and Interior Design in the Viennese coffeehouse around 1900: Experience and Identity.' Ashby, C., Gronberg, T. and Shaw-Miller, S., eds. (2013) *The Viennese Café and Fin-de-Siècle Culture*. Oxford, New York: Berghahn, pp 178-198.
- Aynsley, J. (2015) 'The new typography as commercial sign in Weimar Germany'. Kurc-Maj, P. and Muzyczuk, D., eds. (2015) *A Machine for Communicating*. Łódź, Poland: Muzeum Sztuki, pp. 369-408.
- Aynsley, J. (2017) *Julius Klinger: Posters for a Modern Age*. Miami Beach: Wolfsonian, FIU.
- Aynsley, J. (2019) *Designing Modern Germany*. London: Reaktion Books.
- Clarke, A. and Shapira, E. eds. (2017) *Émigré Cultures in Design and Architecture*, London: Bloomsbury Academic.
- Denscher, B. (1992) *Österreichische Plakatkunst, 1898-1938*. Vienna: Brandstätter.
- Shapira, E. (2016) *Style and Seduction, Jewish Patrons, Architecture and Design in Fin-de-Siècle Vienna*. Chicago: University of Chicago Press.
- Schorske, C.E. (1981) *Fin de Siècle Vienna: Politics and Culture*. New York: Vintage Books.
- Schweiger W.J. (1984) *Wiener Werkstätte: Design in Vienna 1903-1932*, trans. Alexander Lieven. London: Thames and Hudson.
- The Wolfsonian-FIU. (2018) *Funding Arts Network Final Report*. Miami Beach: The Wolfsonian, FIU.

(overleaf)
**Julius Klinger: Posters for a
Modern Age**
Installation photograph

Julius Klinger: Posters for a Modern Age

