

P O S T E R

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Past  
Exhibition

HOUSE

# Julius Klinger

## Posters for a Modern Age

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March 4–August 15, 2021

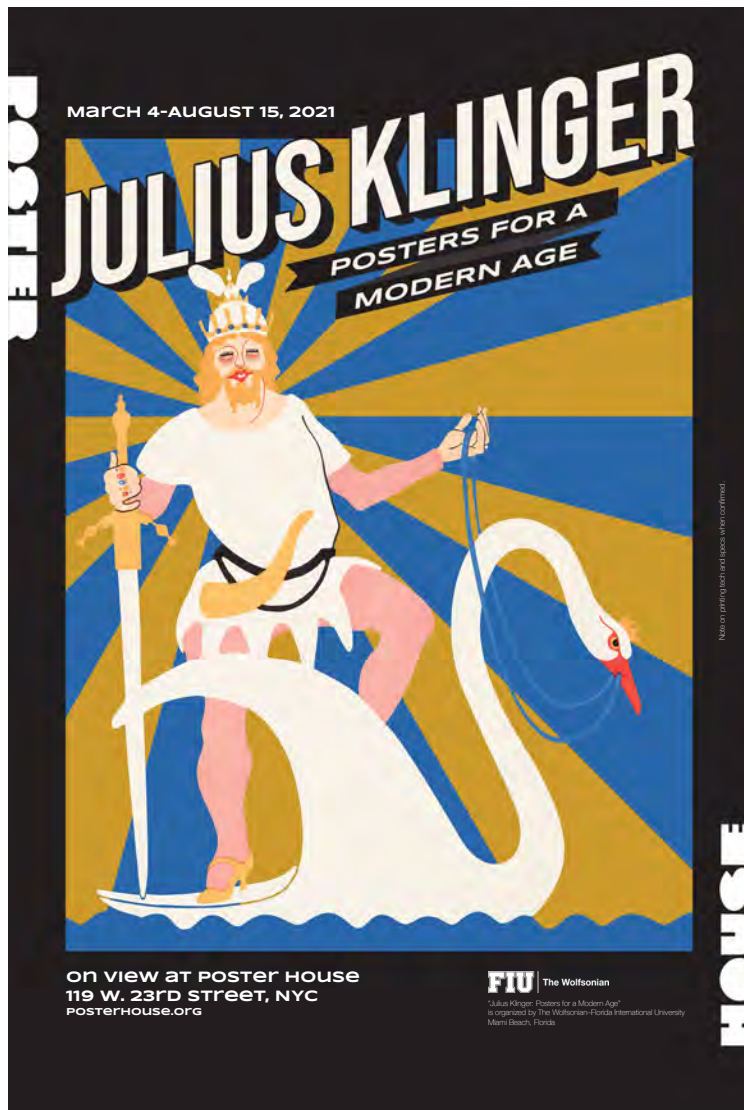
### Intro

At the turn of the 20th century, Berlin and Vienna experienced more dramatic shifts in culture and power than any other European cities. They were connected beyond their shared language, reveling in an unofficial intellectual and artistic competition that vacillated between cynicism and admiration. The two cities were distinguished by the presence of some of the greatest minds of a generation, and together they represented unprecedented freedoms and opportunities. Like other European cities, however, they were also deeply traumatized by the upheavals of World War I and its radical social and economic implications. As a native of Vienna and a longtime resident of Berlin, Julius Klinger's

career flourished in parallel with both cities, his wide variety of work reflecting their triumphs and tragedies from the late 19th century through the beginning of World War II.

This exhibition follows the trajectory of Klinger's glittering career as one of the most important and versatile European designers of the era, situating his posters, typography, illustration, and ornament in conversation with the social ideals and political realities of the time. Often overshadowed in history by his contemporaries, Klinger brought a fresh voice to the world of advertising, blending humor with sexuality, quirkiness with technical precision. He effortlessly incorporated elements of wildly different art movements into his work, from the sinuous lines of Art Nouveau to the simplicity of the New Typography. He would also go on to promote and refine the concept of corporate branding in an age when companies were looking to stand apart from the competition, and graphic design was emerging as a new professional field. Above all, Klinger anticipated the ways in which the artist could serve and elevate visual marketing, creating advertising that reflected the modern age.

*Please be advised that this exhibition contains racially charged imagery and graphic sexual scenes.*



This exhibition is organized by The Wolfsonian-Florida International University, Miami Beach, Florida, and curated by Jeremy Aynsley, professor of history of design, University of Brighton, United Kingdom. Poster House's presentation is curated by Angelina Lippert.

**Curation**

Jeremy Aynsley  
Angelina Lippert

**Exhibition Design**

Ola Baldych

**Installation**

John F. Lynch

**Special Thanks**

Paul Shaw  
Karen Etingin  
Martijn LeCoultre  
Robert Torretti  
Lyle D. Roberts

**CMYK Council**

Antonio Alcala  
Mihoshi Fukushima Clark  
David McCalla  
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Keith Immediato

**Printers**

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**Exhibition Poster**

Shehzil Malik, 2021

# The Berlin Years

Berlin had only been the capital of Germany since the end of the Franco-Prussian War in 1871. Young compared to many other European capitals, the city chose to establish itself as a center for domestic manufacturing, quickly becoming a bastion of modernity. By the time Klinger moved there in 1897, Berlin was rich with commercial opportunities.

Klinger's early work in Berlin consisted primarily of magazine illustrations and decorative designs. Much design theory at this time emphasized the need to convince manufacturers that choosing contemporary ornament based on natural and geometric forms was better than simply rehashing historic motifs. This goal was shared by many of the new printing houses that emerged in the 1890s.

Throughout most of the 19th century, companies or individuals who wanted posters would choose from a variety of stock imagery at a printing firm and put together a design by combining those various elements. Around the turn of the century, this process shifted as printers began employing outside artists to create unique compositions for a given project. The printing firm Hollerbaum & Schmidt was at the forefront of this movement in Germany, hiring artists who could operate as art directors under the watchful eye of director Ernst Growald. In 1899, just two years after arriving in Berlin, Klinger entered into a long-term contract with Hollerbaum & Schmidt that would last until 1924. He was just 22 years old.

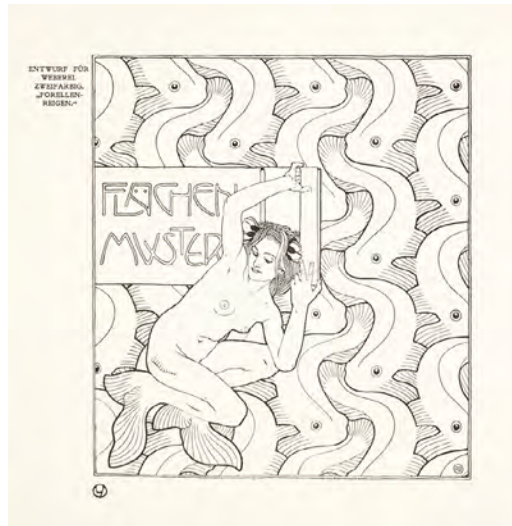
During his Berlin years, Klinger's views on commercial design solidified. He began to see advertising art as distinct from fine art, functioning in service to the client rather than as a means of individual expression. He also came to believe that a fine artist did not necessarily make a good commercial designer. Practicality of purpose rather than adherence to a given style was of greatest importance. On this basis, Klinger's two decades in Berlin were his most productive, resulting in several thousand commercial works between 1897 and 1915.



Ver Sacrum (Sacred Spring), 1898  
Alfred Roller (1864–1935)



Ver Sacrum (Sacred Spring), 1898  
Koloman Moser (1868–1918)

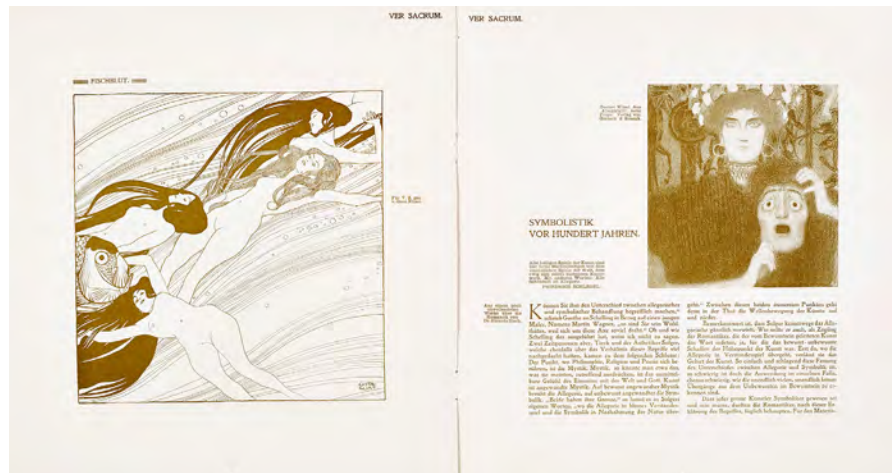


## Ver Sacrum (Sacred Spring), 1899

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- First appearing in January of 1898, *Ver Sacrum* was the monthly magazine of the Vienna Secession. The publication was always designed so that the cover, typography, layout, illustrations, and advertisements were seen as a *Gesamtkunstwerk* (aesthetic whole, or total work of art).
- The tree by Alfred Roller on the January 1898 cover was meant to symbolize the secession of young artists breaking free from the constraints of the traditional Vienna Künstlerhaus.
- The motif on the February 1898 cover by Koloman Moser wraps around the entire magazine, creating a trio of identical dancing women. Moser was a founding member of the Vienna Secession and would go on to help found the Wiener Werkstätte.
- While growing up in Vienna, Klinger took private lessons from Moser. He also attended classes at the local technical school until 1894—an unusual choice for a budding artist. Klinger would later become openly critical of both the Vienna and Berlin Secessions' approaches to design, finding them overly aestheticized. His early work, however, clearly shows the influence of compositions like these.





**Fischblut (Fish Blood), 1898**

Julius Kliment (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- As a member of the Vienna Secession, Klimt created this illustration specifically for an issue of *Ver Sacrum*, the group’s primary publication.
- The erotic mix of female nudes and aquatic life would also feature in many of Kliment’s illustrations (shown later in this exhibition), and he would certainly have been familiar with this image.
- The design on the right is a detail of Klimt’s 1897 drawing *Tragedy*, originally created for Martin Gerlach’s book *Allegories and Emblems*. It was not uncommon at this time for artists to reproduce their work in a variety of publications.



**“If a poster looks like a painting,  
it’s a bad poster.”**

—Julius Klinger

### **Das kleine Witzblatt**

(The Little Joke Sheet), c. 1901

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Established in 1896, *Das kleine Witzblatt* was one of a handful of humorous publications for which Klinger designed illustrations.
- This poster promotes the sale of the magazine, using the image of a corpulent man in humorous contrast to the publication’s name.
- The poster was made up of two horizontal sheets, and could be displayed as one large, single image; alternatively, it was possible to present the top half on its own, depending on the available space and billposting fees.
- Viewers familiar with the history of posters will note a similarity between this composition and Toulouse-Lautrec’s famous design for the cabaret owner and performer Aristide Bruant.



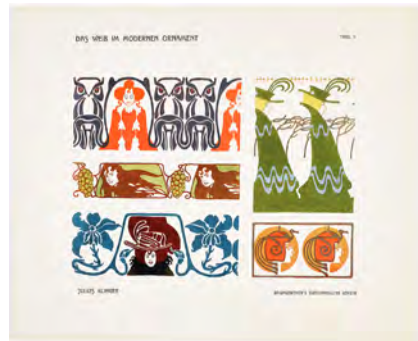
### **Reference Image**

**Aristide Bruant Dans  
Son Cabaret, 1893**

Henri de Toulouse-Lautrec

*Image courtesy of Swann Auction Galleries*



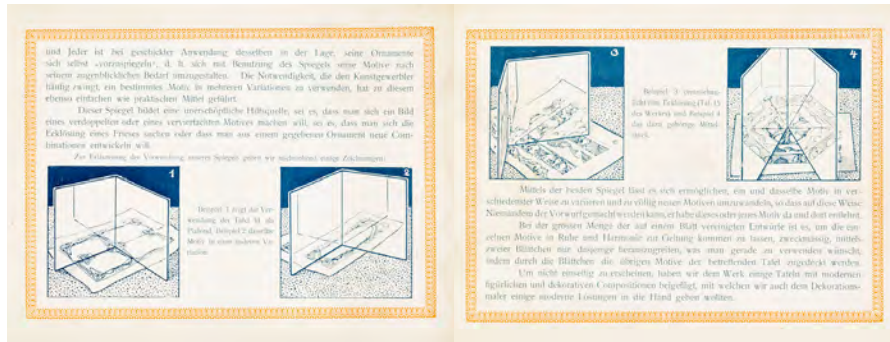


**Das Weib im modernen Ornament:  
Ein Vorlagenwerk für alle Gebiete  
des Kunstgewerbes**

(The Woman in Modern Ornament: A  
Sourcebook for All Fields of Applied Arts), 1902  
Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell  
Wolfson, Jr. Collection*

- Klinger’s third portfolio on ornament focuses on designs that integrate the female form.
- It was released simultaneously in both French and German editions, and featured women who, when fully dressed, were shown in the most cutting-edge *Jugendstil* fashions.



## Die Grottesklinie und ihre Spiegelvariation im Ornament und in der Dekorationsmalerei (The Grotesque Line and Its Mirror-Image Variations in Ornament and Decorative Printing), 1901

Julius Klinger (1876–1942)

Hans Anker (1873–1950)

*The Wolfsonian—FIU, Miami Beach, FL, Purchase*

- Ornament and decoration were of particular importance to designers of this period, especially those influenced by the Symbolist movement coming out of France. Many artists published pattern books, manuals, and portfolios dedicated to these subjects. This is the second of three volumes produced by Klinger, in this case created in collaboration with the established designer Hans Anker.
- Together they turned the portfolio into a game, where a mirror serves as a prop allowing the viewer to see how each of the 422 motifs would look in three dimensions.
- While two of the plates explain how to use the mirror, the other three display the skills of both designers. Can you spot the four animals in one of the plates?



**“Klinger became fascinated with the changing role of women in German society.”**

—Karen Etingin, Poster Historian



**Painting, c. 1907**

Julius Klinger (1876–1942)

Gouache and graphite on board

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- This intricately detailed painting shows off Klinger’s mastery of lacelike patterning, as well as his ongoing fascination with images of women in his work.
- The concept of the New Woman gained traction in early 20th century Europe, with many women cutting their hair, socializing more freely with men, smoking, and taking an active interest in politics and education. Images of this “liberated” figure appear frequently within Klinger’s *oeuvre*.



**Female Nude, c. 1907**

Julius Klinger (1876–1942)

Ink and watercolor on paper

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- This painting of a female nude was created in preparation for a special edition of the book *Sodom: Ein Spiel* (Sodom: A Play) by John Wilmot, the scandalous Earl of Rochester (1647–80). The play was a debauched satire blending graphic sexual descriptions with court politics during the reign of Charles II of England.
- At this time, Berlin was commonly referred to as “the New Sodom” because of its *laissez-faire* approach to vice. Outsiders in particular often viewed the city as being overrun by homosexuality, drug use, debauchery, and all manner of other “sins.”
- The image was turned into an illustration for the limited-edition volume, depicting a voluptuous female form with pronounced genitalia.



**Lustige Blätter (Funny Pages), 1909**

Julius Klinger (1876–1942)

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- *Lustige Blätter* first appeared in 1886 as an illustrated supplement, eventually becoming one of the most popular weekly satirical magazines in Germany.
- Klinger not only designed numerous illustrations for the journal, but also provided a few posters that helped to distinguish it as a particularly modern publication. This poster for the summer season of issues presents a fashionable centaur couple in bathing attire, out for a day of beach fishing.

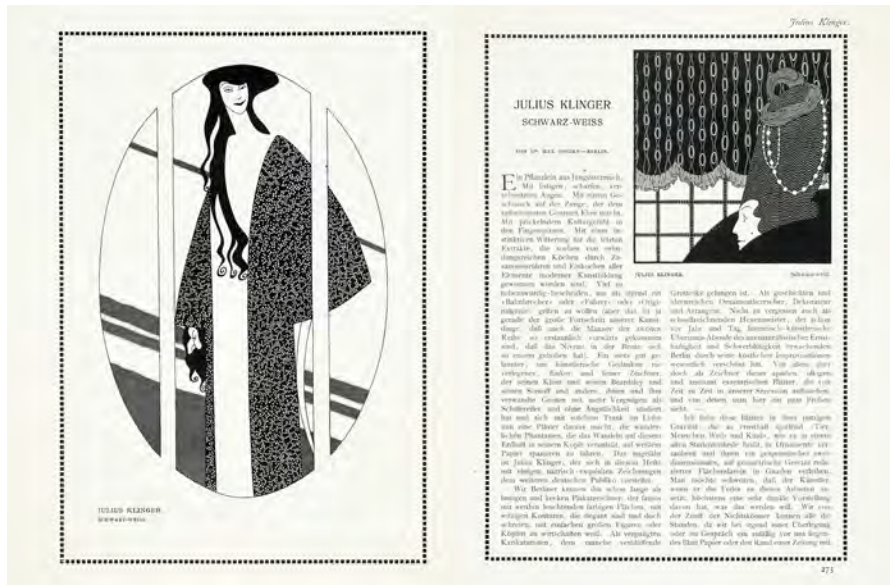


**Costüm-Verleih** (Costume Rental), 1909

Julius Klinger (1876–1942)

*Loan, Karen Etingin, L'Affichiste, Montreal*

- This is one of the first posters in which Klinger began to use abstract motifs as the dominant element of the design.
- The vibrantly colored egg shapes are meant to suggest a chicken costume, complete with beaked nosepiece, on the wide-eyed reveler.



**Julius Klinger: Schwarz-Weiss**  
(Julius Klinger: Black and White), 1907–08

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Published by Alexander Koch from 1897 to 1935, *Deutsche Kunst und Dekoration* (German Art and Decoration) was a periodical focusing on *Jugendstil* design, with particular emphasis on interiors.
- This article on Klinger by Max Osborn overflows with poetic praise for the designer, emphasizing his growing reputation in Berlin.
- The accompanying illustrations by Klinger not only indicate the influence of Japanese woodblock prints on his work, but also that of Aubrey Beardsley, the British Art Nouveau illustrator.



**Palm Cigarren (Palm Cigars), c. 1906**

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Founded in 1889 by Eduard Palm, Palm was a Berlin-based tobacconist with shops in major cities throughout Germany.
- Klinger took the proprietor’s serendipitous last name as inspiration, threading the trunk of an actual palm tree through the “P” in the brand’s name. On top of it, he placed a seated Black figure with overdrawn lips and a scowl, smoking a cigar and blowing smoke rings.
- Around the turn of the century, “commodity racism” was a common trope in European advertising, particularly in Germany. Certain brands attempted to “exoticize” such products as tobacco, coffee, and tea by connecting them to a visual motif that reinforced their coming from one of the colonial territories. It was generally perceived that goods were by default “better” if they were imported from a foreign land. To this end, companies often embellished or completely falsified the origins of their ingredients while exploiting images of colonized populations.
- At the time this poster appeared, Germany had colonized large parts of Africa and the Pacific, including present-day Tanzania, Rwanda, Burundi, parts of Kenya, Mozambique, Namibia, parts of Botswana, Cameroon, parts of Nigeria, parts of Ghana, Togo, German New Guinea, and Samoa, as well as three treaty-bound ports in mainland China.
- This simplistic icon captured the minds of the general population, leading to it being critically acclaimed in numerous journals and exhibitions as a highpoint in contemporary poster design. After two years of continued success and brand recognition, the company trademarked the image as its official logo. Despite the modern view of racial caricatures, the brand still uses the complete design on its packaging and signage today.





**Bonaqua, 1909**

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Literally translating from the Latin as “good water,” Bonaqua is still sold today by the Coca-Cola company.
- Many companies used imagery of mothers feeding their children a product in order to underscore its purity and safety. Here, Klinger plays with that trope by presenting a frog humorously squirting Bonaqua into her offspring’s mouth. This is the kind of surprising, unconventional design choice that came to define Klinger’s style.



### **Kinderball der bösen Buben**

(Children's Ball of the Naughty Boys), 1907

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- This is one of many posters Klinger created for a series of themed balls organized by theatrical directors Rudolf Bernauer and Carl Meinhard. Both men ran a notorious and popular satirical cabaret in Berlin that served as the location for this Naughty Boys' ball.
- The use of *Sütterlinschrift* for the lettering may relate to the fact that it was the main style of handwriting taught to German schoolchildren at the time, and guests at the event wore bloomers, short pants, and other clothing designed for young children.



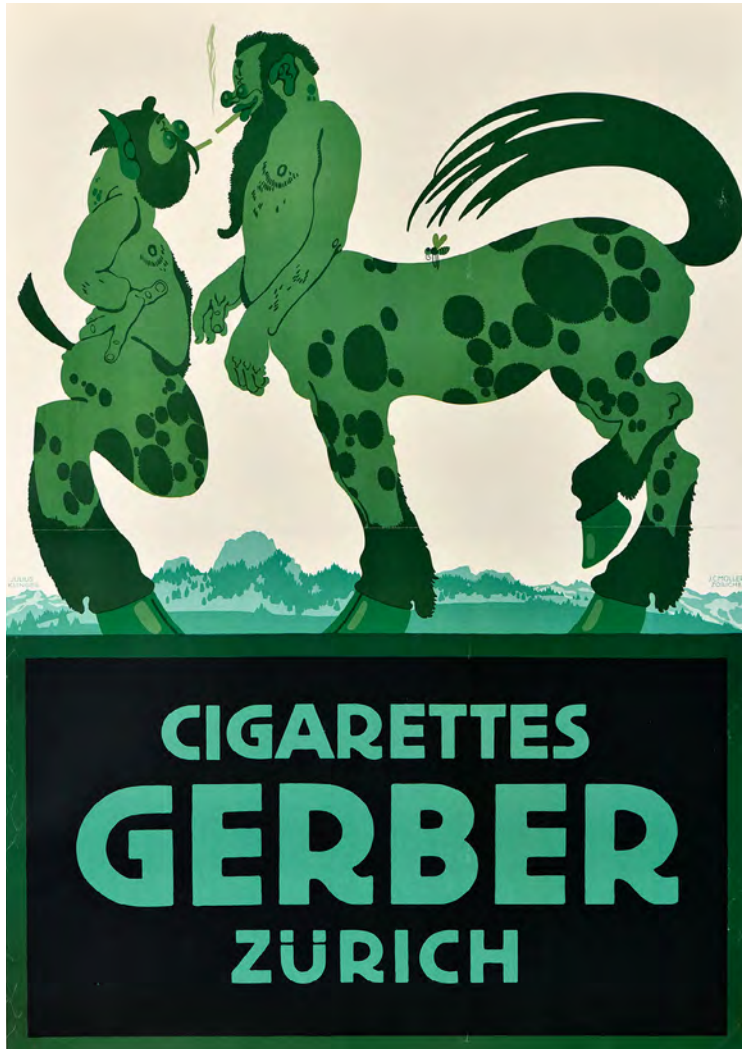
**Kinderball der bösen Buben**

(Children's Ball of the Naughty Boys), c. 1912

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Similar in style to the earlier poster for this annual ball, this composition blends imagery associated with childhood—in this case, a toy soldier—and *Sütterlinschrift*, the dominant handwriting taught to German children.
- In 1941, this type of lettering would be banned by the Nazis, who saw it as archaic and hard-to-read.



**Cigarettes Gerber, c. 1910**

Julius Klinger (1876–1942)

*Poster House Permanent Collection*

- As with much of Klinger’s design output of this period, this work appears to anticipate elements of Art Deco. This is most evident in the sans-serif lettering in the lower panel.
- Rather than relying on exploitative ethnic stereotypes as he does in his poster for Palm cigars, here Klinger creates a fantastical homoerotic moment between a centaur and a satyr.
- Vintage poster fans might see a correlation between this design and Steinlen’s 1893 poster for *Mothu et Doria*.

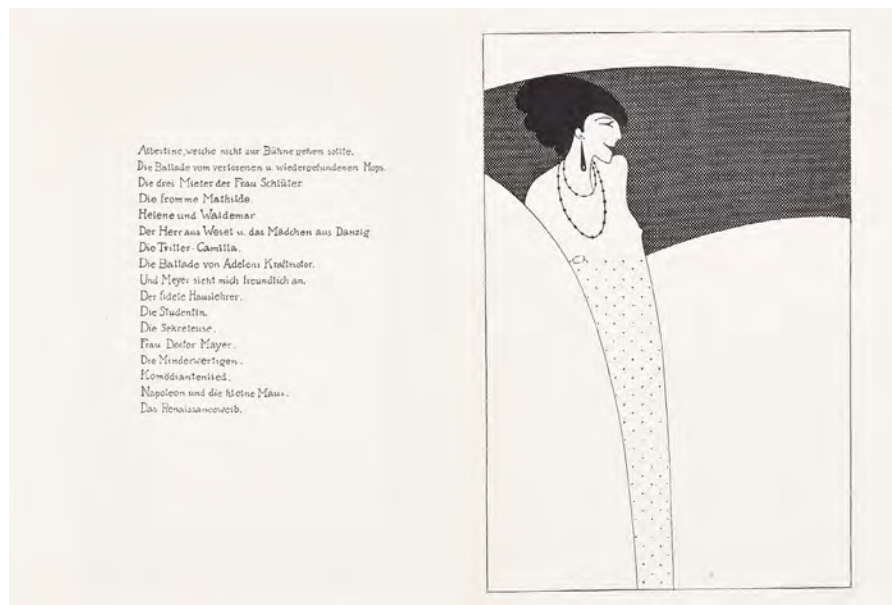


Reference Image

**Mothu et Doria, 1893**

Théophile Alexandre Steinlen

*Image courtesy of Swann Auction Galleries*



**Albertine,  
 who should not go on the stage,  
 c. 1907**

Julius Klinger (1876–1942)

*The Wolfsonian—FIU, Miami Beach, FL, The Mitchell  
 Wolfson, Jr. Collection*

- This illustration accompanied the poem “Albertine, who should not go on the stage,” from *Lieder eines bösen Buben* (Songs of a Naughty Boy), a poetry book by the Austrian actor, lyricist, and director, Rudolf Bernauer.
- The poems—many of which display a wry sense of humor—present a range of female types, from “secretary” and “actress” to named public figures. Klinger deftly provides each woman with her own distinct personality through subtle nuances in facial expression, mannerism, or attire.



**“Klinger’s own development can be seen to mirror the emergence of graphic design as we know it today”**

—Jeremy Aynsley, Curator

**Die Kunst im Dienste des Kaufmann**

(Art in the Service of the Businessman), c. 1909

Julius Klinger (1876–1942)

Graphite and crayon on paper

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- This humorous drawing gives us a glimpse of how Klinger saw the advertising world—as the beautiful mask a merchant presents to hide his true motive (making a profit).
- This might have been a study for a poster for a 1909 exhibition of the same name, held at the German Museum of Art in Trade and Commerce in Hagen.



**Kronleuchter-Fabrik Möhring**  
(Möhring Chandelier Factory), 1909

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- The Möhring chandelier factory produced high-quality lighting fixtures in the latest styles.
- In this poster, Klinger emphasizes the geometry of the chandelier through repetition of the metal and glass elements of the fixture. This design precision reflected the ideals of the Deutscher Werkbund, an association that Klinger would join in 1911.
- Unlike his other posters which embrace the *Plakatstil* aesthetic, this poster is the closest Klinger would come to creating a *Sachplakat* (Object Poster).
- As indoor electric lighting was relatively new, Klinger stresses the superior glow of the bulbs by offsetting them against a rich, black background.

**“Posters became an important and universal means of appealing to a changing—and often multi-lingual—urban population.”**

—Karen Etingin, Poster Historian



**Das Farmermädchen (The Farmer's Girl), 1913**

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- *Das Farmermädchen* is an operetta in three acts by the Hungarian composer Georg Jarno, with a libretto by Georg Okonkowski.
- The idea of the American Wild West was incredibly popular in Europe at the turn of the century, as is suggested by the reception of the Puccini's better-known opera *La Fanciulla del West* that debuted in 1910, as well as the best-selling children's stories by German writer Karl May, set on the American frontier.
- Separated by a few years, it is interesting to compare this poster to the one above, noting that Klinger used a similar color palette and lettering style.





**Plakate: Hollerbaum und Schmidt**

(Posters: Hollerbaum and Schmidt), 1910

Julius Klinger (1876–1942)

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Under the direction of Ernst Growald, Hollerbaum & Schmidt helped define a new era of poster advertising. Growald introduced progressive business models and quality standards, including the concept of targeting a particular audience for a product or service. In 1913, he also helped develop a center at the Hagen Folkwang Museum that evaluated posters and other advertisements for their quality and professionalism.
- Hollerbaum & Schmidt was also at the forefront of high-tech lithographic printing, using especially strong paper that could withstand the elements, in addition to light-resistant, water-fast inks.
- This poster is a self-portrait of Klinger as a red-eared dandy. The accompanying lettering is based on *Sütterlinschrift*, a style of handwriting that replaced blackletter scripts in German schools just before World War I because it was viewed as more modern. The Nazi party would ban this and other traditional scripts in 1941, replacing them with more internationally-popular Roman typefaces.



VIERTER AKT

**Vierter Akt (Fourth Act), 1909**

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- This elaborate image announces the Fourth Act of *Sodom, or the Quintessence of Debauchery*. Klinger created numerous illustrations for the luxury edition of 350 copies of the play, published in Leipzig and only available through private subscription.
- The sexualized scenes in the book display the continuing influence on his work of Japanese woodblock prints, Indian miniature painting, and the art of such Viennese contemporaries as Egon Schiele and Gustav Klimt.

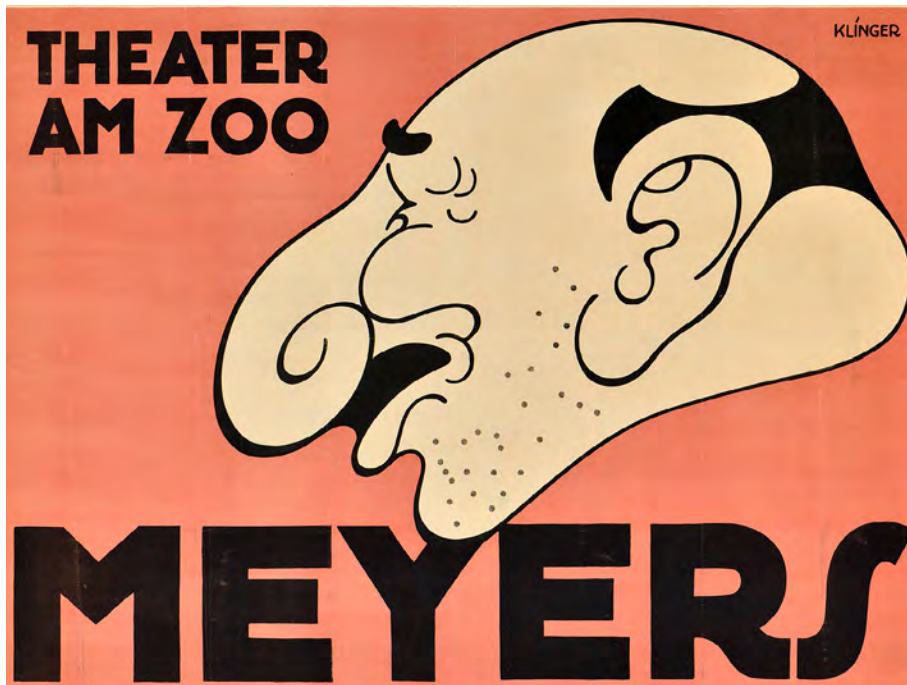


**Zoologischer Garten**  
(Zoological Garden), c. 1910

Julius Klinger (1876–1942)

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell  
Wolfson, Jr. Collection*

- Built in 1844, Berlin's Zoological Garden is the oldest and most famous zoo in Germany.
- In this composition, Klinger cleverly plays with scale, contrasting the large, elegant flamingo in the foreground with his stylized representation of the main zoo building near the horizon. This venue also hosted various cultural events and exhibitions.



**Meyers, 1910**

Julius Klinger (1876–1942)

*Loan, Martijn Le Coultre, The Netherlands*

- Liberal, intellectual Jews in Berlin and Vienna were largely secular, and often looked down on those who were un-assimilated to German and Austrian culture. Klinger was no exception, choosing to portray the proprietor of this provincial production through an unflattering stereotype.
- One version of this poster was censored for being too offensive—a reality that belies the fact that assimilated Jews like Klinger wanted to separate themselves from those whom they saw as “too Semitic.”



**Flugplatz Johannisthal**  
(Johannisthal Airfield), 1910

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Opening on September 26, 1909, Johannisthal was Berlin's first commercial airfield.
- This poster advertises the airfield's national flying week, during which it offered daily flights to the public in good weather.
- Rather than showing the viewer any actual airplanes, here Klinger presents four traditionally dressed town criers, gazing up at the sky in awe. These characters proved so popular that Klinger would reuse them in at least two other aviation posters, including the one to the left.



**Wettflüge Berlin–Leipzig–Dresden (Flight Competition: Berlin—Leipzig—Dresden), 1915**  
Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- In the early 20th century, airshows and air races were exceedingly popular, drawing huge crowds.
- Here, Klinger brings back the town criers he introduced in his 1910 design, each perched on top of one of the civic emblems of the participating cities in this competition.



### Faschings-Ball der Secession

(Carnival Ball of the Secession), 1910

Julius Klinger (1876–1942)

*Loan, Karen Etingin, L'Affichiste, Montreal*

- In Austria and Germany, Carnival season begins annually on November 11 and lasts until Ash Wednesday and the beginning of Lent. Most of the main events take place during the last week.
- Every imaginable organization and group hosted their own Carnival ball. Klinger designed this one for members of the Secession, and notes that programs for the event are available at Paul Cassirer and Fritz Gurlitt's establishments—both were prominent Secessionist art dealers.
- More so than his other posters for balls held during Carnival season, this poster embodies the irreverent nature of the festivities, and includes a bearded viking in high heels riding a swan.



**“Because advertising has no established tradition at all, one had to turn to people who commanded form and color well—those were the artists.”**

—Julius Klinger

### **La Joëla, 1910**

Julius Klinger (1876–1942)

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- This two-sheet poster is unusual in Klinger’s body of work as it promotes a single entertainer—an obscure dancer about whom little is known.
- The poster would have been used at various venues where La Joëla performed, with additional information pasted onto it to indicate the times, dates, and locations of her appearance.
- With its large, flat planes of color (typical of *Plakatstil*), this composition can be seen as a modern counterpart to many of the most-famous cabaret posters designed by Toulouse-Lautrec and Chéret.
- Smiling, confident, and fully on display, La Joëla beautifully embodies the qualities of the New Woman.



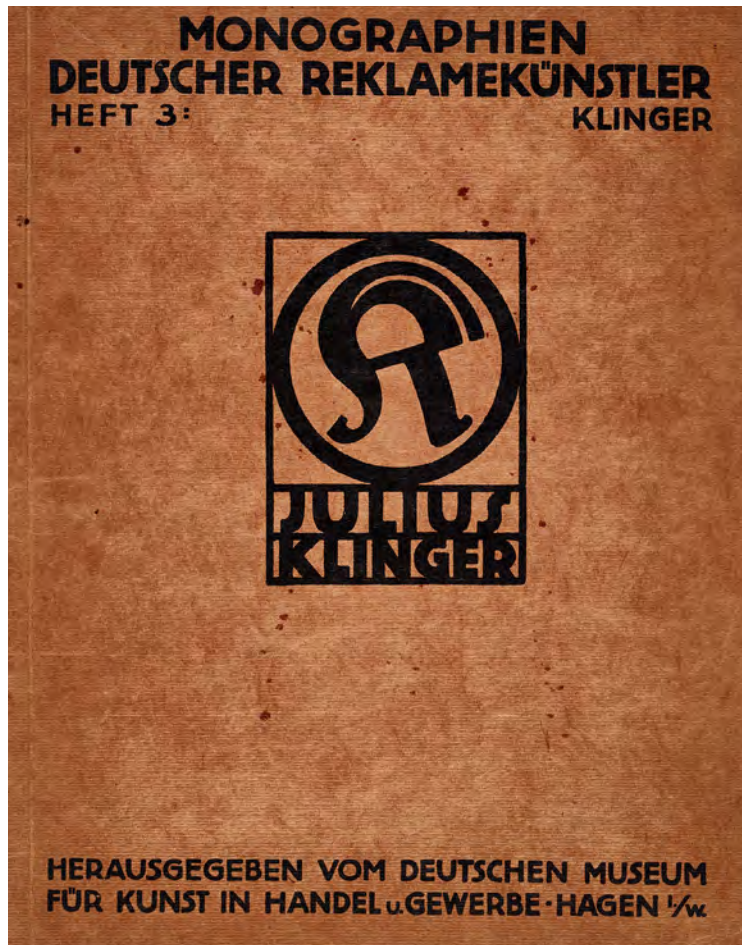


**Künstler-Plakate (Artists' Posters), 1912**

Julius Klinger (1876–1942)

*Loan, Martijn Le Coultre, The Netherlands*

- Although Hollerbaum & Schmidt aimed to create a visual language that characterized all of the firm's posters, it also wanted each of its artists to maintain their own signature style. This approval of individuality is evidenced by the fact that almost all the posters printed by the firm feature the designers' signatures or monograms—a rarity in poster production at the time.
- The woman in this poster wears a style of low-cut dress similar to those produced at the Wiener Werkstätte, inspired by traditional Japanese kimonos but made of modern, intricately patterned fabric.
- By placing the figure slightly off-center, Klinger forces the viewer's eye to constantly move in order to take in the information, thus solidifying the relationship between the text and the image. This is a trick he would use in many of his posters to great effect.



**Julius Klinger: Monographien Deutscher Reklamekünstler** (Julius Klinger: Monographs of German Advertising Artists), 1912

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Klinger was one of seven designers selected as one of the subjects of a series of books about commercial graphic artists. The others chosen were Fritz and Clara Ehmcke, Julius Gipkens, Lucian Bernhard, Peter Behrens, and Emil Preterorius.
- For the cover of his monograph, Klinger devised a monogram from his initials that at first glance looks like a helmet on a soldier's head. He would repeatedly reference this in his later work.



### Schule Reimann (Reimann School), 1911

Julius Klinger (1876–1942)

*The Wolfsonian-FIU, Miami Beach, FL, Long-term loan,  
The Mitchell Wolfson, Jr. Private Collection, Miami, Florida*

- In 1902, Albert Reimann opened one of the first schools in Europe that offered free and applied arts education. He focused on hiring working practitioners in various disciplines so that the students would have access to the latest ideas and techniques. In 1911, he hired Klinger to teach poster art.
- Here, Klinger has taken Reimann's monogram and turned it into a *Jugendstil* signet for the school in his preferred red-and-black color palette.



“It is a fact of our time that the proper design of department stores and restaurants has become as important to our daily lives as the grandeur of church buildings and town halls once was.”

—Julius Klinger

**Galerie der Moden: Ausstellung im Hohenzollern-Kunstgewerbehaus** (Gallery of Fashion: Exhibition at the Hohenzollern House of Applied Arts), 1912

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Founded in 1904, the Hohenzollern-Kunstgewerbehaus was the main retail outlet for leaders of the German design-reform movement, which sought to create affordably mass-produced, functional yet aesthetically appealing furniture and objects.
- This poster announces an exhibition of all things fashion, from clothing to engravings to magazines. It was the first time fashions from the Wiener Werkstätte were displayed in Berlin.
- The design itself draws from Rococo tropes, piling various articles of pastel clothing into an elaborate swag that acts as a frame for the central text.



**Allgemeine Luftfahrzeug-Ausstellung**  
(General Aircraft Exhibition), 1912

Julius Klinger (1876–1942)

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell  
Wolfson, Jr. Collection*

- This poster announces an exhibition of aircraft in Berlin.
- Rather than showing an actual airplane, Klinger presents a classical male nude gazing at a bird flying high above a majestic mountain landscape.
- He also turns the name of the event into the acronym “ALA,” which conveniently means “wing” in Latin.



**Rund um die Alster (Along The Alster), 1912**

Julius Klinger (1876–1942)

*Loan, Martijn Le Coultre, The Netherlands*

- *Along The Alster* was a musical revue that achieved international popularity in Europe.
- While information on the plot is rather sparse, the distinctively different couples portrayed by Klinger suggest potential for a comedy of manners.



**Die Woche Heft 25 (The Week, Number 25), 1913**

Julius Klinger (1876–1942)

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- In publication from 1899 to 1944, *Die Woche* was the most widely-circulated German news magazine at the time this poster was made.
- This issue marked the 25th anniversary of the reign of Kaiser Wilhelm II. In his honor, Klinger designed a giant “W” composed of two intersecting “Vs,” surmounted by a crown and with the Roman numeral “II” at its base.



**Frühlings-Schau (Spring Show), 1914**

Julius Klinger (1876–1942)

*Loan, Martijn Le Coultre, The Netherlands*

- In a surprising color palette for Klinger, this poster advertises the spring show at the Hohenzollern School for Arts and Crafts, which featured a range of items from flower arrangements to wicker-furniture displays.
- The composition clearly suggests a knowledge of Bertold Löffler's famous poster for the Vienna Secession.





**Münchener Faschings-Redoute**  
(Munich Carnival Masked Ball), 1914

Julius Klinger (1876–1942)

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell  
Wolfson, Jr. Collection*

- Surrounded by streamers and confetti, this masked female figure announces a ball to be held at one of Munich's premiere entertainment venues.
- Compared to his 1910 poster for a similar event, this design is more glamorous and less irreverent.



**International Ausstellung für Buchgewerbe und Graphik** (International Exhibition for the Book Trade and Graphic Arts), 1914

Julius Klinger (1876–1942)

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- This catalog was available at the International Exhibition for the Book Trade and Graphic Arts, held in Leipzig in 1914. The event marked the 150th anniversary of the Royal Academy of Graphic Arts and Book Trades in the city, and generally promoted modern presses, foundries, paper manufacturers, and other similar trades and professions.
- Klinger created this colorful advertisement for Hollerbaum & Schmidt for the catalog, assigning each of the printer's contracted designers —Lucian Bernhard, Ernst Deutsch, Hans Rudi Erdt, Julius Gipkins, Paul Scheurich, and himself— a different bird.



**“During Klinger’s Berlin years, the cultural significance of poster art won growing recognition, particularly through the efforts of Hans Sachs.”**

—Jeremy Aynsley, Curator

**Das Plakat (The Poster), 1914**

Erich Gruner (1881–1966)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- In production from 1912 to 1921, *Das Plakat* was the first German monthly magazine dedicated to the poster. It featured articles on poster artists from various countries and reflected the growing interest in posters as an art form among both private collectors and public institutions.
- The periodical was edited and published by Hans Sachs, the most important poster collector in history, whose personal collection of more than 12,500 posters would be looted by the Nazis in 1938. Sachs owned many posters by Klinger, whom he considered a friend.

# A Move to Vienna

World War I broke out in July 1914. Klinger was soon called to Vienna to serve within the Austrian War Press Office and create propaganda. At the same time, he also set up his own studio in a well-to-do neighborhood, hiring and instructing up-and-coming designers to be part of what would become known as the “Klinger School.”

The war left Vienna a changed city, no longer the luxurious, imperial capital of the Austro-Hungarian Empire but instead a newly formed Republic and one of the first Social Democratic governments in Europe. Despite being on the verge of economic collapse, progressive policies flourished, some of which helped lay the foundation for how Austrian graphic design would function. Advertising spaces had previously been undefined, with posters pasted up at random in an

often-chaotic display. Old municipal laws also stated that advertising had to adhere to certain standards and could only be used for civic purposes, expressly forbidding the sale of posters to collectors. The new government, however, introduced regulations for the display and taxation of posters, creating an order—even a beauty—to commercial art and the “gallery of the street.”

By the 1920s, Klinger’s work was focused increasingly on the economic sphere, including posters for the League of Nations and the Vienna International Trade Fair. He began reducing his color palette to red and black on a white background and making the text more prominent. He also began favoring modern Roman typefaces and sans-serifs over the more elaborate hand-lettering of his earlier work, indicating the influence of the New Typography that was popular among avant-garde designers. While his delightful sense of humor was still present, it now manifested itself in more abstract and symbolic forms. He also started openly championing his American counterparts during this period, hailing them as the “intellectual leader of all nations” due to their use of clear, efficient communication strategies—a statement he would later retract. Klinger’s experimentation with logos and trademarks also peaked at this stage of his career, becoming simpler, more precise, and beautifully intentional.



**Donauland, 1917**

Julius Klinger (1876–1942)

*Loan, Martijn Le Coultre, The Netherlands*

- This poster advertises a monthly regional magazine printed in Vienna that ran from 1917 to 1921.
- Klinger takes advantage of the white of the paper in this poster by composing the silhouette of an airplane out of negative space. Below, the Danube river curves in gentle shades of blue against a rich, black background.

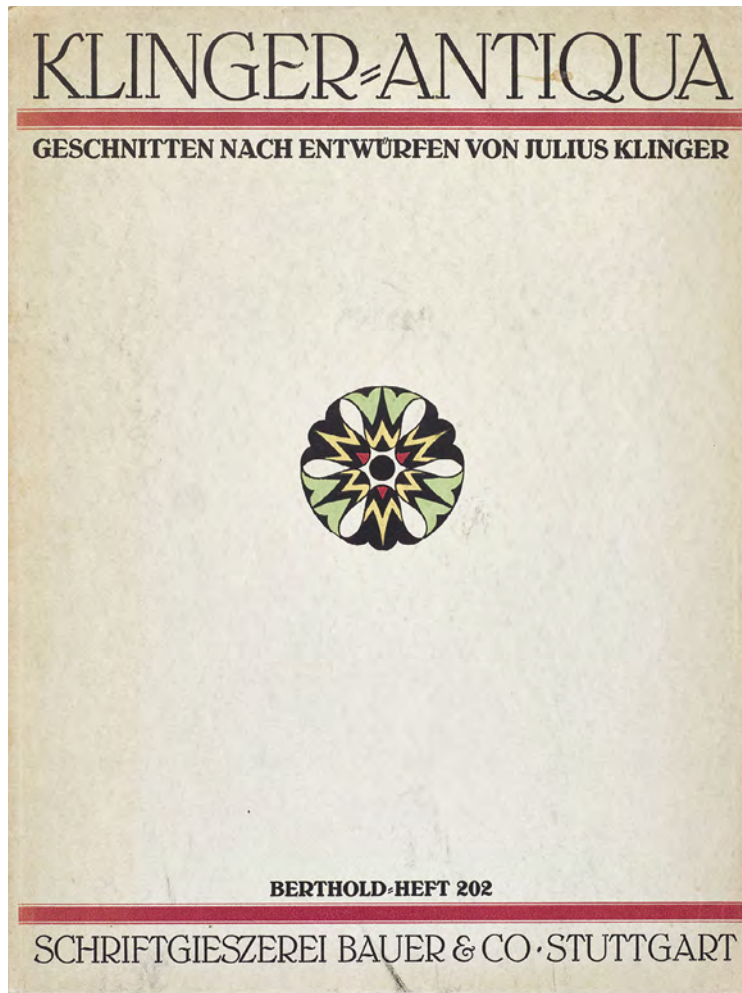


**8. Kriegsanleihe (The 8th War Loan), 1918**

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- This poster promotes the eighth war loan in support of the Austro-Hungarian Empire during World War I.
- While most war-loan posters emphasized hope and a peaceful future, Klinger chose to portray the enemy (Russia) as a ferocious snake or dragon pierced by eight arrows representing the previous loan subscriptions. The final eighth arrow appears to deal the fatal blow to the beast, giving the viewer urgent incentive to participate.



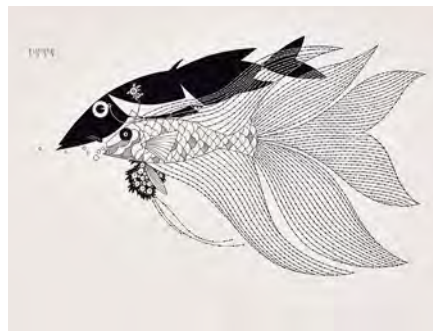
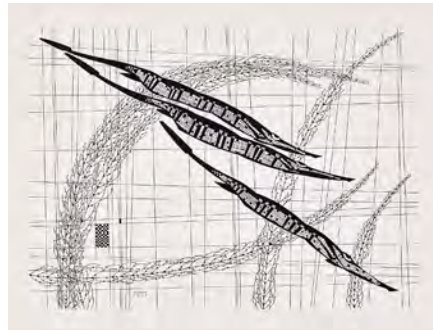
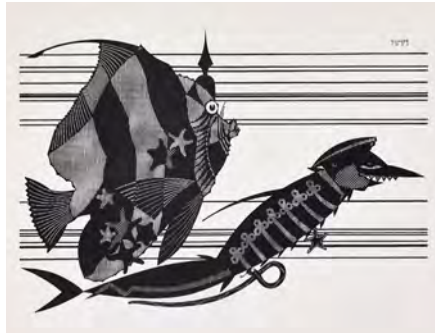
### **Klinger Antiqua, c. 1920**

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- First developed in 1912, Klinger Antiqua is one of three typefaces developed by Klinger specifically for book design. His first—Fette Antique (Bold Roman)—was released in 1898.
- At this time, most German publications were set in the Gothic blackletter script known as “Fraktur” that people from other countries found antiquated and difficult to read. A handful of progressive foundries urged the development of modern Roman typefaces more likely to appeal to an international market.
- Klinger’s mastery of modern typefaces and his skillful combining of word and image were fundamental to the success of many of his poster designs.







**12 Blätter: Julius Klinger, Frey, Willrab, Cosi, Ekes** (12 Sheets: Julius Klinger, Frey, Willrab, Cosi, Ekes), 1925

Various Designers

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection of Decorative and Propaganda Arts, Promised Gift*

- This portfolio focuses on Klinger and members of his group as illustrators rather than as graphic designers.
- Several of the prints in this selection were used as illustrations in magazines, while others were adapted into advertisements.
- It is interesting to compare Willrab's female portrait with Klinger's *Die aegyptische Helena* located toward the conclusion of this exhibition.



**“Klinger was one of the first to define the concept not recognized as branding.”**

—Karen Etingin, Poster Historian

**Elida Toilette Seifen (Elida Toilet Soaps), 1921**

Julius Klinger (1876–1942)

*Loan, Karen Etingin, L’Affichiste, Montreal*

- Klinger turns the brand’s monogram into the focal point of this poster for soap, making it so appealing that even a butterfly is attracted to it.
- This design stands in sharp contrast to other advertisements for the brand, all of which feature more conventional images of beautiful, White women lathering up bars of soap while smiling broadly at the viewer.



**Elida Toilette-Seifen** (Elida Toilet Soaps), 1921

Julius Klinger (1876–1942)

Pen and ink on paper

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Klinger would have presented this finished drawing to the printer before it went to press.
- It is interesting to note the color and textual differences between the drawn design and the printed poster, making one wonder who made certain decisions about the poster once it was in production—the lithographer or Klinger himself? Such contrasts between the maquette and the finished product underscore the collaborative nature of poster design, much of which remains undocumented.



**Tako to Ama**  
(Dream of the Fisherman's Wife), 1814  
Katsushika Hokusai (1760–1849)  
*Loan, The Ronin Gallery, New York City*

- This Japanese *ukiyo-e* (floating-world) print was originally published in the three-volume *shunga* (erotic) woodblock series *Kinoe no Komatsu* (Young Pines; or Old True Sophisticates of the Club of Delightful Skills). It is the most famous image from the book and has inspired countless artists, from Rodin to Picasso.
- The surrounding text discusses the shared pleasure between the adult octopus and one of its offspring, and the female abalone diver.
- While Japanese prints in general served as inspiration for poster designers from the 1880s onward, this particular print seems to have been a favorite among the Secessionists, who frequently depicted women in sexual scenarios with various sea creatures.

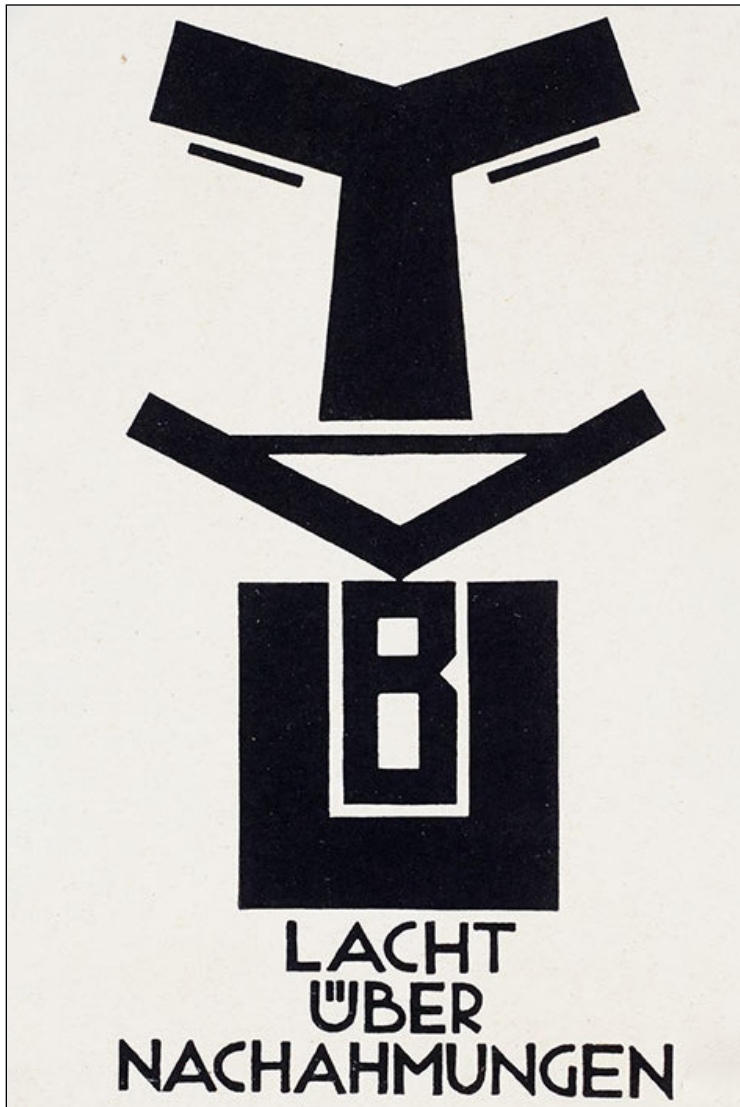


### Prints, 1919–25

Julius Klinger (1876–1942)

*The Wolfsonian—FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Klinger frequently experimented with the theme of women and ocean life in his work, as seen earlier in his illustration for *Sodom*.
- He was chiefly inspired in these images by the famous Japanese woodblock print *Dream of the Fisherman's Wife* (1814) by Katsushika Hokusai, in which a female abalone diver is engaged in a sexual act with two octopi. He would also have been familiar with Klimt's *Fischblut*, shown at the beginning of this exhibition.
- Here, Klinger displays his intricate decorative skills, similar in patterning to the lacework produced by the Wiener Werkstätte.



**Tabu: Lacht über Nachahmungen**  
(Tabu: Laughing Over Imitations), 1919–21

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell  
Wolfson, Jr. Collection*

- This design shows the range of expressions available in the logotype Klinger created for Tabu. While in the earlier poster it appears intense, almost scowling, this version shows the face with squinting eyes and an open-mouthed smile.
- The increasingly pared down nature of Klinger's compositions may have been influenced by the emergence of *De Stijl* in the Netherlands, an art movement that reduced compositions to pure geometry presented in a primary color palette.

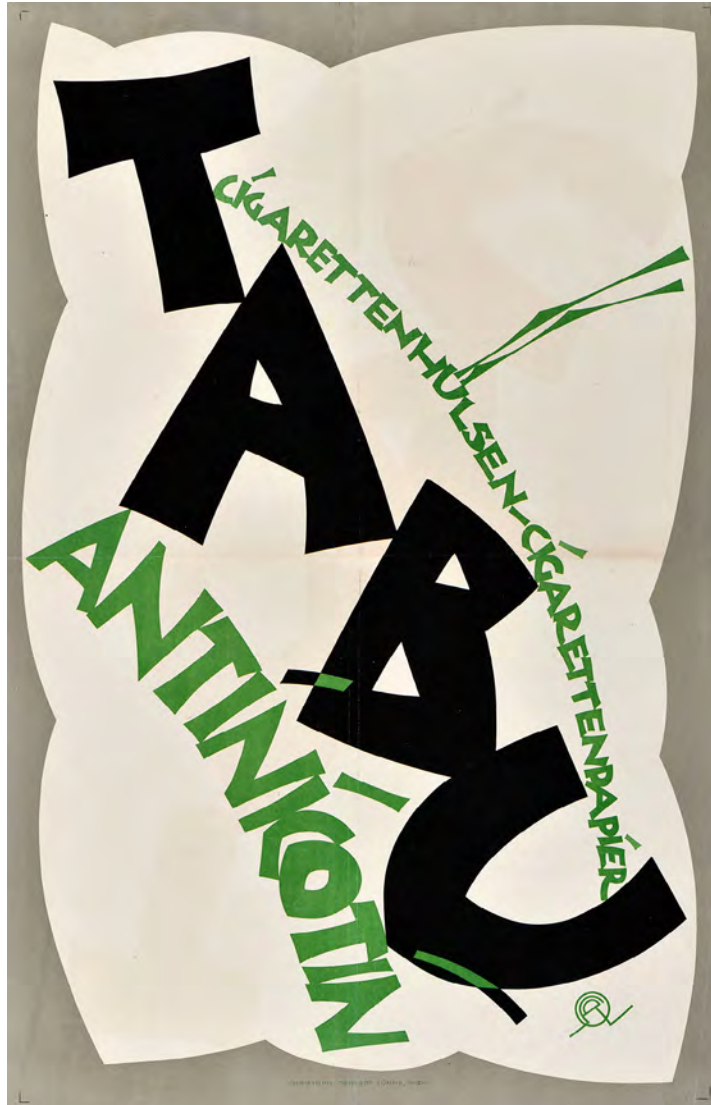


**Tabu, 1919**

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- In the 1920s, text-only posters became increasingly prominent in Berlin, a trend that Klinger embraced in many of his later designs for Tabu.
- For Tabu's graphic identity, Klinger devised a striking trademark of stylized letterforms that also suggest an iconic face, possibly inspired by the sculptures of Easter Island or Japanese Noh theater masks.
- It is hard to imagine that Klinger was not consciously linking the brand to Sigmund Freud's controversial book *Totem and Taboo*, published in Vienna in 1913. In it, Freud addresses the roles of totems and animism in early human societies, the ancient taboo of incest, the dawn of monotheistic religion, and their relationship to modern sexual neuroses. It was widely-read and would have been known by most educated and intellectual members of society.



**Tabu, c. 1919**

Julius Klinger (1876–1942)

*Loan, Martijn Le Coultre, The Netherlands*

- The brand identity Klinger created for Tabu is considered one of his best, single-handedly making the brand a household name.
- Similar to Job in Paris, Tabu produced cigarette papers and filters.
- In the early 20th century, Germany was at the forefront of research on smoking, with scientists publishing papers on the dangers of the habit. Some brands chose to advertise their products as “anti-nicotine” to falsely distance themselves from such negative connotations.





**Tabu, 1919**

Julius Klinger (1876–1942)

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- In these earlier posters for Tabu, Klinger plays with the concept of the New Woman. Here, she is shown in sepia tones with an elaborate, exotic headdress, smirking at something off to her left.
- The composition relies on jagged intersecting triangles and lozenge shapes overlapping to create her body, geometries also reflected in the artist's signature.



“For the past three decades, I have advocated for visual signs to be recognized as artistic emanations of high culture value.”

—Julius Klinger

### Tabu, 1919

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Here Klinger suggests that Tabu is part of a bright, modern future by placing the brand’s name on top of a sleek skyscraper that reaches the same height as a nearby biplane.
- This emblem of modernity stands in stark contrast to the dingy, Gothic town below, from which a guard in old-fashioned regalia gazes up, apparently awestruck.
- Vienna did not yet have any tall buildings of this kind, so this image would have seemed exceptionally novel and exciting to local viewers.



**Tabu, 1919**

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Like the woman in the poster Like the woman in the other Tabu poster, this liberated female embodies the modern audacity suggested by the smoking of Tabu cigarettes. Images of smoking women during this period were still considered daring, and were often associated with the concept of the New Woman.
- Wearing a revealing, strapless dress, the woman reclines in a sedan chair carried by extravagantly clothed Black men. This over-the-top scene stands in distinct contrast to the austerity of the Neoclassical Austrian Parliament Building in the background.
- While the Austro-Hungarian Empire never colonized Africa, this poster underscores a colonialist mindset in its depiction of exoticized Black servants. The distinctive livery worn by the men as well as their subservient position in the composition emphasize the inferior status Black people had in Austrian society.





## Tabu Street Advertising, c. 1920

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Klinger initially designed Tabu press advertisements and posters. Then, in a remarkable step at a time of economic recovery, he arranged a series of outdoor advertisements on the gable ends of buildings and elsewhere in the street.
- These photographs show how Klinger's innovative placement of imagery enlivened the city with visions of a modern future.

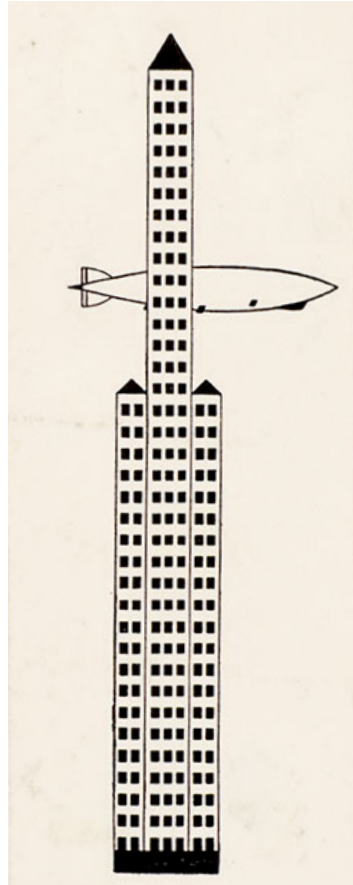
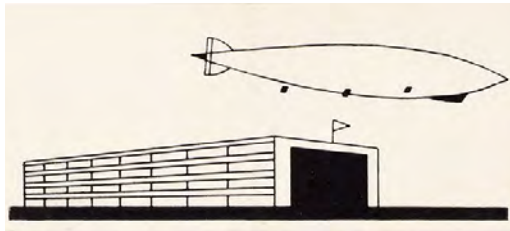
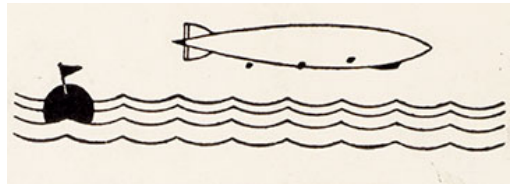


**Tabu, 1921**

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- In one of his simplest designs for the brand, Klinger gives us just the “T” of Tabu—by now so ubiquitous that the full name is not needed—on a propped-up street sign.
- The addition of a shadow beneath the object gives the image a wonderful sense of three-dimensionality.



**Tabu Presentation Proofs, c. 1925**

Julius Klinger (1876–1942)

*The Wolfsonian—FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- One strategy Klinger used to advertise Tabu was to associate the company with modern technology and construction. His personal fascination with innovation can be seen in his various drawings of airships in these presentation proofs.
- At this time, dirigibles were the largest aircrafts in the world, and were frequently presented as showpieces at air shows in Germany and Austria.
- In a 1924 lecture, Klinger called the ZR III Zeppelin a “monumental work of pure and high art, a world art of our time.”



**Völkerbund-Anleihe**  
(League of Nations Bond), 1923

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell  
Wolfson, Jr. Collection*

- In the wake of World War I and the fall of the Austro-Hungarian Empire, the economy of the new Republic of Austria was in crisis. To regain financial stability, the government obtained a large, hard currency loan from the League of Nations to convert bonds from the former empire into new bonds. In exchange, the signatories agreed that the Austrian Republic would maintain its sovereignty but that the League of Nations would oversee financial reconstruction on a gold-backed system.
- This poster announces that on June 1, 1923, Austria's former bonds would now be converted to bonds backed by the League of Nations. Announcements like this were meant to promote confidence in the credit of the new Republic in order to assist economic recovery.
- Klinger turned to the specialist printing division of the Vienna Cartographic Institute to expertly print his rendition of a globe.



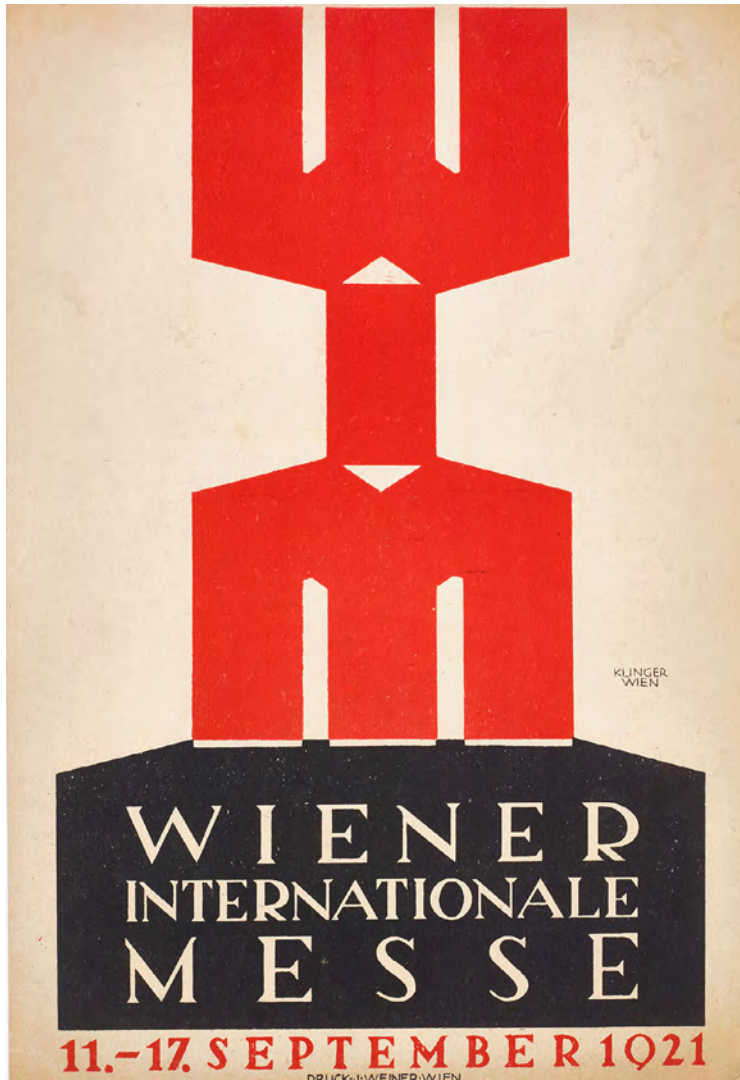


**Ferrowatt, c. 1920**

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- During the 1920s, the increased availability of electricity for domestic lighting led to fierce competition among lightbulb manufacturers, most of which commissioned posters to create interest in their specific products.
- In this campaign for Ferrowatt lightbulbs, Klinger again turns to racial stereotypes, showing a stylized Black figure, his arms and legs spread wide and mouth open in a manner echoing some of the stage gestures common to Black entertainers during the Jazz Age.
- American jazz performers were incredibly popular in Europe throughout the 1920s, especially in metropolitan hubs like Berlin and Vienna. Klinger would have been familiar with similar Art Deco advertising posters that utilized Black bodies to imply excitement, entertainment, and novelty.



**Wiener Internationale Messe**  
(Vienna International Fair), 1921

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell  
Wolfson, Jr. Collection*

- The Vienna International Trade Fair was founded in 1921 in response to Germany’s long-established trade fairs in Leipzig and Frankfurt am Main.
- For the inaugural fair, Klinger devised this logo that combines the “W” and “M” from the exhibition’s title to form a structure suggestive of heavy industry.
- This was among the first of many designs in which Klinger reduced his graphic language to red and black on a white background.



**Wiener Internationale Messe**  
(Vienna International Fair), 1922

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Klinger’s graphic identity for the fair served as inspiration for other designers over the years.
- In this postcard, Klinger takes his logotype for the trade fair and rotates it, creating a weighty, three-dimensional mass even more evocative of industrial production.



**WIPAG, 1922–24**

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, Purchase*

- WIPAG was the Vienna Poster and Display Company that rented out and maintained advertising spaces around the city and controlled how those spaces could be used. This included poster columns, hoardings, and spaces on public transport.
- Klinger worked for WIPAG as an advisor, and used this opportunity to promote himself in addition to the services of the organization, prominently listing his name below that of WIPAG on the poster.
- While the significance of the duck remains unclear, it seems to be in dialogue with a similar poster Klinger created showing a rooster laying an egg.



Reference Image  
**Der Humor in  
der Reklame, 1909**

Julius Klinger

*Image courtesy of Rennert's Gallery*



## 12 Klinger Plakate

(12 Klinger Posters), 1923

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- In this portfolio, Klinger arranged a selection of small-scale reproductions of his posters that could be used both for self-promotion and as a collector's item.
- Two images, each featuring a minimalist dachshund, advertise the soap manufacturer MEM. It is interesting to compare the two versions of the dog, one composed of razor blades, the other defined by pure geometry.
- In his design for the cosmetic rice powder Malaceïne, Klinger presents an unusual beauty with a slightly squinted left eye and a crooked nose.
- The image for Kuli inks features the brand's signature cat that Klinger made increasingly geometric over time.
- The composition for Eckstein Cigarettes of a woman lounging on a chaise is reminiscent of the poster he created for AHIGA that same year. As with much tobacco-related advertising, though, the addition of tropical animals and exoticized figures in colonial dress was seen as essential to emphasizing the quality of the product.
- The satirical magazine *Der Liebe Augustin* openly criticized the government and figures in power, making Klinger's choice of a corpulent general confronted by an oversized lizard, eager snail, and snap-happy lobster both an appropriate and delightful promotional combination.



**AHIGA, c. 1925**

Julius Klinger (1876–1942)

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Standing for *Ausstellung heimischer, industrieller und gewerblicher Arbeit* (Exhibition of Domestic, Industrial, and Commercial Work), AHIGA was held intermittently in Vienna and displayed all the best and latest Austrian products.
- Klinger created a variety of posters for this event, three of which are on display here. They all share a red-and-black color scheme but vary greatly in style—an intentional effort to show off his versatility as a designer.
- This is the most humorous of Klinger's compositions for the show, depicting a hunched old man in judge's robes being pinched on the nose by a crab. The accompanying text reads “backward steps, an old-fashioned pigtail, and a snail’s pace are the enemies of the AHIGA,” implying that the antiquated figure is not representative of its clientele.



“Our work will be more interesting than the many, many paintings that were created in this era.”

—Julius Klinger

**AHIGA Einkauf Werte bleiben fest!**

(AHIGA Purchase Prices Remain Firm), c. 1925

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- In sharp contrast to Klinger’s other posters for this Austrian sales exhibition, this design relates the fixed prices of objects for sale at the event to consistent weather patterns (“purchase prices remain firm”); a price barometer featuring different international cities is even shown on the right side of the poster, with those in Vienna being the lowest and those in New York the highest.
- The postwar Austrian economy was in extreme crisis. Implying good value in the face of inflation was a solid and necessary sales strategy to encourage customers to purchase the products.



**Originell diese AHIGA!**  
(Original, this AHIGA!), 1922

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- AHIGA was a sales exhibition of exquisite Austrian goods held at Vienna's city concert hall.
- While all of Klinger's posters for the show share a common red-and-black color scheme, their motifs and styles vary considerably, emphasizing his versatility as a designer.
- Here, a glamorous woman wearing seamed stockings, a fox-fur opera coat, and a beauty mark coos over her latest purchase while reclining on her chaise. She is surrounded by fanciful trinkets, including an Asian doll with a giant sword. The implication is that all these novelties and more are available at AHIGA.





**Glückstelle Stein** (Lucky Spot Stone), 1925

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- This striking poster advertising a lottery features the Hohe Brücke (High Bridge), a Vienna landmark.
- Walking across the dramatically tall bridge are various Austrian symbols of good luck—a chimney sweep carrying a ladder, a four-leaf clover, a horseshoe, and a pig. The chimney sweep is still used as the lottery’s mascot today, and all four motifs are commonly seen on local good luck charms sold to tourists.
- Above the name of the lottery is the tagline, “the path to happiness is over the High Bridge.” This text and the image appeared together in newspapers and other printed media.



**Lustige Blätter (Funny Pages), c. 1925**

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- This design was originally used for a poster that advertised the magazine *Lustige Blätter*.
- Nearly 20 years later, Klinger revisited the image as a portfolio print, removing the color and adding more texture to the composition.

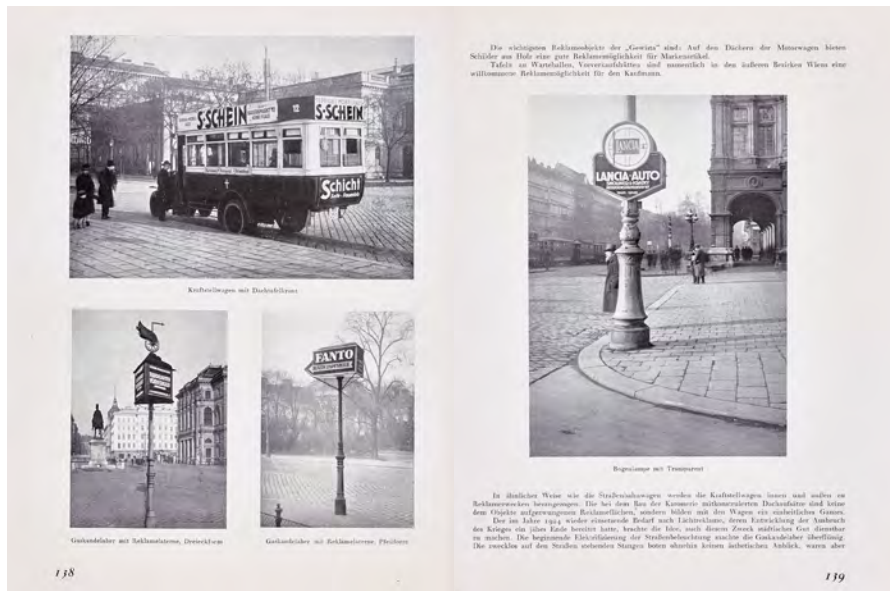


**Reference Image**

**Lustige Blätter, c. 1906**

Julius Klinger

*Image courtesy of Kunstbibliothek,  
Staatliche Museen zu Berlin  
(Photographer Anna Russ)*



## Das neue Wien: Städtewerk

(The New Vienna: Municipal Works), 1927

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Beginning in the late 19th century, posters were the major form of public advertising in cities like Berlin and Vienna; however, increasing concern that uncontrolled fly-posting might spoil the beauty of such cities led to the regulation of spaces for poster display by the municipal authorities.
- This book documents the variety of newly regulated advertising spaces in Vienna where companies could promote their brands and products.
- Klinger took full advantage of these new rules, finding novel ways to incorporate posters and other signage into the structure of the city's buildings and transport services.



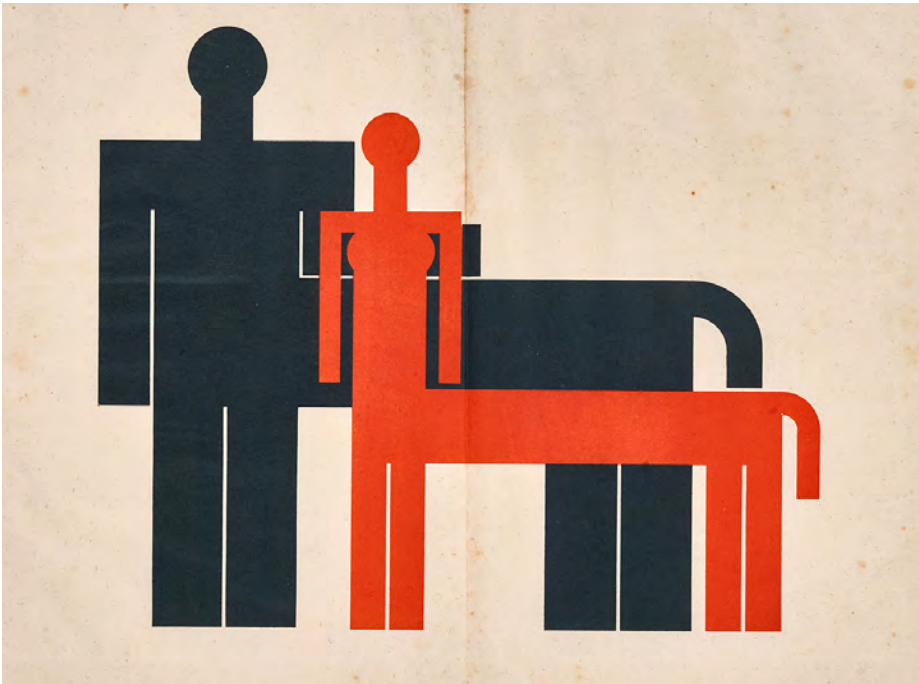
**Utamaro, c. 1927**

Julius Klinger (1876–1942)

Pen and ink on paper

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Working during the late 18th century, Kitagawa Utamaro was one of the most famous Japanese woodblock artists of the *ukiyo-e* genre.
- Klinger's appreciation of Japanese graphic art is beautifully demonstrated in this sensitive presentation of a bonsai tree—a symbol of the importance of nature in the Buddhist tradition—above Utamaro's name.

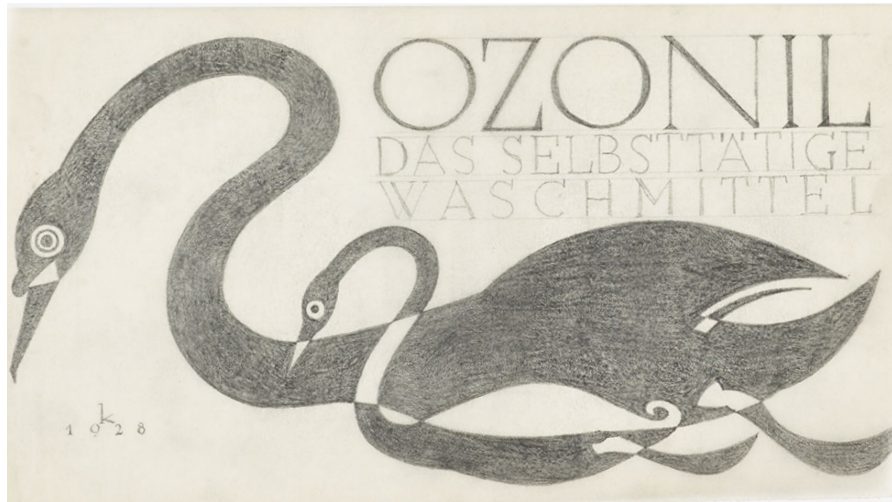


**Untitled Print, c. 1925**

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- In this print, Klinger reduces the figures of a female and a male centaur from his *Lustige Blätter* poster of 1909 to their simplest-possible geometric forms.
- This work relates to the ideas he developed in the mid-1920s in an unpublished project called the “International Graphic Code”—a set of signs and symbols for graphic communication that transcend linguistic borders.



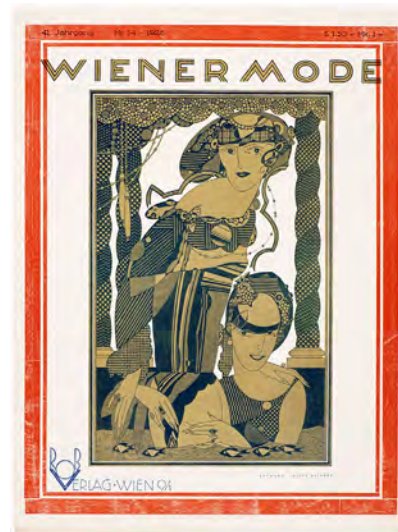
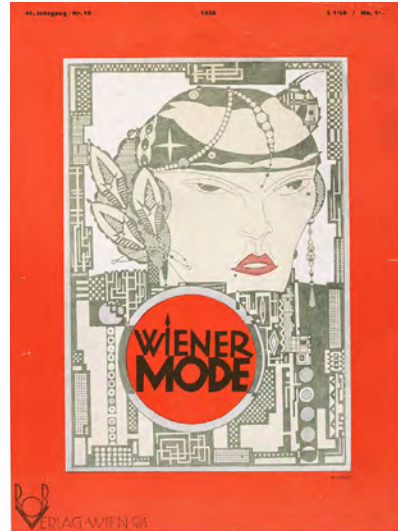
**Ozonil das selbsttätige Waschmittel**  
(Ozonil: The Self-Acting Detergent), 1928

Julius Klinger (1876–1942)

Graphite on paper

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell  
Wolfson, Jr. Collection*

- This is Klinger's original sketch for a poster for laundry washing powder. It demonstrates how carefully Klinger mapped out a design before it was translated into print.



**Wiener Mode (Vienna Fashion), 1928**

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Comparable to today's *Vogue*, *Wiener Mode* was a popular fashion magazine with global circulation.
- Prior to moving to Berlin in 1897, some of Klinger's earliest illustrations were for this publication. Upon his return to Vienna, he contributed several cover designs to the magazine, many playing with new interpretations of the female body that reflected the popularity of the New Woman.
- These covers also show the continuing influence of Koloman Moser's work, as suggested by Klinger's use of heavy ornament and architectonic renderings of the human form.



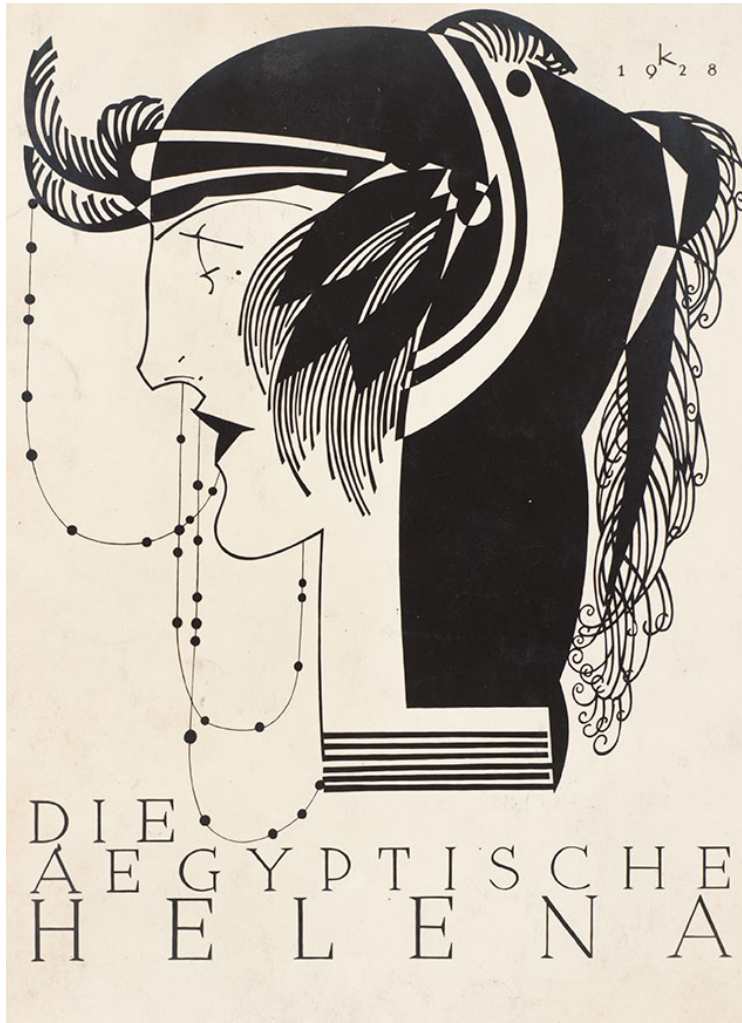
### **Mokka, 1928**

Julius Klinger (1876–1942)

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Published from 1928 to 1941, *Mokka* was a monthly illustrated magazine that featured puzzles, short stories, and photography.
- Klinger created four covers for the publication; the two shown here display his knowledge of and fascination with Japanese design.
- The figure Klinger created for the inaugural issue indicates that he was aware of the *anime* tradition that emerged in Japan in 1917, while his composition featuring fish presents a decorative, calligraphic interplay of tails, fins, and seaweed, as well as an implied continuation of the design beyond the page—all of which are characteristics of Japanese graphic art.





**Die aegyptische Helena**  
(The Egyptian Helen), c. 1928

Julius Klinger (1876–1942)

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Written by Richard Strauss in 1928, *The Egyptian Helen* is a two-act operetta about Helen of Troy's reunion with her first husband after the end of the Trojan War.
- Here, Klinger portrays her as an embodiment of the New Woman, slightly aloof and not traditionally feminine.
- At this time, bourgeois women were pushing against social restrictions that kept them from attending university, joining political groups, and voting. Klinger's women often reflect those frustrations in their confidence, overt sexuality, and departure from traditionally "feminine" stereotypes.



**Mocca, c. 1931**

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell  
Wolfson, Jr. Collection*

- Like other prints in this exhibition, this illustration for the February 1931 issue of *Mocca* displays Klinger’s ability to create intricate, contrasting, and finely detailed patterns.

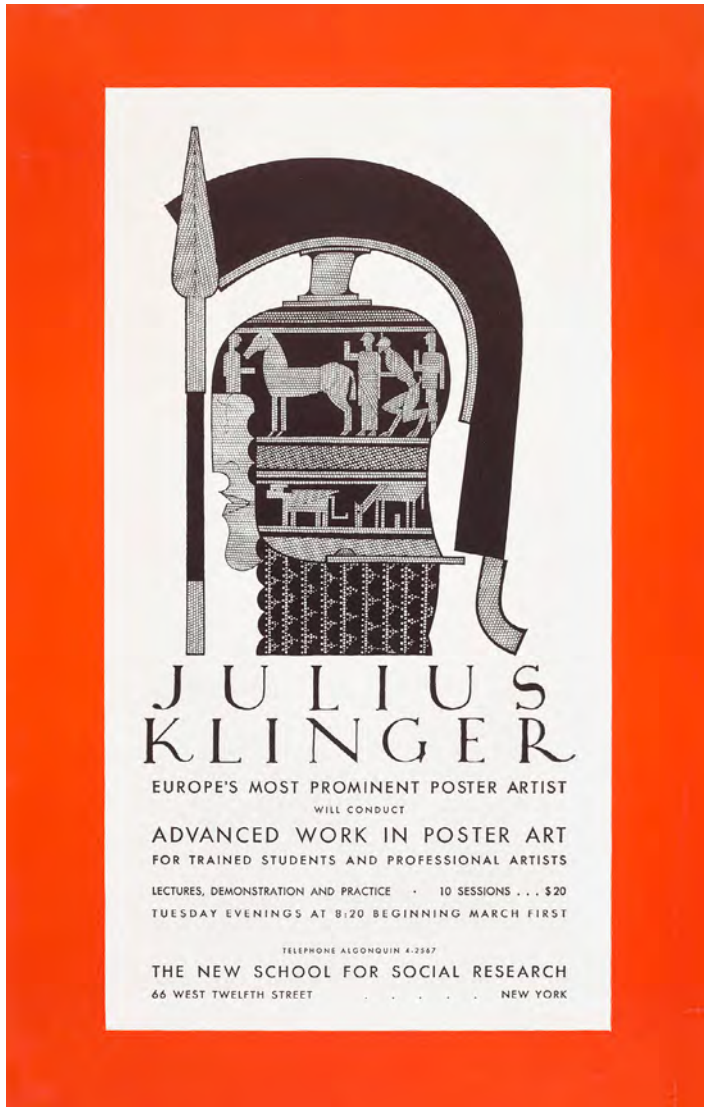


### **Punctuality Underground, 1929**

Julius Klinger (1876–1942)

*The Wolfsonian-FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- Posters for the London Underground are renowned for their artistic quality and compositional innovation.
- Klinger was commissioned to produce two designs for the London Underground, both similar in theme—*Punctuality* and *Constancy*.
- Here, he employs Edward Johnston’s famous sans-serif typeface as well as the Underground’s iconic bullseye symbol, combining them with geometric forms to create the stylized figure of a signaling guard.



### Julius Klinger: Europe's Most Prominent Poster Artist, 1932

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, The Mitchell Wolfson, Jr. Collection*

- This poster was created for a ten-week course on advertising poster art that Klinger taught at The New School in New York City during his second visit to the United States. As he did not speak English, he conducted the course with the assistance of a live translator.
- While there were certainly more prominent poster artists in Europe at this time (Lucian Bernhard and A.M. Cassandre, among others), the use of this hyperbolic tagline emphasizes Klinger's skills at self-promotion and marketing in general.
- The Graeco-Roman heraldic head is reminiscent of the cover design Klinger produced for his monograph in 1912.



**Ö Treffer Anleihe (Ö Lottery Bond), 1933**

Julius Klinger (1876–1942)

*The Wolfsonian–FIU, Miami Beach, FL, Purchase*

- Shortly after his second visit to the United States, Klinger designed this poster for a new national investment bond.
- The purpose of the program was to raise funds to ease the financial crisis and support government initiatives to fight growing unemployment.
- The giant “Ö” stands for the first letter of *Österreichische* (Austrian), while also suggesting a figure with a wide open mouth and large eyes. Some scholars have posited that the “Ö” may also represent the target that buying the bond will “hit.” This type of multi-layered symbolism can often be found in much of Klinger’s later work.

# The End Of An Era

In the latter half of his career, Klinger tried to persuade designers and publishers to adopt the International Graphic Code as a universal means of communication—an idea that a common visual language might transcend the limitations of language. His unique and forward-looking approach to commercial design, however, hit an unexpected wall.

On March 12, 1938, the German Reich annexed Austria, adopting the Nuremberg Laws that left Klinger—a Jewish man—stripped of his citizenship and ineligible for employment. As many poster designers were Jewish, the advertising innovations that Klinger and others had developed were no longer considered acceptable and now deemed vulgar. The visual language of the streets was thereby Aryanized, leaving little evidence of the graphic revolution whose heyday had been just a few years earlier. In 1941, Nazi officials classified 61,000 people in Vienna as Jewish, many of whom were moved into overcrowded waiting stations and transported to extermination camps.

On June 2, 1942, Julius Klinger and his wife, Emilie, were sent to a camp in Maly Trostenets near Minsk. Seven days later, they were killed.







# Press Reviews

**PRINT**



**POSTER**

**HOUSE**