

crouching on the ground, resting its weary head on its hand. When Sepo was still very young and dreamed only of the fine arts, in the days of 1913 when he was awarded the Grand Prix for sculpture by the Italian Government, he decided to devote himself to sculpture. At the same time he continued to draw and paint. Yet in his outlines, the grouping and pose of his figures — everywhere the hand of the sculptor is discernible. In the year 1917, when his name was still Severo Pozzati, he became a painter, without giving up his sculpture on this account. Times were bad, he worked for large Italian manufacturing firms and made advertising designs, without giving much thought to this work. It pleased him to do it, however, and when he came to Paris with many others in 1920, he was already making designs destined to appeal to a very wide circle for a famous Italian publisher.

He had as yet no clear conception of the nature of advertising, but he drew masses of designs of all the various subjects that offered themselves, human beings, landscapes, objects, giving free rein to his opulent fancy and creative urge. With broad conceptions of form and color, he created new things every day, and in spite of the speed at which he worked, some most excellent designs date from this period.

One of his best and best-known posters is that for the "Clos du Postillon". This jolly, vivacious, rotund figure radiates the joy of life in such measure that it is no wonder the French public was moved to purchase the brand of wines whose virtues it proclaimed. This poster is characteristic of a period in which Sepo set no bounds to his uproarious temperament and when, like his great countryman Cappiello and probably under his influence, he set the human figure in the forefront

Posters

