

ant periodicals in Europe and overseas. His work in the field of advertising art is also a model of its kind. In Paris he works mostly in this field. Onorato Pupazzi's sketches are characterized by the fact that everything is avoided that is not absolutely necessary in order to achieve his purpose. He stylizes a figure in a few lines and automatically produces a caricature or cartoon. The distinction of his designs and his mastery of draughtsmanship have secured him a position among the best-known illustrators of books and periodicals. Among the other well-known illustrators mention should be made of Vellani-Marchi, Palazzi, Vergani, Sto, and Buffoni.

Advertising photography also comes within the scope of advertising art. Italy has much good work to show



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in this field. Crimella, Camuzzi, Studio Boggeri, Egone, Secco-D'Aragona, Bricarelli, Patellani, Lucio Ridenti, and Bruno Stefani are some of the best-known photographers. Readers of "Gebrauchsgraphik" have already had various opportunities of examining the work of the best-known Italian commercial artists. The present special number provides a brief survey of what is being achieved in Italy in this field. Like the State administration, the artists are also progressive, and it can be safely asserted that they bear in mind the traditions of Roman civilization, whereas, on the other hand, they have created a style on national lines under entirely new conditions, a style that is characteristic of Mussolini's government—always renewing itself and genuinely Fascist.

Translated by W. L. Campbell