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Matthew Salisbury · pp. 100-103. ISSN 2431-6337

As well as independent publishers such as Ne- bros, small ‘private press’ printer-publishers still seem to be thriving. But one of the examples of a return to aspects of the mid-twentieth ethos is the branching out of illustrators into the world of textile and ceramic design and the burgeoning demand for pattern. A particularly good example of the revivalist mood can be found in the phenomenal success of the company, St. Jude’s. Originally founded by artist Angie Lewin and her husband Simon, the venture existed for some years as a small gallery in the little Norfolk market town of Aylsham. As well as exhibiting prints and paintings by Angie herself, the gallery showed work by a range of British Illustrators and printmakers who could not be classified to be in the Twentieth Century Mod- ern tradition but who are also highly contemporary in their interpretation of these traditions. The art- ists represented include: Jenny Hayman, Bob Ryan, Mark Head and Ed Klut. Angie Lewin’s own work can be seen to build on many of the preoccupations and merits that underpinned the work of Edward Bawden well over a half a century ago, with particu- lar interest in the patterns that flow from the flora and fauna of the British countryside. St Jude’s now operates from Edinburgh, selling mainly online but regularly organizing exhibitions at a variety of venues under the title ‘St. Jude’s’.

Given the pattern-led nature of Angie Lewin’s de- sign, it was a natural development for the company branch out into fabric and wallpaper design. The studio now employs a team of workers making enough of Donna’s designs to supply the House of Fraser, the Homecentre, Marks & Spencer, the Simpsons department store, John Lewis and many other high street stores. The studio now employs a team of workers making enough of Donna’s designs to supply the House of Fraser, the Homecentre, Marks & Spencer, the Simpsons department store, John Lewis and many other high street stores.

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"Beautiful year round". The regenerationist image of Spain in the posters of the patronato nacional de turismo

Raquel Pelta Resano

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The regenerationist image of Spain in the posters of the patronato nacional de turismo. Throughout the twentieth century, tourist post- ers have played a key role in the promotion of Spain’s image abroad. This article focuses on one of the periods in which they had a greater role: the end of the reign of Alfonso XIII and the founding of the Patronato Nacional de Turismo. This historical time was an attempt to spread the rich diversity of Spain, in an effort to dismantle stereotypical representations that travellers of the eighteenth and nineteenth centuries had created. Spanish poster, tourist poster, tourist adver- tissement, Patronato Nacional de Turismo, image of Spain

The origins of the modern concept of tourism in Spain are linked to what was known as Regenera- tionism. As Ana Moreno Garrido1 has highlighted, the first ideologists and advocates where middle class men, preoccupied by the economic, moral and religious regeneration of Spain, who understood that tourism could play a crucial role in both processes. As it is well known, the loss of the last of the Span- ish colonies in America, in 1898, opened up a deep process of reflection among Spanish intellectuals, thus encouraging Regenerationism. This is a cur- rent of thought that, at the end of the nineteenth

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There is a 1970s re-edition. See ARCOS Fortanet, 1914, 3rd edition.

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La figura del ramo índice de la publicidad fue un catalizador para disponer de un catálogo de imágenes que representaran y sirviesen como pantalla para mostrar la realidad de la España que se quería reflejar a su público objetivo. En este sentido, La España de los viajeros fue un buen ejemplo de cómo se utilizó el recurso de la publicidad para transmitir un conjunto de valores a través de imágenes y mensajes que se adecuaban al gusto de su público.

Por otro lado, la figura del prestigio de la España como territorio turístico fue un factor clave para la creación y desarrollo de la publicidad turística. La figura de la España como destino turístico fue un factor que contribuyó al desarrollo de la publicidad turística, ya que se consideraba que la publicidad turística era una herramienta para promover el turismo y aumentar la llegada de visitantes. En consecuencia, la figura del prestigio de la España como territorio turístico fue un factor clave para la creación y desarrollo de la publicidad turística, ya que se consideraba que la publicidad turística era una herramienta para promover el turismo y aumentar la llegada de visitantes.
Carlos Síeins de Tejada, Baldizinho, Eduardo Santonja Rosselló or Rafael de Penagos. Many of them had lived in Paris or had had international projection, since they collaborated with fashion magazines such as Harper’s Bazaar or Vogue, as in the case of Síeins de Tejada, or after 1930, they would be joined by photographers Otto Wucherlich and José Maria Lleida. They were modern artists and illustrators who had received artistic influences. They were used to work in the new media: illustrated magazines, posters and advertising in general. The posters that they developed for the Patronate Nacional de Turismo were aesthetically more cons- servative than most of their usual work for the men- tioned media. Moreover, their very selection to car- ry out these tourist campaigns implied that their institutional client seemed to transmit the quality of Spanish art production and its connection with the postcard and the place at the same time. Of course, an application of the most radical avant- gardes was avoided, which had not been completely- ly accepted neither by the general public nor by the highest purchasing power sector, who at the time actually was the embodiment of tourism. The posters between 1922 and 1933, the year of the procla- mation of the Spanish Second Republic, the posters that affirmed the attractions of cities, provinces and noted municipalities for its monumental or landscape values: Bilbao, Granada, Morocco, which were also a Spanish colony, Ibiza, Barcelona, Burgos, Cádiz, Málaga, Córdoba, Asturias, Huelva, Toledo, Sevilla, Madrid, or Málaga, all poster- ists would be created for the recently founded Patronato Nacional de Turismo. The landscape approach in these posters had to do inductively with the concerns of the repa- rtorist intellectuals, whose ideas had partly result- ed in the founding of the Patronato Nacional de Turismo. As in the case of Síeins de Tejada, the landscape that was representative of the modern Republic, the ruins of Spanish art, the image of Spain, more authentic and less stereotyped. The posters were not aesthetically more con- servative than most of their usual work for the men- tioned media. Moreover, their very selection to car- ry out these tourist campaigns implied that their institutional client seemed to transmit the quality of Spanish art production and its connection with the postcard and the place at the same time. Of course, an application of the most radical avant- gardes was avoided, which had not been completely- ly accepted neither by the general public nor by the highest purchasing power sector, who at the time actually was the embodiment of tourism. The posters between 1922 and 1933, the year of the procla- mation of the Spanish Second Republic, the posters that affirmed the attractions of cities, provinces and noted municipalities for its monumental or landscape values: Bilbao, Granada, Morocco, which were also a Spanish colony, Ibiza, Barcelona, Burgos, Cádiz, Málaga, Córdoba, Asturias, Huelva, Toledo, Sevilla, Madrid, or Málaga, all poster- ists would be created for the recently founded Patronato Nacional de Turismo. The landscape approach in these posters had to do inductively with the concerns of the repa- rtorist intellectuals, whose ideas had partly result- ed in the founding of the Patronato Nacional de Turismo. As in the case of Síeins de Tejada, the landscape that was representative of the modern Republic, the ruins of Spanish art, the image of Spain, more authentic and less stereotyped. The posters were not...