

# Portugal's First Advertising Agency: Raul de Caldevilla and the ETP, 1914–1923

Helena Barbosa, Anna Calvera,  
and Vasco Branco

Footnotes for this article begin on page 34.



Figure 1 (top)  
Raul de Caldevilla, advertising technician and  
founder of ETP, Oporto.

Figure 2 (bottom)  
Raul de Caldevilla.

## Raul de Caldevilla (1877–1951)

Caldevilla, (Figures 1 and 2) founder of ETP—Escritório Técnico de Publicidade (“Technical Advertising Agency”) in 1914, was born in Oporto and studied business at the Oporto Commercial and Industrial Institute, where he soon developed a taste for commerce. A multifaceted personality, he appears to have gotten involved in advertising for the first time in Buenos Aires (as he suggested to Juliano Ribeiro in an interview),<sup>1</sup> where he undertook a series of advertising campaigns in the Argentinean press.<sup>2</sup> Full of enthusiasm from this experience, he left Buenos Aires for Paris to get further training in advertising.<sup>3</sup> He studied under Octave-Jacques Gérin Laraud at the School of Advanced Commercial Studies in Paris, and was strongly influenced by him.

Upon his return to Oporto, this professional experience in the area of commerce and advertising allowed him to move to the top of the profession very quickly. In May 1914, he gave a lecture at the Atheneu Comercial of Oporto on advertising-related matters. In August of the same year, Caldevilla registered the brand ETP,<sup>4</sup> which would be mostly connected with the production of posters.

Introducing himself commercially as an “advertising technician,”<sup>5</sup> Caldevilla demonstrated his unique capacity for publicity in the details of his representations and in his attractive, innovative but also sensible discourse. This combination of talents made him an exceptional character, whose productions had the impact necessary to win over consumers.

For Caldevilla, “There is no Art as commercial as Advertising”<sup>6</sup> and, in his opinion, only after an exhaustive attention to detail could advertising discourse, however finely wrought, truly arouse the interest of the public. The secret of business success, therefore, lay in advertising, since “business has no life of its own: it only has the life that the businessman gives it.”<sup>7</sup>

His performance in the field of advertising was rapidly recognized by a number of people, who helped him along in his career. These included Octave-Jacques Gérin Laraud, his teacher of psychology and advertising at the School of Advanced Business Studies in Paris. Laraud was a member of the Publicity Board, and

was Honorary President of the Committee of Publicity Directors of Commerce and Industry, founded in 1912. This organization honored Raul de Caldevilla in 1917 for his work in the field of advertising; the first such honor to be bestowed upon a foreigner, with unanimous votes.<sup>8</sup>

At the end of December 1917, you have been appointed, upon my nomination, Honorary Member of that small creative phalanx of consultants and technicians working in the area of advertising. With the foresight that has guided me throughout my life, I had a presentiment of the man that you would become. Today, you do honour to the whole of the French advertising world, my friend, giving me, at the end of my career, an unexpected reward.<sup>9</sup>

In addition to the international recognition that Caldevilla attained, we can see from an interview by Alves Costa with Maria Paulina, Caldevilla's eldest daughter, that her father also liked to do caricatures, drawing them in pencil and china ink. Although he did not devote himself exclusively to drawing, he appears to have adopted this form of expression as a pastime; always continuing to be very original in his production. This explains the scarcity of posters bearing his signature. However, Maria Paulina adds some important details:

... in his time, his advertising campaigns always caused a stir. He always had new ideas buzzing around in his head. Sometimes, when he was in bed, a new idea would come to him and he would leap up to note it down. ... My father would never agree to advertise a poor product. He would try out the article he had been asked to promote, check it out or test it first. He said that advertising should be serious, that it should never "deceive" the consumer, nor mislead him into buying something other than what he supposed the product to be. It should be worthy of the public's trust. He would also refuse to promote a product that was a competitor of another that he had already promoted.<sup>10</sup>

After leaving ETP in 1923, Caldevilla continued to work in advertising, taking on occasional jobs and divulging his knowledge of the field at conferences and in interviews. In 1937, he took part in the 3rd World Advertising Conference in Paris. He also conducted a number of international training courses and, upon returning to Portugal, was responsible for the Advertising Course at the Raul Dória School, where he lectured on window dressing, as well as preparing the syllabus, published in the respective Year Book.<sup>11</sup> He naturally influenced his students, and anyone else who attended his classes. Caldevilla taught them the principles necessary to attract consumers. These principles are: idea, action, unity, suggestion,

guidelines, originality, opportunity, movement, light, attractiveness, and ... speech.<sup>12</sup>

In addition to his work as a teacher, he continued to operate in the world of advertising, always creating aesthetic and original productions. Caldevilla's activity is distinguished from other productions of the era, and he is easily recognizable as one of the most experienced people in the field.



### The Historical Development of ETP

The vast experience that we have acquired in Europe and America, the public proof that we have provided, the glowing testimonies from satisfied customers—all these are more than enough to recommend our services.<sup>13</sup>

Advertising agencies appeared in Portugal somewhat spasmodically. In the first quarter of the twentieth century, one of the most important was ETP – Escritório Técnico de Publicidade (“Technical Advertising Bureau”), (Figure 3) which introduced an innovative visual rhetoric that greatly influenced Portuguese society and artists. Given this influence, it is worth looking closer at the reasons for its success, in order to understand how design gradually became established in Portugal.

By 1914, ETP, based in the city of Oporto, was the most important advertising agency in Portugal. This largely was due to the balance that it managed to achieve between creativity and technology, combined with an aggressive commercial strategy promoted by its dynamic director, Raul de Caldevilla. This success in the area of advertising, and experience in commerce generally, led to its expansion and the formation of a succession of other companies. Determined to make them prosper, Caldevilla was able to exceed market demands at the time, becoming something of a pioneer in his approach to both advertising and commercial strategies.

In 1916, he founded Raul de Caldevilla e Companhia, Limitada together with António de Oliveira Calém<sup>14</sup> and, at the beginning of 1919, set up another company with the same name, this time with Adriano Ramos Pinto.<sup>15</sup> At the end of the same year, he created yet another agency, called Empresa Técnica Publicitária Film Gráfica Caldevilla (“Caldevilla Graphic Film Technical Advertising Company”) (Figure 4), keeping the initials ETP in order to maintain the association with the earlier company. He continued to play a leading role in all of these companies until February 1923.<sup>16</sup>

With the appearance of the Empresa Técnica Publicitária Film Gráfica Caldevilla, which had a cinematic dimension in addition to graphic design, ETP entered a whole new field. Although the two branches of the company were geographically separate (the graphic workshops were located in Oporto, and the film studio in Lisbon), Caldevilla tried to ensure that both were as up-to-date as possible. This involved the acquisition of cutting-edge printing technology



Figure 3 (top)  
1914-1919 Office interior of ETP, situated at 31 de Janeiro Road.

Figure 4 (bottom)  
Exterior aspect of the building called Palácio do Bolhão (Bolhão Palace) situated at Formosa Road, 1919–1923.

and the adoption of international influences on the level of design (as we can see from a report dating from that year). Caldevilla believed that film and design should operate closely together; consequently, the publicity for the Lisbon films was prepared in the graphic workshops<sup>17</sup> in Oporto.

In 1923, a disagreement with the company shareholders about the investments necessary for film production and the construction of the studios in Quinta da Concha in Lisbon led to Caldevilla's resignation from ETP. However, he maintained his connections with the world of advertising on an occasional basis. In the same year, the Raul de Caldevilla's company was taken over by Empresa do Bolhão, Limitada in Oporto.

### ETP's Presence in the Portuguese market

To advertise successfully, it is necessary to know how, and not everyone does; that is because advertising is selling and not everyone knows how to sell.<sup>18</sup>

ETP became known in Portugal as a trendsetter in the world of advertising, owing to its attempts to keep up with what was happening on the international scene. With Raul de Caldevilla's professional experience, it soon became the most well-known and important advertising agency of the period, making effective use of many different kinds of communication.

Much of ETP's production took the form of posters. Like other graphic artifacts, these always were marked with the company's initials (Figure 5) and a description (Figures 6 and 7), which enables us to distinguish different periods with regard to the various companies that Caldevilla set up over the years.

This was a form of self-publicity for the company while, at the same time, allowing it to explicitly mark its presence on the Portuguese market. Indeed, the quantity and diversity of its production indicates that Caldevilla's ETP was present throughout the Portuguese market in a variety of public spaces, such as on trams, hoardings, enameled plaques, and placards.<sup>19</sup> The diversity of the locations where these advertisements were found demonstrates ETP's organizational capability in supplying specific services in accordance with the needs of its clients. These services varied in accordance with the customer's means, including the preparation of sketches and paintings, the acquisition of licenses from the Council,

---

Figure 5 (top)  
ETP logotype.

---

Figure 6 (middle)  
"Raul de Caldevilla & Company, 31 de Janeiro  
Road, 165 Oporto.

---

Figure 7 (bottom)  
Description of ETP "Caldevilla graphic, Bolhão  
Palace," Oporto.



· RAUL DE CALDEVILLA & C<sup>ª</sup> L<sup>da</sup> · R. 31 DE JANEIRO · 165 · PORTO ·

CALDEVILLA GRAFICA · PALACIO DO BOLHÃO · PORTO

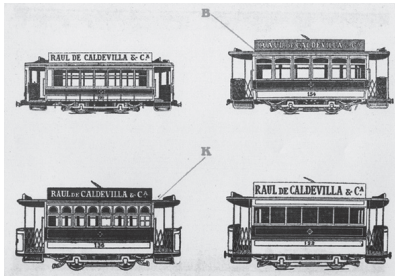
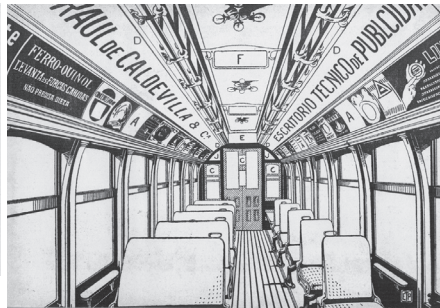


Figure 8 (left and middle)

Exterior and interior of the trams, with identification of the letters and specific parts of the trams, where advertising would be inserted, 1914-1919.



INTERIOR DO CARRO  
ALUGUER DE ESPAÇOS  
TABELLA 33

Tipologia de espaço	Por um metro e por cada metro	Esc.
Interiores laterais: Cada espaço de 200 centímetros de altura por 30 de comprimento e com o espaço para o condutor e para o condutor por 200 milímetros de altura ao longo do comprimento de 10 metros de comprimento para cada metro de comprimento. Veja página 15 letra B.	..	1500
Superior do tecto: Espaço de 200 centímetros de altura por 30 de comprimento e com o espaço para o condutor e para o condutor por 200 milímetros de altura ao longo do comprimento de 10 metros de comprimento para cada metro de comprimento. Veja página 15 letra B.	..	22500
Tubo, espaço entre o tubo e o tubo de 200 centímetros de altura por 30 de comprimento e com o espaço para o condutor e para o condutor por 200 milímetros de altura ao longo do comprimento de 10 metros de comprimento para cada metro de comprimento. Veja página 15 letra B.	..	2500
Vitrinas: Espaço de 200 centímetros de altura por 30 de comprimento e com o espaço para o condutor e para o condutor por 200 milímetros de altura ao longo do comprimento de 10 metros de comprimento para cada metro de comprimento. Veja página 15 letra B.	..	3500
Portas: Espaço de 200 centímetros de altura por 30 de comprimento e com o espaço para o condutor e para o condutor por 200 milímetros de altura ao longo do comprimento de 10 metros de comprimento para cada metro de comprimento. Veja página 15 letra B.	..	7500

Figure 9 (right)

Rent of the specific parts, their description and price.

stamp duty and conservation, and the creation of advertisements using different methods such as painting, lithography, typography, and even transparent advertisements.<sup>20</sup>

There are indications that ETP held a leading role in the area of advertising, such as its contract with the Oporto Tram Company for the placement of posters in various locations and using various supports. A form of billboard or hoarding, known as “*tabuletas*,” was patented in 1917 by Raul de Caldevilla & Companhia, Limitada,<sup>21</sup> and were placed along the railway line between Oporto and Braga. They were 4.9212 X 26.2464 feet in size,<sup>22</sup> and there forty-one of them along the route between these two cities, including at stations and crossing points.

Judging by the description, it appears that these hoardings not only had to provide quality in terms of materials and execution, but also had to be sufficiently versatile to function effectively in a number of different situations.

Advertising then extended to suburban circuits, endowing these spaces with a new dynamic, attracting the public’s eye and invading the rural landscape. This innovative initiative made ETP very successful, allowing it to maintain a subliminal presence in the daily life of society. Irrespective of the product being advertised, the fact that it identified its posters was a strategic form of self-publicity, where the initials ETP functioned as a kind of business card for future deals. Another strategy involved the preparation of a small promotional catalogue describing the company’s activities, and explaining the benefits of their services to businesses. The sales pitch was well-organized, and provided useful information including details about the different locations where advertisements could be placed. (Figure 8) For example, the annual prices were given for advertising in specific parts of trams in the exterior and interior side walls (Figure 9).

Another strategy developed by the company in 1917 for the biscuit brand “Invicta” involved the production of a documentary-type film showing two Spanish mountaineers, José Puertollano and his son Miguel Puertollano, scaling the Clérigos Tower in Oporto (Figure 10) When they arrived at the top, the mountaineers drank their tea, ate some Invicta biscuits, and dropped some slips of paper containing on one side a representation of an Invicta biscuit and, on the other side, the message: “You are cordially invited to join the



Figure 10 (above)  
Clérigos Tower.



Figure 11 a, b, c  
The Puertollano's brothers, climbing the  
Basílica da Estrela, 1917. Collection  
Cinemateca Portuguesa.

Puertollanos for tea at the top of the Clérigos Tower.”<sup>23</sup> This dramatic event, which took place on a real stage before some 150,000 people, was perhaps the most effective means that ETP could have found to promote not only the product, but also the company itself. Entitled “Tea in the Clouds,” the stunt was a great success. The biscuits sold out<sup>24</sup> and Raul de Caldevilla and ETP were forever engraved on the memory of the local residents, not only in Oporto, but also in Lisbon where the stunt was repeated at the Basílica da Estrela (Figure 11).

With the use of various resources ranging from posters for Invicta biscuits dispersed around the cities, and the filming of the episode for subsequent viewing by people who had not been present at the event itself, ETP had clearly found an innovative way of approaching a publicity campaign on that scale. Moreover, the whole campaign served to prolong the memory of both the biscuit brand and ETP itself with the repeated showing of the film over various days in both cities.<sup>25</sup>

ETP’s client list was impressive. It included A Económica, Lda—Grande Marcenaria a Vapor (Oporto); Livraria Portuense (Oporto); Barbosa & Almeida (Oporto); Termas de Vizela; A. Simões Lopes—Fábrica de adubos chimico-organicos (Gaia); and “Old England” Sarmiento & Ca. (Lisbon); which wrote to Caldevilla to thank him for the results obtained after having used ETP’s advertising services.<sup>26</sup> Other important clients included the Companhia Portuguesa de Perfumarias; Carlos Dunkel (Oporto); Cimento Tejo; and Sapataria Operária (Lisbon); and Armazéns Herminios (Oporto).

It should be pointed out, however, that much of ETP’s production was not in fact designed by Caldevilla, but by the creative artists and lithographers working under him. Within the existing collection, his own work is identifiable because it bears his signature in the form of a mark, with the designation “Caldevilla Creation” (Figure 12). Even when this is absent, it may be identified by his distinctive graphic language: he used a design style that was very close to naturalist representations, involving a lot of detail, volume,



Figure 12 (above)  
“Caldevilla Creation”



Figure 13 (left)  
Raul de Caldevilla, ETP, "Briquetes S. Pedro da Cova – Excellent charcoal for kitchen and fire-place." Collection Biblioteca Nacional de Portugal, 1914–1919.



Figure 14 (middle)  
Raul de Caldevilla, ETP, "The HBC fertilizer makes the plants grow". Collection Biblioteca Nacional de Portugal, 1914-1919.

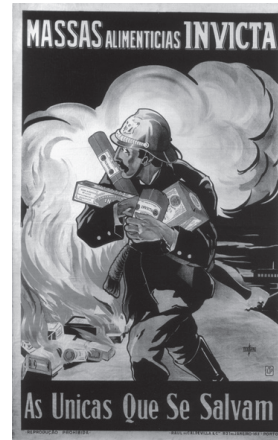


Figure 15 (right)  
Raul de Caldevilla, ETP, "Invicta noodles – The only ones to be saved." Collection Biblioteca Nacional de Portugal, 1914-1919.



Figure 16 (above)  
"ETP - 1916 – Summer Fashion "Modista Franceza." Collection Biblioteca Nacional de Portugal, 1916.

and tonal gradations; the notion of depth is frequently explored; and the image prevails over the typography, which sometimes appears dissociated from the context in which it is inserted (Figures 13, 14, and 15). The artifacts produced by ETP all reveal the innovative mark of Raul de Caldevilla. The constant presence of these advertisements in dominant sites all over the town<sup>27</sup> also functioned as an effective self-promotional strategy, since their graphic style (the result of Caldevilla's experience in Paris) was quite different from other productions. Indeed, this stimulated Portuguese participation in advertising generally, and the poster in particular.

The image was considered as the principal protagonist in the communication of the ETP posters (Figure 16). In fact, this was one way their poster style was recognizable among all the others. Besides the use of the big images that occupied posters in their totality, the considerable number of colors attracted viewers and distinguished the ETP posters. Due to printing technology and big formats, the style of their production was characterized by a more accurate design and variety of forms. Caldevilla's orientation, and the international influences on his work, reveal the elegance and grace of the design; approaching and connecting different areas. These posters present an innovative visual language with the introduction and simplification of the elements: in the first stage more associated with the naturalistic representation of Caldevilla; and in the second stage more related to modernism with Diogo de Macedo (1889–1959), an important figure in Caldevilla's ETP. After obtaining a degree in sculpture from the Oporto School of Fine Art, Macedo occasionally would design posters in order to supplement his income. The presence of Diogo de Macedo in Paris between 1913 and 1916<sup>28</sup> was extremely important for the transfer of this graphic rhetoric to the Portuguese context.<sup>29</sup> His proximity to these posters was essential for the introduction of new representations into Portuguese posters, from which ETP drew its own benefit. Consequently, a new aesthetic idiom began to be used in Portugal, which enriched its design heritage and contributed to the visual education of society. Macedo's graphic language reveals



Figure 17 (left)  
Diogo de Macedo, ETP, "They're the delicious chocolates and bonbons of União." Collection Biblioteca Nacional de Portugal, 1914-1916.



Figure 18 (middle)  
Diogo de Macedo, ETP, "Chemise house Elegante." Collection Biblioteca Nacional de Portugal, 1914-1916.



Figure 19 (right)  
Diogo de Macedo, ETP, "Bi-Cacau-Chauve." Collection Biblioteca Nacional de Portugal, 1914-1916.

simplified figures, in which volume appears to lose ground to form. Colors are more immediate, without the gradations or diffuse effects that we find in Caldevilla's work. The powerful synthesis of design and color give his work a uniqueness within ETP's production, making it possible to identify his works (Figures 17, 18, and 19).

In addition to Diogo Macedo, ETP's studios also employed a number of other creative and lithographic artists who produced representations for posters and other graphics under Caldevilla's guidance, but who remained anonymous. It is important to understand that mastery of this technique requires collaboration between the creative artist and the lithographic artist, who would try to faithfully reproduce his design. However, the maquettes for the posters largely were done in gouache and watercolor.<sup>30</sup> But not all drawings were done in response to an order from a specific client. The fact that there was a collection of predesigned stone tablets reveals a whole different approach to the creative process. These would have served as proposals to be presented to the client and, if accepted, would be reworked to include all the necessary information to identify the product. This is a different form of authorship to the poster designed from scratch.

Caldevilla's experience in promoting Portuguese products internationally, not to mention the positions he had held as Portugal's representative in various areas including the port wine trade, were probably what attracted the Calém and Ramos Pinto wine-producing families to become partners in his companies. Strangely enough, the posters advertising these brands of port, despite involving artists such as António Carneiro, Ernesto Condeixa, and Roque Gameiro, were not produced and printed by ETP. Their language was different, revealing the mark of international figures such as the Italians Matteo da Angelo Rossotti, Leopoldo Metlicovitz, and Leonetto Cappiello, and the Frenchman René Vincent.<sup>31</sup> Some were even printed abroad in places including Vercasson in France.<sup>32</sup>



### ETP's Printing Technology

The fact that Raul de Caldevilla's companies had their own lithography workshops provides an indication of their technical independence; enabling them to control production and keep up with the most recent developments in the area of reprography. Raul de Caldevilla e Companhia, Limitada, established in 1916, had photographic, lithographic, and phototype technology in addition to its design studios, which produced maquettes for posters. Before these were presented to the clients for their approval, they were registered and the original remained in the possession of ETP.<sup>33</sup>

At that time, lithography involved the manual transfer of the designs to the stone tablets using alignment devices. Since this was somewhat time-consuming, Raul de Caldevilla decided to acquire new technology that would speed up the printing process. Thus, in February 1920, he purchased the photolith system invented by Guilherme Frey,<sup>34</sup> which substantially reduced the time needed to transfer the original design onto the matrix. It also distinguished their work from that of their competitors because it produced a high-quality final product that was representationally innovative and allowed photography to be incorporated in the posters. The technology also enabled them to go beyond national borders and export Portuguese prints to the rest of the world.<sup>35</sup>

The Frey process involved using photography together with the principle colors of yellow, red, and blue.<sup>36</sup> Commonly known as the *Procédé multicolor—sans trame Frey*, the process involved photographing the object to be represented, and then placing it onto the primed stone tablets. The representation then would be transferred using light. Thus, a faithful reproduction of the photograph could be achieved without the need for the nets or frames used by earlier techniques.<sup>37</sup> The image was transferred directly to the tablet, substantially reducing the time necessary and dispensing with the need for lithographic designers. While these designers had to transfer the inverted or negative design using a mirror to copy the original onto the block, the maquette designer<sup>38</sup> needed extensive knowledge of printing techniques to be able to make maximum use of color superimposition, complementary colors, and reserved spaces, thereby avoiding the presence of unnecessary tablets when printing in various colors, continuous tones, etc.

At this time, ETP possessed the largest lithographic machine (37.4015 X 57.0865 inches) in Portugal, as well as two smaller ones (37.4015 X 49.2125 inches), a starch machine and a varnishing machine, two guillotines, a card-cutting machine, two engraving machines, a polishing machine, and 3,349 designed stone tablets.<sup>39</sup> Although rotary printing presses already were on the market, ETP did not yet have any, according to Caldevilla. It did, however, continue to specialize in large-format work.

With regard to the designs on the tablets, since these had not been produced in Portugal, they made use of a language very similar

to that used on the international stage. Moreover, by amassing a collection of predesigned blocks, ETP could guarantee quality and reduce efforts in the conceptual area—a distinct advantage given the lack of Portuguese professionals in this field. This collection aroused the curiosity of a London-based printing company, Faulker & Co., which, in the last quarter of 1922, showed an interest in making reprints of them. However, the deal did not go through owing to disagreements over the price, which meant the loss of the English market, and other international markets, preventing the export of a lithographic industry to which Caldevilla had so aspired.<sup>40</sup> Caldevilla's strategy also involved winning over Frey's French, Italian, German, and English clients<sup>41</sup> while, at the same time, trying to bring the quality of national graphic production up to international standards, usually through the imitation of foreign models.

Caldevilla's concern with creating a "model studio"<sup>42</sup> and ensuring graphic quality in his representations led him to seek out an experienced artistic director. For this, he looked abroad. First, he contracted the Swiss Guilherme Frey,<sup>43</sup> from 1920 to the beginning of 1923; then, after his departure, he contracted another Swiss, Hans Muller also for a period of three years.<sup>44</sup>

Caldevilla's investment in printing technology and artistic quality, as represented by the contracts he entered into with Frey and other countries (such as the London-based lithography firm belonging to the Hudson brothers, Ed, William, and Henry; which had obtained the rights to this technology), demonstrates his strategic vision in the area of printing and his desire to keep up with international standards.<sup>45</sup> In his 1923 address to the company's shareholders, he mentioned the contract with Frey and the procedure for acquiring new technology. However, the predesigned lithographic blocks and the whole process of acquisition of this technology did not arouse the same enthusiasm in the shareholders as in Caldevilla.<sup>46</sup> It seems that, after having purchased the equipment and celebrated the contract with Frey, he fell out of favor with the shareholders, and eventually left the company.<sup>47</sup> The technology does not appear to have been used and, in 1923, Caldevilla suggested to the shareholders that it be sold.<sup>48</sup> We do not know if Frey's revolutionary process was ever applied, nor whether the archive of 3,349 blocks was used and, if so, under what circumstances. Nor do we know if the shareholders sold the Frey process, the printing machinery, and the blocks. The only clue that we have with regard to the equipment acquired by ETP concerns the large-format printing since, at that time, Caldevilla owned the largest machine in the country. Since this generally was used for printing posters, comparison with the production by other graphic workshops may allow us to reach a conclusion as to whether or not the equipment was actually used. With regard to the stone tablet archive, we do not know if the designs had been drawn directly on the tablets, or if they were included in the Frey process.

## ETP's Production and Authorship

Touch a soul here and there, attract a glance, call the attention of a passer-by.<sup>49</sup>

Schools of design were late in coming to Portugal (1975), compared to other countries. This perhaps was due to a lack of awareness on the part of the ruling class, whose entrenched mindset tended to impede the development of new movements. Hence, it was the painters, sculptors, and architects, and even some amateur practitioners, who introduced into their formal language aspects of design acquired in Portugal and abroad. Moreover, the approximation of participants, who were in some way directly related to the production of artifacts of this nature, also helped to stimulate the appearance of new artists.

The question of authorship in design thus was intimately bound up with certain aspects of the particular context, which prevented it from being properly valued and developed, as was happening elsewhere. Instead, Portuguese design ended up carving out its own path, drawing inspiration from visual languages used in other countries to form its own unique blend, endowed with a very particular identity.

Before the advent of lithography, the technical limitations of the available processes were manifested by the disproportionate amount of typography present in posters from that period and the noticeable lack of drawings (Figure 22). Although images could be reproduced, the process was very time-consuming and expensive for such an ephemeral genre as the poster. Consequently, few posters containing drawings actually exist. Perhaps owing to the influence of other kinds of publications from the period, such as notices and placards, posters often had a paginated appearance. Typically, they are small in size, monochrome, and with margins; and the composition tends to be symmetrical, with the title always at the top, surrounded by ornaments and vignettes, as in other kinds of publications (Figure 23).

Figure 22 (bottom left)  
Poster advertising tissues. Printed by  
Typografia de Viuva Alvarez Ribeiro & Filhos,  
Oporto. Collection Biblioteca Nacional de  
Portugal, 1829.

Figure 23 (bottom right)  
"Ointment for use on hoof horses." Printed  
by Imprensa Nacional. Collection Biblioteca  
Nacional de Portugal, 1860.

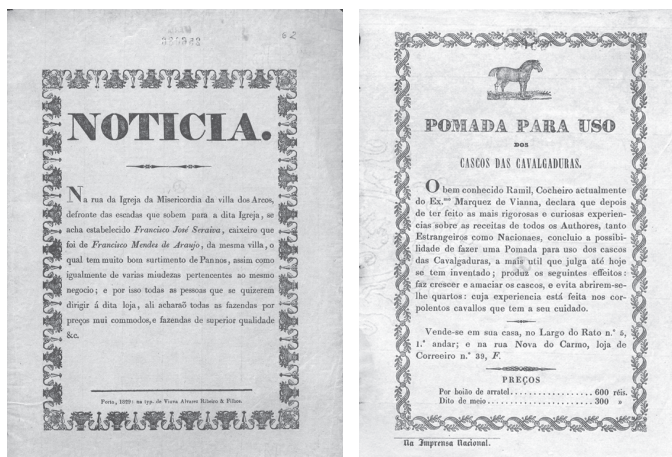




Figure 24 (top)  
Poster advertising books. Printed by  
Lithografia da Companhia Nacional Editora,  
Lisbon. Collection Biblioteca Nacional de  
Portugal, 1901.

Figure 25 (bottom)  
ETP, "Books for all over the world – Editorial  
Portuguese Company". Collection Biblioteca  
Nacional de Portugal, 1914-1919.

These parallels are important and enable us to understand how the publication's layout, especially the cover, influenced the poster. Later, when lithography appeared, another component from publication—illustration—was introduced. Posters of this era show a mixture of text-based information, similar to that used in the notice, alongside an illustration to contextualize the contents, the discourse of which is not unlike that used in books. Later, book covers and titles also were adopted as representational resources for posters (Figure 24). But it was, above all, the introduction of chromolithography that revolutionized representation in posters. The ease with which this technology allowed drawings to be reproduced led to the appearance of new graphic forms, which looked to painting as a source of inspiration. Consequently, the textual messages were released from the rigidity imposed by typography and drew closer to the language of the image; setting up a representational symbiosis between the two (Figure 25).

Graphic language acquired enormous importance from then on, becoming indispensable in the poster. Indeed, it soon became the method of choice for communication.

Public spaces now acquired a new dynamic with the presence of posters full of images. The street became a kind of non-elitist museum, accessible to all, where visitors could freely appreciate the visual discourse taking place around them. As posters gradually became a common feature of communication in public places, they also began to acquire greater importance as artifacts, becoming objects of interest for collectors.

In Portugal, it still was rare for anyone to devote himself exclusively to the creation of posters. Normally, posters were produced by people who worked in printers' workshops, and who had mastered the art of drawing, whether or not they had any formal artistic training. Alternatively, they might also be produced by artists. The quality of these artifacts, therefore, would depend upon the producer's knowledge and experience in the field. The poster was considered a minor art form, ephemeral and accessible to the public in the streets, unlike "real" works of art, which were unique and therefore had an entirely different status. Artists sometimes would produce posters as a kind of extension of their work and, while operating within the constraints imposed by the form, might manage to introduce their own graphic language, thereby contributing to the transformation of the genre. Moreover, international influences present in the languages of these posters also served as models for the stylization of forms, which is what happened in Portugal from 1910 onwards, with the onset of modernism. International posters became more stylized as superfluous decoration gave way to simpler, more synthetic lines. This new style of poster, with starker images that made the message stand out (be it for a product or event), contributed to an aesthetic learning process, and had an educational effect upon artists and the general public, as Caldevilla pointed out

Figure 26  
Theater advertising, 1910-1920.



in his lecture at the Atheneu Comercial of Oporto in 1914.

The ETP, under Caldevilla, broke completely with the usual kinds of representations found on posters, with their strong typographic component. This brought about a shift away from the dull mimetic monochrome that until then had occupied the surfaces of public spaces (Figure 26).

## Conclusion

ETP was unprecedented as an advertising agency, controlling the market of the period and distinguishing itself in its particular field, largely due to the strategies developed by Raul de Caldevilla. Indeed, it has remained an important name in the Portuguese collective memory, as a means by which brands could achieve unprecedented visibility. Its great relevance for Portuguese advertising and the contribution it made to the divulgation of design is revealed by the fact that the name ETP subsequently was adopted by future generations of designers in Portugal (such as José Rocha's Estúdio Técnico de Publicidade or "Technical Advertising Studio" set up in Lisbon in 1936 with the participation of Carlos Rocha and Fred Kradolfer). ETP, led by Raul de Caldevilla, undoubtedly played a vital role in the construction and comprehension of the history of design in Portugal.

## Acknowledgment

This article presents the results of the research undertaken for my doctoral dissertation. I would like to express my thanks to Victor Margolin for his assistance in structuring this document, and to my supervisors, Anna Calvera and Vasco Branco, for all of the guidance and support they have given me throughout the course of my Ph.D.

- 1 Juliano Ribeiro, *Montras—Interview com Raúl Caldevilla, Técnico de Publicidade* (Porto: n.p., 1941), 1920.
- 2 M. Félix Ribeiro, *Filmes, Figuras e Factos da História do Cinema Português* (Lisboa: Cinemateca Portuguesa, 1983), 144.
- 3 *Ibid.*, 144.
- 4 The company name was registered on August 12, 1914 under entry No. 17,571 in the Ministry of Development. Tiago Ribeiro Ramos Baptista, *Sobre Alguns Cartazes da ETP de Raul de Caldevilla* (Lisboa: n.p., 1998), 33.
- 5 ETP, *Anúncios que dão na Vista* (Porto: ETP, 1914), 3.
- 6 Juliano Ribeiro, *Montras—Interview com Raúl Caldevilla, Técnico de Publicidade*, 18.
- 7 *Ibid.*, 22.
- 8 José Cardoso Júnior, *Raul Caldevilla* (Porto: Núcleo de Iniciativa Nacional, 1943), 25–26.
- 9 Alberto Bramão et. al, *O utilitário de Raúl de Caldevilla* (Porto: n.p., 1943), 8.
- 10 Alves Costa, *Raul de Caldevilla* (Lisboa: Cinemateca Portuguesa, 1963), 37.
- 11 Juliano Ribeiro, *Montras—Interview com Raúl Caldevilla, Técnico de Publicidade*, 11.
- 12 *Ibid.*, 12–13.
- 13 ETP, *Anúncios que dão na Vista*, 11.
- 14 Port-wine producer. Still exist as a commercial brand known as "Porto Cálem."

- 15 Port-wine producer. Still exist as a commercial brand known as “Ramos Pinto.”
- 16 Raul de Caldevilla, *Serenamente ...* (Porto: n.p., 1923), 8.
- 17 In an interview, Caldevilla explains that the “graphic workshops” not only produced advertising material for other brands, but also publicized the films made by ETP. However, there are few examples of graphic objects related to film production. Alves Costa, *Raul de Caldevilla*, 8.
- 18 ETP, *Anúncios que dão na Vista*, 2.
- 19 *Ibid.*, 10.
- 20 *Ibid.*, 10.
- 21 Tiago Ribeiro Ramos Baptista, *Sobre Alguns Cartazes da ETP de Raul de Caldevilla*, 13.
- 22 *Ibid.*, 15.
- 23 M. Félix Ribeiro, *Filmes, Figuras e Factos da História do Cinema Português*, 146.
- 24 “One month later, the biscuit stocks ran out across the entire country; an effect that had never before been caused by advertising.” Joaquim Vieira, *Portugal século XX: Crónica em Imagens 1910–1920* (Lisboa: Círculo de Leitores, 1999), 148.
- 25 M. Félix Ribeiro, *Filmes, Figuras e Factos da História do Cinema Português*, 146.
- 26 ETP, *Anúncios que dão na Vista*, 17.
- 27 “Editions of 500 and 1,000 copies were produced to be affixed in general stores and, later, in the streets.” Theresa Lobo, *Cartazes Publicitários: Coleção Empreza do Bolhão* (Lisboa: Edições Inapa, 2001), 6.
- 28 *Ibid.*, 41.
- 29 The modernist influence on poster production of the period is visible in the poster advertising the tea *Flor da China*, which is an almost complete transposition of another poster by Ludwig Hohlwein (Figures 20 and 20a). This specific example proves the importance of foreign representations in the Portuguese context, and shows how they served as models to inspire Portuguese artists. The same can be seen with the Macedo’s signature, which consists of the use of the initials MD, represented in a very similar way to the signature of Albrecht Dürer (Figure 21).

- 30 Theresa Lobo, *Cartazes Publicitários: Coleção Empreza do Bolhão*, 19.
- 31 José Augusto França, *Ramos Pinto 1880–1980* (Gaia: Ramos Pinto, 2000), 13–27.
- 32 This was a Paris-based printer that specialized in poster reproduction. It also functioned as a commercial agent, mediating between businesses that wished to advertise their products and the creative teams that could do the work; and contracting artists such as Jean d’Ylen, Leonetto Cappiello, and René Vincent.
- 33 Tiago Ribeiro Ramos Baptista, *Sobre Alguns Cartazes da ETP de Raul de Caldevilla*, 13.
- 34 Raul de Caldevilla, *Serenamente ...*, 29.
- 35 “This is not just one more lithographic system. Without wishing to belittle any of the others that presently exist, this kind of lithography offers absolute quality, using the most modern and efficient printing processes. Given the excellence of the work produced, it may serve the country by becoming a large and important export industry. ... I believe that export industries are the future. In this case, for the first time ever, we will be able to distribute our lithographic specimens around the world ...” *Ibid.*, 10–11.



Figure 20 (above left)  
Diogo de Macedo, ETP, “Flower of China – Tea – Coffee – Exquisite Chocolates.” Collection Biblioteca Nacional de Portugal, 1914-1916.

Figure 20 a. (above right)  
Ludwig Hohlwein, 1909.



Figure 21 (above)  
The initials of Albrecht Dürer and Diogo de Macedo.

- 36 *Ibid.*, 23.
- 37 *Ibid.*, 23–25.
- 38 “The 1917–1918 archives show that maquettes were made for some two hundred tramcars.” Theresa Lobo, *Cartazes Publicitários: Coleção Empreza do Bolhão*, 16.
- 39 Raul de Caldevilla, *Serenamente ...*, 17–20.
- 40 *Ibid.*, 14.
- 41 “... bring it here with the same artistic direction as over there, and start to produce in Portugal the same beautiful things that we import from abroad, while at the same time extending our sales to foreign markets, gradually expanding production.” *Ibid.*, 28.
- 42 *Ibid.*, 11.
- 43 “... what I wanted to bring to this company, ... based solely upon the prodigiously inventive technical talent of a man called Guilherme Frey, who acquired his merit and acclaim in lithography in Europe and North America, and is now a venerated and respected name, whose skill cannot easily be matched with any authority.” *Ibid.*, 12.
- 44 Tiago Ribeiro Ramos Baptista, *Sobre Alguns Cartazes da ETP de Raul de Caldevilla*, 23.
- 45 Raul de Caldevilla, *Serenamente ...*, 12–13.
- 46 *Ibid.*, 29–31.
- 47 “Having discussed the proposed purchase of the Frey company in Zurich, which he had raised in 1919, the Board decided in February 1920 to acquire it. ... So, if that company was sold three years ago for 800.000\$00 escudos, how much is this one worth, discounting the enormous stock of blocks and the Frey process, which having lain unproductive in a corner of the workshop, was not certainly its own fault, poor inanimate thing?” *Ibid.*, 29–33.
- 48 “You are undoubtedly unaware, Sirs, that the Company may sell the secret of the Frey process to Spain, Brazil, and Portugal.” *Ibid.*, 33–34.
- 49 Interview with Raul Caldevilla. Juliano Ribeiro, *Montras—Interview com Raúl Caldevilla, Técnico de Publicidade*, 10.