



Barilla Advertising: from the Posters to Graphic Design 1900 - 1950





PASTA ON EXHIBITION Edited by Giancarlo Gonizzi Text by Maurizia Bonatti Bacchini, Gianni Cavazzini, Giancarlo Gonizzi Translation: Andrew Charles Fringer Graphics: BLL Layout: Fotoincisa Reprolit Printing: Graphital Parma, Italy, 2000

Cover: LUCIANO BONACINI, *Little chef.* 1935 Barilla Calendar . Back Cover: Barilla Pasta Basket Seal, 1913 -1920

© Barilla Historic Archives. Viale Barilla, 3 - 43100 Parma - Italy Tel. +39 0521 262944 - Fax +39 0521 263053 email: archiviostorico@barilla.it

Barilla Foodservice Via Mantova, 166 - 43100 Parma - Italy Tel. +39 0521 2621 Toll free customer service Italy: 800 857088 Main number +39 0521 262413 - Fax +39 0521 262808 email: foodservice@barilla.it



7 Advertising as art



11 A century of italian advertising and culture



The name of the pasta

19





Pasta at the table

32 Party



time pasta



38 Pasta for everyone



The Adventures of Signor Bonaventura

Universal pasta 43





Pasta for the healthy appetite

53 Bibliography



At the beginning of the 1900s, in the frivolous and hedonistic climate of the *Belle Epoque*, the poster began to impose itself as the expression of an era, but more importantly, as evidence to the propagation of a system that was linked to communications, which in itself would become the most basic component of culture for the entire century.

It was in this same climate that the larger Italian companies ventured toward the language of publicity and the poster; amongst the first were Branca, Cacao Talmone, Acqua Sangemini, Bianchi Bicycles, Campari, and Magazzini Mele.

In the last decades of the 1800s, France represented the universality of poster design; it had the very best of the artists, including not only Toulouse Lautrec, but also Bonnard and Mucha.

It was Jules Chéret, director of the Chaix printing works, to perfect the chromolithography technique. Professing his inclinations for female figures à la Watteau and Fragonard, and colors like Tiepolo's, Chéret had created many images for commercial advertising. Following on his same path, was Leonetto Cappiello. Born in Livorno, but Parisian by adoption, Cappiello became a go-between between French and Italian poster design. Prolific artist of many posters, he created a large number of artful silhouettes and "characters" that had no logical relationship to the object that was being advertised, but that attracted attention for its dream-like and imaginative verve. The development of art elsewhere in Europe included Henry van de Velde in Belgium, who was working on the *Jugendstil* style, and Metlicovitz and Hohenstein who were working in the Ricordi Officine in Milan and basing their work on a style of a Mitteleuropea imprint. Marcello Dudovich was trained in this same style and gave impulse to the lithographic studio founded by Edmond Chappuis in Bologna.

In Parma, at the beginning of the 1900s there were already the precursors to large scale food industry. Barilla, a producer of bread and pasta since 1910, had singled out the egg as the *leitmotif* for its advertising. The very first image was created by a painter who was active in the local area, Ettore Vernizzi. He evoked the white art of the baker, by drawing the figure of a young baker's boy pouring a large egg into flour. Observing carefully, however, one notices that the main character isn't the boy, but the white and yellow oval, the key ingredient in high quality pasta. Not by chance, a few years later an egg was depicted on a shop price placard with the baker's boy inside it.

Over time, other versions followed the original conceptualization of the egg, to the point that it took on the aspect of a refined waiter in the style of Seneca and Sepo. Later, it was graphically stylized in Erberto Carboni's work obeying his rigorous observation of geometry with figurative language founded on the synthesis of form. Following along this path, the final form of the egg achieved its destiny in the 1950s to become the Barilla icon; but not before it lived through other forms of solid artistic talent, digressions in the most elegant *Liberty style*, or the aerodynamics of *Futurism*.

Emma Bonazzi, a refined Bologna artist who had participated in the 1914 Rome

Secession Exhibition, worked prolifically and successfully in the graphic design and advertising fields, and eventually became the artistic consultant to Perugina, the famous chocolate company. Printed by Chappuis, the 1923 Barilla calendar was designed by Bonazzi with brilliant mixtures of the *Liberty* and *Deco styles*. The image of this Barilla calendar denotes an enthusiastic adhesion to Klimtian language and, in a certain sense, it is in tune with the figures painted by Amedeo Bochi, in the Sala del Consiglio in the Parma Cassa di Risparmio bank.

A deluge of pasta formats, as though they were precious golden jewels, associates the Barilla product to the artistic movement that had rediscovered the forgotten golden art of Byzantium and Ravenna and reached its height of expression in the highly refined styles of Klimt and the Vienna Secession.

In this same aura of the *Deco* style, there is the painting by Galileo Chini for Barilla pasta. Chini was a master in *Liberty*, and was active in Florence, Venice, Bangkok and Salsomaggiore, in the Parma province. The painting is a delicious homage painted *a secco* on a wall in Villa Fonio and was inaugurated in 1927 in Salsomaggiore. It can be counted amongst the monumental works that arose from the cooperation between this Florentine artist and the architect, Ugo Giusti.

Chini was a painter and decorator of large series, a ceramist, a set designer, an illustrator, and a poster designer. He met up with Riccardo and Virginia Barilla at their summer home in Salsomaggiore. There, while playing around with sketches, he drew an overflowing plate of vermicelli lifted up into the sky with angelic grace by two putti. It was an ideal subject for a poster that desired to signal the superb qualities of the paradisial food, to flaunt and even contrast against the dogmas of the Futurist, Marinetti, renowned for denigrating pasta, "*the absurd Italian gastronomic religion.*" He declared that it was poorly adapted to a life that was ever more "aerial and fast."

Despite this attitude, Futurism left its unequivocal marks on the history of Barilla advertising as well. Almost as if they were exorcising the mistrust of the Futurists regarding pasta, other graphic artists and poster designers alluded to the language by Depero on posters and Barilla calendars. Amongst these artists was Adolfo Busi who, in 1931, mockingly depicted various pasta shapes of butterflies, stars, wheels, and shells, creating cylindrical shapes from mechanical art, and aerodynamic tension within the macaroni itself. In a playful and gracious dimension, Adolfo Busi's calendar declares itself the tempting union between pasta and Eros, which triggered the process of identification between rigatoni and seduction — in more recent times this became a winning theme in Barilla advertising.

After having gone through other poster design styles specific to the 1920s and 1930s, such as the "Flying Chef", an example of the arabesque theorized by Cappiello, and the Novecento style introduced in the calendar designed by Mario Puppo in 1937, Barilla came upon Erberto Carboni. Beginning in 1938, aspects regarding advertising for the Parma company were linked to his creative production. This architect-designer burst out with new graphic solutions that were aligned with the rationalist experience of Bauhaus. Specifically, he used photography and photomontage for designing the poster of 1938. It was the start of the evolution in advertising language adopted by Barilla after World War II. In the 1950s, applying himself toward the study of the icon that would eventually symbolize the company, Erberto Carboni defined the egg as the perfect synthesis of a composition oriented on the free equilibrium of essential lines and simple chromatic fields.



 EMMA BONAZZI, Semele's Gold. 1923 Barilla Daily Calendar. Nimble Semèle, Greek messenger goddess, floods the world with Barilla pasta. FORMAT: MM. 297X425 A CENTURY OF ITALIAN ADVERTISING AND CULTURE Giancarlo Gonizzi

One can absorb culture beyond the halls of knowledge, beyond those places and institutions that from time immemorial have been destined toward humanity for transmitting science and knowledge.

Culture can be absorbed working in good conscience and thorough dedication in the growth of a company, if one remembers to respect the origins of one's own roots.

For over 120 years, ever since 1877 when Barilla was founded, the company has day by day, built its own corporate culture thanks to the work and the ideas of its employees. In the century of its existence, the company has known how to interweave itself in with the human and cultural fabric. This fact has demonstrated itself to the point that, over time, Barilla has become a mirror, first for the city of Parma, and then for the whole of Italian culture. It has undergone the same social mutations, yet has also been author to its own cultural elaboration, such that its posters and advertising offer the careful observer the chance to set out on a voyage to review the styles, fashions, behaviors, habits, and feelings of an Italy in constant evolution.

From the first logo designed by Ettore Vernizzi in 1910 depicting the young baker's boy pouring an egg into a kneading trough, a theme dear to the working world of the 19th Century; to the echoes of the Vienna Secession and the golden atmospheres of Klimtian memory; present in the delightful poster by Emma Bonazzi in 1923; to the assault of the contentious Futurists against pasta in the late 1930s; to the graphic design retorts by Adolfo Busi, Giuseppe Venturini, and Erberto Carboni, pre-war Barilla advertising presents itself as an ample and varied cross-section of contemporary society.

After the war, the very "American", but very Italian desire for modernity absorbs the country in the magical decade of the economic rebirth and boom. For Barilla, Erberto Carboni becomes the peerless creator of new languages and new symbolism mutated from the experiences from beyond the Alps of Bauhaus and Russian Constructivism. His touch, however, is personalized to create the first corporate image in Italian advertising.

In those years, Barilla places itself in the center of the transformation process of the country, weaving a tight link with the world of culture.

Beginning in 1947, Pietro Barilla takes the helm of the company along with his brother Gianni. Pietro's fascination for culture will constantly point the company to a qualitatively high level in corporate communications. It is the most significant way to make the public perceive, on immediate impact, the attentiveness and care that Barilla has always placed in the preparation of its products. It is this desire for excellence, for quality in communications, that with the advent of television, will bring on Giorgio Albertazzi and Dario Fo as spokespeople for the company. Later, it became the exceptional celebrity, Mina, who from 1965 to 1970 linked her own image to Barilla's.

These are the years in which television galvanizes the attention of Italians, who

gather in bars to watch the first broadcasts of *Lascia o Raddoppia*?, a famous quiz show, or become impassioned with the epic battles between Bartali and Coppi in the Giro d'Italia bicycle race. In an Italy that is simple and provincial, Barilla launches a message that is cultured and refined, destined to awe and leave its mark.

The 1970s witness the sale of Barilla to an American company, Grace; the oil embargo; the explosion of social contrasts; and the strategy of political tension. The 1980s bounce back with the repurchase of the company by Pietro Barilla and the rebirth of the "culture of communications" with the signatures of artists such as Federico Fellini, Nikita Michalkov, and Gavino Sanna.

Beginning in 1985, a new advertising campaign is devised by the Young & Rubicam Agency, and breathes life into a modern collective epos made up of affection, balance, and good taste — in the very moment when to "yell" was the most widespread style. Surely, this too, is a sign of culture.



OF THE PASTA Gianni Cavazzini

Italian pasta has an unmistakable name in the world and a trademark that changes over time, from the flourishes of the Liberty style to the curvilinear modes of Deco, to the corpous plasticity of the Novecento style, to the geometric balance of Carboni.

In the beginning of the century and during the period between the two world wars, corporate communications for a food company was something of a challenge; Barilla faced it. In a situation that was very different from the present, the solutions that it found are particularly interesting and it is worth, even in the era of satellite communications, telling this story made up of small media and imagination. Back then, there was a crucial point that had to be overcome: pasta, as with many other products, was sold loose, by weight. How could one make a brand recognizable and memorable if there was no package? These were the exact terms of the challenge.

The solution was, obviously, at the point of sale. Back then, shops were considered "single-brand" — since they sold exclusively one single brand of pasta. To obtain the marketing result, it was essential to conquer the point of sale; to obtain the results in communications, it was necessary to use the shop as the primary support, and the shopkeeper as the first receiver of the message.

The interior design of the point of sale thus became the real center of communications. In a single brand shop, the brand design could play a large role in its possibilities: if the shop sold Barilla pasta, it had to be an advertising form. In its turn, the point of sale reverberated the message of the brand



 The Barilla Logo. Letterhead 1900-1910. Amongst the signs of progress, the world is ready to welcome Barilla pasta into its heart. FORMAT: MM. 525x320

PASTE ALL'UOVO BARILLA



 V. CECCANTI, Barilla Egg Pasta. Shop sign, 1913. The animated crowd watches as the baker's boy works, the symbol of Barilla. FORMAT: MM. 297x425

to the client. As a result, a true merchandising system was at work, targeted first to the shop owner and then to the customer who received the promotions of the company through the shop.

The list of the different types of media is surprisingly long and varied; it includes wall calendars, pocket calendars, notepads, pencils, penknives, price placards, catalogs, powder room mirrors, mirrors for shops, three dimensional logos, sculptures and tabel centerpieces, posters, and post cards.

What linked this remarkable selection was the brand name, which for many years in Barilla's history was the well renowned baker's boy pouring an egg into a kneading trough chock-full of flour. The registration date for this logo is 1910, within the time limits of the Law on Trademarks and Company Rights from 30 August 1868 which required a brand to "speak": that is to say, it had to be explicit and self-sufficient without there having to be the written word. This provision was necessary due to the high level of illiteracy in Italy. Today, one might note that the Barilla trademark didn't only "speak", but was already an advertising form, since it memorably emphasized the distinctive element of the egg that, through subsequent transformations, is still today at the foundation of the company trademark.

Amongst the promotional materials used by Barilla, of particular interest from the communications point of view are the post cards and calendars.

The post cards, according to common use at the time, reproduced advertisements also printed in other, larger formats (billboards, calendars, posters), and photo-



 F.LLI ZAFFERRI, *The Award Winning Pasta Company*. Catalog, 1929. The ear of wheat and the hard-working baker's boy open the Barilla pasta catalog. FORMAT: MM. 297x425 SE BAA

 G.R. F.lli Barilla - Parma. Basket seal, 1913-1920. The simple round label sealed the baskets of Barilla specialties sent all over the world. FORMAT: MM. 300x300

graphs of the factory and the workers. The calendars are a noteworthy testimony of the era's culture. Early indications of advertising begin to appear in these calendars at the onstart of the century. There is one of tortellini in 1914, and another one twenty years later, in 1935, which depict scenes of consumption (quite uncommon at the time) and the few products that were packaged also appear — a foreshadowing of the future.

Thus, on 17 June 1910, Barilla presents a boy who pours an egg into a kneading trough overflowing with flour; it is the more modern interpretation of the 19th Century baker's boy — now the boy smiles. It is a reference to the world of affection in the family, but at the same time, its expression must appeal to all of Italy's regions. Its Les meilleures pâtes alimentaires. Post card, 1911. The baker's boy with the over-sized egg announces the arrival of Barilla pasta in France. FORMAT: MM. 297x425





 Barilla Pasta. Post card, c. 1930. The baker's boy with the egg reminds one of the quality of Barilla's products, even in the 1930s. FORMAT: MM. 297x425



 Barilla Egg Pasta. Price placard, post card, 1927.
 It's the egg — there are more than 5 per kilo — that is the secret of the goodness of Barilla's pasta.
 FORMAT: MM. 297x425

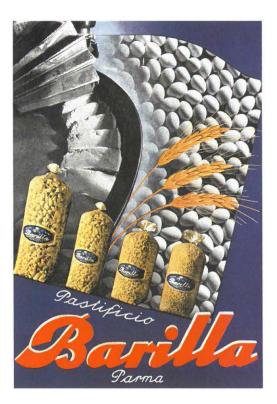
image must cement itself as a "talking trademark;" it must transmit that it is a product of widespread consumption, that the product in this case is pasta, and more specifically, egg pasta.

And thus the "boy" and his smile, full of trust in life, "speaks" with the force of his elegant youth without there being any writing.

Over the years that follow, alongside this logo image, the written logo begins to take form. It expresses the written identity of Barilla; the characters become ever more plastic, almost in relief form. This early development of the written logo is designed by the graphic designers from Zafferri Lithographers, who oversaw the production of promotional material up until the beginning of the war.

Words are attached to the image of the boy in the 1930s. It's a balance that mirrors the social and cultural situation of the country and of its gradual process towards literacy. It isn't until around that period that Barilla presents a coordinated image of itself and its reality: on the packaging, on its letterhead, and on other promotional material. In 1936, the boy disappears from the logo and only the written form remains. The letters seem as if they are cut out of tin the material that toys are made out of during these years, and project themselves in order to cement an idea with high impact: the styling of the trademark undergoes adjustments to the characters, typographical calibrations, and hue intensity alteration of the symbolic colors. It is the development of a logo composed exclusively of words.

Then, in 1954, there is the decisive turn. Erberto Carboni, who had been requested by Pietro Barilla to redesign the global



 PIZZI e PIZIO, Barilla Pasta Company, Parma. General catalog, 1938. The best primary materials, along with the help of the most modern technology, is how Barilla pasta is born. FORMAT: MM. 297x425

image of the company, inserts the inimitable form of the egg. It is a form that mirrors the internal order of nature, not to mention the origins of life.

And it is this trademark that appears as Barilla's view of the world: divided between the negative and the positive, but ever regenerated from an intangible source of incredible equilibrium. It is no longer simply the oval, commonplace for so many companies operating in Italy in that period. It is an egg with its impenetrable geometry that allows one to perceive the presence of a germinative sign: invisible, but real, within the clean lines that enclose the logo of graphical design genius.

In this way, Barilla's trademark imposes itself on various levels of interpretation in a series of imperceptible modifications. Starting in 1963, the entire range of the company's products uniformly bear this same trademark.

In 1969, restyling is done by the London based Lippincott & Margulies and in 1993, Giò Rosssi brings the logo back to rounder shapes. Finally, in 2000, Vittorio Mancini's design work makes the logo take on a mediated configuration: the writing is balanced within the ideal representation of the "red" and the outer line of the "shell" which defines the outer limits of the message. This message, which still today is the concept of continuity in Barilla and its products. This message, which mirrors, as intended by the 1868 law, the concrete reality of a "distinctive sign" that makes the trademark an indication, obviously, of quality.



 Barilla Tortellini. Post card, 1914.
 A child in flesh and bone reminds one of the tasty Emilian specialty, made by Barilla beginning in 1914.
 FORMAT: MM. 297x425

THE SHAPES

OF TASTE

Taste, elegance, and practicality have always distinguished the packaging for Barilla's 100 different pasta shapes listed in its catalogs — pasta shapes that are architecture for the mouth.

Pasta is architecture designed for the mouth. Every single shape is a brick, different in form and consistency to create an extraordinary construction, both physical and mental, the true creation of taste.

For over 100 years, Barilla has brought its experience to fruition in order to realize more than 100 different pasta shapes — the masons of success for an appetizing dish of pasta.

Barilla traces its origins back to Pietro Barilla Senior's bakery, opened on Strada Vittorio Emanuele in 1877. Pietro Barilla was a descendant of a family of bakers documented back to 1576. A constant and progressive growth distinguished the bakery's history. In 1910, a factory was built at Barriera Vittorio Emanuele. Pietro's sons, Gualtiero and Riccardo, took over. Gaultiero died an early death in 1919, and Riccardo held the reins of the company until 1947 along with his wife, Virginia.

After World War II, the company was run by Riccardo's sons, Pietro and Gianni. They established a solid foundation which brought on



23. The Sample Sheet for Barilla Pasta Made from Superfine Flour, 1950. FORMAT: MM. 455x233



 Boxes, Crates, Bags, and Packages of Barilla Pasta 1910-1920. FORMAT: MM. 297x480



 Boxes, Crates, Bags, and Packages of Barilla Pasta 1920-1940.
 FORMAT: MM. 297x480

strong growth in the 1950s. Experimentation on continuous lines of production was undertaken at the new factory built on Via Veneto in 1957. Growth continued in the 1960s witnessing the construction of factories in Rubbiano (1965) for making bread sticks (*grissini*) and milk toast (*fette biscottate*), and in Pedrignano (1969), the largest plant in the world for pasta production still today.

Pietro Barilla, who had already been working for the family company since 1936, visited to the United States in 1951. This maturing experience gave him the intuition for his work guidelines: technological innovation which allowed for experimentation on continuous cycle production, and the consequent increase of product quality and production quantity; hygienic packaging; distribution; and finally, intense investment in advertising which thrust the company from a regional to a national level within the brief span of a single decade.

The happy union with various exponents of Italian culture, from Pietro Bianchi (1909-1976), to Orio Vergani (1898-1960), to Erberto Carboni (1899-1984), contributed in no small way toward delineating a global company image. In the early 1950s Carboni redesigned Barilla's logo; the concept was a satisfying transmogrification of the original egg. Furthermore, he conceptualized the advertising campaigns with amazing richness in subject matter and derivations; the company stands for expositions - including the unforgettable banner for the 1955 Parma Preserves Exposition; the design markings for the company vehicles; and finally, the packaging design. Though there have been necessary modifications over time, the packaging has maintained his original imprint for almost 50 years.



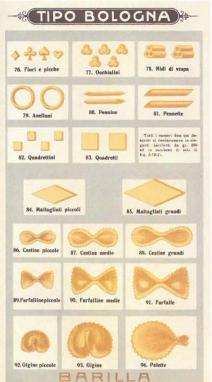
 The Blue Box Comes into Being. Barilla Packaging 1950-2000. FORMAT: MM. 297x480

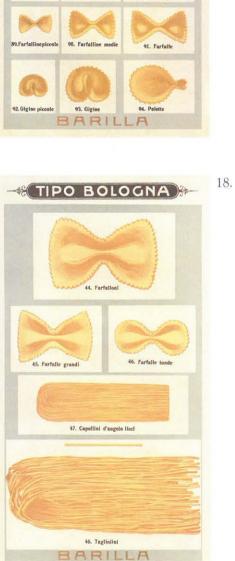
It would be impossible to sufficiently underscore the strategic importance in having embraced the packaging concept. Before Barilla adopted packaging, pasta was delivered to shopkeepers in large containers and then sold loose by weight. Barilla's adoption of packaging took place more than ten years before national legislation was passed making it mandatory. The packaging was a fundamental vehicle for promoting the brand, for certifying its quality, for instilling a rapport of trust amongst clients and consumers that has never been broken.

After having completely renewed and enlarged the factory on Via Veneto (now called Viale Barilla) which brought production levels of pasta to 600,000 kg per day, the company needed to further expand due to intense market demand. It abandoned the idea of a further enlargement in the same area, since it was deemed insufficient in size. It thus started planning the move to Pedrignano in the the 1960s. In 1960, the culminating year for the Italian "economic miracle", Barilla became a publicly traded company, bringing a decade of significant transformation to a close.

In 1970, Gianni and Pietro Barilla yielded the company to the American multinational, Grace. But in 1979, Pietro Barilla was able, after many attempts, to repurchase the majority holding of shares. After the reacquisition and up until his death in 1993, he brought the company to levels of development and renown that had never been achieved before.

Under his guidance, the technological transformation started once again, which brought about the construction of new production lines, new factories, and the launch of large-scale advertising campaigns.





TIPO BOLOGNA		
52. Schrtille	53. Flori di sambuco	54. Primierine
55. Tempestina	56. Tempestina Bucata	57. Tempesta
58. Stelline	2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	60. Grani di rise
6 6 6 6 6 6 6 7 6 6 6 6 6 8 6 6 6 6 1. Occhi di pernice	0 0	63. Anelli mezzanini
64. Anelli mezzani	65. Anelli	66. Biricchini
67. Gnocchetti piccali	68. Gnocchetti mezzanini	69. Gnoechetti mezzan
ABCDE 0123 70. Alfabeto e numeri	71. Rosmarino	72. Leati
73. Seni di mellore	74. Risone	O O O 75. Anelli rigati

17.

16-17-18.

16.

Egg Based Pasta "Bologna Type": Regular or for Soups. From the 1916 Barilla catalog. FORMAT: MM. 236x432

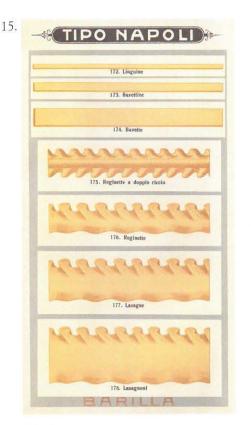
19. TIPO GENOVA **** 105. Tempesta buca 103. Tempestina 104. Tempesta 106. Stelline 107. Stelle 108. Grasi di riso 109. Semi di mellone 110. Risone 111. Occhi di pernice 0.0.0 000 114. Anelli mezzani 113. Anelli mezzanini 112. Anellini BCD ---115. Resmarino 117. Birlechini 116. Lettere e numeri -118. Gaocchetti piccoli 119. Gnocchetti mezzanini 120. Gnocchetti mezzan 123. Stortini piccoli 122. Gaocchetti grossi 121. Gnocchetti 126. Stortoni 124. Stortini mezzani 125. Stortini

22

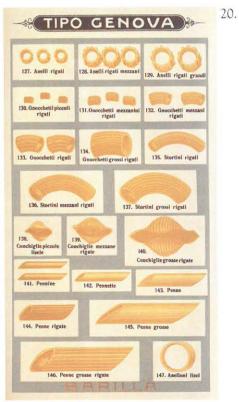
14. - TIPO NAPOLI 161. Vermicelti 162. Spaghettini 163. Spaghetti 164. Bucatini 165. Maccaroncelli 166. Mezzanelli 167. Mezzani 168. Zite 169. Zitoni 170. Pennoni lisci 171. Pennoni rigati

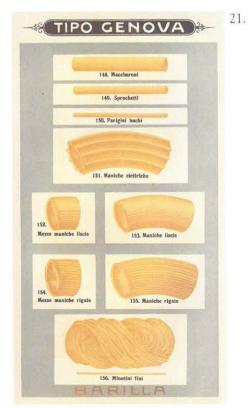
19-20-21.

Egg Pasta, "Genoa Type", Regular or for Soups. From the 1916 Barilla catalog. FORMAT: MM. 236x432



14-15. Superfine Flour Pasta: Long And Wavy, "Naples Type". From the 1916 Barilla catalog. FORMAT: MM. 236x432







 GIUSEPPE VENTURINI, Pasta on the Musical Staff. Poster, 1938.
 FORMAT: MM. 297x425

A generous philanthropist and patron of the arts, Pietro had a new site built for the Department of Engineering and then donated it to the University of Parma (1987); collected a noteworthy collection of art that he displayed to the public in 1993 on his 80th birthday, and donated a fountain sculpted by Pietro Cascella for a piazza in Parma (1994). With his death in 1993, his sons, Guido, Luca, and Paolo took over the family company. They then proceeded to undertake a thorough internal reorganization and expansion for the international market. This is the period when Barilla purchased two leading pasta production companies: Misko in Greece, and Filiz in Turkey. It is also when the company constructed the first pasta production factory of an Italian company on American soil (1998-1999), which was inaugurated in Ames, Iowa on 25 June 1999.

On the threshold of the new millennium, Barilla is the world leader in pasta, and number one in Europe for bakery products through its brands, Mulino Bianco (since 1976), and Wasa (since 1999). Other brands owned by the Barilla group include Braibanti (since 1987) and Voiello (since 1975) in the pasta sector, and Buralli (since 1989), Panem (since 1989), Pavesi (since 1992), and Tre Marie (since 1987) in the bakery products sector.

AT THE TABLE

Steaming and mouth-watering Barilla pasta is placed on the table, a joy for plump and smiling children, for winged chefs and sweet little putti. In the 1920s, every dish is a triumph for the eyes.

Born from a bread and pasta shop over 120 years ago, Barilla today is the largest food industry company in Italy: it produces in 25 different factories (20 in Italy, and 5 abroad) and directly runs six mills that supply 70% of the necessary primary materials. Ever oriented toward the satisfaction of the client and respect for health and nature, the Barilla brand has established itself in the world due to the quality of its products, and the fruit of heavy investment in research, innovation, and technology.

Today more than ever, the company presents itself on the market with the viewpoint of a renowned brand name remembering, however, to always maintain the promises made to the consumer and sell products of superior quality at a good price. Not only is quality determined to be essen-

tial, but it is just as fundamental that the



 FRANZ TH. WÜRGEL, Happy Children with Barilla pasta. Shop poster, calendar picture, 1933. All children are happy with Barilla pasta as the laborer's, the farmer's, and the bourgeois family's children proudly display it. FORMAT: MM. 425x297



24. Baby at Table with Ears of Wheat. Pocket calendar, 1932. FORMAT: MM. 297x425

quality be communicated — and, above all, be perceived by the consumer. Barilla made that choice establishing its roots over a long period time. Ever since the outset of the 1900s and since its first publicity "campaigns", the company has always preferred to communicate the quality of its products through the quality of its messages, rather than simply "talk" about it.

This choice meant never being satisfied, and always selecting the most qualified suppliers: the most renowned printing presses, artists, and designers that would excel in the contemporary panorama. The process demanded that a strong added value be given to the brand: graphic designers and directors had to be creative and innovative; technicians, photographers and operators had to be well prepared and well known in their fields. To retrace the history of communications in Barilla also means to examine peaks of excellence by setting out on a voyage through the evolution of Italian habits over the past one hundred years. In fact, ever since 1910 when the Barilla brothers undertook the jump toward industrial production, they never overlooked the importance of a distinctive logo that was both easily recognizable and reassuring. Ettore Vernizzi designed the first company logo on a large panel; it was evocative and colorful: a child with showy red stockings intent on toppling an enormous egg yolk into a kneading trough full of flour.

The image was applied in various forms and formats, from letterhead to invoices, from post cards to the packages of luxury egg pasta. It became the symbol for the Barilla pasta company for many years.

With the increase in production (in 1919 Barilla reached of 30,000 kg per day and had 300 employees), it became clear that a way needed to be found to "brand" a pro-

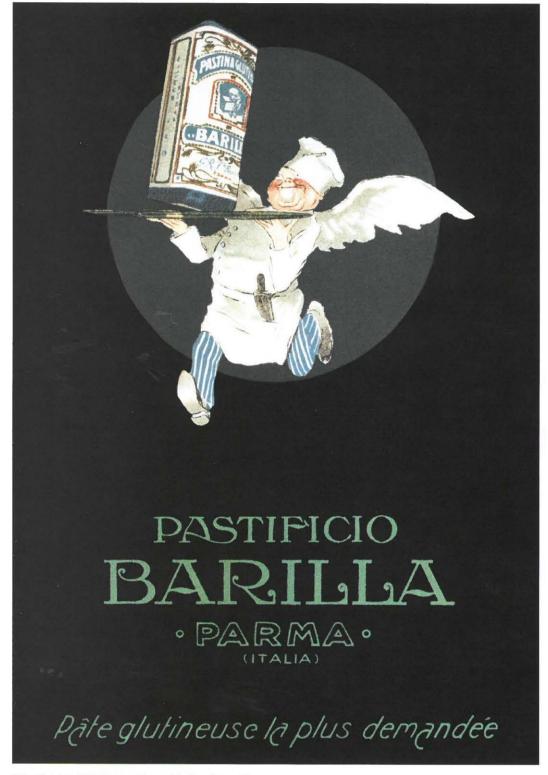


26. GALILEO CHINI, W Barilla. Fresco, 1927. Flying putti triumphantly carry a plate overflowing with Barilla spaghetti amongst the clouds. FORMAT: MM. 425x297

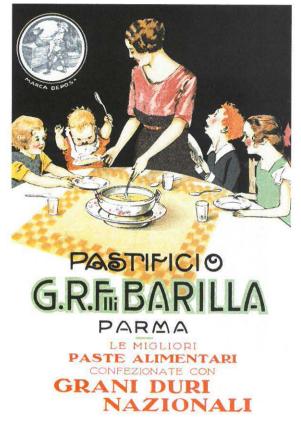
duct that, at the time, was sold loose by weight in General Stores and food shops. These venues displayed monumental cabinets full of every type of pasta, which was sold by weight and then inserted into blue paper bags. It was from thinking about these venues that brought about the idea of a three-dimensional image of the logo. A small statue in polychromatic plaster modeled by the sculptor Emilio Trombara (1875-1934) was commissioned, after which hundreds were reproduced to be placed in the shops dedicated to Barilla. Furthermore, in the hopes of creating permanence under the eyes of the consumer throughout the year, it was decided to use another advertising vehicle that nowadays would be considered minor: the calendar. It was a calculated risk to invest in the promotion of a logo, a name, when the average reality was quite fragmented.

To a rigorous policy of quality in the product and in the primary materials, attested to by Riccardo Barilla's frequent trips to Genoa for selecting wheat consignments, there was the rigorous policy of quality communication. The quality shows through in the beautiful first catalogs of 1916 that were designed according to the new rules for graphic design in modernism. It also manifested itself from the very first years of life of the company in the creation of high quality promotional calendars. The first of these calendars was drawn by the Tuscan, V. Ceccanti (active 1908-1911). It had different sheets for the months and a backboard depicting the legendary baker's boy cheered on by a large crowd of consumers.

In 1922, the Officina Bolognese of Edmondo Chappuis (1874-1912) did the six-color chromolithography printing plate for the daily calendar — in itself almost a masterpiece in



 F.LLI ZAFFERRI, Flying Chef with Barilla pasta. Post card, pocket calendar, price placard, letter seal, 1926. FORMAT: MM. 297x425 28. F.LLI ZAFFERRI, Mom Serving Barilla Pasta at the Table.
Post card, shop poster, 1927.
Soup with Barilla pasta in it is a joy for all children.
FORMAT: MM. 297x425



the art of the printing press. The Officina attracted high-calibre artists such as Dudovich, Chini, Mataloni, and De Carolis. The design of the calendar was done by Emma Bonazzi (1881-1959), who later became the artistic consultant for Perugina, a collaboration that lasted over fifteen years. From the festive Liberty style and the allusions to Klimt with overtures to orientalism and fairy tales nourished by references to the exotic, a sense of the fecund bounty emerges. This "plentifulness" expresses itself in the shapes of the sinuous Semele, the Greek messenger goddess who, amongst the wreaths of flowers, is holding up a cornucopia from which pours forth a waterfall of golden pasta spilling down over the earth.

Riccardo Barilla's attention toward the modernization of industry, and the new machinery being produced in Germany takes him across the Alps on numerous trips to

gather technology, but also to observe the new rules for graphic design predominating in Germany. In fact, his interest in Germany leads him to send his son Pietro to study at Colw in the Black Forest. And thus in 1923 a new "character" appears: a gentle winged angel-like head chef with a puffed chef's hat. This chef offers up steaming plates of Barilla spaghetti on the covers of the Barilla pocket calendars and on the displays at the expositions that Barilla took part in over a long period of time (Rome, 1906; Massa, 1913; Mantua, 1921; Rome, 1926; Turin, 1928; and Tripoli, 1932 — just to cite the most important ones). The German influences manifest themselves in other design work during the period including a flowering of rosy, plump, blond children savouring the tasty dishes of spaghetti or tagliatelle. All this promotional work evidenced considerable care and atten-



 F.LLI ZAFFERRI, *The Egg Waiter*. Poster, c. 1928. The Barilla egg in the most intriguing of costumes, dressed up as an impeccable high class waiter. FORMAT: MM. 297x425

tion, from the chromatic choice, to the expressiveness, to the relief printing.

In 1935, Luciano Bonacini (1908-1981) designed a very colorful Dutch calendar where, alongside the Italian child, "The child with the Egg" (on a blue background that ever since then has remained linked to Barilla products) there are also familiar and rustic scenes where festive children, gentlemen, honest laborers, and serene farmers taste the rich, steaming dishes of Barilla pasta.

Of all the promotional material during the period, the high class conceptualization of the advertising image is a striking fidelity to pure graphic design, to the illustration of an idea, and overrides any intention toward commercial assault or intimidation. It seems an artistic reminder that begs one to enjoy, to be filled with wonder, but always in the gentle tone from one who transforms the quality of the pro-

duct into the quality of the image - concepts that are extraordinarily contemporary still today, and back then, were surely prophetic. Toward the close of the 1930s, the style and traits of the Fascist Regime also left their mark on Barilla's graphic design by the Genoese Mario Puppo (1905-1977). The design was caught between the propaganda of Empire - 1932 marked the beginning of exports to East Africa, and the clement tagliatelle for the athlete, the student, or the engineer. But then in 1940, as if anticipating the times and sweeping away the foul climate of the fascist era, Barilla took on the graphic genius, Erberto Carboni, 40 years old at the time. Though the new design was framed in a fascist style "Homage to the Italian woman" - mother, worker, artist, scientist, it looked toward the future. In alliance with Pietro Barilla, Carboni entered fully into the company after the tempest of World War II to create the new image of the new



30. FLLI ZAFFERRI, Baby with Tablecloth. Poster, c. 1927. The table filled with Barilla spaghetti and angel hair pasta move the gourmand child to smile. FORMAT: MM. 297x425

Barilla. From his trip to the United States in 1950, Pietro Barilla brought back some clear business concepts: quality product, right price, recognizable brand, packaging for all products (that at the time were still being distributed loose by weight), and advertising investment with the most important means of communication.

And from the legendary "Child with the Egg", Carboni derived the oval shape of the new logo. The white and the yolk were graphically elongated and stylized, wherein he inserted the name of the company. He created alluring campaigns for the main dailies; conceptualized the new packages for the 100+ types of pasta — now entered into the list of classics amongst Italian industrial design; fashioned the markings for the line of trucks that transport the pasta from the ultra-new and continuous production lines to all over Italy; designed the displays for the International fairs, and, along with Pietro Bianchi and Orio Vergani, conceived of the advertising slogan "With Barilla it's always a Sunday," which won the Palme D'Or for advertising in 1952 and was launched on television in 1958.

The 1960s signalled the close a era — the era of the graphic designers and artists — and opened a new one: the era of television and advertising agencies. This new era would involve Mina, Massimo Ranieri, the discovery of old traditions, the "Rigatoni" by Federico Fellini, and the "image of feelings" with campaigns that were coordinated on all the means of communication. These would also be the years in which Mediterranean cuisine and pasta would spread across the world, transforming the national dish into a universal food...

Inescapable, however, was the message of quality that started 100 years ago with the now old-fashioned, romantic "Child with the Egg".

PARTY TIME

PASTA

Pasta is, above all, a great pleasure, a time for celebrating, for sharing. The many different shapes are an excuse for playing the innocent games of children and plump cupids from the printing plates of the 1931 Barilla Calendar, born from the fun-loving pencil of Adolfo Busi.

After the death of his brother Gualtiero, Riccardo Barilla dedicated all of his energy to the expansion of the factory. No doubt he benefitted from the positive trend that had come into play in the Italian national economy between 1920 and 1924, but he was also comforted by the first, immediate official recognition in the fair competitions. Riccardo also had to take over the company advertising which had been followed by his brother. He entrusted the work for a long

 ADOLFO BUSI, Small Treasures. Barilla calendar, 1931. FORMAT: MM. 297x425 period of time to the graphic artists of Litografia Fratelli Zafferri. Beginning in the late 1920s, there is a very clear departure from the images of the preceding period; the new style abandoned the calm informality of the realistic representations of the family dinner table and followed the dynamic effect of "striking the eye." The new style relaunched the primacy of the electrifying and surprising characters with some allusions to the cultural and formal influences of the second period of

 ADOLFO BUSI, Surprise Spaghetti. Barilla calendar, 1931. FORMAT: MM. 297X425







 ADOLFO BUSI, Butterfly Pasta Flight. Barilla calendar, 1931. FORMAT: MM. 297x425



 ADOLFO BUSI, Flying Waiter. Barilla calendar, 1931. FORMAT: MM. 297x425

Futurism. Thus an ingenuous pot-bellied egg makes its appearance and launches into the most intriguing bourgeois and mundane disguise when it anthropomorphizes into the jovial but impeccable clothes of a high class waiter. Following this same trend in a 1931 poster by Adolfo Busi, a young waiter riding a giant macaroni is no longer the good baker's boy employed simply in kneading, but also an inviting and slightly malicious cupid, rosy and plump, but also ready to steer his course and take flight on his aerodynamic vehicle.

It is an eloquent response to the debate that started in 1930 for and against pasta. The gastronomic crusade taken on by the Futurists who, in the name of the cult of modernity, sustained that "pasta...ties Italians of today with its tangles to Penelope's slow weaving and to sleepy sailboats in search of wind." Thus they appealed to chemistry and proposed "new solutions through the harmony of food's tastes and colors, the invention of complex flavored plasticity, whose original harmony of shape and color nurture the eye and excite the imagination before tempting the lips."

The abolition of pasta, "absurd Italian gastronomic religion,....will liberate the Nation from costly foreign wheat," reminded Marinetti. The debate now aroused people's enthusiasm and ricocheted from newspaper to newspaper, from dailies to specialized magazines, to convicts, where a plate of traditional pasta was always served.

"Finally, the legend of 'macaroni' has been violated, the vulgar food that had given rise to indecorous metaphors from beyond the Alps," thundered the journalist, Marco Lamberti, in a brilliant article that appeared in L'Ambrosiano. On behalf of the Futurists, innumerous illustrious



 ADOLFO BUSI, The Hunt for Butterflies. Barilla calendar, 1931. FORMAT: MM. 297x425

 ADOLFO BUSI, On Horseback! Barilla calendar, 1931. FORMAT: MM. 297x425

chefs lined up for battle against one another including Nicola Pende and Antonio Riva, and even the Royal Family Chef, who had answered with a letter to a survey started in the pages of *Cucina Italiana*. These surveys were all the rage in the press and it seemed that the followers of the gastronomic revolution would overcome those who were nostalgic for pasta, despite the renowned editorialists such as Salavaore Di Giacomo and the Duke of Bovino, Podestà of Naples, having declared, "the angels in paradise eat nothing but vermicelli topped with tomatoes."

After the publication of the Futurist Manifesto in the Parisian Daily, *Comoedia*, the quarrel spread like wildfire in France and from there, spread soon after to the German press in an infinite number of articles, commentary, and caricatures. Even the *London Times* turned repeatedly to the argument. From Parma, the local folio, *La Fiamma*, entered the battle on 8 June 1931 when it lined up in favor of macaroni. Those macaroni were so provocatively emphasized and enlarged in the Barilla posters, then propagated, with some variations, in the form of post cards and paste-up posters on the streets of the Capital stressing through caricature pasta's special qualities. In fact, to counter-attack against the Futurists criticism that pasta was anti-virile, the indirect and malicious union of Eros set off an obvious process of identification between macaroni and masculine seduction.

Printed by Industrie Grafiche Ricordi, the 1931 mural calendar is an example of the subject matter that Adolfo Busi (1891-1977) had designed for Barilla, daring to use ironically sensual and playful language. Freshness of invention and sharp originality underlie the twelve small plates corresponding to each





 ADOLFO BUSI, Venus in Her Shell. Barilla calendar, 1931. FORMAT: MM. 297X425

 ADOLFO BUSI, Playful Surprises. Barilla calendar, 1931. FORMAT: MM. 297x425

month. The artist wrings the secrets of romantic and symbolic sweetness out of the pretty forms of pasta, and imbues vitality into those shapes that extend over the pages in the sales catalogs with high aesthetic impact. With narrative animation, Busi invokes the star-shaped pasta to illuminate the firmament, the butterfly-shaped pasta and the wheel-shaped pasta to cheer pranking little children. Botticelli-like shells are perfect for an infant Venus, just as an ingenious montage of different pasta shapes give body, in Depero's style, to the ride of St. George. The mixture with festive irony first of Secessionist inflections and allusions to Deco, then of Futurist cylindrical syntheticism, the calendar prefigures a whirl of themes, a creation of harbingers that also appeared in later poster design.

On the one hand there was the ironic, toyful, and fairy-tale like microcosm by the fine illustrator from Bologna, and on the other there were the posters of the same period that used chromatic values and formal consistency to oppose the aggressive tones of the attacks on the consumption of pasta. It would seem to underscore the solidity of a company that refused to bend to either economic recession, or the Futurists' stinging attacks.

The debate regarding the nutritional value of pasta, however, didn't stop there. New debates were stirred up by evident economic interests: pasta sustained another battle against meat in the 1970s and against certain American dietologists in the 1990s. Then, in all its energy, the Mediterranean diet bound back to first place in the ranking for the best type of food. Just like the era with the Futurists. ADOLFO BUSI, Party Time Spaghetti. Barilla calendar, 1931. FORMAT: MM. 297x425



41. ADOLFO BUSI, *Loving Penne*. Barilla calendar, 1931. FORMAT: MM. 297X425



42. ADOLFO BUSI, Bountiful Baskets. Barilla calendar, 1931. FORMAT: MM. 297X425



Pasta is a dish for all occasions and for all tables at and at work, in the city and in the comparison of the comparison

Pasta is a dish for all occasions and for all tables at school and at work, in the city and in the country, with snow and the fireplace lit, or under the sun on a luxury cruise. Barilla pasta brings one's appetite to the table, and is depicted dreamily at the table, by Luciano Bonacini for the 1935 Barilla calendar.



 LUCIANO BONACINI, The Captain's Spaghetti. Barilla calendar, 1935. FORMAT: MM. 425x297



 LUCIANO BONACINI, In the Country. Barilla calendar, 1935. FORMAT: MM. 425x297



 LUCIANO BONACINI, The Energy to Build. Barilla calendar, 1935. FORMAT: MM. 425x297



 LUCIANO BONACINI, What a Wonderful School! Barilla calendar, 1935. FORMAT: MM. 425x297



47. LUCIANO BONACINI, An Invigorating Dish. Barilla calendar, 1935. FORMAT: MM. 425x297



 LUCIANO BONACINI, Dinner Party Tagliatelle. Barilla calendar, 1935. FORMAT: MM. 425x297

THE ADVENTURES

OF SIGNOR BONAVENTURA

The eccentric comics hero of the Thirties' "Corriere dei Piccoli" becomes pasta Barilla testimonial.

"This is where the adventure of Signor Bonaventura starts..." Each new story of this famous comic strip character began in the same way. It was published in the pages of Corriere dei Piccoli, a weekly for children that was founded in Milan in 1908. This perpetually distracted character was born from the imagination and the pencil of Sergio Tofano, whose pseudonym was STO. Signor Bonaventura rose to become the emblem of Italy between the two World Wars; it took the lead in popularity over stars and celebrities. At the end of each and every adventure he unfailingly won the million in prize money.

The figures drawn by STO were the favorites in the *Corriere dei Piccoli*. The little man in colorful fine felt clothes was the star of the comics and parodistic language in Italy: a comic and melancholic hero, ingenuous and distracted, but destined to always rally from any misfortune, and thus was the symbol of an Italy that was simple, dreamy, and that desperately hoped for good luck and vigilant fortune.

Each completed album gave one the chance to participate in a monthly drawing rich in prizes: the first prize was a Fiat 1500, then RadioMarelli appliances, bicycles, sewing machines, and many parcels from Barilla and other sponsoring companies.

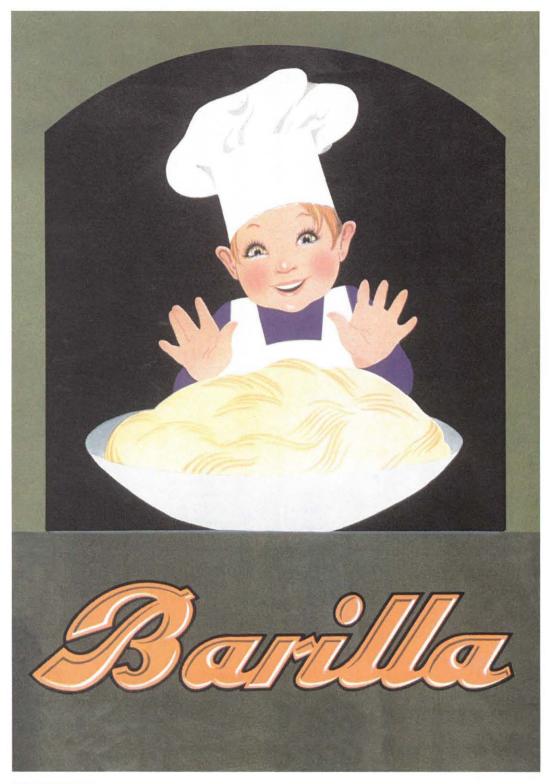
Advertising communications took advantage of many means: 16,000 posters were pasted up for thirty days in the cities and the main centers of the country, 30,000 albums delivered by Barilla, a publicity campaign on the radio and weekly announcements in the national daily newspapers, in magazines, and in local newspapers.

At first it was for announcing the competition, then to make the names of the winners public. At the same time, many shop windows were decorated. "The Barilla name will be pounded out millions of times and in the most varied of ways," wrote Pietro to the Rome representative, Guglielmo Berger, warning him about the poster campaign. Then, returning from Milan on 9 June 1937, Pietro hurried to communicate his satisfaction to his agents for having found the city plastered with the posters of Signor Bonaventura: "Since many of them carry our name, I'm sure that this diffusion will give us a good image....For the first time in the history of the pasta company we have Radio news and ... walls that want to tell all of Milan that a new, so to speak, company presents the best that there is in our field and at prices that are truly competitive." The poster for promoting the grand competition had been designed by the Milanese, Alfredo Cavadini, who had adopted Sergio Tofano's character and placed him on an electric blue background. Blue like the paper "for sugar" that had been used ever since the beginning for wrapping the packets and bags of Barilla pasta — that blue that after more than a century still characterizes Barilla's packaging.

Even in the album for collecting the figurines all of which were easy to come by in order not to discourage purchasers, Barilla's image was present. Some of STO's main characters from the exhilarating adventures of *Signor Bonaventura* purposely called Barilla's products to mind, such as *Marquessa Pasta, Bonaventura's Chef*, and *Queen Cinderella* with the soup pot. It was the first true campaign in grand style that had been planned and brought about by Pietro Barilla, who led the company after World War II, and made it become the indisputable leader of pasta in Italy.



49. ALFREDO CAVADINI (from Sergio Tofano), Bonaventura Competition. Poster, 1937. The comic and melancholic hero, ingenuous and distracted, destined to bounce back from every adventure, proposes the collection of figurines for a rich competition promoted by the major name brands in Italy including Barilla. FORMAT: MM. 297X425



 LUCIANO BONACINI, Young Chef. Barilla calendar, 1935. After all, is it better to cook or to eat Barilla pasta? FORMAT: MM. 297x425

PASTA Italian pasta cros to reach the furth to the Chinese, fr sketched by the fr Luciano Bonacim Barilla calendar.

Italian pasta crosses international boundaries to reach the furthest peoples on Earth from the Eskimos to the Chinese, from the Native Americans to the Bedouins — all sketched by the fun-loving pencil of the slightly Futurist inclining Luciano Bonacini, designer of the 1936 Barilla calendar.

The process of internationalization of Barilla, though a relatively recent phenomenon, boasts old roots.

On some of its letterhead from the early 1900s, of which Barilla's historic archives holds a rare sample, elements indicating expansion of the company and its egg pasta had already appeared. These elements demonstrate that Barilla's view of the world was open; the letterhead logo shows telegraph wires, the globe cut by meridians and parallels, and acanthus leaves suggesting the *Liberty* style and climate, an era that was projected toward modernity. It was about signs, or rather auspices, for an oncoming and extensive development. In the 1922 calendar, Emma Bonazzi depicted a sensual Semele, Greek messenger goddess, who floods the Earth with pasta overflowing from a cornucopia. It is, however, in Luciano Bonacini's (1908-1981) 1934 calendar for Barilla that this theme has a broader development through six



 LUCIANO BONACINI, Spaghetti Feast on the Lido in Venice. Barilla calendar, 1936. FORMAT: MM. 360x297



 LUCIANO BONACINI, Celebration Amongst the Eskimos. Barilla calendar, 1936. FORMAT: MM. 360x297

 LUCIANO BONACINI, Amongst the Native Americans. Barilla calendar, 1936. FORMAT: MM. 360x297

vignettes. On one hand there is Bonacini's stylistically Futurist influence, and on the other there is the efficient graphic design lesson by Leonetto Cappiello.

This work had been thought to be lost, but was recently discovered and acquired by Barilla's historic archives. The calendar depicts the consumption of Barilla pasta by the most distant peoples on Earth: from the Eskimos to the Chinese, from the Native Americans to the Bedouins of the desert, and finally there is the very traditional image of a refined hotel on the Lido in Venice.

The work must have been well received, because it was again Luciano Bonacini to do the 1935 Barilla calendar. This calendar too was printed with excellent quality by Gros-Monti of Turin, and focussed on the various moments of the consumption of pasta.

In synthesis, though it is ingenuous, the subject

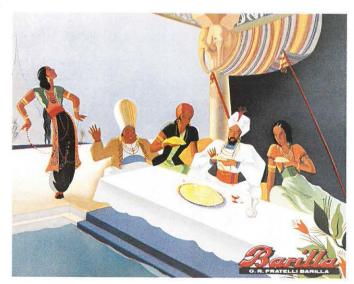
matter is about an idea that comes from afar: pasta as a universal food that finds yet another interpretation in the bright hot air balloon drawn by Giuseppe Venturini (1913-1979). The design was printed on posters and post cards beginning in 1947, to celebrate the 70th anniversary of the founding of the pasta company. The concept of the balloon is emblematic of the renewed promise to fly high, to forget about the damages of a devastating world war, and about once again taking up ambitious projects that had been set aside before the war. While the very colorful aeromobile crosses the skies towards destinations that are further away and the two passengers wave good-bye to the past and scrutinize the approaching future with binoculars, the flag laden rope blown by the wind is testimony to the many stops on a voyage to herald pasta, conducted across the skies of quality.



 LUCIANO BONACINI, Breakfast with the Tuaregs. Barilla calendar, 1936. FORMAT: MM. 360x297



55. LUCIANO BONACINI, Breakfast with the Tuaregs. Barilla calendar, 1936. FORMAT: MM. 360x297



 LUCIANO BONACINI, The Raj's Lunch. Barilla calendar, 1936. FORMAT: MM. 360x297



57. GIUSEPPE VENTURINI (from an idea by Carlo Mattioli), *Up High from 1877*. Poster, 1947.The colorful hot air balloon carries the Barilla name on high while the two passengers wave to today and examine the future that is about to come. FORMAT: MM. 297X425

STHE HEALTHY APPETITE

PASTA FC

New times have arrived and Barilla asks the famous graphic designer, Erberto Carboni, to trace the company image with more modern and coherent tones. This is the refined and coordinated image placed on posters and packaging, from the trademark to catalogs, from newspaper pages to shop posters, all marked by the unmistakeable electric blue that still distinguishes Barilla communications today.

Erberto Carboni was born in Parma on 22 November 1899. Having finished his studies in the city's Academy of Fine Arts with a degree in architecture in 1923, he immediately dedicated himself to graphic design and illustration doing drafts for the main local chromolithographers amongst which were Zanlari and Zafferri for numerous local companies.

In 1932 he moved to Milan where he started work with the magazine, *L'Ufficio Moderno*, directed by Guido Mazzali. In that same year, he started his own independent work with the most prestigious Italian companies: Motta, Olivetti, Campari, Strega, and Lagomarsino.

As an architect, he designed many shop windows, shops, fairs, exhibitions and for the 1935 Triennale, transformed the facade of the Palazzo dell'Arte of Milan; it was a very prestigious job that he was awarded after having won an important competition.

After a few sporadic jobs for Barilla before the war, he did continuous work for the company from 1952 to 1960.

The number of important companies he worked for starting in the early 1950s is uncountable, but a list of some of the most



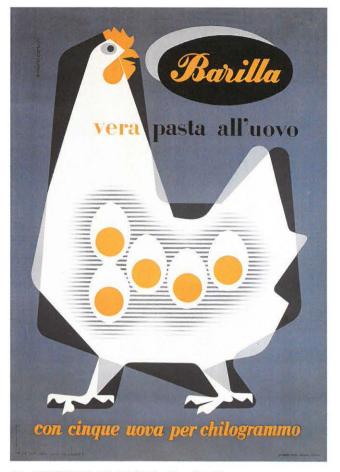
 ERBERTO CARBONI. With Barilla Pasta, It's Always a Sunday. Shelf banner, 1952. Pasta is a time for celebration. And with Barilla, every day is a day for celebration. FORMAT: MM. 490x210



 ERBERTO CARBONI, Pasta for the Healthy Appetite. Shelf banner, 1952.
 Pasta is a time for celebration.
 And with Barilla, every day is a day for celebration.
 FORMAT: MM. 297x425



60. ERBERTO CARBONI, *Five Soup Tourines for Barilla* Barilla catalog, 1952. A collage of the rationalist taste allows one to pre-taste the fragrance of the Barilla specialties. FORMAT: MM. 297x425



ERBERTO CARBONI, *True Egg Pasta*.
 Poster, 1954.
 The emblematic cubist hen reminds one of the quality of Barilla pasta that has five eggs in every kilo.
 FORMAT: MM. 297X425

important is: Bertolli, Pavesi, Crodo, and Montecatini. Furthermore, he worked at length with RAI TV. There, he fashioned several stands for the Milan Fair, and beginning in 1956, he designed RAI's logo, test pattern and animated call sign.

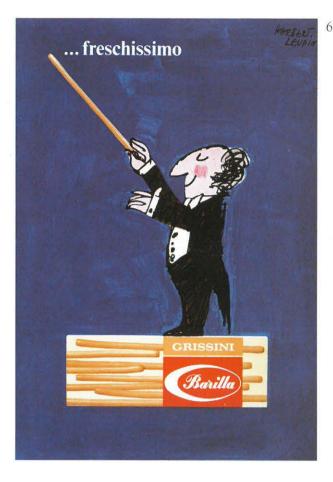
Aside from advertising graphics and illustrations for books, he also designed stage sets for La Scala, and for the *Maggio Musicale* in Florence.

In his last years, his passion for "pure" painting brought him back to the easle, though he had never abandoned it altogether. He exhibited a steel sculpture six meters high, called *Totem 36*, for the Biennale of Venice as a symbol for the 36th International Exhibition, and had a few one man shows at the "Cavallino" in Venice (1972), the "Naviglio" in Milan (1973), and a large historical perspective organized by Parma in 1982. He died in Milan on 5 November 1984 at 85 years of age after a career of rare intensity. The Parma pasta company owes a lot to

The Parma pasta company owes a lot to this Parmesan by birth and Milanese by adoption. Thanks to his refined and cultured creativity, the company was able to launch its image in the high-spirited Italian reality of the 1950s: the Barilla trademark, the Barilla packaging, the Barilla advertising, the Caroselli Barilla, and the Barilla stands at expositions. In brief, one could say that Barilla's corporate image was born with Carboni over the period of a decade beginning in 1952. And it was in that very year that Carboni won the Palme D'Or for advertising with the "With Barilla pasta, it's always Sunday" campaign. And his legacy is still visible today.



 ERBERTO CARBONI, *This is the Pasta for Everyone*. Newsprint advertisement, 1959.
 Gigantic Barilla pasta packages capture the attention of the consumers who decree its success all over the world. FORMAT: MM. 297x425



63. HERBERT LEUPIN, Fresh, Very Fresh.
Barilla bread stick, 1965.
An ironic conductor intent on conducting The Barber of Seville (on whose aria the headline is hummed) using a Barilla bread stick as baton.
FORMAT: MM. 297X425

64. ERBERTO CARBONI, *Tagliatelle for Everyone*. Poster, 1956. A plate of Barilla tagliatelle makes one hungry and happy. FORMAT: MM. 297X425





FHK. HENRION - A. PARKIN, Design coordination and corporate image. New York, Reinhold Publishing Corporation, 1965, p. 36-41.

G. DORFLES, Carboni e la pubblicità in Erberto Carboni. Milano, Electa, 1985, p. 57-71.

G. FERRERO, Marketing progetto 2.000. Milano, Angeli, 1990, p. 69-79.

M.T. MEZZACAPPA - M.C. TODESCHINI - S. ZARDINI, Barilla. Parma, Barilla, 1990.

R. BROGNARA - L. GOBBI - F. MORACE - F. VALENTE, I Boom. Milano, Mupetti & Co, 1990, p. 15-42.

La collezione Barilla d'Arte Moderna. Edited by R. Tassi. Exhibition Catalog. Parma, Guanda, 1993

Barilla: cento anni di pubblicità e comunicazione. Edited by A.I. Ganapini and G. Gonizzi. Milano, Pizzi, 1994, with complete relative bibliography.

M. GIUSTI, Il grande libro di Carosello. Milano, Sperling & Kupfer, 1995, p. 68-70. G. GONIZZI, L'Archivio Storico Barilla, in Archivi e Imprese 11/12, 1995, p.210-217.

A. GHINI - F. TRAPANI - R. BECCARI - F. RAPISARDA - G. MAESTRI - D. D'ANGELO, Comunicare l'eccellenza. Ferrari, Bulgari, Camel Trophy, Mulino Bianco. Milano, Etas Libri, 1995, p. 109-207.

L. MINESTRONI, Casa dolce casa. Storia dello spazio domestico tra pubblicità e società. Milano, Angeli, 1996, p. 105-108.

V. CODELUPPI, La pubblicità. Milano, Angeli, 1997, p. 93-96; 98, 105-106; 121, 136.

E. SABBADIN, L'evoluzione del marketing e delle attività promozionali. Milano, Angeli, 1997, p. 163-166.

G. GALLO - R. COVINO - R. MONICCHIA, Crescita, crisi, riorganizzazione. L'industria alimentare dal dopoguerra ad oggi, in Storia d'Italia Einaudi -L'alimentazione. Torino, Einaudi, 1998, p. 289-297, 300, 304.

G. GONIZZI, Mina: la testimonial, in I mille volti di una voce, edited by R. Padovano. Milano, Mondadori, 1998, p. 117-135.

Erberto Carboni, dal Futurismo al Bauhaus, edited by G. Bianchino. Exhibition Catalog. Milano, Mazzotta, 1998.

M. DALL'ACQUA (edited by), *Enciclopedia di Parma*. Milano, Franco Maria Ricci, 1998, see ref. (reference edited by G. Uccelli).

R. LASAGNI, Dizionario dei Parmigiani. Parma, PPS, 1999, I, p. 285-288.

The documents, campaigns and film clips relating to advertising for the company are preserved at the Barilla Historical Archives.

Printed in August 2000 by Graphital Edizioni Officine grafiche, Parma - Italy



