

as the period in which the rebirth of German advertising art took place. This was the period in which Franz Stuck created his Minerva head in Munich, in which Sutterlin produced his Hammer poster in Berlin and Fischer of Dresden designed his posters, so beautiful in line and color, for "The Old German Town." "Jugend" and "Simplizissimus" with their colored title-pages, offered superb canvases for the new spirit in the arts and crafts. Of course, their efforts to free themselves from tradition at any price, frequently caused them to shoot far beyond their goals, and to bring forth those strange contraptions which were designated as "Jugendstil" (*art nouveau*), the sight of which today sends cold shivers down our backs. The close of the last century saw a struggle between the Old and the New along all lines, and lack of styles coped with imitation of styles. All the styles of all periods and peoples were summoned into the amphitheatre of advertisement, and furious assaults were made upon the champions of the new purpose in art. Fur flew and there were feuds without number.

Then gradually the situation changed. A third person appeared upon the battleground, one who had hitherto kept himself in the background, but who now began to make himself noticeable and that in a most energetic fashion—the man who gave the commissions, the merchant, the industrial magnate. He was the Important One to be considered above all others. And he was heard to declare with great emphasis: "If Art can be useful to me, I'm for Art. Otherwise I prefer to get along without it." But leaving Art out of the question, the chief thing was and still is, the preservation the patron's right to offer his wares in the most effective manner and to secure good advertisement for his money. His potent voice soon brought order and clarity into the wild hullabaloo. The young hotspurs regarded one another in confusion, acknowledged their fallacies and recognized his well-founded demands. They now