

flat colour and in line. Paul Scheurich was the most universal artistic personality in this circle, and Deutsch relied more upon manual dexterity in the choice of his motives than in inspiration and invention. For a number of years no new man was able to contest the supremacy of this group. It was only just before the beginning of the World War that new names worthy of attention came to the fore. The most gifted was Wilhelm Deffke, whose posters, designed for the printing firm of Elsner, represent work of enduring value. Among the earlier poster artists of note, Hans Lindenstaedt must not be forgotten. He was the interpreter of posters for the masses. His designs for Urbin shoe polish and Blendol metal polish are used by these firms to this day.

Artists in ever-increasing numbers devoted themselves to the poster, and it is impossible to mention them all by name. The reader will find a number of their most striking productions reproduced in "*Gebrauchsgraphik*." They are all still at work, and it is unlikely that any of them would agree that his period of development was at an end. It may be left for a later chronicler to attempt the appraisal of each individual artist.

The promising evolution of this period was brought to a sudden standstill by the war, although it was precisely the course of the war which imposed a new and important task upon the poster; that of political persuasion. But as these war-posters were also designed almost exclusively by artists already well-known, there were few sensations and every honest German must acknowledge that the best war-posters were not "made in Germany." The posters designed by the North German artists, in especial, were too much influenced by the laws of the "actual" poster, which cannot well be employed for political propaganda. At any rate there are no German war-posters which have the same convincing quality as those of the English artist Frank Brangwyn.

The Revolution produced a flood of posters, such as had never before been seen in Germany, but nearly all of them were dominated in style by the prevailing fashion in art-expressionism. The posters were in the main intended to produce an effect on the great masses of the people who represent a mighty political factor through the mere fact of their organisation. Seldom have posters been so much talked about as during this period, but a singular fact should be noted: it was the posters that were talked about, not the ideas which they symbolized and were intended to proclaim. They made propaganda for a new tendency in art, and no one could say that they had fulfilled their mission; for these posters were only intelligible to a small circle of intellectuals. They were neither understood nor accepted by the great mass of people, to whom they were intended to appeal.



Baus



Wiertz



Rosen (Atelier Bernhard)



M. Eschle