

During the "inflation period" that followed, the commercial poster vanished almost entirely. The news-pillars of the large towns, plastered from top to bottom with advertisements, formed a perfect mirror of the deplorable state of culture in these cities in those days. All the petty miseries of the day were reflected in them. The principal space was taken up by the "movie" poster with its pernicious excrescences and high-sounding titles, calculated to appeal to cooks and kitchen-maids. Next in importance came the numerous announcements of offices for the buying and selling of gold and jewels, advertisements of pleasure resorts, "beauty dances" "nude dancers and the rest of them. The political daily newspapers would be represented, and carried their political bickerings into their advertisements. The high percentage of criminality in those troubled times was also reflected on the advertising column in the famous red placards topped with fabulous sums in millions of marks, offered for the capture of this or that criminal. Between these, small and modest like the agonised sighs of a suffocating man, covered the official announcements of the State—announcements for the benefit of those who, in reality, were already no longer to be regarded as part of the economic life of the nation. The posters and placards of this time are enormously convincing social documents.

The stabilization of the coinage and commercial undertakings in Germany brought about the slow revival of the commercial poster. None the less, the poster as propaganda was not nearly so much in demand by industrial and commercial undertakings as it had been before the war. The evolution of advertisement had caused business propaganda to take the form of newspaper advertisements and the smallest form of poster, the prospectus. Until quite recently, the poster has been used only for theatre, film and cabaret advertisements, cafés and the cigarette industry. It is a great mistake, for a good poster is just as convincing as it was fifteen or twenty years ago, and it would be well if advertisers would again turn to this method of publicity. The two following numbers of the "*Gebrauchsgraphik*" which are to be devoted to the poster, will show the falsity of the assumption, so generally heard nowadays, that there are no artists capable of producing a really striking poster. In this publication of ours all the old, experienced poster artists will be represented, and beside them a number of new men who hope to devote their talents to the service of industry. In conclusion, one must not fail to draw especial attention to the high artistic and commercial value of the South German poster. It is always possible to find the right man for the given task, whether the firm seek him in Munich, Stuttgart or Berlin. It is not the draughtsmen who



M. Jacoby-Boy



Prof. M. Körner



Prof. Riebicke



W. Riemer