

against a ridiculous, bureaucratic particularism. What a wealth of fruitful work might ensue if the various ministries would only open their doors to the masters of commercial art—beginning with the door-plates of the many offices and running through the numerous forms, public notices, and document covers. No member of the municipal Art Commissions has yet thought of electing a member to represent the *Gebrauchsgraphiker* and the Municipal Architects are still of the opinion that they can get along without them—the result is a most lamentable failure in everything connected with the inscriptions or sign-boards on public buildings. Does no one give a thought to the fact that, quite apart from the hindrance to traffic, the whole aspect of a city must suffer when sign-boards, shields, indicators, etc., of railway stations, tram-cars, motor-buses, etc., are given a form and use such as would be possible in no other capital under the sun? And if the city government should decree that the *Lit-faßsäulen* (the advertisement pillars) must go, something which, by the way, need arouse no lamentation, what form does it intend to give to public advertisements in the future? Surely this is a question which ought to be discussed and solved in common with the *Gebrauchsgraphiker* and poster artists, who are most immediately concerned. The same thing applies to the advertisements on the hoardings surrounding new buildings, the regulation of which had been recently announced but never carried through. The Berlin Traffic and Transportation Bureau (*Verkehrsamt*) has recently erected a handsome structure—it is certainly high time that Berlin finally learned the secret of how to consort with artists. And to give them tasks and problems to solve which are worthy of their mettle.

The fact that the commissions of the poster artist must perforce confine themselves more and more to smaller and more intimate tasks in these times of business stagnation and timidity, is unfortunately an everyday occurrence. And it is precisely for this reason that he must the more insistently demand his share in shaping the official aspect of the city, or himself be doomed to vanish from the superficies. There is, moreover, already a process of transformation under way. But one must be careful as to how one interprets this, because there are so many important economic factors to be taken into account—factors which might become superfluous to-morrow. The first change to be noticed is an apparent inclination to depart from the poster representing the thing itself, though no one as yet is able to ascertain whether this proceeds from the artist or from the customer.

Ernst Growald wrote recently in these pages that no poster had really gripped him since 1914. Such a declaration must give us pause—coming from the mouth of such an experienced discoverer. I know of a number of very effective posters which have recently come into being—a few of them are reproduced in this issue—but we have now adjusted



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