



POSTER COMPETITION OF THE ADVERTISING COMMITTEE OF GERMAN CURTAIN-WEAVING FACTORIES PLAUEN

GUNDEL BAB

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object can only be made plain without ornament. If drawing, according to Max Liebermann "is nothing but the art of leaving-out", this is certainly just as true of the poster. The poster designer draws his motives direct from his intuitive grasp of reality; he is the human principle of the creative instinct, his senses sharpened like those of a beast of prey to capture the manifestations of daily life. The maintenance of the relations, always spanned taut, is his criterion. It is an objective, slightly ironical perception which he needs, without bathos or sentimentality, apparently without any reflex action.

The poster designer more than any other draughtsman must have an eye for the small outward appearances, but if he restrict himself to these, like many musicians and journalists, he will never be able to penetrate beyond appearances to the soul of things, the thing itself will not speak to the beholder, but only the attitudinizing of a more or less adroit draughtsman. Many people might be of the opinion that this sufficed to put art at the service of the merchant, but they forget or ignore the fact that just as there are genuine and imitated goods, so there is genuine and spurious art and that there is no visible criterion of design, but something which lies deeper. The true poster designer remains a designer of posters even when no text appraising goods appears to crown his design—for he draws the living and everyday soul of things.

Every creator must sell his work, one for the uplifting of souls. another to serve as advertisement. The architect must do violence to his visions of form and constrict them within the limits of a practical apartment house, the sculptor must model according to orders. Studio or workshop? Art and handicraft are much more closely allied than the so-called expert is willing to admit. The artist as well as the craftsman must seek beauty in truth (according to Rodin) and reality, both in material and in form; the first on account of the expression, the second for practical reasons. (This apparent banishment of ideals from art