



Abb. 13 Bruno Paul 1902

judice of the citizen against the artist and vice versa, was still in vogue. The bourgeois manufacturer had no idea of entrusting a "windbag" of an artist with the recommending of his wares, since the lithographer managed all such matters much better and more thoroughly, and the artist of that day would not have thought of profaning pencil and brush by designing an advertisement. But what did the lithographers of the '80s and '90s do? They took the feminine type invented by Chéret, the graceful charm of which could only be destroyed by ruder German hands, and from this basis they created an ideal feminine figure, a kind of solid German Britannia or Germania, swinging a wreath of laurel, a piece of soap, a torch or a bottle of hair-oil in her uplifted right hand. Allegorical themes were also favorites and the whole surface of the poster was covered with symbols of the arts and crafts.

The year 1896 marked the turn of the tide. An exhibition of Saxon Crafts in Dresden needed a poster, to obtain which a small prize competition was instituted. After much controversy Otto Fischer, whose design was remarkably good for the period, was declared to have won the prize. His design was called "The Old Town". (Fig. 1).

Here, for the first time in Germany an artist had consciously set his talents in the service of commercial publicity. Still more attention was attracted by the poster created in the same year for the Berlin Trades Exhibition by Ludwig Sütterlin. This was the famous fist with a hammer starting out of the ground, a hard and realistic but extremely impressive symbol. (Fig. 2). To-day, when the "art of the hoardings" has become almost a matter of course, we can hardly realise the sensation created by this poster, which represented something entirely new. Public protests and fiery newspaper articles were levelled at the bold innovation which was to crowd the old familiar sweet girl's figure from the advertising pillars. To Edel, to whom we shall return later, belongs the credit of giving the new poster style its first popular success. Everyone



Abb. 14 Fritz Rehm 1904



Abb. 15 Th. Th. Heine 1907