



Abb. 19 Schnackenberg 1920

laughed over his delicious parody (Fig. 3) but he was accused of plagiarism. The poster had to be withdrawn, and the young artist became with one stroke the long-sought humorist and caricaturist of the capital.

The two posters by Fischer and Sütterlin found many imitators. But even in these very first German artistic posters there were signs of the apparently inevitable. The graceful, witty mannerisms, the untroubled lightness of touch which characterised the French were transformed in German hands, and instead of a happy thought we find an honest, thorough piece of work, standing four-square and not without a touch of Philistinism.

Commercial enterprises soon followed the lead of the exhibition organizers in ordering posters. To be sure, the art of catching the eye was not yet mastered nor the principles of good advertising followed, and artist and merchant did not as yet trouble their heads about such opposite effects as the "poster with figures and the "purely decorative poster" or about questions of psychology, radius of effectiveness, and so on. Thus in various art centres of Germany men of great talent were at work without exercising any influence upon one another. In Dresden, Hans Unger (Fig. 4), in Stuttgart there was Johann Vincenz Cissarz (Fig. 5), in Berlin, Knut Hansen, in Munich, Franz von Stuck (Fig. 7) and somewhat later, Julius Diez. In the meantime the "new era" had already struck deep roots. The two great humorous weeklies "Simplizissimus" and "Jugend" had been founded, van de Velde designed furniture which we cannot see to-day without a shudder akin to that with which we read his modern namesake's advice to the married, but nevertheless a breath of fresh

air was sweeping over the whole territory of arts and crafts. The new style was in being. It was no wonder that the transformation also had its effect upon the poster. To be sure the new art was as yet extremely turbulent. E. M. Lilien's poster for the "Berliner Tageblatt" characterises the struggle for new expression (Fig. 8) which struck its deepest roots in Munich. In a delightful design by Zumbusch (Fig. 9) "Jugend" revealed the goal of the journey. Old age, represented by the diminutive figure of Adolf Menzel, is caught up and carried forward in the whirl of fresh and vital youth. In Munich a group of exceedingly talented artists gathered around the publisher of this new periodical and took possession of all branches of graphic arts and crafts. Thus Bruno Paul (Fig. 13), Thomas Theodor Heine (Figs. 12 and 15)



Abb. 20 Julius Klinger 1911



Abb. 21 Paul Haase 1915