



Abb. 31

Paul Scheurich

1911

reveal itself in quite another fashion, nearer to earth, less light weight than in the cool, Protestant, northern Prussia, although again the temperament and character of the people south of the Main retain the influence of the one-time Napoleonic Rhine League even to this day.

In the hard and toilsome but often parvenu city of Berlin the objective poster with its sparse lines and the script poster with its hard and hammered outlines were bound to develop to the highest perfection. The first signs of the wave of Americanism appeared when the city bore a new artist to the crest of fame, Lucien Bernhard (Figs. 16, 24), a man to whom the German poster owes a very great measure of inspiration. It was a strange freak of fortune that at the same moment a rival worthy of the name arose in Munich, Ludwig Hohlwein (Fig. 30), who invented a style all his own for the depicting of human and animal types. I do not need to enter into detail about the race between the two masters as to the best possibilities of expression and attractiveness for the artistic poster, for this is all too well known.

Many artists of considerable gifts followed in the footsteps of these two leaders, each formed and stamped by the impress of the city in which he lived: In Berlin there were Gipkens, Lindenstaedt, Oppenheim (Fig. 25) and smaller divinities in their wake as well as independent artists such as Buha, Deutsch (Fig. 22), Finetti, Haase (Fig. 21) Krotowski, Leni, Leonard, E. Neumann, Rumpf (Fig. 17), Jo Steiner (Fig. 23) and many others. In Munich there were Bek-Gran Engelhard, Erdt, Glass (Fig. 27), Kunst (Fig. 26), I. B. Maier (Fig. 32), Moss, Nägele, Obermeier, Pirchan, Schnackenberg (Fig. 19), Schwarzer (Fig. 18), Seché, Weisgerber, Witzel (Fig. 10), Zietara (Fig. 29). Then there were Gruner in Leipzig (Fig. 28) Mayer-Lucas in Cologne, Sigrist in Stuttgart, Eichrodt in Karlsruhe and over a dozen other artists of talent as well as hundreds of others with a certain amount of cleverness. To be sure, to-day, when we carefully observe the mass of posters which came into being from 1910 to 1914, we can already discern the first symptoms

of artistic decline. There is a certain lassitude, a certain stiffening, a technique approaching the ready-made, a formal arrogance, a patronizing atmosphere of the studio, which depress the standard to the detriment of the clients. As ill-fortune would have it, the beginning of the war put the artists face to face with new and hitherto undreamt-of tasks. In the next number we shall endeavour to show how little they succeeded in rising to these demands and upholding the high standard which distinguished German poster art up to the beginning of the war, and how at last a more and more rapid decline set in.

Translated by E. T. Scheffauer

(Continuation in the next number)



Abb. 32 Johann B. Maier 1907