

are nothing but feeble imitations of the good English architectural posters. That is all the more incomprehensible, for just ten years ago Cassandre and Carlu designed tourist traffic posters which have lost nothing of their effectiveness even at the present day. It seemed as if a bright new day was dawning, everything sparkled with novelty and clarity, and this radiance was reflected in the poster art of the whole world. Only the slumberers in the advertising departments of the tourist companies do not grasp that one is only doing oneself harm by being opposed to what is new in one's own days. The tourist traffic advertiser in particular must develop a strong and profound inclination to what is new, for it is only what is new that seems interesting to the tourist for whom his advertisements are meant. What has been said about the French posters is unfortunately also true of Germany. Here too good starts were made, but at present the situation is again dominated by the "flowering tree" and the "smiling girl" such as we find on the trashy picture postcards of the whole world.

A misunderstood naturalism is spreading everywhere, and the pictures are supposed to be "true to Nature". The result produced is absolutely unnatural, and remains a romantic and indefinite mass of colour. If people would only study the laws of art for once, even if merely superficially, they would very soon realize that the doctrine that only the truth is pleasing has become a source of continual misunderstandings. The ancient Egyptian artists believed naturally that they were



Gute Plakate aus der Schweiz
Good Swiss posters

