

The art of German poster design has slowly but surely left mediocrity behind it, and is gradually giving evidence of blossoming out into a style worthy of art itself, which bespeaks a promising future. This perhaps is the most pleasing feature in the poster competition in connection with the Gutenberg Reich Exhibition to be held in Leipzig in 1940. The historic figure of Gutenberg and his epochmaking invention are peculiarly well adapted to awaken the creative imagination of the artist and lend it wings to soar to the heights of phantasy. The movable type, print, technical equipment—from the primitive hand-press to the rotation machine—the various tools necessary to the printer's art,—are all things which give a thousand and one incentives to the designer of graphic and figure compositions. With regard to the graphic work, it may be said that it is far above the average, a statement, however, which cannot be applied to the figure compositions which, incidentally, are considerably less in number than was originally anticipated. Here various artists have attempted to overcome their weakness in figure composition, a disability apparent in the work of the majority of German poster artists at the moment, by making use of photographic reproductions. It must, however, be borne in mind that peculiar difficulties arise in the attempt to portray the historic figure of Gutenberg since only a few drawings exist to show what he was like in appearance. It is therefore only natural that but few artists have been courageous enough to so adapt the historic drawings that they still remain true to tradition while allowing a new work to be created.

Clearly recognizable and worthy of remark is the trend of many artists to make a convincing appeal not only by intensifying their colours but also by their attention



Entwurf 11. PREIS SECOND AWARD  
GÜNTHER DROSS Design



Entwurf III. PREIS THIRD AWARD  
HANNES GAAB Design