Print, Power, and Persuasion:
Graphic Design in Germany, 1890-1945

When graphic design emerged as a profession in the early 20th century, Germany was at the vanguard. The country's rapid industrialization was accompanied by an explosion in the printing arts with the rise of mass-circulation advertising, magazines, and packaging design. The exhibition *Print, Power, and Persuasion*, selected from the collection of The Wolfsonian—Florida International University, examines how graphic design contributed to visual and material culture in Germany from 1890 to 1945. Many of the design strategies employed in Germany had parallels in other industrialized nations eager to exploit the new forms of mass media. This was the time when the graphic arts evolved as an essential element of the urban experience, transforming how business and government communicated with the public.

The "graphic designer" was an invention of the period—the person to plan and oversee the design of printed matter, from the smallest ticket to the coordination of a corporate identity. In the 1890s, many artists advocated the integration of design into daily life, using the graphic arts to promote newly established artist associations. Over the next decade, advertisers developed cohesive marketing strategies to promote sales. Manufacturers and retailers commissioned graphic designers to create corporate identities.

During the First World War and the turbulent years that followed defeat, Germany's leading graphic designers turned from commerce to propaganda, utilizing advertising strategies to build political consensus. During the years of the Weimar Republic (1919-33), designers joined forces with other cultural figures in the hope of establishing an international exchange of ideas. They adapted concepts from the fine arts, such as universality and abstraction, and applied them to the graphic arts. In 1933, the National Socialist German Workers' Party (NSDAP) consolidated its power and rejected the international avant-garde styles associated with the Weimar years. The National Socialists (Nazis) advocated a return to native Germanic traditions in the graphic arts, such as Gothic lettering, the woodcut, and traditional lithographic printing techniques.

The exhibition presents new ways of thinking about graphic design, especially as it relates to key trends of the modern age—tradition versus modernism; nationalism versus internationalism, and artistic versus commercial values.

DESIGN REFORM AND THE GRAPHIC ARTS

In the 1890s, many artists embraced design reform, rejecting what they considered to be the poor quality of mass-produced goods. Their goal was to improve standards through the application of art to industry. Reformers joined the quest for simplicity and design unity initiated by leaders of the Arts and Crafts movement in Great Britain. They also promoted the German philosopher Friedrich Nietzsche's concept of the total work of art (*Gesamtkunstwerk*). According to Nietzsche, principles of design and decoration could be applied across all media to create an aesthetic whole.

This new generation of artists distanced themselves from official academies of fine arts. Instead, they established cooperative workshops to promote the integration of design into daily life. The posters in this section demonstrate the harmonious combination of word and image into a complete design. Important developments in lithography at this time gave artists the freedom to draw their own letter forms. Some artists used repetitive geometrical motifs to express the inherent beauty of form. Others used longstanding symbolic figures, such as those representing art and industry, an indication of the growing popular nostalgia for traditional imagery.

Designed by Fritz Hellmut Ehmcke
German, 1878-1965
Printer unknown
Published by the Deutsche Werkbund, Krefeld
Poster: *Deutscher Werkbund Ausstellung, Ortsgruppe Crefeld* (German Werkbund Exhibition, Krefeld Branch), 1911
Color lithograph

Ehmcke was a prominent typographer, book designer, and teacher. Between 1902 and 1914, he designed a range of typefaces that were favorably received because of their restraint and refinement. In this poster, the severely delineated text blocks, historicizing typeface, and heavy border reveal the influence of the British Arts and Crafts aesthetic.

TD1988.48.2

Designed by T. Lucius
German, dates unknown
Published by M. Fischer Kunstverlagsanstalt, Berlin
Poster: *Grosse Berliner Kunst-Ausstellung 1902* (Great Berlin Art Exhibition), 1902
Color lithograph
85.4.77

Designed by Bruno Paul
German, 1874-1968
Published by Klein & Volbert, Munich

Poster: *Ausstellung für Angewandte Kunst der Vereinigten Werkstätten für Kunst im Handwerk München 1906* **(Exhibition of Arts and Crafts of the United Workshops for Art in Handicraft, Munich)**, 1906
Color lithograph
TD1989.184.22

Designed by Hans Treiber
German, 1869-?
Published by Rösch & Winter, Leipzig
Poster: 12. *Deutsches Turnfest in Leipzig, 12-16 Juli, 1913* **(Twelfth German Gymnastics Festival in Leipzig)**, 1913
Color lithograph
85.4.79

Designed by Otto Ubbelohde
German, 1867-1922
Printed by H. Hohmann Hof-Buch und Steindruckerei, Darmstadt
Poster: *Kunstausstellung Darmstadt 1911* **(Art Exhibition Darmstadt)**, 1911
Color lithograph
TD1989.163.2

ARTIST SOCIETIES

The design reform movement generated the development of artist societies throughout Germany, such as the Vereinigte Werkstätten für Kunst im Handwerk (United Workshops for Art in Handicraft) in Munich and the artists' colony at Darmstadt. Members worked in a variety of media and were involved in all aspects of production, from design to promotion. The groups showcased their achievements at exhibitions and in specially produced catalogues. The posters on view promote some of these cultural events and demonstrate the artists' attention to design unity.

Designer unknown
Printed by Arthur Albrecht, Karlsruhe
Poster: *Act. Ges. F. Eisen-& Bronze-Giesserei Vorm Carl Flink, Mannheim* **(Carl Flink Iron and Bronze Foundry)**, ca. 1908
Color lithograph

This poster celebrates the physical labor required to construct the new machine age. The artist has expertly employed striking contrasts of red and black ink to accentuate the hot furnace and to emphasize the man's musculature. The placement of the text within two vertical bands at the top and bottom of the image shows the influence of the British Arts and Crafts movement, yet the softened and elongated letter forms are characteristic of Jugendstil (Youth Style), the German expression of Art Nouveau.

TD1990.330.8

Designed by Joseph Maria Olbrich
Austrian, 1867-1908
Printed by M. Dumont Schauberg, Cologne
Poster: *Kölner Ausstellung Mai-October* (Cologne Exhibition), 1907
Color lithograph

A founding member of the Vienna Secession, the architect and designer J. M. Olbrich moved to Germany in 1899 to contribute to the Darmstadt artists' colony. There he laid out the entire site and designed almost all of the buildings. The visual legacy of Vienna is evident in the design of this poster. Olbrich combined abstract geometric shapes, stylized lettering, a limited palette, and the allegorical figure of Athena, Greek goddess of wisdom and the arts of civilization. Athena embodied the principal goal of the design reform movement: the unity of the arts and crafts.

TD1990.161.5

Designed by Paul Bürck
German, 1878-1947
Published by Alexander Koch, Darmstadt
Poster: *Deutsche Kunst und Dekoration* (German Art and Decoration), 1903
Color lithograph

The publisher and editor Alexander Koch was a major force behind the flourishing of the arts in Darmstadt. This magazine and Koch's *Innendekoration* (*Interior Decoration*) were the foremost journals promoting German design reform. Koch's coverage of design exhibitions and competitions placed German design within an international context. He sponsored one of the most important competitions of the period: "The House for an Art Lover," which challenged architects to design a modern house where the building itself and its furnishings was the work of art.

TD1990.330.9

Designed by Johann Vincenz Cissarz
German, 1873-1942
Printed by M. Dumont Schauberg, Cologne
Poster, *Deutsche Kunst-Ausstellung 1906 zu Cöln* (German Art Exhibition at Cologne), 1905
Color lithograph
TD1990.161.2

Designed by Moritz Weinholdt
German, 1863-1905
Published by Wilhelm Hoffmann, Kunstanstalt, Dresden
Poster: *Deutsche Kunst-Ausstellung Dresden 1899* (German Art Exhibition Dresden), 1898
Color lithograph
85.4.99

THE BOOK ARTS

For many centuries Germany had been associated with the book arts. At the end of the 19th century, a new design philosophy emerged. The Arts and Crafts ideal of the moral superiority of making books by hand was linked with Nietzsche's concept of the total work of art (*Gesamtkunstwerk*). A revival of the book arts followed. The book artist (*Buchkünstler*) was responsible for a book's total appearance. This specialist chose the typeface; composed the page layouts; commissioned an illustrator, when necessary; added decorative embellishments; and selected materials for binding and embossing.

German book artists were noted for their application of handwork principles to mass production. Often a limited edition with hand-set type bound in luxury materials was followed by a machine-set edition that was more affordable, but still maintained the principles of design unity.

Lower left
Designed by Johann Vincenz Cissarz
German, 1873-1942
Leather binding by K. Runnhof
Published by L.C. Wittich'schen Hofbuchdruckerei, Darmstadt
Cover: *Darmstadt. Ausstellung der Künstlerkolonie* (Darmstadt. Exhibition of the Artists' Colony), 1904
Letterpress and embossed leather binding
XB1990.1675

Lower right
Designed by Carl Otto Czeschka
Austrian, 1878-1960
Published by Verlag Gerlach and Wielding, Vienna and Leipzig
Book: *Die Nibelungen dem Deutschen Volke* (The Nibelungen to the German People), 1909
Letterpress and lithograph

The *Nibelungen*, a German epic poem written about 1200, was the inspiration for Richard Wagner's famous opera cycle, *Der Ring des Nibelungen* (1853-74). The heroic story emphasizes triumphant battles, vengeance, and honor, qualities that appealed both to an emerging, belligerent German nation in the late 19th century, as well as to the Nazis in the next century.

Czeschka, a member of the Vienna Secession, treated the two-page spread as a unified whole. His total decoration of the page reflected the geometric patterning, rich ornamentation, and graphic contrast characteristic of the Viennese aesthetic.

83.2.367

Back
Designed by Henry C. Van de Velde
Belgian, 1863-1957
Typeface designed by Georges Lemmen
Belgian, 1865-1957
Printed by Offizin W. Drugulin, Leipzig
Published by Insel-verlag, Leipzig
Book: *Also sprach Zarathustra* (Thus Spoke Zarathustra), 1908
Gilded and polychromed vellum; edition of 530

First published between 1883 and 1885, this philosophical and literary masterpiece by Nietzsche (German, 1844-1900) had a profound impact on progressive thinking at the turn of the century. His writings challenged the fundamental cultural values of Western philosophy, religion, and morality and prompted artists to create a new symbolic language of form.

Van de Velde's elaborate design scheme is reminiscent of a medieval manuscript. The two-page spread was conceived as one unit with borders and text integrated. Van de Velde was a leader of the design reform movement in Germany, where he was director of the School of Applied Arts in Weimar (1904-14) and a founding member of the Deutsche Werkbund (German League of Work).

XB1990.94

_____ROOM 2

GRAPHIC DESIGN IN THE COMMERCIAL CONTEXT

Mainstream commercial graphic design quickly responded to the design reform movement. The Deutsche Werkbund (German League of Work), established in 1907, promoted the link between art and industry, encouraging manufacturers to embrace design reform and artists to focus more on commercial needs. Its members advocated the use of a coherent graphic-design strategy to promote sales of German goods at home and abroad. The Werkbund sponsored journals, illustrated yearbooks, and exhibitions, and advocated *Reklame Kunst* (advertising design). Over the next decade the Werkbund model was adapted by other European nations who shared the goal of building and propagandizing a national design identity.

Manufacturers realized that to improve sales, products had to be instantly recognizable in the marketplace. Graphic designers were hired to coordinate a unified visual identity, including the design of trademarks, logos, business stationery, posters, press advertisements, packaging, display graphics for salesrooms and store windows, and printed ephemera, such as postcards and advertising stickers.

Companies combined art, science, and technology—using psychology and the new "science" of marketing developed in the United States—to formulate powerful advertising strategies to catch the public's attention. The graphic arts were emblems of progress, comfort, and affluence; they captured the vitality of popular culture and affirmed Germany's rapid industrialization.

Designed by Albert Gessner
German, 1868-?
Printer and publisher unknown
Poster: *Das Werkhaus*, ca. 1912
Color lithograph
TD1993.53.1

Designed by Julius Gipkens
German, 1883-ca. 1968
Printed by Hollerbaum und Schmidt, Berlin
Poster: *Der Gedeckte Tisch, Ausstellung im Hohenzollern Kunstgewerbehaus* (The Set Table, an Exhibition in the Hohenzollern House of Arts and Crafts), 1912
Color lithograph
TD1989.184.9

Designed by Julius Klinger
Austrian, 1876-1942
Printed by Hollerbaum und Schmidt, Berlin
Poster: *Kronleuchter-Fabrik-Möhring* (Möhring Chandelier Factory), 1909
Color lithograph
86.4.24

THE OBJECT POSTER

The Berlin poster tradition was defined by the development of the *Sachplakat*: the "object" poster. Here the design was restricted to the image of the object being advertised together with the brand name or logo. Experiments in the chemistry of new ink colors (water resistant for bill posting on specially designed columns) led to striking color combinations. Its most significant practitioners—Lucian Bernhard, Julius Gipkens, and Julius Klinger, among others—worked with the Berlin printing firm of Hollerbaum and Schmidt between 1906 and 1914. Although individuals maintained their own styles, they shared enough characteristics to be classified as a group. Several designers had exclusive contracts with the firm, attesting to the high esteem in which their graphic achievements were held.

Designed by César Klein
German, 1876-1954
Printed by Hollerbaum und Schmidt, Berlin
Poster: *Heinemann's Rohrmoebel. Beherrschen den Weltmarkt* (Heinemann's Wicker Furniture. Leader in the World Market), 1910
Color lithograph
TD1988.149.3

Designed by Julius Gipkens
German, 1883-ca. 1968

Printed by Hollerbaum und Schmidt, Berlin
Poster: *Garbáty. Flaggen gala* (Garbáty. All dressed up), ca. 1914
Color lithograph
TD1990.296.4

Designed by Julius Klinger
Austrian, 1876-1942
Printed by Hollerbaum und Schmidt, Berlin
Poster: *Münchener Faschings-Redoute* (Munich Carnival Ball), 1913
Color lithograph
XX1990.3027

Designed by Julius Klinger
Austrian, 1876-1942
Printed by Hollerbaum und Schmidt, Berlin
Poster: *Galerie der Moden* (Gallery of Fashion), 1912
Color lithograph

Viennese-born illustrator and poster designer Julius Klinger trained at the Trades Museum in Vienna and then in the studio of Koloman Moser, a leading member of the Vienna Secession. Klinger's first published graphic works were illustrations for popular satirical magazines, including *Lustige Blätter* (*Funny Pages*). His designs in the fashionable Jugendstil (Youth Style), the German variant of Art Nouveau, were distinguished by their mild humor. From 1898 to 1924, Klinger worked with the Berlin printer Hollerbaum and Schmidt, designing posters for a variety of clients, including Manoli and Garbáty cigarettes, Osram lamps, and cultural institutions. Klinger's distinctive style combined a refined sense of ornament with an interest in graphic symbols (see *Schule Reimann* poster). His knowledge of fashion contributed to his careful delineation of character types with special attention given to hairstyles, costumes, and mannerisms. At the onset of World War I, Klinger returned to Vienna, working there and in the United States during the 1920s and 1930s. Because he was Jewish, Klinger was sent to a concentration camp in 1942, where both he and his wife died.

XX1990.4067

Designed by Julius Klinger
Austrian, 1876-1942
Printed by Hollerbaum und Schmidt, Berlin
Published by Schule Reimann, Berlin
Poster: *Schule Reimann* (Reimann School), 1911
Color lithograph

Established in 1903, the Reimann School offered instruction in the applied and decorative arts, including specialized courses in fashion and graphic design. In 1911, Klinger was hired to direct the poster class, a position he retained until he returned to his native Austria in 1915, due to the First World War. Klinger used the initials of the

school's founder and director, Albert Reimann, as the central decorative motif of this poster.

TD1999.6.6

Designed by Fritz Gässl
German, dates unknown
Printed by Otto Elsner, Berlin
Poster: *Glasmalerei Ausstellung* (Glass Painting Exhibition), 1910
Color lithograph
TD1988.149.2

Designed by Paul Scheurich
German, 1883-1945
Printed by Hollerbaum und Schmidt, Berlin
Poster: *Oliver. . .* (Oliver. The best and cheapest modern typewriter), 1909
Color lithograph

This is a prime example of a Berlin "object" poster (*Sachplakat*), in which the product and brand name are central to the design. The stylized illustration of the typewriter implies that Gipkens used a studio-lit photograph as the basis for the image. The copy line stresses the cheapness of the typewriter, encouraging the consumer to buy the product for use in the home. This combination of word and image reinforces the object's identity as a modern, new commodity.

TD1990.161.7

_____Case 2: BRANDING/BEHRENS

CREATING A BRAND IDENTITY

Today we all recognize brand names and logos; however, such immediate associations between symbol and product are relatively new. Manufacturers at the beginning of the century were the first to commission artists to design icons for trademarks and brand names. Designers combined distinctive lettering with other graphic elements to persuade people to buy a particular product. A brand identity was established through repetition. A potential customer could see the mark on the product and on its packaging, on advertisements and shop fixtures. Commemorative graphic ephemera such as stickers, calendars, menu cards, and tickets further promoted brand recognition. In the 1920s and 30s, designers worked with enlightened urban planners to create visually unified streetscapes through lighting, signage, and architectural graphics. During the Third Reich (1933-45), the Nazis turned the swastika—an ancient symbol of good fortune and prosperity—into a "brand" identity. The emblem was reproduced on all official political propaganda as well as on objects for domestic use.

PETER BEHRENS
German, 1868-1940

Architect, designer, and teacher Peter Behrens pioneered the concept of a unified brand identity. Inspired by the British Arts and Crafts movement, Behrens abandoned painting, turning instead to graphic design and the applied arts. A founder of the Deutsche Werkbund (German League of Work), he is recognized as the first person to practice industrial design. From 1907 to 1914, he served as the artistic advisor to the German electric company AEG. He designed electrical appliances from kettles to dentist drills; factories, workers' houses, and furnishings; posters and new typefaces. In this manner he created a unified corporate identity for the company, hailed by the Werkbund as a model union between art and industry.

Emblems by various designers
Published by Hermann Reckendorf, Berlin and Munich
Book pages 34 and 35: *Wahrzeichen, Warenzeichen* (Emblems, Logos) by Fritz Hellmut Ehmcke, 1921
Letterpress
TD1989.340.2

Designed by Wilhelm Wagenfeld
German, 1900-90
Made by Jenaer Glaswerk, Schott & Genossen, Jena, Germany
Teacup and Saucer, 1921
Glass
84.8.14.3a-b

Typography by Paul Stadlinger
German, dates unknown
Published by Das Kaufhaus des Westens, Berlin
Book: *Das Kaufhaus des Westens*, 1932
Ink on paper

Das Kaufhaus des Westens was the most famous department store in Berlin at the time.

XC 1991.879

Designed by Peter Behrens
German, 1868-1940
Published by Rudhard'sche Giesserei, Offenbach am Main
Typefoundry booklet: *Behrens Schriften Initialen und Schmuck* (Behrens Typeface Initials and Ornament), 1902
Letterpress
TD1989.116.14

Designer and maker unknown
Germany
Buttons, 1933-45

Brass
XX1989.238

Designer unknown
Published by Stempel-Pfeilmaier, Munich
Pattern paper: *Musterblatt Nr. 66* **[Pattern paper number 66 (Design for metal and rubber stamps)]**, ca. 1939
Letterpress
XC1994.4358

Designed by Karl Schulpig
German, dates unknown
Published by Hasma Shoe Co.
Stamp: *The Hasma American Shoe*, ca. 1910
Lithograph
XB1993.86

Designer unknown
Printed by Wezel and Naumann, Leipzig
Stamp: *Redegewandte Herrn benützen zum Schutz der Stimme Wyber-Tabletten* **(For the Protection of Their Voice, Eloquent Men Use Wyber Tablets)**, ca. 1910
Lithograph
XB1992.900

Designer unknown
Published by Wärme Ausstellung, Essen
Stamp: *Die Wärme Ausstellung Essen 1922* **(Thermal Energy Exhibition Essen)**, 1922
Lithograph
XB1992.872

Designed by Peter Behrens
German, 1868-1940
Published by Deutsche Werkbund Ausstellung, Cologne
Stamp: *Deutsche Werkbund Ausstellung—Kunst in Handwerk, Industrie und Handel, Architektur: Köln 1914, Mai-Oktober* **(German Werkbund Exhibition…Cologne…)**, 1914
Lithograph
86.19.246

Designer unknown
Made by J. A. Henckels Zeillingswerke, Solingen
Razor and case, ca. 1920
Razor: celluloid and chromed steel
Case: leather, paperboard, and gold leaf

TD1990.95.4

Designed by Walter Dexel
German, 1890-1973
Printed by Ant. Kämpfe, Jena
Published by Mechanische Werkstätten des Städtischen Gas-und Wasserwerks, Jena
Advertisement: *Jenaer Lampen* **(Jena Lamps)**, ca. 1928
Ink on paper
86.19.280

Designed by Peter Behrens
German, 1868-1940
Published by Deutsches Museum für Handel und Gewerbe, Hagen und Dortmund
Book: *Peter Behrens Monographien Deutscher Reklamekünstler, Volume 5,*
(… Monographs on German Advertising Artists) by F. Meyer-Schönbrunn, 1913
Letterpress
XB1990.38

`Case room 1`
Designed by Peter Behrens
German, 1868-1940
Made by Porzellanfabrik Gebrüder Bauscher
Plate, 1901
Glazed porcelain
TD1988.65.9

Designed by Peter Behrens
German, 1868-1940
Published by Georg Stilke, Berlin
Catalogue: *Official Catalogue of the Exposition of the German Empire:*
International Exposition, St. Louis, 1904, **edited by the Imperial Commissioner**
Theodor Lewald, 1904
Embossed leather, gilding, and letterpress
85.2.174

Designed by Alfred Runge and Eduard Scotland
German?, 1881-1946; German, 1885-1945
Manufactured by Kaffee-Handels-Aktiengesellschaft, Bremen
Coffee Canister and Container, ca. 1910
Tin and enamel
TD1992.9.15a-b; TD1990.270.7

Designed by Alfred Runge and Eduard Scotland
German?, 1881-1946; German, 1885-1945
Manufactured by Kaffee-Handels-Aktiengesellschaft, Bremen

Lamp, ca. 1910
Glass, enamel, cast aluminum
TD1990.95.13

_____ROOM 3

THE POLITICS OF GRAPHIC DESIGN: THE FIRST WORLD WAR AND ITS AFTERMATH

Propaganda posters reflect the tensions within a society. In Germany, the enormous political upheavals of the first years of the 20th century—war, economic crisis, mass unemployment, and women's suffrage—compelled the government and others to build political consensus. Graphic designers investigated new strategies to influence public opinion. The street was transformed into a forum for political agitation through mass demonstrations and a constantly changing display of propaganda posters. During the First World War (1914-18), Germany's leading graphic designers turned from commerce to propaganda. Lucian Bernhard and Julius Gipkens, for example, made distinctive designs for political parties and the military, adapting the technique of "branding" that had been developed for commercial products.

Following Germany's defeat in the war and the Kaiser's abdication, the seat of government moved from volatile Berlin to provincial Weimar, center of the 18th-century German Enlightenment. Several cities experienced Soviet-style Communist revolutions that were countered by agitation for the cause of extreme nationalism. The posters on view demonstrate some commonly used design strategies of the period. They include an expressionist figurative drawing style, often depicting the heroism of labor; the extensive use of red ink, indicating Communist affiliation or an emergency or dangerous situation; and animal symbolism and grotesque caricature to identify the political opposition in an exaggerated way.

Designed by Joseph Schwingenschlegl and Kötter
German, 1900-?; German, dates unknown
Printed by Kunst im Druck, Munich
Poster: _**Arbeiter! Bannt die Gefahr von Rechts! Wählt Sozialisten!**_ **(Workers! Avert the Danger from the Right! Vote Socialist!)**, 1920
Color lithograph

Expressionism as a style was originally associated with an artist's personal evocation of heightened emotion. After the First World War, many artists used the same visual strategies of exaggerated lines, bright colors, and intense subject matter to convey a political agenda, especially empathy with the oppressed working class. In this poster urging citizens to vote Socialist, the right-wing nationalists are portrayed as a dragon threatening the workers.

XX1990.3040

Designed by Theo Matejko
Austrian, 1893-1946

Publisher and printer unknown
Poster: *Die Bürgerlich-Demokratische Partei* (The Democratic Party of the Middle Class), 1919
Color lithograph
XX1992.248

Designed by Julius Ussy Engelhard
German, b. Indonesia, 1883-1964
Printed by Oscar Consee, Munich
Poster: *Auch Du sollst beitreten zur Reichswehr* (You Should Join the German Army), 1919
Color lithograph

In this recruiting poster, Engelhard employed the convention of direct address. The strategy had already been used effectively for this purpose by Alfred Leete in *Britons. Lord Kitchener Needs You* (1915) and James Montgomery Flagg's *I Want You! for the U.S. Army* (1917). The earlier posters depicted figures of authority (Britain's Secretary of War Lord Kitchener and Uncle Sam) pointing a finger at the viewer. In contrast, Engelhard drew an image of an anonymous soldier, strengthening the poster's appeal to the common man.

XX1990.3042

Designed by Lucian Bernhard
German, 1883-1972
Printed by Werbedienst, GmbH, Berlin
Poster: *Die Deutsche Demokratische Partei ist die Partei der Frauen!* (The German Democratic Party is the Party for Women), 1920
Color lithograph

Universal suffrage was introduced into Germany in October 1918, following substantial reform of the electoral system. Unlike many election posters depicting women voters, this poster is a lesson in brevity. Bernhard masterfully positions the text—set in traditional black-letter type—against a background of the party colors. Through word and image, the poster asserts that the German Democratic Party is the party of German women.

TD1990.296.1

Designed by Paul Stollreither
German, 1886-1973
Printed by Oscar Consee, Munich
Poster: *Oberschlesier, die Heimat ruft!* (Upper Silesians, Your Home Country Is Calling!), 1926
Color lithograph
XX1990.3035

Designed by Heinrich Vogeler
German, 1872-1942
Printed by Peuvag, Papier-Erzeugungs-u. Verwertungs-A.G., Berlin, and Druckerei-Filiale, Frankfurt
Published by W. Pieck, Berlin
Poster: *Schafft Rote Hilfe! Fünf Jahre IRH.* (Create Red Help! Fifth Anniversary of International Red Help), 1928
Color lithograph

Heinrich Vogeler was a member of the artists colony founded in 1899 in Worpswede, a remote village in Northern Germany. Influenced by British Arts and Crafts ideals, he engaged in a wide range of activities from engraving to furniture design.

In 1923, Vogeler joined the Communist Party, later settling in the Soviet Union. He designed this poster as a vehicle to solicit contributions to the International Red Help, a fund supporting persecuted Communists. Using red ink to identify the Communist Party, Vogeler depicts the heroic worker breaking free from the chains of capitalist oppression.

TD1990.34.11

Designed by Julius Gipkens
German, 1883-ca. 1968
Printed by Hollerbaum und Schmidt, Berlin
Poster: *Deutsche Luftkriegsbeute Ausstellung. Delka.* (German Exhibition of Captured Aircraft), 1917
Color lithograph

Gipkens was a master at graphically conveying a single clear idea. This poster for an exhibition of captured enemy aircraft asserts Germany's dominance, despite the country's imminent defeat in war. A black eagle, representing Germany, perches atop the red-and-blue roundel that identifies an Allied airplane. Using image and color, Gipkens skillfully expresses the symbolic importance of the event while conveying basic information about the exhibition.

XX1990.3334

_____Case 3: PROMOTING GRAPHIC DESIGN

PROMOTING GRAPHIC DESIGN

In the 1890s, the innovative designs of artist societies and workshops were disseminated through exhibitions, journals, and catalogues. Books such as *Das Moderne Plakat* (*The Modern Poster*, 1897) and the graphic-designer monographs published by K. E. Osthaus, director of the Folkwang Museum in Hagen (*Julius Gipkens* is shown here) aimed to reach an ever-wider audience. The journal *Gebrauchsgraphik* (*Graphics for Use*, 1924-44) became Germany's major forum for graphic design. Soon published in English as well, it successfully established an international readership. The magazine's cover designs reflected the editorial aim of promoting stylistic diversity (shown here with a cover by a Swiss artist). Frequent exhibitions, such as those held in

Leipzig, Berlin, and Stuttgart, highlighted the country's pre-eminence in publication and graphic design. *Pressa*, an international exhibition of the press held in Cologne in 1928 (examples on display in next gallery), was seen as a strategic step toward international recognition for German design and architecture.

Under the National Socialists (Nazis), the professions and their working structures underwent "cultural alignment" (*Gleichschaltung*). Exhibitions and publications (such as *Gebrauchsgraphik* and *Die Reklame*) were transformed in editorial and design content to reflect the conservative styles deemed acceptable by the regime.

Cover designed by Lucian Bernhard
German, 1883-1972
Published by Arthur Collignon, Berlin
Periodical: *Das Plakat* (The Poster), 1916
Ink on linen and board
XB1990.2140

Designed by Johann Vincenz Cissarz
German, 1873-1942
Published by Breitkopf & Hartel, Leipzig, on behalf of the Deutsche Buchgewerbeverein zu Leipzig
Catalogue: *Katalog der Deutschen Buchgewerbe-Ausstellung, Paris 1900* (Catalogue of the German Book Industry Exhibition, Paris), 1900
Letterpress
83.2.7

Cover design by César Klein
German, 1876-1954
Published by Das Plakat, Berlin
Book Cover: *Das politische Plakat* (The Political Poster)*, 1919
Lithograph
TD1989.310.1

Cover design by Franz Paul Glass
German, 1886-1964
Published by Städtereklame GmbH, Munich
Catalogue: *Das Internationale Plakat—Ausstellung München—1929* (The International Poster Exhibition in Munich), 1929
Ink on paper
XB1990.1812

Designer unknown
Published by Pressa, Cologne
Stamps: *Internation. Presse Ausstellung: Pressa Köln 1928: Mai-Okt.* (International Press Exhibition. Pressa Cologne), 1928
Lithograph

XB1991.1067

Designed by Fritz Hellmut Ehmcke
German, 1878-1965
Published by Pressa, Cologne
Stamp: *Internationale Presse Ausstellung, Mai bis Oktober* **(International Press Exhibition)**, 1928
Lithograph
XB1992.983

Cover designed by Hájek-Halke
German, dates unknown
Published by Francken & Lang GmbH, Berlin
Periodical: *Die Reklame: die Deutsche Werbung* **(Advertising: German Publicity)**, 1933
Lithograph
XB2000.100

Designed by Friedrich Wagner
German, dates unknown
Published by Ernst Marx, Berlin
Stamp: *Verein der Plakat-Freunde Berlin* **(Berlin Association of Friends of the Poster)***,* date unknown
Lithograph
XB1992.839

Designer unknown
Published by Halle Buchhandel, Munich
Stamp: Bayern auf der Bugra **(Bavaria at the International Exhibition for the Book Industry and Graphic Arts)**, 1914
Lithograph
XB1991.975

Designed by Walter Tiemann
German, 1876-1951
Published by Internationale Buchgewerbe Ausstellung, Leipzig
Stamp: *Internationale Buchgewerbe Ausstellung, Leipzig 1914* **(International Book Trades Exhibition, Leipzig)**, 1914
Lithograph
86.19.249

Designed by Walter Tiemann
German, 1876-1951
Published by Deutschen Buchgewerbeverein, Leipzig

Stamp: *Aussteller auf der Bugra Messe, Leipzig* **(Exhibitor at the International Exhibition for the Book Industry and Graphic Arts, Leipzig)**, 1914
Lithograph
XB1991.982

Designed by Walter Tiemann
German, 1876-1951
Published by Internationale Ausstellung für Buchgewerbe und Graphik, Leipzig
Stamps: *Internationale Ausstellung für Buchgewerbe und Graphik, Leipzig 1914: Mai-Oktober* **(International Exhibition for the Book Industry and Graphic Arts, Leipzig)**, 1914
Lithograph
XB1991.1070

Designed by Walter Tiemann
German, 1876-1951
Published by Internationale Ausstellung für Buchgewerbe und Graphik, Leipzig
Book: *Die Weltausstellung für Buchgewerbe und Graphik, Leipzig 1914* **(The World Exhibition for Book Trades and Graphics, Leipzig)**, 1914
Ink on paper
XC1993.565

Logos designed by Julius Gipkins
German, 1883-ca. 1968
Published by Fr. Wilhelm Ruhfus, Hagen und Dortmund
Book, pages 34 and 35: *Julius Gipkins Monographien Deutscher Reklamekünstler, Heft 6* **(…Monographs on German Advertising Artists, Vol. 6), by Julius Klinger**, 1912
Ink on paper
XB1988.39

Cover designed by Herbert Matter & Borel
German, dates unknown
Published by Gebrauchsgraphik, Berlin
Periodical: *Gebrauchsgraphik* **(Commercial Art)**, July 1933
Lithograph
83.3.24.21

_____ROOM 4

MODERNISM AND THE NEW TYPOGRAPHY

After the First World War, modern artists and designers consciously broke with the styles of the past. They championed a rational and international response to a world changed beyond recognition by the "Great War." Many aligned themselves with revolutionary politics to support the ideals of socialism and the integration of the arts into daily life.

Radical artist associations such as the Novembergruppe (November Group) included among its members Walter Gropius, director of the Bauhaus, and El Lissitzky. Believing that they had a critical role to play in building the new world order, artists explored new approaches to graphic and typographic design with the aim of reaching a broad public.

Innovations in graphic and typographic design in the 1920s and 1930s were known as *die neue typographie* (the new typography). Building on the ideals of simplicity and "fitness for purpose" embraced by early design reformers, proponents of the new typography also espoused the concepts of universality and objectivity. While mass unemployment and extreme currency inflation in Germany limited commercial opportunities for designers, some experimental ideas had an impact on commercial design. Graphic design was seen as the expression of a mass society in the machine age. Graphic designers welcomed new technologies in the belief that the machine would establish a new structure for society. Some took up photography, claiming that it was free of the class connotations associated with fine-art printing techniques. Spare imagery, geometrical composition, bold colors, and sans-serif typefaces (having letters without the terminal stroke at top and bottom) characterize their rational and objective approach to design.

Designed by Aurich
German, dates unknown
Printed by Kühler, Wesel
Poster: *Vorax Elektro Besen* (Vorax Vacuum Cleaner), 1925
Color lithograph
TD1988.149.1

Gerd Arntz
German, 1900-88
***Wochenende* (Weekend)**, 1932 (left)
***Fabrikbesetzung* (Occupied Factory)**, 1931 (right)
Woodcuts

As a young art student in Düsseldorf, Gerd Arntz was committed to revolutionary politics. He believed that graphic art created from standardized visual components would appeal to a popular audience. His woodcuts and linocuts with stylized figures conveyed issues of modern life and the struggles of the working class. He also worked with Otto Neurath at the Gesellschafts- und Wirtschaftsmuseum (Museum for Social and Economic Affairs) in Vienna on the development of Isotype, a universal visual language that uses pictures to represent complex social and economic information.

TD1991.203.1, .2

Designed by Ehmcke workshop, René Binder and Max Eichheim
German, dates unknown
Printed by Kölner-Görres-Haus, Berlin
Poster: *Pressa Köln. Mai bis Oktober. Weltschau am Rhein, 1928* (Pressa Cologne…World Show on the Rhine), 1928
Color lithograph

In 1928, *Pressa*, an international exhibition of the printing and publishing industries, was organized in Cologne. The design of the show was overseen by Fritz Ehmcke and students from the Düsseldorf Arts and Crafts School. By juxtaposing abstracted images of the spires of Cologne's cathedral and the Rhine river with the main exhibition hall, the poster's designers melded the city's traditional icons with a symbol of the modern.

XX1990.3329

Designed by F. H. Wenzel
German, dates unknown
Published by H. F. Jütte, Graphische Kunstanstalt, Leipzig
Poster: *Schaufensterschau* (Display Window Exhibition), 1928
Color lithograph
TD1993.82.4

_____Case 4a: BAUHAUS

Typography and layout by László Moholy-Nagy
American, b. Hungary, 1895-1946
Cover designed by Herbert Bayer
American, b. Austria, 1900-85
Published by Bauhausverlag, Weimar
Book: *Staatliches Bauhaus Weimar 1919-1923* by Walter Gropius and László Moholy-Nagy, 1923
Ink on fabric

This catalogue, published to accompany the school's first major exhibition, is an example of the new typography. László Moholy-Nagy employed a sans-serif type (having letters without the terminal stroke at top and bottom), red and black inks, an asymmetrical layout, and large, bold, underlined headings. The book includes Moholy-Nagy's essay, "The New Typography," in which he emphasized the importance of typography for communication and stressed the goal of "absolute clarity."

TD1988.67.28

Designed by Ludwig Hohlwein
German, 1874-1949
Printed by Kunstanstalt Gebr. Reichel, Augsburg
Poster: *Ausstellung—Die Elektrizität im Haushalt* (Exhibition—Electricity in the Household), 1924
Color lithograph

One of Germany's most successful poster artists, Hohlwein worked in Munich for a wide range of clients, adapting his style to the times. His posters of the 1920s depended on strongly defined figures developed from photographs. In this poster for an exhibition of domestic appliances, Hohlwein sold a lifestyle made possible through modern technology, rather than a specific product. The man's posture, clothing, and the

furnishing of his home—from the telephone to the electrical lamp—contribute to an urbane ambience.

87.4.32

Designed by Ottomar Anton
German, 1895-1976
Printed by Mühlmeister & Johler, Hamburg
Published by Hamburg-Südamerikanische Dampfschiffahrts-Gesellschaft, Hamburg
Poster: *Nach Südamerika* (To South America), 1930-35
Color lithograph
TD1988.30.167

Designed by Ashley Havinden
British, 1903-73
Printed by Crawfords Reklame-Agentur, Berlin
Poster: *Hut ab vor dem neuen Chrysler 65* (Hats Off to the New Chrysler), 1929
Color lithograph

British designer Ashley Havinden worked for the Crawfords Agency, an international firm with a branch in Berlin. This poster for the Chrysler 65 automobile was adapted from a scheme already developed by the German designer Max Bittroff. The design strategy here depended on the stylized geometry of the automobile and its formal similarities to the sans-serif letter forms.

87.1136.4.1

Designed by Richard Karl August Herre
German, dates unknown
Published by Deutsche Werkbund, Berlin
Poster: *Werkbund Ausstellung. Die Form* (Werkbund Exhibition. Form), ca. 1924
Color lithograph
TD1991.188.1

Designed by Johannes Molzahn
American, b. Germany, 1892-1965
Published by Deutsche Werkbund, Breslau
Catalogue: *Wohnung und Werkraum* (Dwelling and Workspace), 1929
Lithograph
XC1991.119

Edited by Heinz Rasch and Bodo Rasch
German, b. 1902; German, b. 1903
Published by Akademischer Verlag, Dr. Fritz Wedekind and Co., Stuttgart
Catalogue: *Der Stuhl* (The Chair), 1928
Letterpress

In the late 1920s, the Stuttgart division of the Werkbund sponsored two major exhibitions of modern design: *Die Wohnung* (*The Dwelling*) of 1927 and *Der Stuhl* (*The Chair*) of 1928. For the cover of the 1928 exhibition catalogue, the Rasch brothers parodied the development of the modern chair. Designers such as Mart Stam, Marcel Breuer, and Mies van der Rohe had just presented their revolutionary designs in tubular steel at *Die Wohnung*. They had eliminated a chair's traditional four legs in favor of a cantilevered form. By altering a photograph of a seated man, the Rasches pronounced the next evolutionary phase in chair design: no chair at all!

TD1990.157.5

_____Case 4b

Designed by El Lissitzky
Russian, 1890-1941
Written and printed by the Komitee des Sowjet-Pavilions auf der Internationalen Presse-Ausstellung, Köln
Catalogue: *Union der sozialistschen Sowjet-Republiken: Katalog des Sowjet-Pavilions auf der Internationalen Presse-Ausstellung, Köln, 1928* (USSR: Catalogue of the Soviet Pavilion at the International Press Exhibition, Cologne), 1928
Rotogravure and letterpress

The Russian artist El Lissitzky was a devoted supporter of the new Communist state. He shared the Constructivist principles that artists should control the means of production and that art should serve the people. An important leader of the international avant-garde with strong ties to Germany, Lissitzky was commissioned to oversee the design program for the Soviet installation at the *Pressa* exhibition in Cologne in 1928. Both the catalogue and the pavilion that it documents were designed according to Soviet filmmaker Sergei Eisenstein's theory of the "montage of attractions." This refers to the presentation of arbitrarily chosen images, independent of narrative, and their arrangement not in chronological sequence but in an order that creates the maximum psychological impact. The pavilion's expansive "photo-fresco" depicted the role of the press during the first ten years of the Soviet revolution. In the catalogue, Lissitzky brashly translated the installation into an eighteen-panel, fold-out photo-collage measuring almost eight feet long.

XB1990.791

_____ROOM 5A

THE POLITICS OF GRAPHIC DESIGN: NATIONAL SOCIALISM AND CULTURAL CONSERVATISM

On January 30, 1933, Adolf Hitler was appointed Chancellor of Germany. Following the elections of March 5, 1933, the National Socialist German Workers' Party (NSDAP) consolidated its power and inaugurated the Third Reich. With democracy suppressed

and Germany a one-party dictatorship, the National Socialists (Nazis) orchestrated a massive propaganda campaign to win the support of the German people.

The Nazis introduced a comprehensive and reprehensible range of so-called "reforms" in most areas of public and private life. They mandated membership in official state organizations with the aim of eradicating "undesirable" elements in the workforce and professions, such as Socialists, Communists, and Jews. Recognizing the persuasive power of mass media, the Reich Ministry for Public Enlightenment and Propaganda was established under the direction of Joseph Goebbels. Goebbels cunningly combined propaganda and terrorism in his mission to control all forms of communication: print and broadcast media (newspapers, magazines, books, and radio); cultural programs (film, visual arts, and music); and public meetings and rallies.

Goebbels denounced the artistic styles associated with the liberal Weimar years, rejecting the radical experiments of *die neue typographie* and *die neue photographie* as "Jewish" or "Bolshevik." He advocated designs that reflected native Germanic traditions: Fraktur or black-letter type based on medieval letter forms, traditional lithographic techniques, and heroic imagery. The Nazis manipulated the past, using both traditional folk and classical imagery. The most potent example is the Nazi appropriation of the swastika—an ancient symbol of good fortune and prosperity—for the party emblem. The posters on display contain images that supported the invention of a "pure" Aryan race and provided associations with stability and enduring values that the new state needed to establish its legitimacy.

Designed by Scheller
German, dates unknown
Printed by Wurm & Schreiber, Munich
Published by Traditionsgau München-Oberbayern, Munich
Poster: *Adolf Hitler Spricht in München* (Adolf Hitler Speaks in Munich), before 1933
Color lithograph
TD1989.184.29

CULTURAL CONSERVATISM

Propaganda posters designed for foreign audiences tended to highlight Germany's cultural achievements under National Socialism. The posters claimed that the Third Reich offered continuity between Germany's rich cultural heritage—especially of 18th- and 19th-century music and architecture—and Nazi patronage of the arts. With the help of mass media, the National Socialists promoted their assertion that they were the creators and guardians of a great new culture.

Hitler and Goebbels delivered speeches on the Nazi cultural agenda that were widely disseminated through radio and the press. Exhibitions and new buildings became media events. Art sanctioned by the Party was distributed through books, newspapers, postcards, and stamps. The most important arts magazine of the Nazi era was *Die Kunst im Dritten Reich* (*Art in the Third Reich*), which was founded in 1937. The cover design used symbols borrowed from classical antiquity, combining the insignia of the Reich with a torch and the head of Athena, goddess of wisdom and the arts.

Designed by Richard Klein
German, 1890-1967
Published by Reichsbahnzentrale für den Deutschen Reiseverkehr, Berlin
Poster: *Bouwwerken in Het Nieuwe Duitschland* (Architecture in the New Germany), ca. 1938
Color lithograph with gold metallic ink

This poster in the Dutch language extols architecture in the Third Reich. The German State was actively promoting German culture through graphic and other means in many European countries, including the Netherlands, before the outbreak of World War II in 1939.

Hitler's preferred artistic style for public building was neoclassicism. He commissioned Albert Speer and Paul Ludwig Troost as official architects to remodel the important cities of Berlin, Munich, and Nuremberg for propaganda initiatives. In this poster, the designer juxtaposes elements of important buildings that would have been familiar to any German citizen of the time. The row of columns at the base of the poster is taken from the House of German Art; the eagle-topped turret is from the Reich Party Congress Grounds in Nuremberg; and the curving colonnade is a feature of the Olympic Stadium in Berlin.

XX1990.2939

Designed by Richard Klein
German, 1890-1967
Published by the NSDAP (Nationale Sozialistische Deutsche Arbeiter Partei), Munich
Catalogue Cover: *Die Kunst im Deutschen Reich* (Art in the Third Reich), 1941
Lithograph

The annual exhibitions of contemporary German art held at the Haus der Deutschen Kunst (House of German Art) from 1937 to 1944 were a forum for art that conformed to Hitler's ideals. Hitler condemned the developments of the artistic avant-garde as "degenerate." He proposed instead a cultural renaissance that would embody eternal Germanic moral values. This "renaissance," of course, excluded and condemned any non-Aryan manifestations. The Third Reich's lofty cultural aspirations are conveyed by the exhibition's emblem, which combined the German eagle and swastika with a torch and the head of Athena, Greek goddess of wisdom and the arts.

XC1991.1102

Designed by Richard Klein
German, 1890-1967
Printed by Kunst im Druck, Munich
Poster: *Grosse Deutsche Kunstausstellung 1938* (Great German Art Exhibition), 1938
Color lithograph with gold metallic ink
XX1992.249

Designed by L. Heinemann
German, dates unknown
Published by Reichsbahnzentrale für den Deutschen Reiseverkehr, Berlin
Poster: *L'Allemagne* (Germany), 1935
Color lithograph
XX1990.3100

Designed by Herbert Bayer
American, b. Austria, 1900-85
Published by Verlag Otto Beyer, Leipzig and Berlin
Periodical covers: *die neue linie* (the new line), February 1936, May 1930, July 1935
Lithographs
XX1999.210.3, .23, .25

HERBERT BAYER
American, b. Austria, 1900-85

The work of Austrian-born Herbert Bayer serves as a case study for the examination of important issues in modern design, propaganda, and ideology. Trained in the new approach to graphic design, Bayer joined the Bauhaus as a student in 1921 and became a Master (instructor) responsible for the typography workshop. He taught all students elementary lettering based on geometry and encouraged experimental photomontage. Together with Moholy-Nagy, he designed most of the school's publications and many posters. After 1928, he moved to Berlin, where he worked as an art director (*künstlerischer Leiter*) for Dorland agentur, a branch of the London-based advertising and publicity agency. He commissioned photographers and oversaw the integration of editorial content in many magazines and exhibition catalogues. Bayer's style incorporated both Constructivist and Surrealist principles. He created ingenious montages composed of human body parts, presenting them through cross-sections and transparent layers to intrigue the consumer. Dorland gained a reputation for taking on new products and subject areas: radios, hygiene, and body care. Prominent commissions included art direction of the fashionable women's magazines *Berlin Vogue* and *die neue linie* (*the new line*).

Unlike fellow Bauhaüsler László Moholy-Nagy, Walter Gropius, and Marcel Breuer, Bayer did not leave Germany in the early years of the Third Reich. Instead, he remained based in Berlin, where he was the city's leading exhibition designer. After 1933, he reconciled a modernist design approach with National Socialist content. He was engaged with several important exhibitions held at major Berlin venues from 1933 until 1937. These were important events in the promotion of the new National Socialist regime. Bayer devised a striking square catalogue format for the series. His designs incorporate many new graphic techniques and represent a continuity of modernism under changed political circumstances. Eventually, in 1938, finding that modernism was no longer tenable under the Nazis, Bayer emigrated to the United States.

Designed by Herbert Bayer

American, b. Austria, 1900-85
Currency: Deutsche Mark: Weimar $1,000,000, $2,000,000, $5,000,000, $100,000,000, and $500,000,000, 1923
Letterpress
XB1999.210.37-41

Installation designed by Herbert Bayer
American, b. Austria, 1900-85
Photograph: Deutsche Werkbund section of the Exposition de la Société des Artistes Décorateurs, Paris 1930, 1930
Bayer Archive

Designed by Herbert Bayer
American, b. Austria, 1900-85
Published by Dorland Agency, Berlin
Advertisement: *Chlorodent. Der Zahn—ein wunderfeiner Organismus* (…The Tooth—a Wonderfully Fine Organ), date unknown
Ink on paper
XB1999.210.43

Designed by Herbert Bayer
American, b. Austria, 1900-85
Catalogue: *Deutschland—Ausstellung, 1936* (Germany, Exhibition), insert in *Gebrauchsgraphik,* April 1936, 1936
Lithograph
83.3.165.22

Designed by Herbert Bayer
American, b. Austria, 1900-85
Published by Ala Anzeigen-Aktiengesellschaft, Berlin
Catalogue: *Deutsches Volk, Deutsche Arbeit: Berlin 1934, 21. April bis 3. Juni: Amtlicher Führer durch die Ausstellung* (German People, German Work. …Official Exhibition Guide), 1934
Lithograph
XC1994.3495

Designed by Herbert Bayer
American, b. Austria, 1900-85
Published by Ausstellung Hallen am Kaiserdamm, Berlin
Postcard: *Deutsche Volk, Deutsche Arbeit* (German People, German Work), 1934
Lithograph
TD1989.176.4

Cover designed by Herbert Bayer
American, b. Austria, 1900-85

Published by Gebrauchsgraphik, Berlin
Periodical: *Gebrauchsgraphik, Oktober 1938* (Commercial Art), 1938
Lithograph
83.3.165.52

Designed by Herbert Bayer
American, b. Austria, 1900-85
Publisher unknown
Postcard: Photomontage, 1927
Ink on paper
TD1989.235.1

Designed by Herbert Bayer
American, b. Austria, 1900-85
Published by Berthold, Berlin
Typefoundry catalogue: *Bayer Type*, 1933
Ink on paper
XB1999.210.109

Designed by Herbert Bayer
American, b. Austria, 1900-85
Published by Dorland Agency, Berlin
Advertisement: *Thymipin forte Chemische Fabrik J. Blaes and Co. GmbH*, ca. 1935
Lithograph
XB1999.210.42

Designed by Herbert Bayer
American, b. Austria, 1900-85
Published by Dorland Agency, Berlin
Advertisement: *Lange Radio*, 1931
Lithograph
XB1999.210.61

Designed by Herbert Bayer
American, b. Austria, 1900-85
Published by Meissenbach Riffarth and Company, Berlin
Catalogue: *Das Wunder des Lebens* (The Wonder of Life), 1935
Lithograph
TD1989.10.6

Cover designed by Jan Tschichold
German, 1902-74
Published by Fritz Wedekind & Co., Stuttgart
Book: *Foto-Auge: 76 Photos der Zeit* (Photo-Eye: 76 Photos of the Period), edited by Jan Tschichold and Franz Roh, 1929

Lithograph

Jan Tschichold, the chief propagandist for the new typography, designed the cover for this important international photography exhibition catalogue. El Lissitzky's self-portrait, *The Constructor*, is a prominent feature of the design. A leader of the international avant-garde, Lissitzky believed that the Socialist cause was better served by creating works for mass reproduction. For his self-portrait he used photographic collage and montage to compose an image of himself as a "constructor" or designer. To characterize his occupation, Lissitzky linked the eye and the hand by superimposing them with a tool— the compass—drawing a circle on the gridded paper.

XB1990.2329

Edited by Heinz Rasch and Bodo Rasch
German, b. 1902; German, b. 1903
Published by Wissenschaftlicher Verlag, Dr. Zaugg and Co., Stuttgart
Book: *Gefesselter Blick: 25 kurze Monographien über neue Werbegestaltung* (The Captured Glance: 25 Short Monographs on the New Publicity Design), 1930
Lithograph and letterpress

In 1927, Kurt Schwitters (German, 1887-1948), the Hanover-based designer and former Dadaist, organized the Circle of New Advertising Designers (known as Ring neuer Werbegestalter*)* to promote the new typography. The group had members in Germany, Hungary, the Soviet Union, the Netherlands, and Czechoslovakia. This book was published to accompany a traveling exhibition by the Circle and served as a directory for future clients.

Exemplifying the Circle's approach to graphic design, each of the short essays about a designer is a *Typophoto*, what László Moholy-Nagy defined as a combination of type and photographic image. In Moholy-Nagy's view, a photograph could be used as a distinct typographic element, an illustration of text, or as a "photo-text" instead of words.

TD1990.324.1

Designed by John Heartfield (born Helmut Herzfelde)
German, 1891-1968
Published by Neuer Deutscher Verlag, Berlin
Back cover: "*O Tannenbaum*" (O Christmas Tree), *Arbeiter-Illustrierte-Zeitung* (Workers' Illustrated Magazine), December 27, 1934
Lithograph

Heartfield's text reads:
"O Christmas tree in Germany, how crooked are your branches."

XB1990.2047

JOHN HEARTFIELD
German, 1891-1968

John Heartfield (Helmut Herzfelde) anglicized his name in protest against Germany's part in the First World War. A member of the Berlin Dada group, he pioneered the development of photomontage—images created by assembling pieces of photographs in combination with other graphic material—for progressive magazines and reviews. In 1924, he revolted against the rise of National Socialism. Heartfield used photomontage to create biting political satire to promote his anti-fascist, pacifist, and Communist ideals. From 1930 to 1938, he contributed over 200 photographic covers for the weekly illustrated magazine *Arbeiter-Illustrierte-Zeitung* (Workers' Illustrated Magazine).

Many of the covers were designed according to the dialectic principle, in which an initial statement is contradicted, often through the montage of an absurd element, leaving the viewer to complete the message. Heartfield also used humor as a strategy to unmask the lies of National Socialist ideology and rhetoric.

Designed by John Heartfield (born Helmut Herzfelde)
German, 1891-1968
Published by Neuer Deutscher Verlag, Berlin
Back cover: *"Hitlers Friedenstaube"* **(Hitler's Dove of Peace),** *Arbeiter-Illustrierte-Zeitung* **(Workers' Illustrated Magazine)**, January 21, 1935
Lithograph

As a comment on Hitler's belligerent expansionist policies, Heartfield's montage depicts a bird of prey, rather than a dove of peace. At the end of the First World War, the Saar region in southwest Germany had been awarded to France. In 1935, citizens had been asked to choose between belonging to France or Germany, and more than ninety percent voted for Germany. Heartfield rightly feared that this would give Hitler justification to expand still further into other countries' territories.

XB1990.2047

_____Case 6b: TYPOGRAPHY

TYPOGRAPHY

Typography involves the choice of letter forms and the design of pages for books or other printed materials. In printing, type is the term used to describe the full range of alphabetic and numeric characters and punctuation marks necessary for the composition of text.

In Germany, printing was considered a national tradition. The invention of printing with movable type had been attributed to the Mainz goldsmith Johann Gensfleisch zum Gutenberg. The typeface Gutenberg used in the 1440s was Fraktur (known as black letter in America)—a medieval script that originated from the marks of the feather and quill on paper. This contrasted with Roman typefaces derived from inscriptions chiseled in stone. With the rise of mass communication in the 19th century, the audience for print media grew. In Germany, the debate centered on the appropriate typeface to convey national character. Some argued that black letter was more legible for the German people, it suited their native language, and its condensed form made it more economical

to set. Peter Behrens, for example, created four types between 1902 and 1908 for the Klingspor foundry that show his reverence for historical design and craftsmanship (see Antiqua, on view).

The new typography that developed in Europe during the Weimar Republic imparted an international and revolutionary approach. Herbert Bayer used type and layout to emphasize absolute clarity and uniformity. Futura, designed by Paul Renner for the Bauer typefoundry, is the most famous example of a modern sans-serif type (letters without the terminal stroke at top and bottom).

After 1933, the National Socialists mandated the use of black-letter typefaces because of their association with native character. New type designs were commissioned, such as Tannenberg (shown here). During the Second World War, when black letter was found to be illegible in German-occupied territory, the Nazis changed their policy. To justify this return to Roman typefaces, which had been considered "un-German," an official decree in 1941 absurdly associated black letter with Jewish printers.

Designed by Rudolf von Larisch
German, 1856-1934
Printed by Kaiserliche und Königliche Hof-und Staatsdruckerei, Vienna
Book: *Unterricht in ornamentaler Schrift* (Instruction in Ornamental Lettering) by Rudolf von Larisch, 1909
Letterpress
XB1989.176

Designed by Peter Behrens
German, 1868-1940
Published by Gebrüder Klingspor, Offenbach am Main
Typefoundry booklet: *Behrens-Antiqua und Schmuck* (Behrens Roman Typeface and Ornament) by Peter Behrens, 1902
Ink on paper
83.2.2285

Designed by Herbert Bayer
American, b. Austria, 1900-85
Published by J. C. Schelter und Giesecke, Leipzig
Prospectus: *Korallenschrift*, 1926
Lithograph
XB1999.210.112

Designer unknown
Published by Bauer Type Foundry, Inc.
Prospectus: *Futura: demibold and bold condensed*, ca. 1935
Ink on paper
87.1283.19.1

Designer unknown
Published by Stempel AG, Frankfurt am Main
Typefoundry booklet: *Die 5 Tannenberg Garnituren* **(The Five Tannenburg Sets)**,
1933
Lithograph
XC1994.4360c

Designer unknown
Published by Stempel AG, Frankfurt am Main
Typefoundry booklet: *Tannenberg, die erfolgreiche deutsche Schrift* **(Tannenberg,
the Successful German Script)**, 1933
Lithograph
XC1994.4360a

Designed by Herbert Bayer
American, b. Austria, 1900-85
Published by Bauhaus-Archiv, Dessau
Advertisement: *Arbeitsplan der Druckerei* **(Course of Study, Printing Workshop)**,
ca. 1925
Ink on paper
XB1999.210.113

Designed by László Moholy-Nagy
American, b. Hungary, 1895-1946
Published by Benno Schwabe & Co., Basel
Prospectus: *Typographische Gestaltung* **(Asymmetric Typography) by Jan
Tschichold**, ca. 1935
Ink on paper
TD1990.40.80

Designed by Johannes Molzahn
American, b. Germany, 1892-1965
Published for Technische Vereinigung Magdeburg
Advertising leaflet: *Technische Vereinigung Magdeburg* **(Technological Union
Magdeburg)**, 1929
Lithograph
86.19.986

Designed by Fritz Hellmut Ehmcke
German, 1878-1965
Published by Ludwig Wagner, Leipzig
Typefoundry booklet: *Ehmcke Elzevir*, 1928
Letterpress
TD1990.331.146

Designed by Julius Gipkins
German, 1883-ca. 1968
Published by A. Numrich & Co., Leipzig
Advertisement: ***Bauersche Giesserei, Frankfurt am Main***, 1910
Ink on paper
XB1994.83

Designer unknown
Published by Gebrüder Klingspor, Offenbach am Main
Calendar: ***Kalendar für das Jahr 1926*** **(Calendar for the Year 1926)**, 1926
Ink on paper
XB1990.1992

_____ROOM 5B

NAZI STEREOTYPING

National Socialist culture did not tolerate diversity of any kind. It was based on the invention of the *Aryan Volk* (Aryan People), who were considered the only true Germans, their roots in a centuries-old past. In pursuit of this vision, the Nazis mounted sweeping propaganda campaigns to reinforce native German traditions and to vilify non-Aryans. With murderous efficiency, they attempted to purge German society of all "unacceptable" members, including homosexuals, gypsies, and Jews.

Nazi propaganda depended on stereotyping, which descended into caricature when representing non-Aryans. The full impact of these images was based on the viewer seeing and recognizing both the positive and negative images so as to form a visual dialectic. These included the Aryan ideal of blond, blue-eyed, and fair-skinned German nationals (*Schaffendes Landvolk*); a productive workforce of agrarian maidens (*4. Reichsnährstands-Ausstellung*); fertile mothers, industrial workers, and patriotic soldiers (*Front und Heimat*). In contrast, negative propaganda was directed against Communists and Jews, which depended on exaggerated physiognomy or animal symbolism (*Der Ewige Jude*).

Designed by Mjölnir (pseudonym for Hans Schweitzer)
German, dates unknown
Printed by Carl Gerber, Munich
Published by the NSDAP (Nationale Sozialistische Deutsche Arbeiter Partei), Munich
Poster: ***Front und Heimat die Garanten des Sieges*** **(The Frontline and the Home Country are the Guarantors for Victory)**, ca. 1940
Color lithograph

The message of this poster is that all forces—military, industrial, and agricultural—should unite for the national cause. The designer used a common device: the heroicized humans look across the picture plane into the distance, away from the viewer, but toward a shared future victory.

XX1990.2763

Designed by Arno Drescher
German, 1882-1971
Printed by Aktiengesellschaft für Kunstdruck, Dresden
Poster: *Grosse Reichs-Ausstellung Schaffendes Volk* (Great State Exhibition A Nation at Work), 1937
Color lithograph
TD1990.161.12

Designed by Horst Schlüter (dates unknown)
Printed by Kunst im Druck, Munich
Poster: *Der Ewige Jude* (The Wandering Jew [literally, The Eternal Jew]), 1937
Color lithograph

The exhibition *The Wandering Jew* marked a very significant stage in the Nazi propaganda campaign against the Jewish people. Accompanied by lectures, the exhibition's aim was to show that Jews were fundamentally inferior to Aryans and that German culture had been contaminated by their influence. In particular, attention was drawn to "Jewish" Communists, such as Karl Marx and Leon Trotsky, and to Jewish involvement in international finance. The designer of this poster attempted to stimulate feelings of disgust, betrayal, and fear through a caricature of the "grasping" Jew with his handful of coins and the Soviet hammer and sickle. This hateful image is reinforced by other stereotypes of Jewishness, such as the hooked nose and the lettering itself, which evokes Hebrew script.

XX1990.3107

Designed by Anto
Austrian, dates unknown
Published by Institut für Wirtschaftspropaganda
Poster: *Schaffendes Landvolk* (An Agricultural Nation at Work), 1937
Color lithograph

While farming was steadily industrialized during the 1930s, these two posters for agricultural exhibitions, *Schaffendes Landvolk* and *4. Reichs-nährstands-Ausstellung*, depict hand laborers. These healthy, wholesome characters helped to reinforce the concept of *Aryan Volk* (Aryan People). The exhibitions coincided with the Reich's Four-Year Plan of 1936. The government had initiated this large-scale campaign for economic self-sufficiency in response to a shortage of raw materials and foodstuffs. In fact, small farmers received a very little share of the government's economic assistance. Most resources and efforts were directed towards heavy industry and preparations for war, in order to achieve "a war economy in peacetime."

TD1991.146.7

Designed by Ludwig Hohlwein
German, 1874-1949

Printed by Deutsche Landwerbung GmbH, Berlin
Poster: *4. Reichsnährstands Ausstellung München,* 30.5 - 6.6. 1937 (Fourth State Food Producers' Exhibition), 1937
Color lithograph
XX1990.2850

Designed by Scheller
German, dates unknown
Printed and published by NSDAP (Nationale Sozialistische Deutsche Arbeiter Partei), Munich
Poster: *Auf Nach Nürnberg, 1-4 August, 1929, Reichsparteitag der N.S.D.A.P.* (Go to Nuremberg... National Nazi Party Day), 1929
Color lithograph

The Nazi Party held an annual rally in Nuremberg that lasted several days and drew hundreds of thousands of Party members and spectators, including foreign journalists. These huge propaganda events were carefully staged to showcase the power of National Socialism not only to Germans, but also to the world. This poster highlights the city's medieval character, which provided an ideal backdrop for nationalistic pageantry. The designer used cursive script to add urgency to the charge, "Go to Nuremberg!"

TD1989.184.25

Designed by Jürgen Freese
German, dates unknown
Published by Zentralverwaltung für Volksbildung in der sowjetischen Besatzungs Zone, Berlin
Poster: *Nürnberg! Schuldig!* (Nuremberg! Guilty!), 1946
Color lithograph

The cult of the Führer was carefully constructed by Hitler and the Nazi Party through poster campaigns, newsreel footage, and feature-length films. While films such as Leni Riefenstahl's *Triumph of the Will* (1934) could portray Hitler in a variety of guises (but all as the omniscient Führer), his official posters tended to present him in a formal portrait. This anti-Nazi poster produced after the war inverts the Nazi strategy. Instead of the image of the great leader, the designer used a skeletal image of Hitler and forcefully proclaimed him "GUILTY!"

2000.6.1

_____ROOM 5C

THE POLITICS OF GRAPHIC DESIGN: NATIONAL SOCIALISM AND MODERNISM

"Without motor-cars, sound films and wireless, [there is] no victory for National Socialism."   Adolf Hitler

The graphic program of the Third Reich contained inherent contradictions. Recent scholarship suggests that rather than rejecting modernism entirely, the Nazis were selective in their anti-modernism. To fuel the German economy and to satisfy the public's expectations of growing prosperity, the Nazis adapted techniques and strategies used for modern commercial marketing campaigns to make their messages visually appealing.

The swastika emblem is the most potent example of the Nazis' complete mastery of modern marketing strategies. Using mass production and mass communication, the Nazis turned the swastika into a "brand" identity. The swastika appeared everywhere. It was carved in stone on state buildings, embroidered on party uniforms, pressed or printed on ceramics and other domestic products, and reproduced on millions of pieces of printed ephemera. Despite its original meaning as a symbol of good fortune and well-being, it remains to this day a potent emblem of anti-Semitism and violent intolerance in general.

The posters on view demonstrate how the regime appropriated many modern photographic and graphic techniques. For example, photomontage, a technique pioneered in the early 1920s by John Heartfield and other members of the anti-establishment Berlin Dada group, was used to express the abstract idea of mass communication or to portray hard-working German students loyal to the regime. To illustrate the regime's economic progress, Isotype—a codified program of statistical graphics pioneered by the Viennese economist and philosopher Otto Neurath—was employed despite its leftist origin.

Designer unknown
Published by Verlag der Deutschen Arbeitsfront, Berlin
Poster: *Studenten an's Werk. Reichsberufsweltkampf 1936/7* (Students to Work. State Vocational Competition 1936/7), ca. 1936
Color lithograph
XX1990.3115

_____Case 5: VOLKSWAGEN (Item # 5.14)

Illustrated by Thomas Abeking
German, dates unknown
Printed by Transart Aktiengesellschaft für Zellglass-Kunstdruck,
Published by Volkswagen-Werk GmbH, Wolfsburg
Catalogue: *Volkswagen-Werk GmbH, Berlin* (Volkswagen…), ca. 1937
Berlin
Lithograph on plastic

The Volkswagen (literally, the People's Car) was developed as an important part of Hitler's economic propaganda program, uniting an industrial investment initiative with a social goal: the promise that every German worker could afford an automobile. Presented as part of Hitler's Strength Through Joy (Kraft durch Freude) leisure organization, the VW was available through an installment payment plan; however, none of the over 300,000 people who placed an order for the car ever received one, because

production was redirected for military needs. The VW was manufactured for civilians only after the Second World War.

84.2.612

Item # 5.15

Designed by Sander-Herweg
German, dates unknown
Publisher and printer unknown
Poster: *Verdunkeln! Der Feind sieht Dein Licht!* **(Lights Out! The Enemy Sees Your Lights!)**, ca. 1940
Color lithograph
XX1990.2765

Designed by Leonid Berman
American, b. Russia, 1896-1976
Printed by Dreussische Druckerei und Verlags, AG, Berlin
Published by Reichsrundfunkkammer, Berlin
Poster: *Ganz Deutschland hört den Führer mit dem Volksempfänger* **(All of Germany Listens to the Führer with the People's Radio)**, 1936
Color lithograph

The designer used photomontage to convey both the abstract nature of radio communication and the "cult of the Führer." In the 1930s, radio broadcasting played a key role in the propaganda initiatives of democratic and totalitarian regimes alike. For the first time in history, political leaders could speak directly to people in their homes and workplaces.

XX1990.3116

Design attributed to Walter Maria Kersting
German, 1889-1970
Manufactured by Eumig, Vienna
Radio: *Volksempfänger* **(People's Radio Set)**, ca. 1938
Bakelite and silk

Radio broadcasts were as vital as the printed word in disseminating Nazi propaganda. Joseph Goebbels, the Reich's Propaganda Minister, was quoted as saying that radio was "the most important instrument for influencing the masses." The People's Radio was created at the request of the Propaganda Ministry. Its low cost promoted sales, with private radio ownership increasing from 25 percent in 1933 to 65 percent in 1941. Because the radio received only medium wavelengths, foreign broadcasts could scarcely be heard, reinforcing the strict controls enacted by the Nazis on free expression and alternative points of view.

XX1990.1046

Designer unknown
Published by Zeitgeschichte Verlag, Berlin
Book: *Der Erste Deutsche Mai* (The First German May), 1933
Lithograph
XC1992.556

Published by Vereinigte Verlagsgesellschaften Franke & Co., KG, Berlin and Illustrierte Film Kurier, Berlin
Poster: *Olympia, Fest der Schönheit* (Olympia, Festival of Beauty), 1936
Lithograph

Leni Riefenstahl (German, b. 1902) directed films that extolled physical beauty and Aryan superiority through meticulously crafted imagery. This announcement is for *Olympia, Festival of Beauty*, the second film of a two-part series about the 1936 Olympic Games in Berlin. Like Riefenstahl's most famous work, *Triumph of the Will* (1934), a documentary study of the 1934 Nazi Party rally in Nuremberg, *Olympia* transformed routine Nazi propaganda into an "art film." Its seductive beauty and pageantry belied the reality of repression, militarization, and persecution.

XB1994.3

Designed by Werner von Axster-Heudtlass
German, dates unknown
Printed by Hugo Fischer, Munich
Poster: *Der Führer versprach: Motorisierung Deutschlands* (The Führer Promised the Motorization of Germany), ca. 1935
Color lithograph

In the early years of National Socialism, Germany sought to recover from the worldwide economic depression. Hitler's early economic program included public works projects, such as the expansion of the Autobahn (highway system) and a concurrent acceleration in motor-vehicle manufacturing. The designer of this poster used Isotype—a codified program of statistical graphics pioneered by the leftist Viennese economist Otto Neurath—to illustrate the goal of motorization.

Part of the text of the poster reads in translation: "The Führer gave 250,000 unemployed [people] bread and work. The Führer achieved the people's car. Therefore, German People–thank the Führer on March 29. Give him your vote!"

TD1991.146.7

Labels for RISD collection objects going in Print, Power and Persuasion

Designed by Hermann Gradl
German, 1869-1934
Commissioned by Ferdinand Hubert Schmitz
Manufactured by Reinische Bronze Geissrei
Cologne, Germany, fl. ca. 1898
"Orivit" Coffee Pot, ca. 1905
Pewter

Changing technology undoubtedly effected Hermann Gradl's geometric abstraction of organic designs for the "Orivit" line of pewter. This series was presumably produced by means of the Huber press, which was introduced by Hubert Schmitz in 1904 as the most advanced means for manufacturing pewter. The use of a press marked a major departure from the tradition of casting pewter forms in molds.

Museum of Art, Rhode Island School of Design, Gift of Daphne Farago 1989.019

Designed by Waldemar Raemisch
American, b. Germany, 1888-1955
Tea and Coffee Service, ca. 1920
Silver and ivory

Waldemar Raemisch was taught his trade through apprenticeships and received formal training at the Kunstgewerbschule (State Academy of the Arts), Berlin, in metalsmithing and sculpture. From 1923 to 1937 he was a professor there, but was forced to flee Nazi Germany with his Jewish wife Ruth. Raemisch was hired in 1939 to teach industrial design and figure modeling here at Rhode Island School of Design. Raemisch came with an impressive resumé, having executed commissions for the design of Germany's new coinage in 1923 (see Herbert Bayer's 1923 designs for the new German paper currency in this exhibition), official gifts to heads of state, as well as two massive bronze eagles for the Reich's Academy of Physical Exercise at the time of the 1936 Olympics.

Other work by Raemisch and Peter Müller Munk, an expatriate student of Raemisch, are on view in the Pendleton House Silver Gallery.

Museum of Art, Rhode Island School of Design, Georgianna Sayles Aldrich Fund 1993.039.1-.4

Designed by Christian Neureuther
German, active ca. 1900-21
Manufactured by Wächtersbacher Steingutfabrik
Germany, Schlierbach bie Wächtersbach, 1832-1933
Flagon, 1900-10
Glazed stoneware and pewter

Christian Neureuther founded the art division of the Wächtersbacher stoneware manufacturing company in 1904. His and other designs produced by leading Germans from the nearby Darmstadt artist's colony secured the firm's place as one of the foremost ceramic producers in Germany.

Museum of Art, Rhode Island School of Design, Gift of Alfred T. Morris, Jr. and the Helen M. Danforth Fund 1990.008

Designed by Ludwig Mies van der Rohe
American, b. Germany, 1886-1969
Manufactured by Thonet
Germany and Austria, 1849- present
MR Chair, patented 1927, later production
Tubular steel, chrome plate, rattan

Trained as an architect, Ludwig Mies van der Rohe took on the role as foremost exponent of the modernist International Style when he became head of the Bauhaus in 1930. Others, including Mart Stam, experimented with cantilever chair designs of tubular steel, but Mies's use of cold-bent tubes allowed the material to retain one of its most essential qualities for this purpose—its springiness. Comfortably functional, the MR chair has become an icon of 20th-century design. Like his Bauhaus cohort László Moholy-Nagy, Mies left Germany before the start of World War II and came to the United States.

Museum of Art, Rhode Island School of Design, Gift of the RISD Architecture Department 2000.49