

National College of Art and Design  
Faculty of Design  
Department of Visual Communications

The Effects of Reunification on East German  
Posters and Graphic Design

by

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The following is a list of the members of the  
Committee on the part of the United States  
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The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry must be clearly documented and verified by the relevant parties. This ensures transparency and accountability in the financial process.

Furthermore, it highlights the need for regular audits to identify any discrepancies or errors. By conducting these audits frequently, potential issues can be caught early, preventing them from escalating into larger problems. This proactive approach is essential for maintaining the integrity of the financial system.

The document also outlines the responsibilities of each individual involved in the process. It states that everyone must adhere to the established protocols and procedures. Any deviation from these standards could lead to significant consequences, including legal action or disciplinary measures.

In addition, the document provides a detailed overview of the reporting requirements. It specifies the frequency and format of the reports that must be submitted. These reports should include a comprehensive summary of all activities, along with supporting documentation where necessary.

It is also noted that the reports should be submitted to the designated authority in a timely manner. Delays in reporting can hinder the overall effectiveness of the monitoring process and may result in penalties. Therefore, strict adherence to the reporting schedule is crucial.

The document concludes by reiterating the commitment to high standards of financial management. It encourages all stakeholders to work together to ensure the success of the organization. By following the guidelines provided, the organization can maintain a strong reputation and achieve its long-term goals.

The final section of the document provides a summary of the key points discussed. It serves as a reminder of the critical nature of the financial reporting process and the importance of each step. The document is signed by the responsible authority, affirming its validity and the commitment to the outlined principles.

Overall, this document is a comprehensive guide for anyone involved in financial management. It provides clear instructions and expectations, ensuring that all transactions are handled correctly and transparently. By following these guidelines, the organization can ensure the accuracy and reliability of its financial records.

## Introduction

The two halves of Germany have been reunited and work has begun to reconcile the results of two divergent political systems. The specific socio-economic background of the former German Democratic Republic, although undoubtedly riddled with faults and imbalances, did foster a situation which provided a certain degree and type of protection for much of the cultural and artistic output of the state, including the production of posters. As the poster functioned largely within this, as opposed to within a commercial framework, it evolved in different directions to its western counterpart and developed qualities which are now at risk in light of the immense changes which have taken place since reunification.

We often refer to East European posters as poster art but tend to speak of western poster design. The poster in East Germany, too, was an art-form. To understand and appreciate the values inherent to the poster creation of a country which no longer exists requires, above all, an introductory examination of the complex conditions out of which East German poster design arose. These shall be considered in the first chapter.

The salient and distinctive features of the work produced can then be discussed with reference, through the following three chapters, to a representative selection of designers and design groups. Chapter 2 will analyse the work of Volker Pfüller in relation to his style of illustration and treatment



of type which is quite characteristic of much of East German poster design. The use of photomontage and collage in East German posters, especially in the posters of Jürgen Haufe, will be examined in Chapter 3 while Chapter 4 will survey some of the graphic design work of Grappa, one of the few design groups in East Germany but one which takes an encouraging view of computer technology.

An account of some of the developments that have already occurred since reunification three years ago and an outline of some of the opinions of people working in the fields of design and design education will then be included in a brief discussion in Chapter 5 on the future of poster design in the former East German state.

I have encountered considerable difficulty in finding English language material on this subject but there has been quite a significant amount written in German, mostly in East German periodicals and in publications issued by galleries and museums. Much of the research I have done has, as an adequate speaker of German, involved translating and interpreting this material. Not surprisingly, it has also been difficult to acquire information on politically sensitive aspects of poster design and this accounts for possible deficiencies in this area.

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ORIGINAL ARTICLES

THE EFFECT OF VITAMIN C ON THE  
HEALTH OF MAN  
J. H. HENNING, JR., M.D., and  
J. H. HENNING, JR., M.D.

THE EFFECT OF VITAMIN C ON THE  
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Prior to an examination and discussion of some specific and characteristic examples of the poster work produced in East Germany before German reunification in 1989, there must be some understanding of how the system functioned with regard to poster production.

Stemming from the economic background of this socialist state, there arose a number of controls and restrictions which provided stiff challenges for poster designers. Within these limitations, however, there also existed a small number of positive and liberating aspects, only some of which were intentional on the part of the authorities but which, nonetheless, permitted surprising freedom in some unlikely areas. In fact, the sheltered background of East German poster design enabled posters there to develop in directions which were not explored to the same degree in the West.

Of most significance to East German posters is undoubtedly the operation of the socialist planned economy which had no need for consumer-orientated advertising or marketing structures. Posters, which in a western capitalist society operate largely if not almost exclusively within a commercial framework, fulfilled in East Germany, as in most of the East European Communist bloc countries, a completely different set of functions. After the foundation of the East German state in

THE UNIVERSITY OF CHICAGO PRESS

CHICAGO, ILLINOIS

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1949, the commercialism of German Imperialism was replaced by art and culture as the primary guiding forces for poster designers and the more recent legacy of the Nazi poster was continued with increased production of political and social posters.

As a result of the specific political and economic systems in East Germany and the way they functioned, there was little or no modernisation and, contrary perhaps to what was widely believed in the West, technical development in most areas was very slow. The poster, however, depends more than most visual art forms on the available quality of industrially printed reproduction. The current technical possibilities significantly influence a poster's final form; the restrictions with which poster designers in East Germany had to contend were considerable. These technical limitations, however, did not seem to have a restricting effect on the *artistic* quality of the posters produced. Besides, as shall be discussed at a later stage, a large proportion of the posters produced in East Germany were never designed to be reproduced anyway although East German design journalist, Ullrich Wallenburg, believes that because the "creative space" within which designers could work was confined, the potential communicative force of their posters did suffer<sup>1</sup>.

There was a limit to the maximum size a poster could be. This size, P1, was slightly smaller than the 594mm x 840mm of our commonly used A1 size. The quality and variety of the papers available and of printing inks was poor and the technical possibility, aside from the actual possibility, of reproducing in large numbers was reduced by the often outdated equipment in

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific results of the work.

2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of agriculture, the second section deals with the results of the work in the field of industry, and the third section deals with the results of the work in the field of commerce.

3. The third part of the report deals with the financial results of the work. It is divided into two main sections: the first section deals with the income of the organization, and the second section deals with the expenditure of the organization.

4. The fourth part of the report deals with the administrative results of the work. It is divided into two main sections: the first section deals with the organization of the work, and the second section deals with the personnel of the organization.

5. The fifth part of the report deals with the social results of the work. It is divided into two main sections: the first section deals with the social work of the organization, and the second section deals with the social work of the personnel of the organization.

6. The sixth part of the report deals with the general conclusions of the work. It is divided into two main sections: the first section deals with the general conclusions of the work, and the second section deals with the general conclusions of the personnel of the organization.

7. The seventh part of the report deals with the general recommendations of the work. It is divided into two main sections: the first section deals with the general recommendations of the work, and the second section deals with the general recommendations of the personnel of the organization.

8. The eighth part of the report deals with the general conclusions and recommendations of the work. It is divided into two main sections: the first section deals with the general conclusions and recommendations of the work, and the second section deals with the general conclusions and recommendations of the personnel of the organization.

9. The ninth part of the report deals with the general conclusions and recommendations of the work. It is divided into two main sections: the first section deals with the general conclusions and recommendations of the work, and the second section deals with the general conclusions and recommendations of the personnel of the organization.

10. The tenth part of the report deals with the general conclusions and recommendations of the work. It is divided into two main sections: the first section deals with the general conclusions and recommendations of the work, and the second section deals with the general conclusions and recommendations of the personnel of the organization.

the country's printing workshops. Colour photography developed very slowly in the German Democratic Republic with the result that very few good quality photographic posters were produced. Scanning technology was only recently introduced so the most common method of reproduction was lithography. Screen printing and simple letterpress printing were also used.

Besides the physical technical quality of East German posters, the particular job structure is also significant. Whereas in West Germany, as in most of western society, the preferred and most common source of employment for graphic designers is an advertising agency or a graphic design group, most graphic designers in East Germany worked on a freelance basis. There were very few graphic design groups and only one advertising organisation, the now dismantled DEWAG (the state agency for the distribution of graphic design commissions) which was supported and administered by the ruling SED Socialist Unity Party and for which freelance designers often worked.

Posters were produced by artists either on commission or on a purely individual and personal basis as *Eigenaufträge* (self-commissioned work). The most important clients for poster designers were the many East German cultural institutions, museums and theatres in particular but also the organisers of general cultural events such as festivals. The state film distribution service was also a major client which commissioned a large number of good quality posters. In terms of quantity alone, the Verlag für Agitations- und Anschauungsmittel (publishers of propaganda and illustrative material) in Berlin, produced vast numbers of almost exclusively political posters.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical analysis performed.

3. The third part of the document presents the results of the study. It includes a series of tables and graphs that illustrate the findings of the research. The data shows a clear trend of increasing activity over time.

4. The fourth part of the document discusses the implications of the findings. It suggests that the results have significant implications for the field of research and may lead to further developments in the future.

5. The fifth part of the document concludes the study. It summarizes the main findings and provides a final statement on the importance of the research.



Political posters with annually celebrated themes such as May Day, the Workers' Movement Solidarity Day on 1 May, the anniversary of the founding of the East German state on 7 October and Liberation Day on 8 May or with themes of solidarity and peace were tackled by many poster designers although it was not obligatory for designers to work in these areas. There were many designers such as Helmut Brade, Bernd Frank, Erhard Grüttner, Jürgen Haufe and Volker Pfüller whose work rarely, if ever, dealt with these themes. The exception was the theme of peace which seems to occur in the work of most East German poster artists and especially in the work of Axel Bertram, Manfred Butzmann, Jochen Fiedler, Rudolf Grüttner, Matthias Gubig, Otto Kummert and Gerhard Voigt.

East German political posters such as those, for example, which deal with disarmament were often directed in a deliberately defamatory way against specific individuals in the western political arena. Whether this aggression was desired or even expected by the client or if it sprung from the beliefs of the individual designers is, according to Ullrich Wallenburg, difficult to determine<sup>2</sup>. Much of the work done for clients, especially for the Verlag für Agitations- und Anschauungsmittel, which was supported by the Central Committee of the SED, required the visualisation of ideas which originated from the powerful political doctrine that controlled the state and which typified the stereotypical rituals of the Cold War. Work submitted for entry into the various competitions run by institutions such as the Association of Fine Artists, on the other hand, was very much left to the discretion of the designer.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific work done during the year.

2. The second part of the report deals with the specific work done during the year. It is divided into three main sections: the first section deals with the work done in the field, the second section deals with the work done in the laboratory, and the third section deals with the work done in the office.

3. The third part of the report deals with the results of the work done during the year. It is divided into three main sections: the first section deals with the results of the field work, the second section deals with the results of the laboratory work, and the third section deals with the results of the office work.

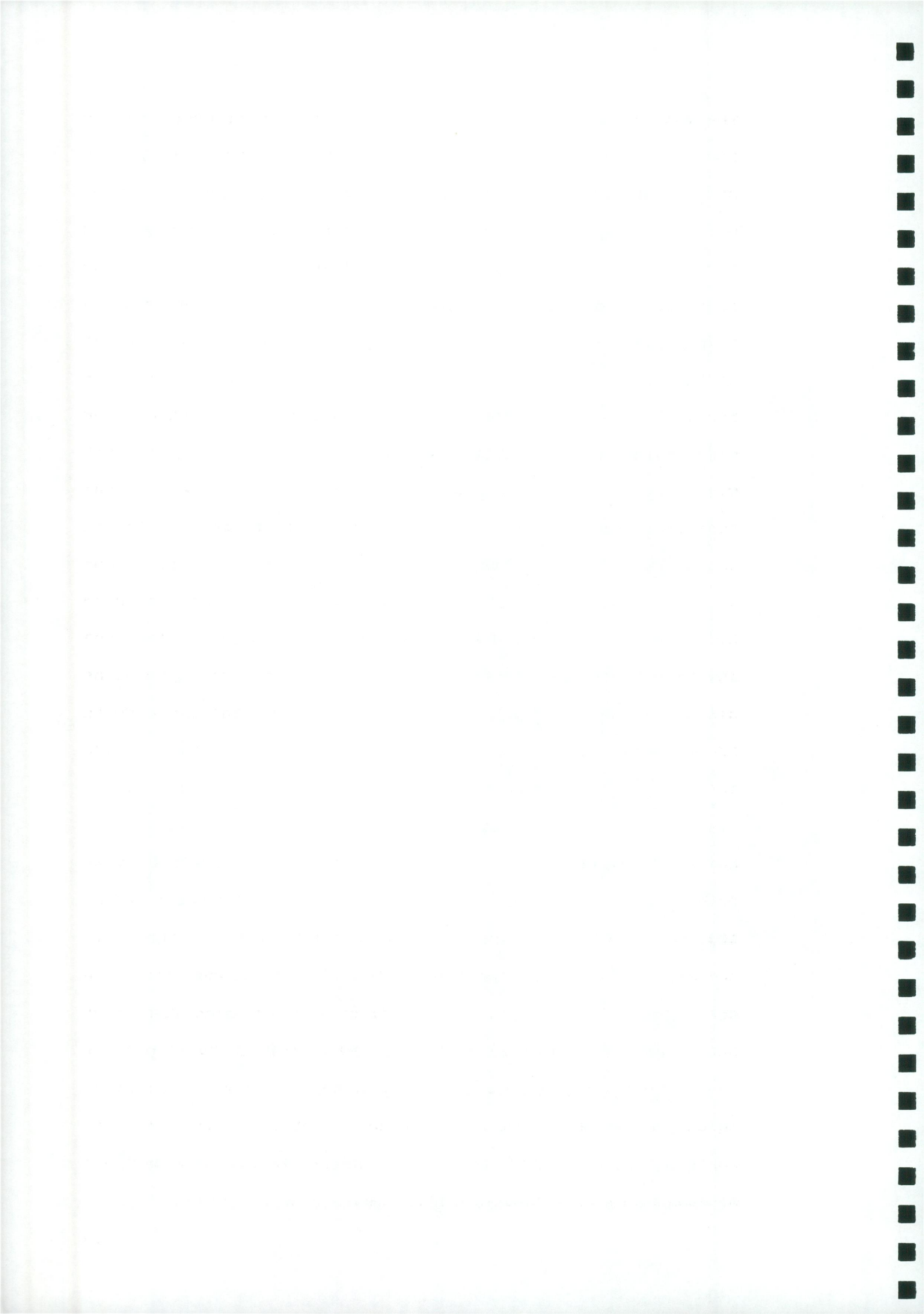
4. The fourth part of the report deals with the conclusions drawn from the work done during the year. It is divided into three main sections: the first section deals with the conclusions drawn from the field work, the second section deals with the conclusions drawn from the laboratory work, and the third section deals with the conclusions drawn from the office work.

5. The fifth part of the report deals with the recommendations made for the future work. It is divided into three main sections: the first section deals with the recommendations made for the field work, the second section deals with the recommendations made for the laboratory work, and the third section deals with the recommendations made for the office work.

Every item of printed matter for general distribution in the former East Germany required authorisation. Officially, this was for economic reasons as paper was scarce and had to be rationed. In practice, the requirement that a work be submitted for authorisation provided a suitable opportunity for the operation of a censor. Technically, censorship did not exist in East Germany but designers often speak of the "Schere im Kopf" or "scissors in the head" because of which it was imperative for designers of posters to consolidate a balance between what they would like to be able to do or to offer the client and what they knew would be accepted for printing. The effect of the "Schere im Kopf" was obviously more acute as regards political and social themes but has also been observed in theatre, museum and film posters<sup>3</sup>. The fact that a client had already accepted a poster did not automatically guarantee the issuing of authorisation. Those whose task it was to grant permission to print tended to play safe rather than risk the accidental publication of subversive matter.

Small numbers of socially critical posters did, however, appear because there were no controls over art prints. Fine artists were free to print whatever they wished up to a maximum print run of 100. Many poster designers were also artists and were therefore members of the East German Association of Fine Artists. They were able to establish small private silkscreen presses on which such small numbers of posters could easily be printed. These posters could obviously and unfortunately, because of the restrictions on volume, only achieve a limited degree of influence but must, nonetheless, have been vital in their contribution of some level of freedom to an otherwise tightly restricted situation.





The divided relationship between the socialist doctrine and individual creative and artistic objectives was further demonstrated by the development of one particular aspect of East German culture which was just as much a part of poster design as it was of the other visual arts as well as literature, drama and film. Artists of all kinds were able to define for themselves a role in which they represented a public that, privately, was highly critical of socialism but to which the socialist-regulated media were not a viable option as an outlet of free expression. In poster design there resulted a complicated visual language of symbols, typographic characters and formal references which, at first, do not appear to be related to the theme of the work but which, to the initiated at least and unbeknown to the authorities, provided a rich layer of additional visual meaning to many posters<sup>4</sup>. Important techniques in this regard were collage and montage which shall be discussed in greater detail at a later stage with reference to the work of Jürgen Haufe. Unfortunately, further information including specific examples has been difficult to acquire.

Some historians in the field of poster design in East Germany often refer to an upswing in the quality of posters which can be traced from the 1960s<sup>5</sup>. Others have noted that it was not until the beginning of the same decade that the differences which now characterise East German posters from those of other countries but which had not previously been so easily definable began now to become more obvious<sup>6</sup>. These two observations must bear some relation to the annual East German competition "The 100 Best Posters of the Year" which was initiated in 1965 and was modelled on a similar competition begun in Switzerland 25 years

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the transparency and accountability of the organization. This section also outlines the various methods used to collect and analyze data, ensuring that the information is reliable and up-to-date.

2. The second part of the document focuses on the financial aspects of the organization. It provides a detailed overview of the budget, including the projected income and expenses for the upcoming year. This section also discusses the various financial risks and how they are being managed to ensure the organization's financial stability.

3. The third part of the document addresses the operational challenges faced by the organization. It identifies the key areas where improvements are needed and outlines the strategies being implemented to address these challenges. This section also discusses the role of the various departments in the organization and how they are working together to achieve the organization's goals.

4. The fourth part of the document discusses the human resources aspect of the organization. It provides an overview of the current workforce and the various initiatives being implemented to attract and retain top talent. This section also discusses the importance of employee development and how the organization is investing in training and development programs to ensure that its workforce is equipped with the skills and knowledge needed to succeed in the future.

5. The fifth part of the document discusses the environmental and social responsibilities of the organization. It outlines the various initiatives being implemented to reduce the organization's carbon footprint and promote sustainable practices. This section also discusses the importance of social responsibility and how the organization is working to ensure that it is a positive force in the community.

6. The sixth part of the document discusses the future of the organization. It outlines the various opportunities and challenges that the organization is facing and discusses the strategies being implemented to address these challenges. This section also discusses the importance of innovation and how the organization is investing in research and development to ensure that it is at the forefront of its industry.

7. The seventh part of the document discusses the conclusion of the document. It summarizes the key findings of the document and outlines the next steps that the organization needs to take to achieve its goals. This section also discusses the importance of ongoing communication and how the organization is working to ensure that all stakeholders are kept up-to-date on the organization's progress.

earlier. As in Switzerland, such a competition was to be a reaction against the spread of artistic mediocrity. High quality posters would have a positive influence on the rest of poster design by setting desirable standards. The aims of the competition were firstly, to stimulate artistic expression in this medium and secondly, to further develop the poster as a visually communicative element of everyday life<sup>7</sup> but it is difficult to see how such admirable intentions could be fulfilled under the prevailing circumstances. For many of the posters, this annual competition and exhibition was their only occasion for display. Many posters, including prize-winning entries, were designed simply for competition purposes. Hellmut Rademacher discusses this in an article entitled "Just prize-winning once-offs?"<sup>8</sup>. It must, nevertheless, have been of great satisfaction for artists to see prizes and distinctions awarded to posters that would never pass the discrimination of the censor and be authorised for printing and implementation. A measure of the importance of this competition to designers is the fact that since reunification, it has not been abandoned but has been extended instead to include the whole of Germany.

Very surprisingly, in consideration of the difficulties with which East German poster designers were faced, unlimited access at both judging and competitive levels was provided from the beginning to all the major international poster biennials including those at Warsaw, Brno in Czechoslovakia and later at Lahti in Finland. East Germany was never an unsuccessful participant. The second prize for a cultural poster went to Volker Pfüller in Lahti in 1987. The winning poster, by Andreas





Wallat, in a competition organised by the East German committee of ICOGRADA for ICOGRADA's 25th anniversary in 1988 went on to be awarded a distinction at the international competition and Gert Wunderlich won third prize in the poster category for the newly unified Germany at Brno in 1990.

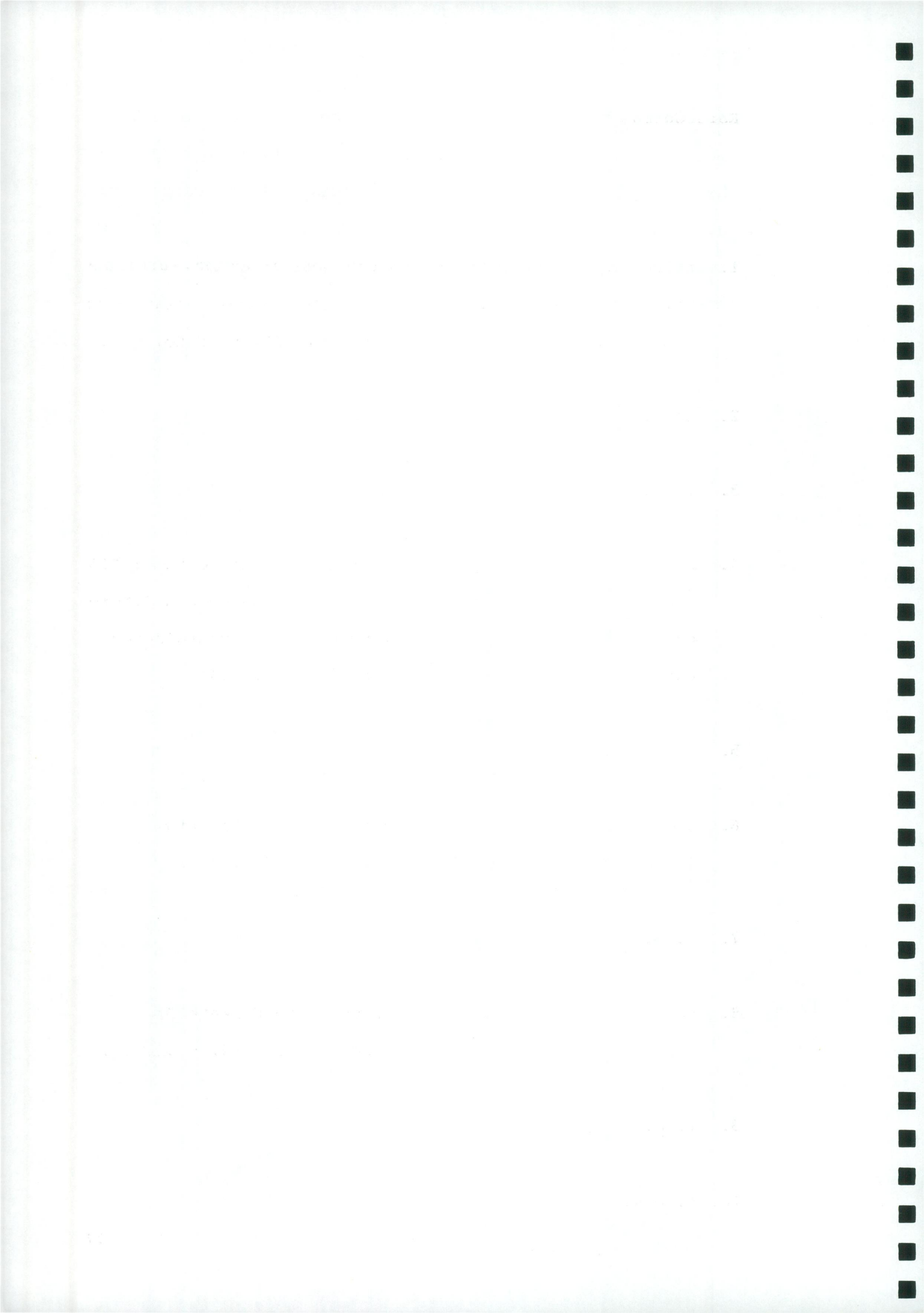
As a result of this freedom of access, which was denied in the other visual arts, it was possible for poster designers to keep up with international developments. This had a tangible effect on East Germany's poster design. According to Wallenburg, because of the exchange of graphic vocabulary, there has been an increasing internationalisation of the language of forms in poster design, especially over the last decade. He views this positively and sees in the work of East German poster designers influences from such diverse sources as the solidity of Swiss poster art and the illustrative and painterly style of the Polish poster school<sup>9</sup>.

Barbara Bärmich, custodian of the Brandenburg Art Collections, Cottbus, also makes international stylistic comparisons. Unlike Wallenburg, however, who describes the difficulty of achieving international contact in the other visual arts, Bärmich describes the similarities specifically in relation to global artistic development, especially since the 1980s when formal changes towards a more expressive way of seeing could be observed in both East and West Germany<sup>10</sup>. Large collections of West German posters have been acquired and exhibited by East German galleries, mainly by the former State Art Collections in Cottbus although subscription to western art periodicals was not permitted.

WALLINGTON, N. H. 10-10-1914  
TO THE EDITOR OF THE NEW ENGLAND  
RECORDER  
SIR: I have the honor to acknowledge  
the receipt of your letter of the 10th  
inst. in relation to the above  
subject. I am sorry that I cannot  
give you the information you desire  
at this time. I will endeavor to  
obtain the same for you as soon as  
possible.



East German poster designers refused to allow the restrictive situation to impinge upon the quality of their work. To find their own freedom was a challenge which they developed with enthusiasm and intensity of purpose and while technical expertise may not compare to Western poster design, artistic integrity was never compromised.



## References

1. Wallenburg, Ullrich; Unpublished transcript of interview for State Art Collections, Cottbus: "Die DDR und ihre Plakatkunst: Fragen zu einem abgeschlossenen Kapitel", no date, p.4.
2. Ibid. p.5-6.
3. Ibid. p.6.
4. Bärmich, Barbara; Unpublished transcript of lecture: "15 Jahre der Kunstsammlungen Cottbus: Nationales und Internationales in der Plakatsammlung der Brandenburgischen Kunstsammlungen Cottbus"; 3 October 1992, p.4.
5. Ibid. p.3.
6. Wallenburg, Ullrich; "Posters from the GDR"; *Novum Gebrauchsgraphik*; vol.59, no.3, March 1988, p.48.
7. 1. p.3.
8. Rademacher, Hellmut; "Nur preisgekrönte Unikate?"; *Bildende Kunst*; vol.37, no.9, September 1989, pp.28-30.
9. 1. p.3.
10. 4. p.4.

1. The first part of the report is devoted to a general survey of the situation in the country.

2. The second part of the report is devoted to a detailed analysis of the economic situation.

3. The third part of the report is devoted to a detailed analysis of the social situation.

4. The fourth part of the report is devoted to a detailed analysis of the political situation.

5. The fifth part of the report is devoted to a detailed analysis of the cultural situation.

6. The sixth part of the report is devoted to a detailed analysis of the international situation.

7. The seventh part of the report is devoted to a detailed analysis of the future prospects.

8. The eighth part of the report is devoted to a detailed analysis of the conclusions.

9. The ninth part of the report is devoted to a detailed analysis of the recommendations.

10. The tenth part of the report is devoted to a detailed analysis of the appendixes.

11. The eleventh part of the report is devoted to a detailed analysis of the bibliography.

12. The twelfth part of the report is devoted to a detailed analysis of the index.

13. The thirteenth part of the report is devoted to a detailed analysis of the tables.

14. The fourteenth part of the report is devoted to a detailed analysis of the figures.

15. The fifteenth part of the report is devoted to a detailed analysis of the maps.

16. The sixteenth part of the report is devoted to a detailed analysis of the photographs.

17. The seventeenth part of the report is devoted to a detailed analysis of the diagrams.

18. The eighteenth part of the report is devoted to a detailed analysis of the charts.

19. The nineteenth part of the report is devoted to a detailed analysis of the graphs.

20. The twentieth part of the report is devoted to a detailed analysis of the tables.

21. The twenty-first part of the report is devoted to a detailed analysis of the figures.

22. The twenty-second part of the report is devoted to a detailed analysis of the maps.

23. The twenty-third part of the report is devoted to a detailed analysis of the photographs.

24. The twenty-fourth part of the report is devoted to a detailed analysis of the diagrams.

25. The twenty-fifth part of the report is devoted to a detailed analysis of the charts.

26. The twenty-sixth part of the report is devoted to a detailed analysis of the graphs.

27. The twenty-seventh part of the report is devoted to a detailed analysis of the tables.

28. The twenty-eighth part of the report is devoted to a detailed analysis of the figures.

29. The twenty-ninth part of the report is devoted to a detailed analysis of the maps.

30. The thirtieth part of the report is devoted to a detailed analysis of the photographs.

The various difficulties and restrictions imposed on East German poster artists encouraged them to find different outlets for individual exploration and experimentation. Illustration and the use of illustration in posters provided many artists with this opportunity.

Volker Pfüller was born in Leipzig in 1939. He studied at East Berlin's College of Applied Art and later at the Berlin Academy under some of the pioneers of East German poster art including Werner Klemke, Arno Mohr and Klaus Wittkugel. Since 1965 he has been working on a freelance basis mainly in the areas of graphic and stage design in Berlin. His posters have received much recognition both in the former East Germany and internationally (at competitions and through work he has done for the Munich Kammerspiele in West Germany) but especially at the annual "100 Best Posters" competition. In 1986 he was awarded a prize for special achievement in the development of poster design in the German Democratic Republic. Pfüller is also involved in the design of book covers and in illustration. However, his preferred mode of expression is undoubtedly the theatre poster.

Pfüller's distinctive work in this field stems very much from his intense involvement with the plays for which he will often also be designing stage sets and costumes; it is what is

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes the need for transparency and accountability in financial reporting.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. It includes a detailed description of the experimental procedures and the statistical analysis performed.

3. The third part of the document presents the results of the study. It includes a series of tables and graphs that illustrate the findings of the research. The data shows a clear trend of increasing activity over time.

4. The fourth part of the document discusses the implications of the findings. It suggests that the results have significant implications for the field of research and may lead to further developments in the future.

5. The fifth part of the document concludes the study. It summarizes the main findings and provides a final statement on the importance of the research.





happening on the stage that finds final synthesis in his posters. Pfüller maintains that theatre posters must not merely be bland references to the title of a play but should refer, instead, to the specific theatrical atmosphere of that production<sup>1</sup>. He says that a theatre poster should not be designed until soon before the premiere when the particular artistic interpretation of a director or company can be observed from rehearsals<sup>2</sup>. There then exists something tangible which can be communicated to the viewer in the form of a visual quotation or extract, complete with references to stage design and costumes. It would be difficult if not impossible to reuse a Pfüller poster for another production.

It is the essence of a play which Pfüller wishes to express in his posters. This is often complex, so he chooses perhaps the most immediate form of visual expression; drawing is the dominant element in all of his work. The simplest of graphic means, it is also the most direct, especially in the spontaneous sketch-like manner in which Pfüller most often works. It could be argued that a photographic approach could adequately if not more successfully achieve, for the purposes of advertising a play, the snapshot representation of theatrical life for which Pfüller strives, but drawing is more than mere representation. It is the manifestation of a whole progression of thought and Pfüller's concise drawing style is almost a method of shorthand.

His poster for the Munich Kammerspiele production of Samuel Beckett's *Endgame* in 1985 (plate 1) incorporates much of what is typical and characteristic of his work in this particular

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introduction to the subject of the study.  
2. The second part is a description of the  
methodology used in the study.  
3. The third part is a description of the  
results of the study.  
4. The fourth part is a discussion of the  
results of the study.  
5. The fifth part is a conclusion of the  
study.  
6. The sixth part is a list of references.  
7. The seventh part is a list of figures.  
8. The eighth part is a list of tables.  
9. The ninth part is a list of appendices.  
10. The tenth part is a list of footnotes.



Plate 1: Volker Pfüller, "Endspiel", theatre poster, Munich Kammerspiele, 1985.

genre and of East German poster design in general terms. The desperate figure of the principal character, Hamm, occupies the centre of this landscape format poster, the blank spaces on either side accentuating the sense of emptiness he feels at the disintegrating world which surrounds him. His blind staring eyes strain in frustration from under a creased and darkened forehead and heavy black eyebrows. The figure's pessimistically pursed lips seem resigned to the inevitability of a world closing in around his head. The lettering, roughly but clearly hand-rendered, contributes to the atmosphere of enclosure. The counterforms of the letters in the word "Endspiel" have, quite appropriately, been blacked out.

Much of what is essential to the play has been condensed in the depiction of a single character. The two central characters of







August Strindberg's play *The Dance of Death* perform similarly in Pfüller's poster for the Deutsches Theater 1986 production in Berlin (plate 2). Alice has been virtually imprisoned by her tyrannical husband, Edgar, for 25 years. Now he has fallen gravely ill. He struggles to maintain domination over his wife but she has begun to retaliate. In the poster the couple cling to each other in a tangoesque pose. Her expressionless face confronts the viewer whose attention is then drawn to the frightened and sunken-eyed face of Edgar. His stiff right hand seems to symbolise both his loss of control over Alice and the unbreakable bond which still exists between them. Her body seems lifeless but her gloved hand, in comparison, claws at Edgar's neck to initiate her revenge.



Plate 2: Volker Pfüller, "Totentanz", theatre poster, Deutsches Theater Berlin, 1986.





The strength of the poster lies in the contrast between the two figures. Edgar is weak. Everything about him is frail and has been nervously drawn. The figure of Alice, for all the incapacity of its present state, is strong. Her hair and lips are forcefully defined in solid strokes to lock the couple in their dance of death.

Unlike the previously mentioned practice in political and social posters of employing symbols and obscure references, there is no intermediary symbolism in Pfüller's posters to distance the viewer from the essence of the play. This directness is physically communicated by the process which Pfüller has developed for printing his posters. He discovered for himself those technical possibilities which permit direct drawing onto plate or film that were mastered in a similar way by such great exponents of the lithographic entertainment poster as Toulouse-Lautrec. Most of Pfüller's posters are developed on the printing press and the final posters are all original prints, colour and line being preserved in their originality. Even the shape of his posters are accorded expressive value. A stage in a theatre presents itself horizontally to the viewer and Pfüller often uses an extended landscape format to describe this (plate 3).



Plate 3: Volker Pfüller, "Joachim Ringelnatz", theatre poster, Das Ei, Berlin, 1983.



The literature on the subject of the relationship between the  
two systems, which is weak, is not clear. It is not clear  
how many different systems are involved. It is not clear  
whether the relationship is causal or merely correlational. It  
is not clear whether the relationship is direct or indirect.  
It is not clear whether the relationship is stable or  
variable. It is not clear whether the relationship is  
universal or limited. It is not clear whether the  
relationship is positive or negative. It is not clear  
whether the relationship is strong or weak. It is not clear  
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relationship is qualitative or quantitative. It is not clear  
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The theatrical essence which Pfüller depicts revolves primarily around the principal characters which he represents in infinitely variable ways with preferences perhaps for the extreme and the melancholy. He tries to demonstrate by the simplicity of his drawing the commonality we share with these characters. The humanism of much of Germany's Expressionist graphics must have been influential to this poster designer; it is possible to identify the same spiritual immediacy in Volker Pfüller's drawing that characterises the distorted, exaggerated yet extremely direct expressive forms of early German Expressionism. Volker Pfüller is by no means the only East German poster artist to work in this way. An expressionist drawing style is also characteristic of much of the work of Helmut Feliks Büttner, Erhard Grüttner and Rolf Felix Müller (plates 4-5).



Plate 4: Helmut Feliks Büttner, "Le Bal", film poster, self-commission, 1990.



1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific results of the work.

2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of agriculture, the second section deals with the results of the work in the field of industry, and the third section deals with the results of the work in the field of commerce.

3. The third part of the report deals with the financial results of the work. It is divided into two main sections: the first section deals with the income of the work, and the second section deals with the expenditure of the work.

4. The fourth part of the report deals with the general conclusions of the work. It is divided into two main sections: the first section deals with the general conclusions of the work, and the second section deals with the specific conclusions of the work.





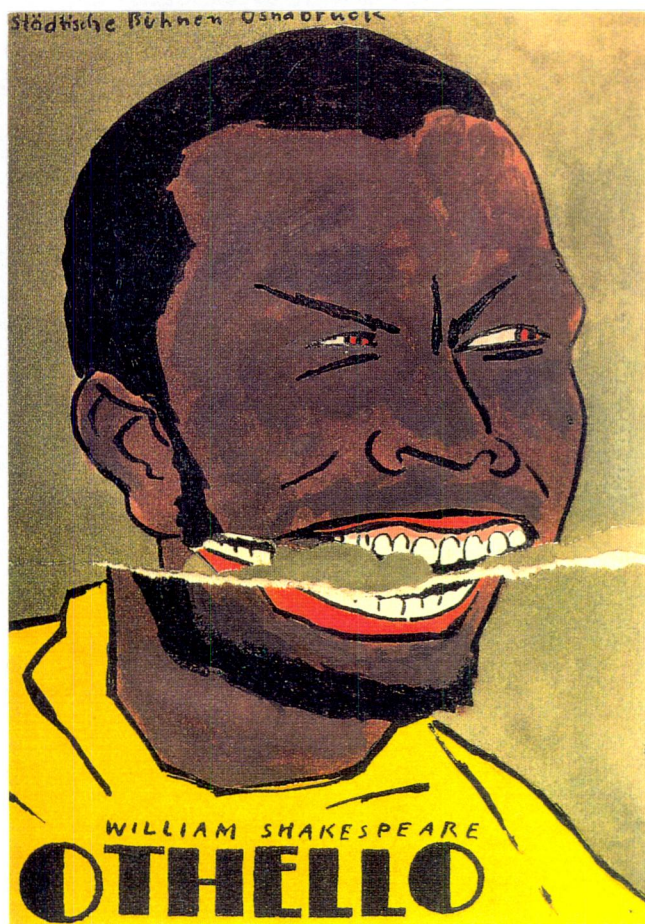


Plate 5: Erhard Grüttner,  
"Othello", theatre  
poster, Städtische  
Bühnen Osnabrück,  
1991.

Pfüller's work can also be related to Expressionism in a non-stylistic manner which is closer to that movement's most important goal, which was the involvement of all the art forms in a rebellion against society to fulfil the dream of the Gesamtkunstwerk (the total work of art)<sup>3</sup>. Theatre combines the work of visual artists, writers, directors, actors, composers, set designers, dancers and designers of costumes. Pfüller, too, involves himself directly in several levels of a play's design and indirectly at other levels in order to be able to describe its essential nature in poster form.

The similarity with Expressionism is probably not coincidental. German Expressionism occurred as an antiestablishmentarian reaction to certain cultural, social, political and economic





[Faint, illegible text visible through the paper, appearing as bleed-through from the reverse side. The text is too light to transcribe accurately.]



conditions. It arose from an increased spirit of pacifism and humanitarianism among artists around the time of the First World War and German Imperialism and was subsequently fuelled by a period of economic depression. Communism, at the opposite end of the political spectrum, fostered a similar situation. Cold War hostilities and financial disaster provided like cause for reaction. Freedom of expression was severely restricted by a cultural policy based initially on attempts to increase national production.

Artists and poster designers, by establishing their own private presses, found a means of regaining some control over their work. Volker Pfüller, as discussed, went further and developed his own method of printing. As his posters were lithographically based, the incorporation of typography was difficult, especially as technical resources were limited. Pfüller, like many other East German poster artists, freely resorted to hand-rendered lettering as had been done in the early days of the poster in the late nineteenth century. East European poster artists in general seem to have realised the expressive as well as the communicative capabilities of lettering and that hand-rendered lettering is often easier to relate to the image than formal typography. Ken Garland refers to the use of "non-type" in many Polish posters<sup>4</sup> and the poster biennial in Warsaw was just one occasion where contact was established between East German and Polish poster designers.

Pfüller's poster for the Richard Strauss opera *Salome* (plate 6) is unusual in the light of the rest of his work in that it consists entirely of hand-rendered lettering. There is tremendous balance between the various elements of this poster without

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2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of agriculture, the second section deals with the results of the work in the field of industry, and the third section deals with the results of the work in the field of commerce.

3. The third part of the report deals with the financial results of the work. It is divided into two main sections: the first section deals with the income of the work, and the second section deals with the expenditure of the work.

4. The fourth part of the report deals with the conclusions of the work. It is divided into two main sections: the first section deals with the conclusions of the work in the field of agriculture, and the second section deals with the conclusions of the work in the field of industry and commerce.

compromising the strength of the title. The words "Richard Strauss" are enclosed within a loosely elliptical shape which protects them from the electricity of the word "Salome". The characters forming the words "Deutsches Staatsoper Berlin", on the other hand, have ample space to expand and extend almost across the full width of the poster. While the composer's name requires a barrier, these three words are in less danger from the fireworks exploding above. The word "Salome" is written in lower case, a style which Pfüller often only reserves for the humorous and light-hearted. Here it could be considered a suitable metaphor for Salome's youth but it has been treated with such vehemence that the character's lack of innocence is clear. The word, just like Salome herself seems to be dancing the dance of the seven veils and this transient and veil-like quality arises from the lack of solidity

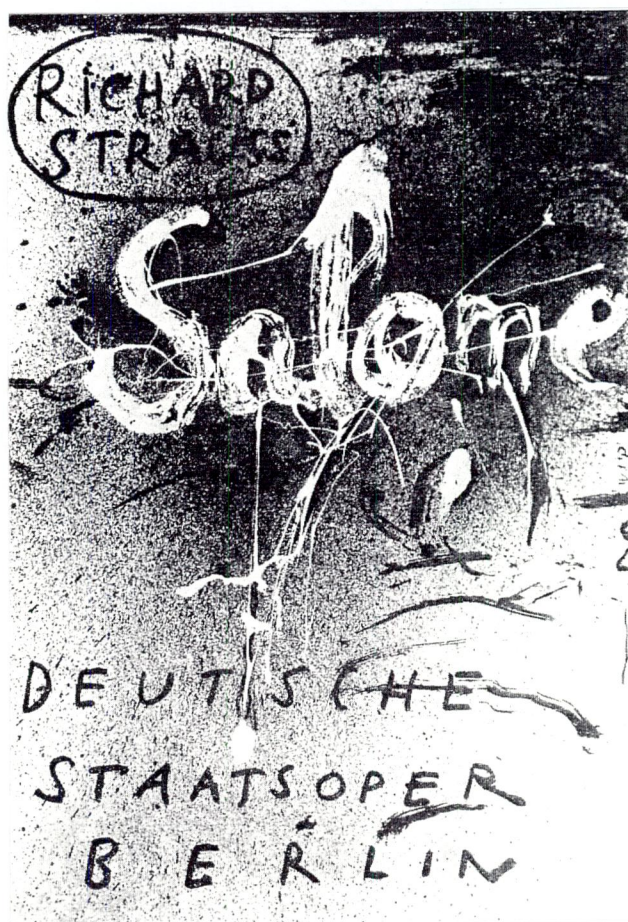


Plate 6: Volker Pfüller, "Salome", theatre poster, Deutsche Staatsoper Berlin, 1979.



On the 15th of the month of June, 1900, the  
Board of Directors of the City of New York  
passed a resolution to the effect that the  
City Engineer should cause to be made a  
survey of the City of New York, and that  
the same should be made in accordance with  
the provisions of the Act of the Legislature  
of 1899, chapter 480, which Act is entitled  
"An Act to provide for a survey of the City  
of New York, and for other purposes."  
The City Engineer has caused a survey to be  
made of the City of New York, and the same  
has been completed, and the results thereof  
are now being prepared for publication.  
The City Engineer has also caused to be  
made a survey of the City of New York, and  
the same has been completed, and the results  
thereof are now being prepared for publication.  
The City Engineer has also caused to be  
made a survey of the City of New York, and  
the same has been completed, and the results  
thereof are now being prepared for publication.





of the letters. These have been built up gradually in the form of repeated and in places uncontrolled scribbling. The resulting imbalances in weight throughout the word seem to echo the phonetics of its sound; opera is, after all, a primarily aural experience.

The quality of illustration in East German posters is high. East German poster artists had no inhibitions about completing posters entirely by hand, especially as regards cultural posters, and were confident not to have to rely on typesetting. Illustration was used expressively and with emotion; the work of Volker Pfüller is typical in this regard.

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The second part of the document is a list of names and their corresponding numbers. The names are written in a cursive script, and the numbers are written in a simple, bold font. The list is organized into two columns, with names on the left and numbers on the right.

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The fourth part of the document is a list of names and their corresponding numbers. The names are written in a cursive script, and the numbers are written in a simple, bold font. The list is organized into two columns, with names on the left and numbers on the right.

The fifth part of the document is a list of names and their corresponding numbers. The names are written in a cursive script, and the numbers are written in a simple, bold font. The list is organized into two columns, with names on the left and numbers on the right.

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2. Verweyen Annemarie; "Volker Pfüller"; *Novum Gebrauchsgraphik*; vol.62, no.1, January 1991, p.4.
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### Chapter 3            Collage and photomontage and the work of Jürgen Haufe

The work of graphic designer Jürgen Haufe revolves around the techniques of photomontage and collage which are considerably significant in East German poster design in general and which have also been explored by designers such as Lutz Dammbeck, Gerda Dassing, Rudolf Grüttner and Otto Kummert and especially by artists working on political themes.

Photomontage, especially as developed by German-born John Heartfield, began to gain importance in the area of political agitation and satire in the 1920s and was particularly taken up by socialist artists. The pioneer of photomontage in East German poster design was Klaus Wittkugel who began his long career around this time. Generally, however, and until the 1960s, the use of photomontage in East Germany was rather conventional<sup>1</sup>.

The poster in any socialist state until that time was primarily a means of agitation and propaganda and relied on the use of formula to enforce ideas of class consciousness. From the mid-1960s but especially from the beginning of the 1980s, there was increased individualisation within the overall output of poster designers and evidence of influences from abroad<sup>2</sup>. The conditions under which posters could be produced, however, did not change. The state still held a monopoly over the publication of politically-related posters. Posters that criticised

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the system were simply denied the authorisation needed for printing and personal work on private presses was subject to restrictions on volume. Designers turned to more cultural themes and collage and montage became more important in this light because their possibilities of form and content were best suited to the clear representation of popular culture. They were also a suitable means for individual reaction against the contradictions of the East German political environment, reaction in particular against the lack of ideological freedom in East Germany but also to more global concerns such as the use of nuclear power and arms.

Photomontage is an effective means of explaining a situation because it relies on what is already visually familiar, images from film, television and the press and because photographic images are easily legible, they can be manipulated towards an increased suggestiveness. Collage and photomontage in modern East German poster design were used, however, not so much for satirical or propagandistic purposes, as in previous times, but in a more reflective and pensive manner often in the search for personal identity<sup>3</sup>. Attention was now directed towards the individual and not towards the masses.

Photographic images in a photomontage or photographic collage represented the experiences of reality for designers. These could then be overlaid with hand-rendered elements to introduce the fragments of (self-)questioning on the part of the individual designer that he wished to transmit to the viewer. The interaction between the two sets of elements, graphic and non-graphic or photographic, and between the

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific work done during the year.

2. The second part of the report deals with the specific work done during the year. It is divided into three main sections: the first section deals with the work done in the field, the second section deals with the work done in the laboratory, and the third section deals with the work done in the office.

3. The third part of the report deals with the results of the work done during the year. It is divided into three main sections: the first section deals with the results of the work done in the field, the second section deals with the results of the work done in the laboratory, and the third section deals with the results of the work done in the office.

4. The fourth part of the report deals with the conclusions of the work done during the year. It is divided into three main sections: the first section deals with the conclusions of the work done in the field, the second section deals with the conclusions of the work done in the laboratory, and the third section deals with the conclusions of the work done in the office.

5. The fifth part of the report deals with the recommendations of the work done during the year. It is divided into three main sections: the first section deals with the recommendations of the work done in the field, the second section deals with the recommendations of the work done in the laboratory, and the third section deals with the recommendations of the work done in the office.



elements themselves yielded rich levels of association and meaning. By combining, for example, representative fragments from different times or eras it was possible to make historical comparisons. The finished montage was, therefore, the result of considerable searching and was designed to initiate a similar quest in the viewer.

The different designers who used these techniques depended on their own specific experiences to provide them with images with which to work. The posters of Lutz Dammbeck are strongly characterised by the work he has done in the sphere of film-making (plate 7) while Jürgen Haufe's posters are predominantly music-inspired. Both of these designers express personal feelings in their designs. Bernd Frank tends to distance himself from the object, often to the point of surrealism. Andreas Wallat uses photomontage and collage in a more direct

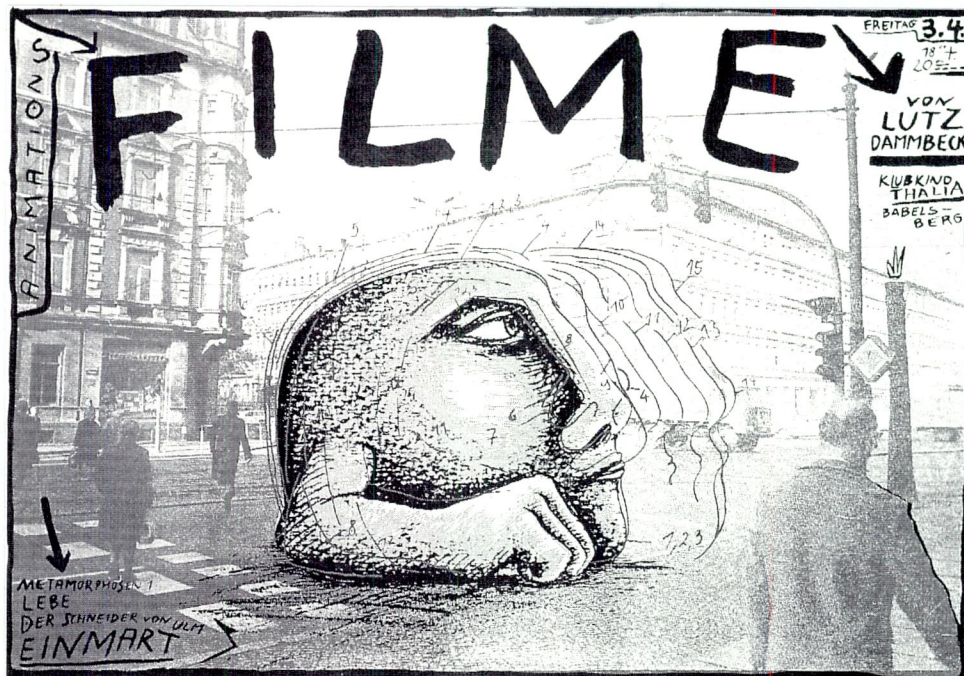


Plate 7: Lutz Dammbeck, "Animationsfilme", film poster, self-commission, 1981.



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way which involves less of the questioning and searching of other designers. The basic message is visualised very often using simple images of a single person or object accompanied by a few carefully chosen words (plate 8).



Plate 8: Andreas Wallat, "The Cherry Orchard", theatre poster, Kleist-Theater, Frankfurt/Oder, 1985.

The posters of Jürgen Haufe are perhaps the most visually active (plates 9-13). This designer was born in 1949 and after a brief apprenticeship as a commercial artist, studied graphic design in Berlin. He has been working freelance in Dresden since 1976. Influences from the formal training he received, which was directed towards a more uniform development<sup>4</sup>, do not seem to have had a significant effect on Haufe who quickly found his own expressive form and has achieved many successes at the annual "100 Best Posters" competition. His earliest work consisted primarily of posters for music groups but he now designs for exhibitions and events as well as for the theatre and for his own exhibitions. Unlike his contemporary Lutz Dammbeck, who came from the area of fine art into graphic









Plate 9: Jürgen Haufe, "Kind - das vollkommene Geschöpf", event poster, 1980.

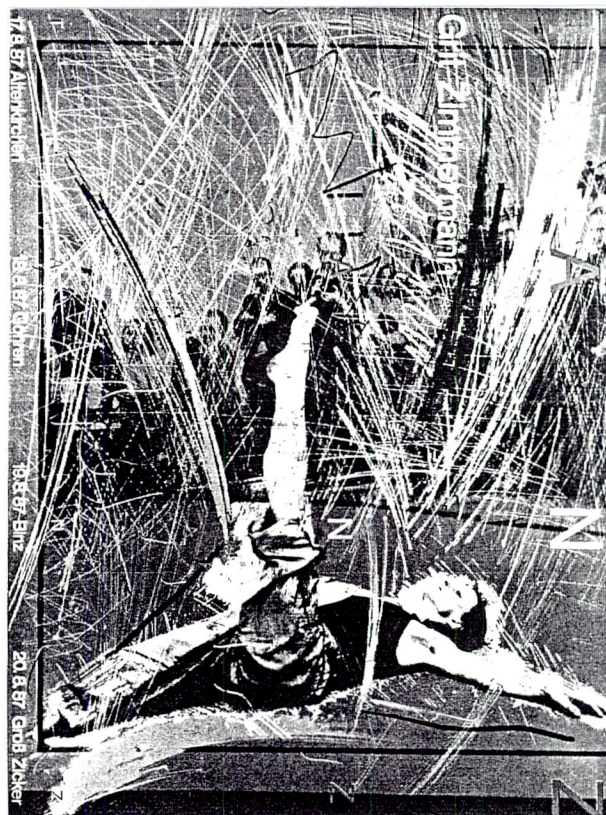


Plate 10: Jürgen Haufe, "Grit Zimmermann Tanz", event poster, 1987.







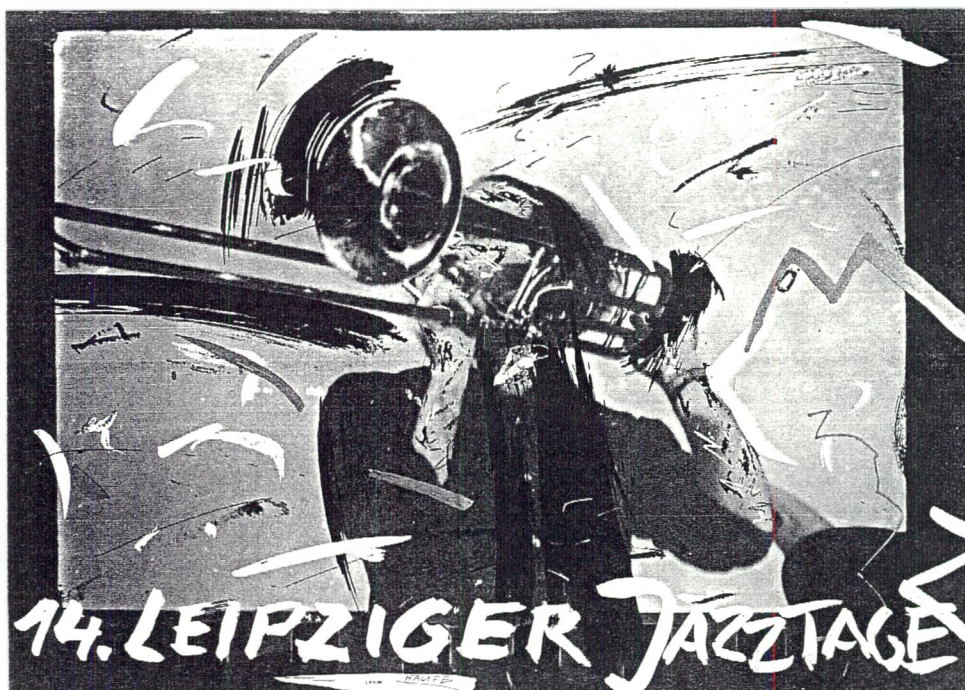


Plate 11: Jürgen Haufe, "14. Leipziger Jazztage", event poster, Jazz Club Leipzig, 1989.



Plate 12: Jürgen Haufe, "Beuys: Multiples", exhibition poster, Brandenburgische Kunstsammlungen Cottbus, 1991.





design, Jürgen Haufe has been travelling in the opposite direction; as well as designing posters and record sleeves and illustrating, he also does a lot of free graphic work.

The tremendous movement and rhythm in Haufe's graphics must not be unrelated to his interest in improvised music and his introduction via music to the design of posters. From early in his career he divided his energies between ordinary graphic design and the personal work which visualised his musical interests. This often took the form of small series which he printed himself. It was East Germany's active jazz scene above all which excited him and inspired his many portraits of jazz musicians. The starting point for these as well as for his posters were photographs, taken by himself in most cases, over which he could work and with which he could combine other images to form a collage. The visual dynamism thus achieved remains true to the spirit of the music and successfully transfers the emotional dimension of the music onto paper.

An exhibition of his jazz images in Leipzig in 1989 was publicised by a poster he designed himself (plate 13). A negative photograph of a jazz saxophonist forms the basis of the poster. The tension of the musician's form has been accentuated by a series of loose and vigourous brush strokes but this tension is released as the music shatters the dark rectangular shape framing the image. The whole poster is characterised by the same improvisation on which jazz music relies.

Because it is totally independent of the deadlines and wishes of clients, Haufe's free work is prevented from becoming





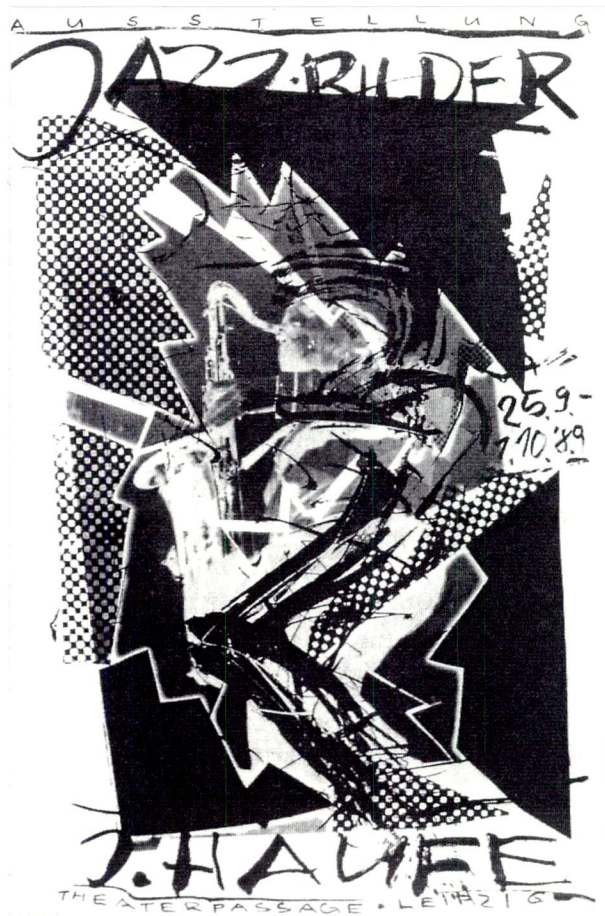


Plate 13: Jürgen Haufe,  
"Jazzbilder: J. Haufe",  
exhibition poster,  
1989.

routine. His creative impulse is kept alive and this must ultimately benefit his commissioned work. He seems to avoid becoming fixed stylistically and, with each new task, strives to be as uninhibited as possible with regard to experimentation and innovation.

As a result of the dissatisfaction they felt at many of the posters around them, a small number of graphic designers in Dresden formed the "Dresden Theatre Poster Group". Much in the way Volker Pfüller was working, these designers sought to improve the communication of the whole idea of the theatrical "Gesamtkunstwerk" (total work of art) to the public, through closer contact with the various theatre groups working in Dresden, through taking part in the work of directing the







productions and through speaking with everyone involved<sup>5</sup>. The designers fostered competitiveness between themselves and discussed each other's designs with the directors, dramatists and actors. It was through this group that Haufe discovered another field in which he could work and he now produces small runs of posters for various theatrical groups in Dresden, often on his own press if the technical possibilities are not available to the companies themselves.

Frank Rudiger sums up this artist's work in a manner which, taken at a different level, also describes the use of photomontage and collage in East German poster art in more general terms:

In the attempt to extend the spectrum of expression of his images, Jürgen Haufe makes use of collage: the alienation of photographic representations of reality. Photographs are painted over, their content strengthened by graphic symbols and elements, assembled in montage and apparently contradictorily juxtaposed. They are brought together in a way which gives them totally new and often surprising meaning. To this graphic designer, however, it is not simply a superficial communion of different individual images to form a new whole. Always perceptible from his work is the deep reflection he has already made on the question he is putting to us<sup>6</sup>.

1. The first part of the report is a summary of the work done during the period covered by the report.

2. The second part of the report is a detailed account of the work done during the period covered by the report.

3. The third part of the report is a summary of the work done during the period covered by the report.

4. The fourth part of the report is a summary of the work done during the period covered by the report.

## References

1. State Art Collections, Cottbus; *Collagen: Die Kunst der Collage in der DDR 1945-1990*; Cottbus, 1990, p.48.
2. Ibid. p.49.
3. Ibid. p.50.
4. Bärmich, Barbara; Gallery Information Leaflet 3/1989: "Jürgen Haufe"; State Art Collections, Cottbus, 1989.
5. Flügge, Matthias; "Jürgen Haufe"; *Bildende Kunst*; vol.33, no.9, September 1985, p.405.
6. 1. p.97.





## Chapter 4      Graphic design groups and the work of Grappa

Design groups, in the sense of the commercial graphic design agencies to which we in the West are accustomed, did not exist in East Germany. There was little motivation and no commercial necessity to form groups when it was easy to get work as an individual. It was also quite difficult to find suitably-sized premises. Collectives of designers did come together for other reasons though which bore more relation to aesthetic, intellectual and social ideals than to practical or financial considerations. Wallenburg, in an article on East German graphic design collective PLUS, refers to such artistic associations as "Die Brücke" and "Der Blaue Reiter" and maintains that more modern East German collectives operate in a similar way<sup>1</sup>. It could be argued that members of such groups as "Die Brücke" and "Der Blaue Reiter" and to the same extent members of contemporary design groups work very much on an individual basis within the group and that the unity between them exists either on a higher intellectual plane or for the sake of convenience, while members of East German design groups operate in a more integrated manner so that "by adding together several individual members, a greater whole can be achieved...without sacrificing individual independence"<sup>2</sup>.

On reflection, however, I find that the differences between design groups east and west are not so great. The better western graphic design agencies benefit just as much from the





conscientious cooperation and pooling of ability and resources that govern East German groups.

Graphic design collective Detlefsen, Gottschall, Rieß, working in Karl-Marx-Stadt, is a group of designers each of whose members has his own list of clients with the exception of the Ministry of Post for whom all three have worked. Each is aware of the others' strengths. Hans Detlefsen's talents lie in the design of symbols and trademarks. Scientific illustration, especially botanical drawing is Manfred Gottschall's area of specialisation and Joachim Rieß is valued for his ability to solve difficult illustration problems and his feeling for three-dimensional structures which has meant that he is often commissioned to design coins. The three designers of this group are especially united in their love for designing stamps.

The design group PLUS from Leipzig, which has been in operation since 1975, is made up of three designers, Jutta Damm-Fiedler, Jochen Fiedler and Frank Neubauer, who "work in separate rooms but are ideologically connected by common opinions and attitudes, a conceptual relationship and collective criticism"<sup>3</sup>. They judge each other's work and each member is unconditionally obliged to produce high quality design. Failure reflects on the whole group and not just on the individual.

Perhaps it is that in East Germany, because there was no real financial advantage to working in teams, the reasons for so doing seem "worthier" than in the West.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year.

2. The second part of the report deals with the results of the work during the year and the progress of the work during the year.

3. The third part of the report deals with the results of the work during the year and the progress of the work during the year.

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10. The tenth part of the report deals with the results of the work during the year and the progress of the work during the year.

11. The eleventh part of the report deals with the results of the work during the year and the progress of the work during the year.

One of the most striking bodies of graphic design work to be produced in East Germany, considering the limited resources available to them, is that of Berlin-based Grappa, a relatively recent addition to East German graphics (plates 14-17). Since its foundation in March 1989, however, scarcely 8 months before the Berlin Wall began to be dismantled, Grappa had become the "east's best-established design group"<sup>4</sup>. The members of the group include Kerstin Baarmann, Dieter Fehsecke, Detlef Fiedler, Thomas Franke, Heike Grebin, Daniela Haufe and Andreas R. Trogisch.

Hugh Aldersey-Williams describes very aptly the situation in the former German Democratic Republic with regard to graphic design when he says that "East German designers generally have sound training but scant resources"<sup>5</sup>. Lack of resources has become the strength of Grappa's work because it has forced the designers to come up with innovative solutions. Maybe they were in some ways grateful for the restrictions imposed on them. Both the necessity for and technical possibility of producing a design would always have to be considered before work began<sup>6</sup> while in the West, these factors, particularly as regards genuine necessity, are less important.

The greatest technical restriction was of course the comparative lack of computer technology in East Germany. On occasion, it was possible, because of the easing of travel restrictions in later years, to travel across the border to West Berlin where Erick Spiekermann's MetaDesign would allow Grappa to use their Macintosh computers. When this was not possible, Grappa would continue to adopt a visual graphic language which was



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inspired by the aesthetic of computer-generated design. Emigré typefaces for headlines would be hand-drawn, for example.

Much typographical inspiration was also gained from British designer Neville Brody. He often worked in a way which appears to have relied on Macintosh technology but has, in fact, availed of hand-rendering<sup>7</sup>. His typefaces have been very popular with Grappa. This is possibly a result of the common influence of the Bauhaus school shared by both Neville Brody and the designers in Grappa. The typographic aesthetic of Herbert Bayer, Jan Tschichold and their contemporaries has clearly been retained by their German successors in their overall treatment of type, image and white space, form and counterform. The newly re-established Bauhaus Dessau is, appropriately, one of Grappa's most important clients (plate 14).

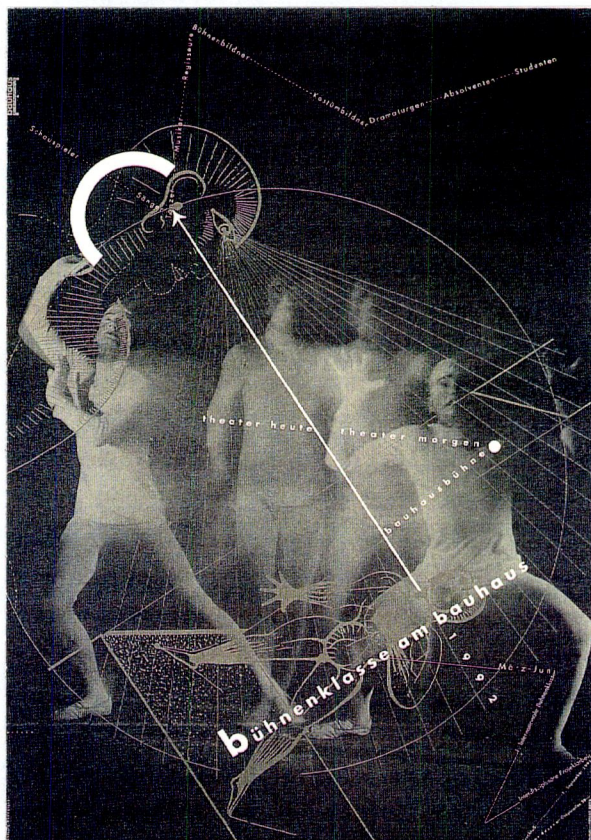


Plate 14: Grappa (Daniela Haufe, Detlef Fiedler), "Bühnenklasse am Bauhaus", poster for theatre studies, Bauhaus Dessau, 1991.







Much of Grappa's work consisted of similar cultural applications such as posters for theatre and dance companies and also for the twice annual fashion show for the old Fashion Institute in East Berlin. Grappa have strong moral and ideological principles but they were fortunate and successful enough to have been able to be choosy in their selection of clients. They once turned down the chance of designing an identity for a young people's programme on East German television because they refused to work for a company that was totally infiltrated by politics<sup>8</sup>. They made a point similarly of never designing for official state journals such as *Form und Zweck* (Form and Function), a design journal, or *Film und Fernsehen* (Film and Television). To change the layout of a magazine, they felt, required not merely a rearranging of typographic elements on a page: "Form and content are inextricably linked"<sup>9</sup>.

Grappa, however, never avoided dealing with political themes and one regular brief involved the production of magazines for an annual festival of political songs. The festival lasts for a week and in the last few years of East Germany's history was characterised by protest songs against the Communist regime. The requirements for the designers were to produce a magazine each day using material from the previous day's events. In effect, a 16-page magazine would have to be designed in about two hours.

But Grappa have also completed work on their own initiative. Their major work in this area must be the 220-page photographic documentary book *4.11.89 Protestdemonstration Berlin DDR*. It was on that date that East Germany's peaceful revolution for





change began and the book is dedicated to "those who had the courage [on that day] to stand up against state arbitration, ignorance and depravity"<sup>10</sup>. Hundreds of photographs taken on the day accompany song lyrics and the texts of speeches.

The layout of the book achieves tremendous variety despite the limited formal language in which the book is expressed and the use of just three colours: black, green and blue (plate 15).



Plate 15: Grappa, spreads from 4.11.89 Protestdemonstration, 1989.



The first of these is the fact that the  
the second is the fact that the  
the third is the fact that the

The fourth is the fact that the  
the fifth is the fact that the

The sixth is the fact that the  
the seventh is the fact that the  
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The sixteenth is the fact that the  
the seventeenth is the fact that the  
the eighteenth is the fact that the  
the nineteenth is the fact that the  
the twentieth is the fact that the

The black and white photographs were taken by many different photographers and their general unsentimentality and sensitive use provides a great degree of unity. To ensure, however, that they all confine to a necessary level of formal uniformity, the photographs have all been photocopied and the grainy effect which has resulted gives a powerful sense of documentary urgency and immediacy. This graininess, in addition to enhancing the visual quality of the photographs, heightens also the filmic quality of the book's landscape format. The dimensions of the book, 290mm wide x 200mm high, were indeed designed to provide a sense of the event actually occurring when the reader or viewer opens the book and turns the pages. According to Grappa designer Dieter Fehsecke: "We made a storyboard. We conceived this really like a film. It's the story of one day and one day had a rhythm"<sup>11</sup>.

The book is divided into three sections: "The Demonstration", "The Demands" and "The Speakers". The introductory pages set the tone and introduce the viewer to the visual language used throughout the book. A triangular directional motif is introduced here for pagination and is repeated as a stylistic and functional element. The chapter headings appear in a definitive Bauhaus/Brody style using reversed-out type, an attenuated typeface and geometric construction of initial letterforms. The introduction of another formal element is begun in the almost continuous telex-like strip of type which runs along the tops of the pages accentuating the general shape of the book and consisting mostly of slogans from the banners carried by the demonstrators.



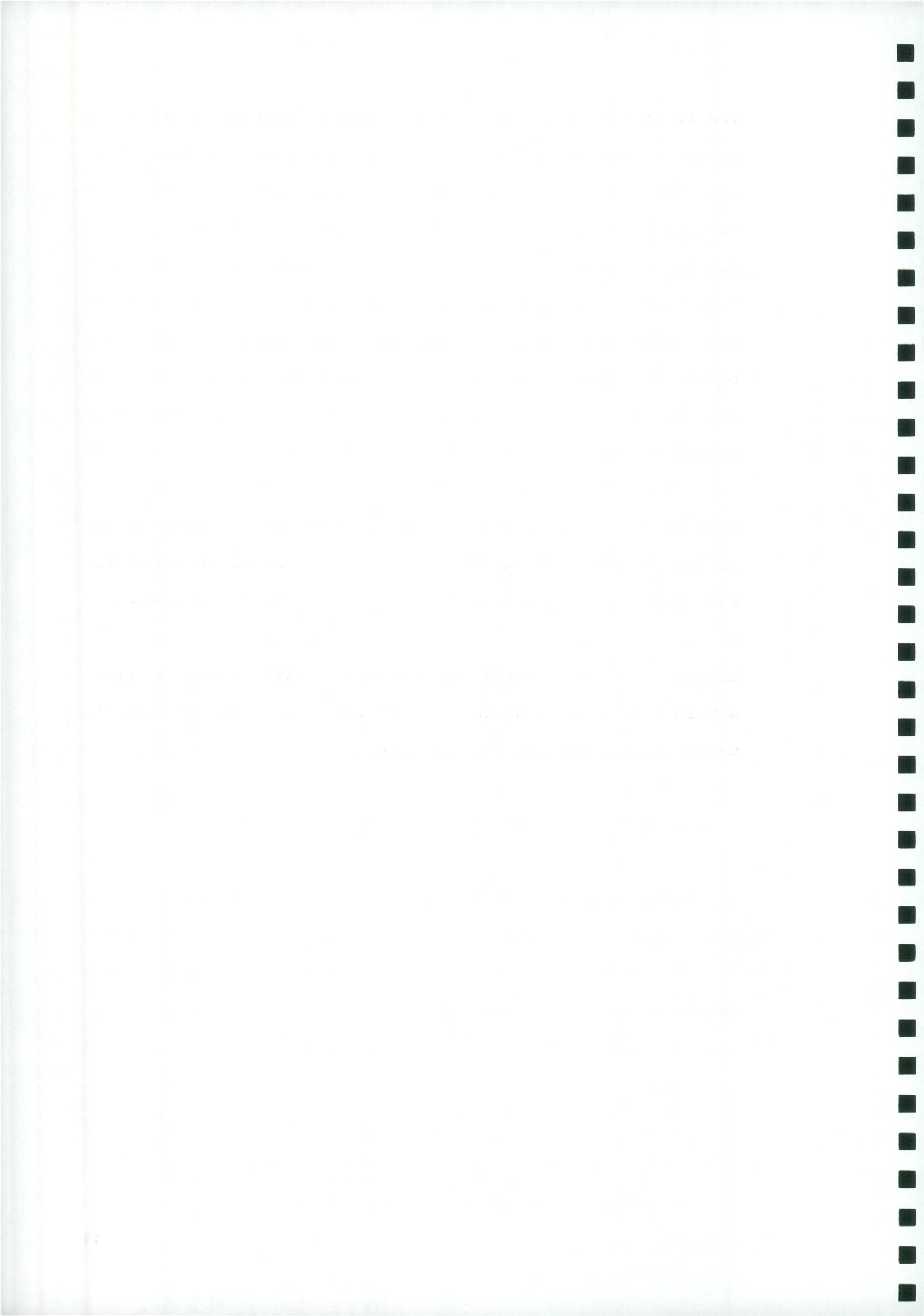


The first section, "The Demonstration", comprises a series of richly varying photographic sequences. Some of the techniques used to present these sequences include carrying sections of one image over onto the following page so as not to lose the lateral momentum, highlighting specific areas by printing in a different colour and repeating shapes to provide rhythmic continuity of form. The spreads are often used vertically but a sense of verticality can also be indicated on a horizontal layout. One spread includes photographs of three different street levels, one of people on a rooftop, one of a banner leant against a street railing and a third of an inscription on the road surface itself. The horizontality of the following spread is inevitable, where another set of three images of identical size to the previous ones, create a panoramic street view.

Contrast between spreads in a sequence coincides with contrast within spreads too. White space on one side often sets off the use of a photograph on the other. Contrast of scale is particularly important. Each page, however, follows a rigid but complicated and therefore variety-permitting grid system.

The short chapter on "The Demands" involves increased use of white space and smaller and fewer photographic images which provide relief from the visual bombardment of the previous chapter. There is greater concentration in the images chosen here on the textual information provided by banners and slogans.

Typographic ingenuity dominates the third and final chapter: "The Speakers". The great horizontal length of the book's



format is used to its full effect and, because it differs from the usual vertical emphasis of a book, has inspired interesting ways of arranging copy. The basic grid shape is a square of justified text which is either filled or broken up to reflect the pace and passion of the speaker in question. An individual word or line may break out of the grid and/or be differentiated from the main body of text by varying the word spacing. Small photographs of the speakers and pulled quotes accompany the text pages of which are neatly divided by full-size photographic spreads.

4.11.89 *Protestdemonstration* is an example of what can be achieved under such difficult circumstances. It is one of the most typical pieces of work produced by Grappa and one which demonstrates the kind of ambitious project which could be accomplished by a design group. It exhibits, too, the rigid determination of East German designers to overcome lack of technological freedom and resources.



1. The first part of the report is a general introduction to the subject of the study. It discusses the importance of the study and the objectives of the research.

2. The second part of the report is a detailed description of the methodology used in the study. It includes information about the sample size, the data collection methods, and the statistical analysis techniques.

3. The third part of the report is a discussion of the results of the study. It presents the findings of the research and discusses their implications for the field of study.

4. The fourth part of the report is a conclusion and a list of references. The conclusion summarizes the main findings of the study, and the references list the sources of information used in the research.

## References

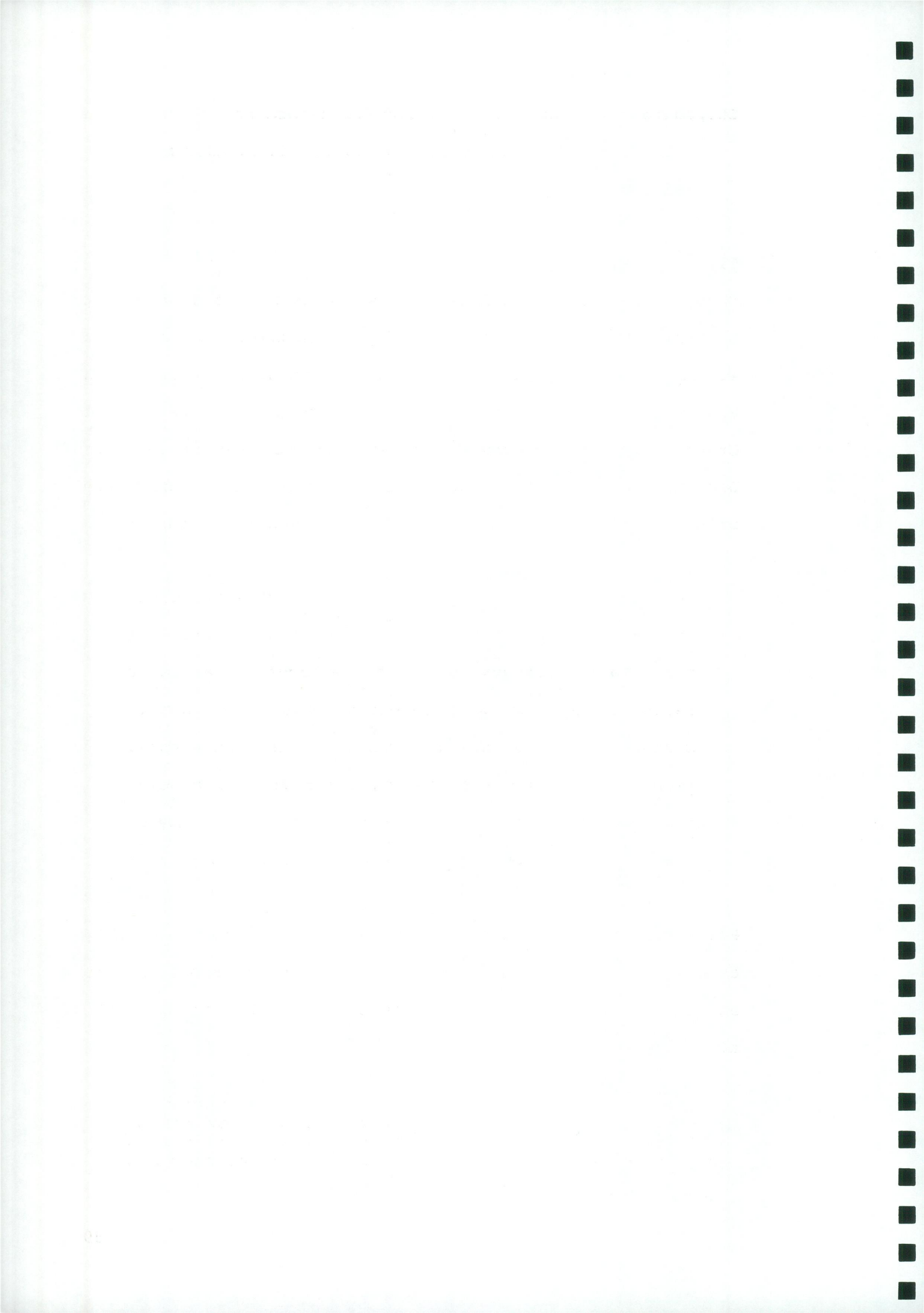
1. Wallenburg, Ullrich; "Versuch einer Annäherung: Notate zur Leipziger Gebrauchsgrafiker-Gruppe PLUS"; *Bildende Kunst*: vol.33, no.9, September 1985, p.400.
2. Ibid. p.401.
3. Ibid. p.402.
4. Dauppe, Michèle-Anne; "After the Wall"; *Eye*; vol.2, no.5, Spring 1991, p.24.
5. Aldersey-Williams, Hugh; "Berlin Bound"; *Creative Review*: vol.10, no.9, September 1990, p.48.
6. Ibid. p.48.
7. Aldersey-Williams, Hugh; "Neville Brody: In-depth and Outspoken"; *Graphis*; vol.46, no.265, January/February 1990, p.85.
8. 4. p.28.
9. 4. p.28.





10. Initiativgruppe 4.11; *4.11.89 Protestdemonstration Berlin*  
DDR; Henschelverlag Kunst und Gesellschaft, East Berlin,  
1990, p.7.

11. 5. p.49.



## Chapter 5            The future of graphic design in the former German Democratic Republic

"Die Wende" (the turning point) is the term used by the East Germans when referring to the collapse of the Berlin Wall and all its political, social, cultural and economic repercussions. Professor Gerhard Voigt, head of department in the Faculty of Graphic Design at Burg Giebichenstein College of Art and Design, Halle, states, in response to questions about the present situation in the former German Democratic Republic:

The time after 'die Wende' is characterised by a certain insecurity. The area of the former GDR has become swamped by more efficient West German agencies who are in the position to take on complex projects right up to the final printed stage but, admittedly, do not always accompany this with the necessary artistic quality. In addition, the job of the artist in a capitalist society has a different position from that in socialism so that now, many artists and graphic designers too must struggle hard for their existence. The cultural area, the most representative client of recent years is now suffering under great financial difficulties so that quantitatively, there is, at the moment, little to expect in this field and what may be described as typical East German graphic design is still only visible in isolated circumstances<sup>1</sup>.

Professor Gert Wunderlich, Voigt's counterpart in the Faculty of Book Printing and Graphics at the College of Graphic Design and Book Art in Leipzig, writes in a similar tone of the situation:

Since 1990, the client situation for freelance graphic designers has changed considerably. In many cases, there is a lamentable vacuum and a row of unemployed graphic designers. The situation is very complex and contradictory<sup>2</sup>.





It appears to be East Berlin, because of its long proximity to the commercialism of West Germany, that is leading the way in the new graphic design of the old East German territories. Michèle-Anne Dauppe, writing for *Eye* magazine, speaks of the optimism of young designers there<sup>3</sup>. Perhaps it is easy for the West to view the changes so positively just as it is probably easier for recently qualified graphic designers to begin their working careers in a westernised way than for established designers to have to adapt from the secure positions, in terms of work and pay, that were once guaranteed under the socialist system.

It is, however, by no means simple for new East German designers. Some things have not changed yet. It was always difficult for design groups to find premises. This, together with the fact that it was not a business necessity, often dissuaded designers from working in groups. Today, in order to be able to compete successfully with the long-established graphic design agencies in West Germany, designers must work together but premises are no easier to find.

One of the greatest difficulties faced, not just by designers but by the whole of East Germany, is the extraordinary degree of technological diversion between the two halves of the country. The East German government did virtually nothing to modernise or to keep up with technical developments with the result that the two systems, east and west, are totally incompatible. The Western half therefore has an advantageous head start over the East in terms of technical possibilities.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is essential for ensuring transparency and accountability in the organization's operations.

2. The second part outlines the specific procedures for recording and reporting data. It details the steps involved in data collection, analysis, and the frequency of reporting to the relevant stakeholders.

3. The third part addresses the challenges associated with data management and provides strategies to overcome them. It highlights the need for robust security measures to protect sensitive information from unauthorized access.

4. The fourth part discusses the role of technology in enhancing data management processes. It explores various software solutions and tools that can streamline data collection, storage, and analysis.

5. The fifth part focuses on the importance of training and development for staff involved in data management. It stresses that continuous learning is necessary to keep up with the latest trends and technologies in the field.

6. The sixth part provides a summary of the key findings and recommendations from the study. It reiterates the importance of a systematic approach to data management and offers practical advice for implementation.

7. The final part of the document includes a conclusion and a list of references. The conclusion summarizes the overall message of the report, while the references list the sources of information used throughout the study.



There seems, however, to be no shortage of practical assistance from the West. Many East German designers have been availing of short periods of work experience in the West, in Stuttgart, Düsseldorf and West Berlin, to develop business skills especially in the area of financial responsibility. The West is also providing great help in the provision of new equipment such as Apple Macintosh computers and modern printing technology but there exists here the great risk that East German graphic design will be absorbed into the western design mentality without recognising what it can offer to the West, such as the benefits of the excellent typographic education that East German graphic designers generally receive.

Grappa have negotiated the uncertainties of this period of change seemingly well. They have managed to retain valuable and culturally significant clients such as the Bauhaus Dessau but others have been lost. The Fashion Institute, which was at one time the mainstay of Grappa's work and was, in fact, the client that brought the group together, has now been dismantled while smaller clients simply have no money.

They have been lucky though to attain some new clients too including Western clients and clients in the East for which they previously had refused to work but which are now more ideologically independent. For example, journals which were previously politically answerable to the state are now being redesigned by Grappa in order to compete with their Western counterparts. Many of these East German clients can still only specify relatively low budgets so the challenge of overcoming limitations, on which Grappa relies, is still present.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific results of the work.

2. The second part of the report deals with the specific results of the work. It is divided into three main sections: the first section deals with the results of the work in the field of agriculture, the second section deals with the results of the work in the field of industry, and the third section deals with the results of the work in the field of commerce.

3. The third part of the report deals with the financial results of the work. It is divided into two main sections: the first section deals with the income of the organization, and the second section deals with the expenditure of the organization.

4. The fourth part of the report deals with the administrative results of the work. It is divided into two main sections: the first section deals with the organization of the work, and the second section deals with the personnel of the organization.

5. The fifth part of the report deals with the general conclusions of the work. It is divided into two main sections: the first section deals with the general conclusions of the work, and the second section deals with the recommendations of the organization.

Grappa have ensured that their inherent "East Germanism" will not be lost in the stampede to Westernise East German society and this is in no small part due to their attitude to modern technology. "It is not the possibilities of the computer which inspire, but its limitations; limitations are its characteristics and you can play with them"<sup>4</sup>. They are concerned not with what the computer can do but rather with what it is unable to do and yet the use of Macintosh technology has not been hidden in Grappa's recent work (plates 16-17). Their redesign of *Form und Zweck* (plate 17) exhibits computer usage tangibly but retains the aesthetics that produced *4.11.89 Protestdemonstration*. Extensive use of baseline shift for individual characters or words, the characteristic inequality of space above and below a reversed-out line of text and especially the use of negative



Plate 16: Grappa, "Jeder hat jeden Tag die Möglichkeit sich zu verweigern", anti-war poster, 1990.







Plate 17: Grappa, spreads from *Form und Zweck*, January 1991.

leading which permits one line of text to sit directly on top of or even overlap the next are typical evidence that computers have been used. The rigid grid system, preferences for a limited colour range and the playful use of space of the group's earlier work have clearly, however, been kept.

A solid design education often characterised by lack of technological resources has undoubtedly contributed to the strength of Grappa's survival, as it has stood to design students throughout



1. The first part of the report deals with the general situation of the country and the position of the various groups of the population. It is a very general and superficial treatment of the subject, but it gives a good impression of the general situation.

2. The second part of the report deals with the economic situation of the country. It is a very general and superficial treatment of the subject, but it gives a good impression of the general situation.



East Germany; but just as reunification has had a profound effect on work practices it also now signifies change in the education philosophies of East German graphic design colleges. Professor Arno Rink, director at the College of Graphic Design and Book Art in Leipzig, believes the political and cultural isolation of the former German Democratic Republic contributed to the preservation of many of the traditions of East German design and that the introduction of modern electronic technology, for which there is at present an overwhelming necessity, must be carried out very carefully and with much thought. Computers must not be allowed to replace what has existed before but must combine with the traditional methods of teaching and learning to do justice to both the past and the future of a united Germany<sup>5</sup>.

Many of the lecturers at this college in Leipzig are anxious about the powers of the computer as well as the wider implications of a competitive commercial system with advertising and marketing playing an ever bigger part. They are determined, however, to continue the training of their students in the hand-setting of type and in letterpress printing because the importance of recognising the functional and aesthetic qualities of type and image holds just as much, if not even more so, for computer-aided design as it does for traditional design methods<sup>6</sup>. The head of the graphic workshops, Dieter Weise, believes that it should remain obligatory for students to familiarise themselves with the old methods of lead-letter type-setting because:

understanding for proportion, organisation of space and attention to detail in the optical and aesthetic handling of type is considerably assisted by the physical presence of the various materials, even by the physical presence of the unprinted space and it facilitates the subsequent involvement with electronic typesetting technology<sup>7</sup>.

1. The first part of the report is a general introduction to the subject.

2. The second part of the report is a detailed description of the methods used.

3. The third part of the report is a discussion of the results obtained.

4. The fourth part of the report is a conclusion and summary of the findings.

5. The fifth part of the report is a list of references.

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7. The seventh part of the report is a list of appendices.

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9. The ninth part of the report is a list of acknowledgments.

10. The tenth part of the report is a list of distribution statements.

11. The eleventh part of the report is a list of errata.

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19. The nineteenth part of the report is a list of corrigenda.

20. The twentieth part of the report is a list of errata.

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22. The twenty-second part of the report is a list of changes.

23. The twenty-third part of the report is a list of updates.

24. The twenty-fourth part of the report is a list of revisions.

25. The twenty-fifth part of the report is a list of amendments.

26. The twenty-sixth part of the report is a list of supplements.

27. The twenty-seventh part of the report is a list of addenda.

28. The twenty-eighth part of the report is a list of corrigenda.

29. The twenty-ninth part of the report is a list of errata.

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31. The thirty-first part of the report is a list of changes.

32. The thirty-second part of the report is a list of updates.

33. The thirty-third part of the report is a list of revisions.

34. The thirty-fourth part of the report is a list of amendments.

35. The thirty-fifth part of the report is a list of supplements.

Hildegard Korger, script tutor for foundation studies, describes the ease with which type can be used in today's environment of electronic communications systems:

What was once the domain of highly qualified experts is practised today by lay people who deal with type without recognising that it is one of the most valuable cultural commodities known to humanity<sup>8</sup>.

He speaks of the obvious "aesthetic unculture" of the floods of printed matter now being produced and creates a parallel with the second half of the nineteenth century when the new technical possibilities blew apart aesthetic rules to produce "a wealth of weak and characterless [typographic] weeds"<sup>9</sup>. Script and calligraphy are taught at Leipzig because of the enrichment that these skills can contribute to typography.

Hand-drawn and hand-written type has its place, its necessity, particularly in a time characterised by objectivity as an element that can communicate something personal and emotional<sup>10</sup>.

The purist reverence for the traditions of East German design is evident here and echoes similar sentiment elsewhere. It is hoped that East German graphic design groups will be able to enforce the caution expressed by the colleges in these uncertain times.



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8. The eighth part of the document is a list of the names of the members of the committee.

9. The ninth part of the document is a list of the names of the members of the committee.

10. The tenth part of the document is a list of the names of the members of the committee.

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## Conclusion

The former German Democratic Republic had developed a definite appreciation of its national poster design. It recognised the successes achieved abroad and promoted the production of posters by initiating regular competitions. The poster flourished in East Germany despite the many restrictions. Specific characteristics of illustration and treatment of lettering emerged in the work of such artists as Volker Pfüller and the expressive possibilities of photomontage were developed by graphic designers like Jürgen Haufe. Technical and censorial restrictions, instead of stifling the quality of East German poster design, fostered the desire for experiment and exploration within the limitations of resources and have characterised the work of design groups such as Grappa. These paths have not been as thoroughly developed in Western design which often relies too much on computer technology.

It is imperative now that the Western half of Germany recognises that it was possible for something of extraordinarily high artistic and aesthetic quality to emerge from the chaos that was East Germany and that serious and not merely token efforts are made to preserve it. West Germany seems insistent on extending, as speedily as possible, its own boundaries and the frontiers of modern technology. It must be hoped in the time it takes for the severed technological limb of East Germany to be restored, that the artistic quality of East German posters, which cannot be so easily defined, will not be lost.



East German poster design has survived against formidable odds and it would be deplorable if this rich cultural treasure were to be thrown out with the political bathwater of socialism. It was, after all, the country's posters whose voices were among the loudest in the East German people's spirited campaign and peaceful revolution for change.



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1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud.

2. The second part of the document outlines the specific procedures for recording transactions. It details the steps involved in the accounting cycle, from identifying the transaction to posting it to the appropriate ledger account.

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7. The seventh part of the document discusses the importance of ongoing monitoring and evaluation of the financial system. It argues that organizations should regularly review their financial processes to identify areas for improvement and to ensure that they are keeping up with the latest best practices.

8. The eighth part of the document discusses the importance of training and education for financial professionals. It argues that organizations should invest in the development of their staff, and it provides guidance on how to design effective training programs.

9. The ninth part of the document discusses the importance of ethical behavior in the financial system. It argues that organizations should have a strong ethical culture, and it provides guidance on how to promote ethical behavior among staff.

10. The tenth part of the document discusses the importance of collaboration and communication between different stakeholders in the financial system. It argues that organizations should work together to address common challenges, and it provides guidance on how to establish effective communication channels.



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