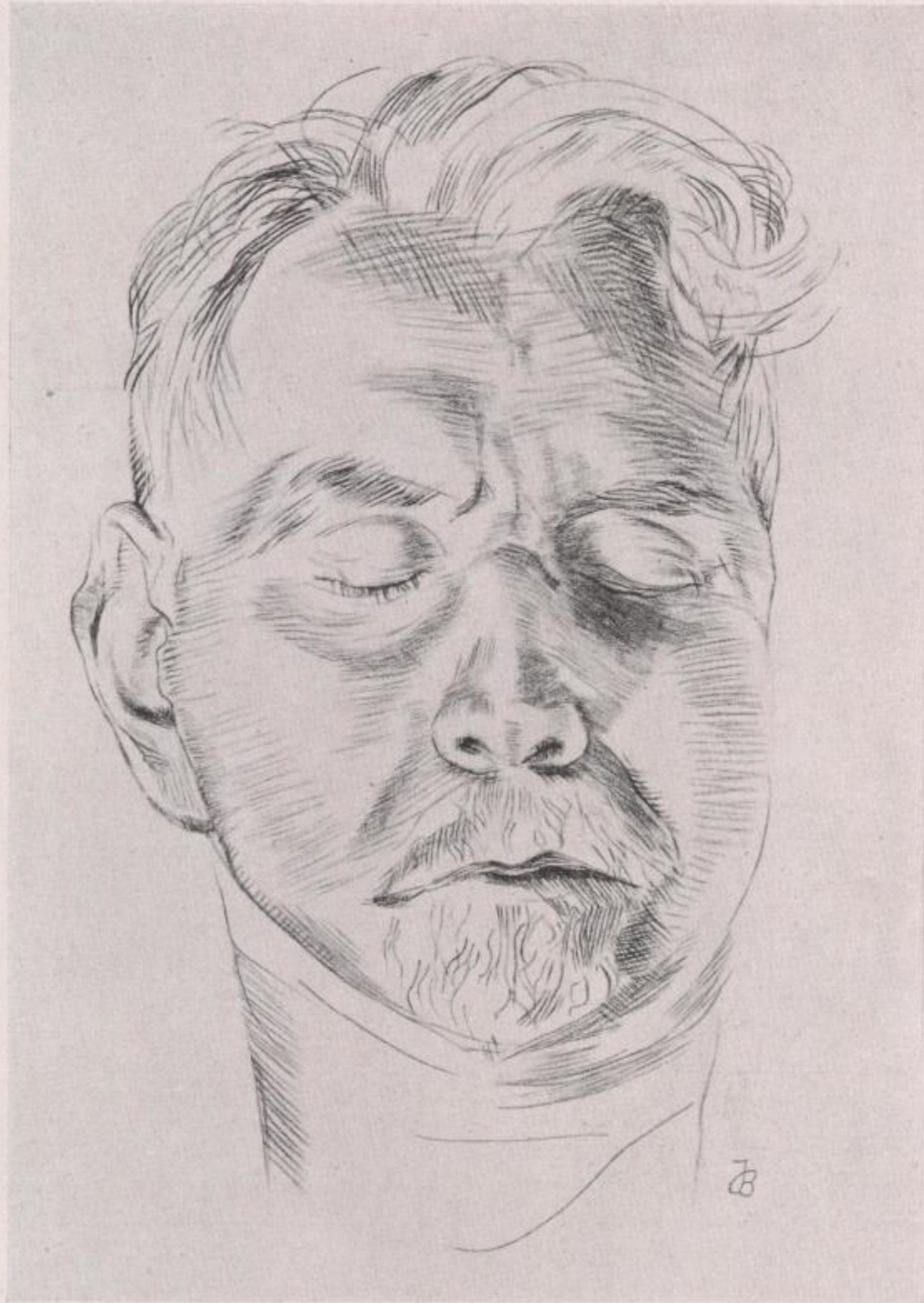


*Richard Boehland, der Vater des Künstlers.  
Kreidezeichnung*



We have spoken of the tasks of symbolism conceived in a new spirit which the Third Reich wishes artists to carry out. In a competition for a new design of the Prussian eagle Johannes Boehland was awarded the first prize and entrusted with its execution. The different stages of this work have been shown in the Boehland Exhibition of the Script Museum Rudolf Blanckertz in Berlin in the spring of 1938. On p. 6 we reproduce the final design of the Prussian Emblem. It is only natural that such a task should combine tradition with new concepts. The artist has succeeded in doing justice to both, without — as is so often the case in heraldic work — losing the 3 dimensional plastic effect of the body of the bird and the curvature of the wings which harmonize with the armed talons.

The Prussian eagle was preceded by the Olympic Eagle (p. 9) a powerful design in black and white. In accord with its purpose the strong, strictly conventional lines are all kept in one plane, and the ornamental effect so achieved is very striking. I am inclined to regard this eagle as one of Boehland's