

finest symbolical designs. It is used with success in a modified form for the Olympic bell and the seal (p. 10) etc. It is satisfactory to think that it has become known internationally as a German achievement. In the Certificate of honour reproduced on p. 12 the eagle is seen behind the writing so that this memorable symbol is preserved in a permanent and documentary form. That Boehland's strong and impressive design won the approval of the highest authorities is proved by his being entrusted with the design for the Reich's bookplate (p. 22) and the poster for the Red Cross (p. 31) in both of which the eagle appears in a strictly symmetrical form, — in conjunction with the open book in the »Ex Libris«, and with the Red Cross in the poster.

With affectionate care Boehland applied and developed the badge of the »Innere Mission«, an M in the shape of a crown placed above the arms of a cross — originally designed by his father — in the beautifully balanced Letter of Thanks on p. 13 and the People's Day where it appeared, covered with lines of letters, having the effect of engraved metal, and which, we may be certain, impressed itself on the memory of everybody who saw it. This is high praise for the pictorial quality of good graphic art. There is no doubt that in the »Letter of Thanks« of the Reichsminister of Aviation for the expressions of sympathy on the loss of the airship »Hindenburg« (p. 15) words alone, however well written and composed, would never have made the same impression on the imagination as this appealing document.

Perfect arrangement and proportion. The same material is used for the City Plan of Alt Berlin (p. 45) but here stronger tone and colour effects are employed. The bird's eye view, perhaps better called a subdiagonal rendering of the city's plan, has its place in one of the underground railway stations of that part of the town and is highly decorative in the best sense. Boehland's ability successfully to grapple with a task, which, though in some ways related to the last, required entirely different means and methods of execution, is apparent in the wall mosaic on p. 44. Here it became necessary to calculate in advance the demands of composition and technique and the peculiar contrast between plan and landscape which was solved by the use of colour and perspective. The result is a uniform and impressive piece of work. The stained glass window (p. 46) demanded draughtmanship, a fine sense of colour and design. The, often fatal, strips of lead are made to form a well balanced, properly subordinated framework from which the coats of

A M
16. NOVEMBER
1937
WURDE UNS
EIN TÖCHTERLEIN
NAMENS



GESCHENKT
DIE GLÜCKLICHEN
ELTERN
ELSE UND JOHANNES
BOEHLAND

portion mark this fine piece of work and like a vision the projecting map appears behind the words of the text. Geographical accuracy would have been pedantic and distracting; it is better to be aware of the pulsation of the waves on the borders and the airship itself floating above in the clouded atmosphere. It is a fine achievement and it makes one glad to think that it represents a memorial of the Reich which could not have been executed in a worthier form.

Another map deserves to be mentioned here commemorating a sport event, the European Flying Competition of 1937. It is a china table top made at the Staatliche Porzellan Manufaktur Berlin and given as a prize to the victorious aviator. The task of the artist consisted in conveying at one glance an idea of the enormous distances covered not by mechanical lines of longitude and latitude but by strongly defined contours while at the same time suggesting the differences of altitude by a shading in of mountain ranges.