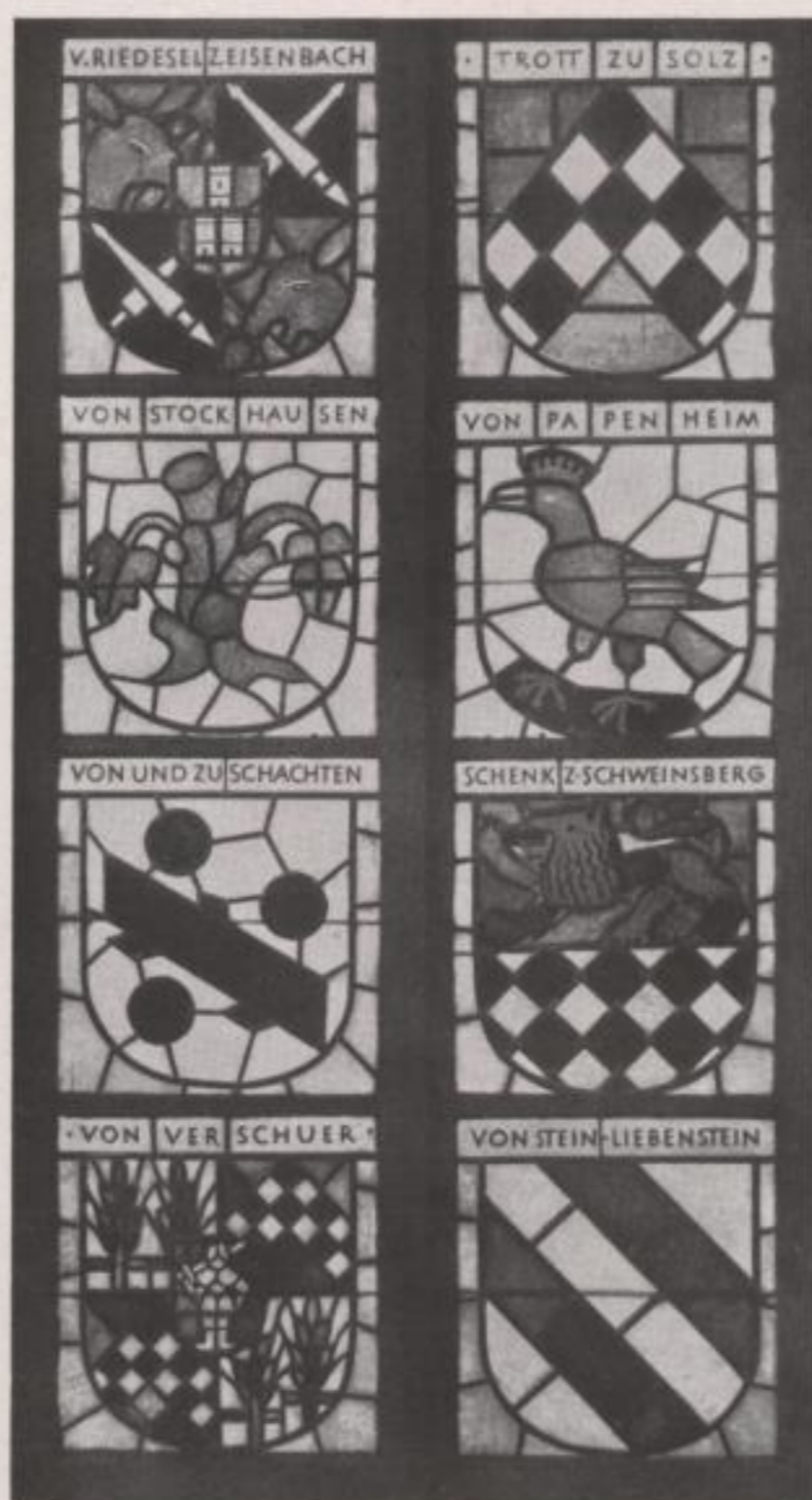


I believe that both these types of creative art can be discerned in the lettering of Johannes Boehland, shown here. When specific demands had to be fulfilled, tying him down to certain forms, he conscientiously adhered to them without feeling in the least fettered in his art. Like the architect, the graphic artist is often benefited by the limitations imposed on him. For instance: on two occasions Boehland was commissioned to design and write sheets of lettering which should be reminiscent of the period of Frederic the Great. In the one case this was achieved by using the Prussian Eagle which Boehland himself had designed afresh in the spirit of that period. I cannot say whether he was requested to do so, but he has undoubtedly been influenced by the writing hands of that time. In designing this document for the »Prussian State Office« (p.8) he evidently had in mind the style of printing then popular, an 18th century rendering of an Early Gothic Bible fount, and derived from it his freely written forms which he felt to be in complete harmony with his eagle. The other sheet — the writing out of



Teil eines Glasfensters für die St. Martinskirche, Kassel