

sought to make good what they had overlooked during the heated debates and differences of opinion, namely that it was not a battle for their own sacred cause, but that the man who gave the order was the first to be considered and then Art—first the *Gebrauch*, or Use, and then the *Graphik*. Many a champion hereupon left the battlefield forever and others who up till then had stood aside, stepped into the ranks.

The forces which were ready to take the heavy burden of creative work applied to a purpose upon themselves and yet to uphold the many-colored banner of art, now began to congregate in two cities: Berlin and Munich became the focal points of the new *Gebrauchsgraphik*, and sought to do justice to this name. Here too the differences between North and South soon made themselves clearly manifest. Berlin preferred the sober and objective or the anecdotal element, in Munich, on the other hand, the comfortably rounded and pleasant or the life-like aspect of the actual picture won the upper hand. In North Germany the *Sachplakat* — or Poster of the Thing Itself, — of Lucian Bernhard and the aphoristic grotesquerie of Julius Klinger developed into the ripest fruits of the new *kultur* of *Reklame*—in South Germany the supreme gift of a young man from Wiesbaden began to manifest itself more and more clearly. This young Wiesbadener had settled in the Athens of the Isar as an architect, and had taken so prominent a part in the reform movement that had seized upon the world of commercial art, that his successes in this field soon overshadowed his creations in the world of architecture. This creator bore the name of Ludwig Hohlwein.

Ludwig Hohlwein, in whose work the best characteristics of North and South are united, was born close to the frontier that marks the boundary between North and South Germany. He first saw the light of this world in the beautiful city of Wiesbaden on July 26, 1874. His ancestors had belonged to the cultured and the