

relationships. When Hohlwein, for example, is making propaganda for Bridges he does not content himself with showing us mere links or sections or other sterile details, but spans his structure across some broad river, he gives us the heavens above and the waters beneath, and ships and houses. When he has to do with Steel Structures, he shows us an Elevated Railway Station out of which the rails shoot forth in a noble curve across some broad street. Should Gasometers be the object of the advertisement, then a black foreground and a few slight suggestions of houses suffice to infuse the whole with a living and breathing reality.

Life, the Life Force, the affirmation of Life — these embody the secret of Ludwig Hohlwein's creative genius. The wealth of work produced by this gifted artist is like a victorious hymn to Life itself. His creations — if I may use, to terminate this treatise, the words with which I concluded my essay of dedication to Hohlwein in 1924, — “are children of a happy creator, the herald of a sunny spirit, which has not been weighted down by the honors of great success, nor become poor and exhausted by the tempestuous demands made upon it, nor by the great burden of work. His art is an ever-flowing fountain of youthfulness and freshness. And we know that this festival of his fiftieth anniversary is filled with the glad certainty that Ludwig Hohlwein, who founded the world-wide fame of the German poster, will preserve this fame and augment it — to his own honor and to Germany's greater glory.”

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