

whole. It is here that we can best observe the many-sidedness of Glass's gifts. He is one of the "older men" of our generation of commercial artists, he is one of those who created and established this profession in Germany. Glass appeared in public competitions as a prizewinner in comparatively early years. We has created many impressive posters, particularly for exhibitions in his home-town of Munich. He found good symbols to express the often difficult themes of these exhibitions, symbols which could easily be understood of every man.

The poster for the exhibition »Das Bayerische Handwerk München 1927« (Bavarian Handicrafts) is especially remarkable. The pictorial composition is dominated by a great hand, seen in silhouette, in the palm of which the various handicrafts are represented by small pictures. The motive is as simple and obvious as possible, and in spite of this it is full of suggestion and carries conviction. The same may be said of the poster for the exhibition »Heim und Technik.« The workman and the woman both indicate the family and the workman himself stands for technics. Here, as in the aforementioned poster, the design is the simplest conceivable.

In addition to these, we show two further designs for the same exhibition, where Glass made an attempt to form a street panorama out of the letters H and T.

The examples given here show Glass as a master of printed matter for industrial advertising. His designs for calendars and prospectuses have always a mighty and imposing pictorial appeal; to some extent they suggest the size and productive powers of the firm issuing the advertisement.

Next to the poster, Glass has also done much useful work in the sphere of the wrapper, especially the wrapping of cigarettes. Thereby the ornamental forms are always interwoven with figure designs. There is scarcely a region in the whole realm of commercial art for which Glass has not worked.

FRANZ PAUL GLASS

Posters for Exhibition

