

had won through to his new individuality. His poster for the daily newspaper "Ujsag" was the first expression of this individuality and the poster series for the Modiano Cigarette holder and paper factory brought him his great triumph. Things now developed at a great rate. The young generation stepped up to the colors, and to-day we could name a large company of poster-artists who serve the modern cult of the poster free from tradition and bound by no conventions.

Three of these artists deserve especial mention. They are Tihamér Czemiczky, the gifted graphic artist of the posters for the Budapest Fair, Andreas Farkas, for Modiano's Carnival poster and Johann Repcze for the cigar-holder poster of the firm of Vaco. All three are on the right road to become poster-artists of high rank.

The others are merely the rank and file, the promise of to-morrow. Clara Kálmán, Eugen Körner, Georg Nemes, Stefan Schwarcz, Rado, Kálmán, all belong to the Bortnyik school. When they have freed themselves from the overpowering influence of their master, the little state of Hungary will be able to boast a modern group of the first rank. Since however, the modern poster is only in part an artistic problem—the other half being an economic and cultural problem—we will hope that these other two factors of such great importance may also have their part in securing the necessary field of action in a large measure for the artists best fitted to exercise their talents here.

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