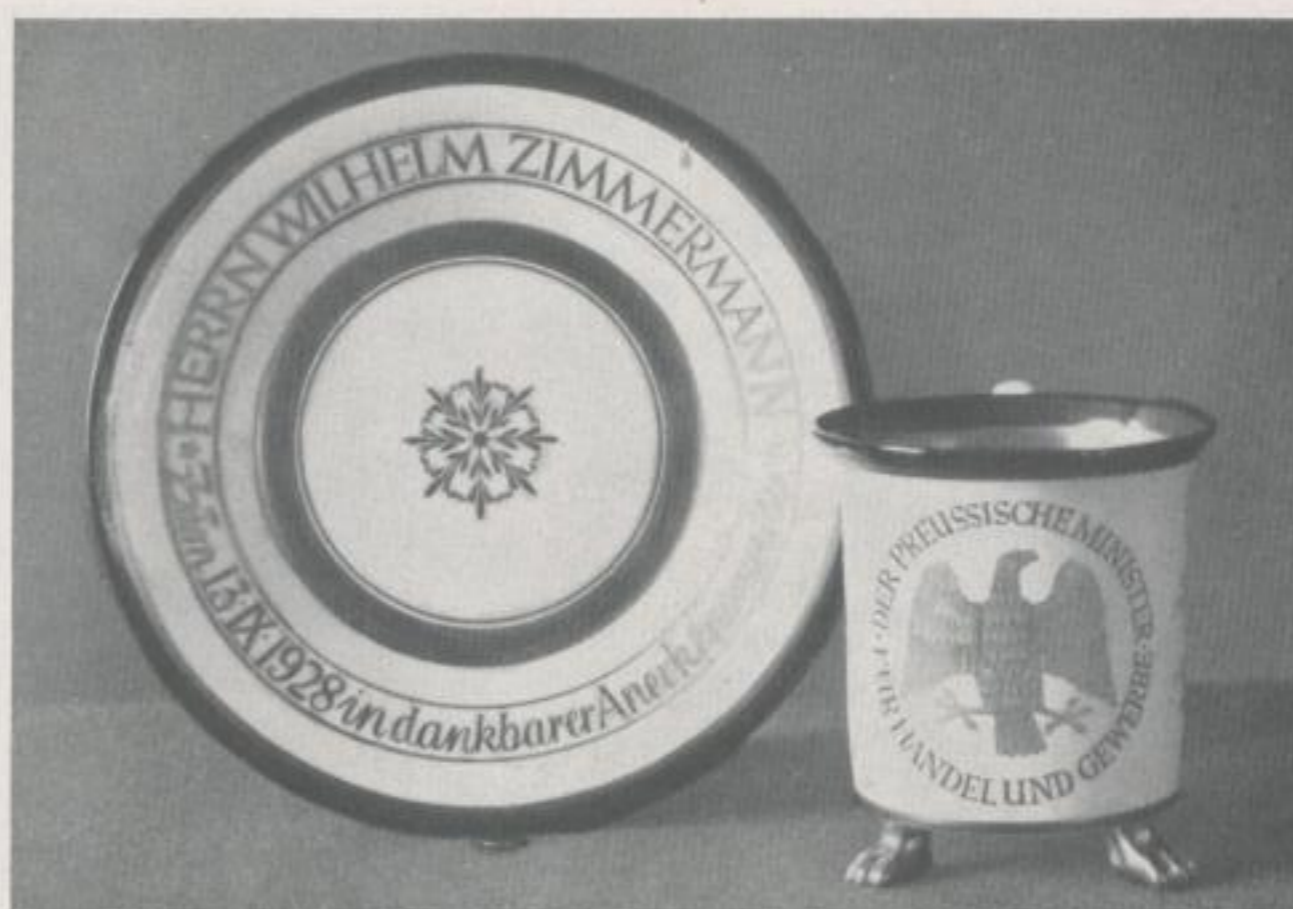


JOHANNES  
BOEHLAND



and were the more delicate to handle in as much as nearly all the forms used were old, so that however the artist might desire to give a modern touch to his designs, it was necessary to respect old traditions. It is only natural that the stricter and more classic forms of the Empire period, such for example, as a vase designed by Schinkel which us often used, appeal to us more strongly than the richer, more, baroque forms of an earlier epoch. Our present-day feelings are more objective, simpler. It is for the same reason that artists such as Weiss and Boehland with their fine feeling for the innateness of the form in which they must work, mainly choose the softer, rounder, yet at the same time stricter Roman character for their inscriptions.

Practical mercantile advertising has been thrust somewhat into the background by these tasks of more representative character. The delightful advertising plates created by Schnarrenberger for the works, and two beautiful ash-trays the possibilities in this respect. If the works succeed in manufacturing wholesale quantities of such articles at reasonable prices, they would certainly be opening up a promising new territory, which would undoubtedly command the attention of advertisers.

The Porcelain Works has further afforded in its Berlin sale-rooms a fine practical example of how script, out in relief out of china, can be put to practical uses. It seems to be a fruitful suggestion, for such inscriptions in china, in contrast to similar script made of wood or metal, possess a charm of their own, peculiar to this material, and are particularly applicable to use in sale-rooms of elegant and dignified character.

How excellently the forms, quite plain and objective created by the work for purely technical purposes, appeal to our modern way of feeling, is demonstrated most instructively by a form originally designed for the chemical industry and now in use as a container for tobacco. It was furnished with lettering and decoration by Richard Seewald, and leads us to the justifiable conclusion that perhaps precisely these useful forms, created to serve practical purposes, in connection with the work of the commercial artist, may be the beginning of a new and promising development.

Translated by E. T. Scheffauer