



ceeded in rehabilitating this moribund monument, giving it new life and a style of its own. He has accomplished all this without making use of any extravagant means. For it is characteristic of Brodovitch that he is convinced that graphic art, especially commercial art, must adapt itself to the technical means of reproduction. His efforts are directed in the main towards the simplification and refinement of difficult processes, so that the most delicate nuance may be clearly expressed in the reproduction. His technical innovations of which, in the most praiseworthy fashion, he does not attempt to make any secret, are most original. He actually wants his colleagues to profit by them. He draws direct on a photographic plate or on galalith and achieves a fineness of detail by this method which exceeds even the nicety of an etching.

Besides, Brodovitch is the first to recognize the infinite possibilities presented by the hyper-modern

Instead of retiring within himself, disappointed by the mediocrity of his surroundings, he was naive enough and at the same time bold enough to proceed straightway against the obstacle. And his courage bore fruit, for he overcame the obstacle without any trouble. Let us take an example. Brodovitch works for a great Parisian department store "Les Trois Quartiers". This is situated directly opposite the Madeleine, that strange work of art in the spirit of the pompous false classicism of the last century. He has used this building in a number of his designs—some of which are reproduced here—has transposed it, enriched it, indeed, he has almost suc-

