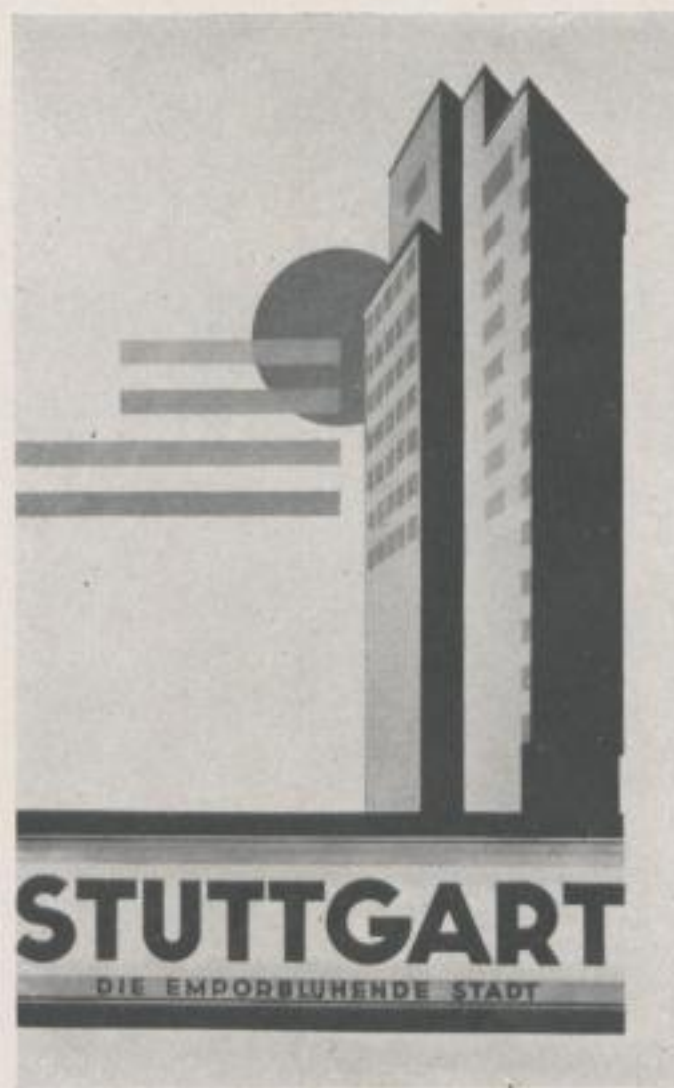


WILLI
ENGEL-
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LEISS-
RING

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of the elevating influence of art (in reverent murmurs) in the other—indifference to all advertising. In looking at a poster they are not prepared to find art and therefore they find none. The poster designer is a creator as well as others, not for others, according to the ancient lie, but for himself, in the first instance always for himself and out of himself. He, the designer, is the creator of the line, and the line is the criterion because it is the spiritual experience, as the word to the author, the musical note to the composer. A line that is really experienced brings forth and must necessarily bring forth its own results. That which is represented was to be sure the initial impulse, the means of representation however set the embodied impulse, clothed in the individuality of its delineator, in the field of vision, in the realm of comprehension of the outsider—to his pleasure or displeasure, as the case may be. Thus the word which has truly become experience also bears the thought within it, compelling and of necessity; because it was experienced in the warm impulse of thought, it must bear within it its essential being. (It is only the amateur who clings desperately to the “grand subject” and believes that he can force the mere raw material into word or line). Word, note and line render back to life the primal causes out of which experience and feeling drew the power to create form—this is the eternal circle drawn about reality and art. The inward nature of things unconsciously gives the impulse to the function of creation.

The poster designer must only be touched lightly by the essential nature of things, for he may only create aphoristically. His work must grow out of the impulse so entirely that it cannot possibly belong to any one else; the poster can also be unique. He must school his eye for the vital content, more than any other. If he has not recognized the eminently vital essence of the subject, his poster will be a failure. It becomes an ornament instead of an extract, a pose instead of an effect. He must renounce ornament or parody it. Ornament is falsity, laziness or at the best, self-deceit. Utility and the inward nature of the