



POSTER COMPETITION FOR CURTAINS

PROF. BERND STEINER

3. PREIS
3rd PRICE

HEINRICH ESCHLE

erhielt einen weiteren 3. PREIS
was also awarded a 3rd PRICE

does not degrade art but only makes it more true to life.) Handicraft must arise from life itself; it may become art, so that art may descend again to the walks of common life. Precisely the poster designer is destined to combine art and handicraft, to put the one in the service of the other; he must seek an artistic solution of graphic problems, must combine the letter and the picture into some kind of unity, into some relation which shall be both harmonious and attractive, which, in a word, shall "advertise" the matter in hand.

We come to the only possible conclusion—definite, but not to be too clearly defined—art is always the expression of the individual, expression for his vision of nature and the world—an accounting of more or less clarity. The poster designer has adapted himself to the live quality of the thing in itself. He has the public in the hollow of his hand, because he has the veriest vision of the true nature of things. He makes his glossaries, some-times of objects, and again of human beings. He is a satirist, for he sets reality and appearance side by side, opposes them to one another, and can obtrude with his grotesques upon the confines of everyday. Humanity, thus disposed of in the poster world, cut to pattern on the plane of the two-color print, goes its ways indifferent (an helpless) past all the manifolded trivialities of everyday and imagines, because it is not necessary "to collect its thoughts" that there is no art about the matter. Humanity likes art to be a festive affair, with footlights and gilded plaster sculptures, highsounding language and the performances of virtuosi. The poster must hold its own in crassest daylight. Without bathos, without sentimentality, apparently without any reflex action.

Translated by E. T. Scheffauer