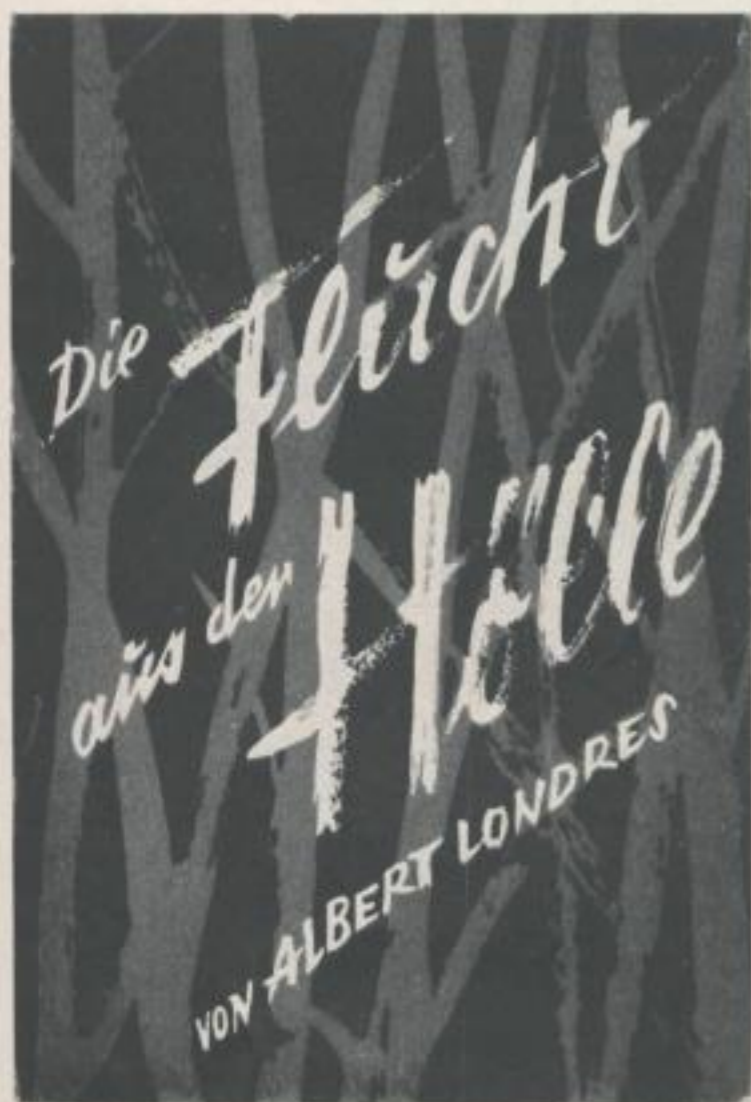


When Urban makes use of the human figure, he prefers the photograph. He cuts out the individual figures, combines them with the script or other elements of form and finally sets them in the composition in the most masterly manner. In spite of the obviously hampering provisions of space, he puts life into the area at command sometimes by means of sharp contrasts in black and white, sometimes by a combination of many details each nevertheless carefully balanced in relation to its neighbours. The book-cover designs are among his best work of this kind. The outlines alone are so well-chosen that all the figures appear full of power and

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distinction. How excellent is the text for „Chinareise“. A very small portion of the A is hidden by the nose of the figure, just as if the giant Asia could find no more room—and this sense of might is emphasized by the minute but plainly discernible signature, which seems so small in comparison to the nose or the ear. „Lenin“ is also a masterpiece. The severe symmetry of the vertical lines is emphasized by the diagonal line of the arm. The letters stand in a strong and solem phalanx. The whole thing has a monumental effect. The designs reproduced, by the way, prove that Urban can also take his art joyously.

Schutzumschläge
Book-Wrappers

Translated by E. T. Scheffauer