

ideas with certain definite materials, has transferred the fruits of his experience in this sphere to his purely graphic work. Clarity and breadth of vision are the cardinal points of every piece of stage decoration. The scene is only a background for the action of the piece and even when it has a dramatic mission to fulfil, it must never exceed its appointed limits. The result of this restraint is that what is really essential is thrown into prominence, a factor which is greatly to the advantage of Reinking's graphic work.

He does not look at his subject from the point of view of what would make a picture, or would be decorative, but from the point of view of "what is to be said". His posters are never adorned with symbols, nor do they portray the object in a picturesque manner, but are only directed towards catching and charming the eye and addressing the observer in rational terms. Their clarity, the fact that they can be apprehended in a moment, is an essential factor of their being.

Reinking applies to every task the principle of the greatest possible simplicity of graphic form. His effects are obtained by spacial arrangement, color, composition and choice of material. All these means to an end he uses and applies in perfect consciousness of their effect, in order to achieve in the end that clarity and instantaneous effectiveness which are characteristic of his work.

After the foregoing, it is not surprising to learn that the form is always the prominent factor in Reinking's work. The stage decorator must not only concern himself with the content but also with

Bühnenbild zur „Hochzeit in Cremona“ (1929)
von Claire Eckstein

Stage Setting for Claire Eckstein's „Hochzeit
in Cremona“ (1929)

