

by natural daylight from above and housed the exhibition stand, about thirty yards in length and beset with living plants, demonstrating the successful results of fertilizing methods. The illusion of nearness to nature aimed at here was greatly increased and almost fully achieved by a landscape painted in the background on the domed horizon of the cupola interior by the Munich artist Erich Schilling. Having walked the length of this wall, the visitor came by way of a central hall supported on pillars and supplied with restful seats, naturally and without effort to the interesting special sections of the various exhibitors, thus solving in a masterly manner the ever-present exhibition problem of wisely leading and encouraging the stream of visitors in the desired direction.

In contrast to the central hall, with its colouring of discreetest grey, which appeared almost white, the special departments, divided by glass partitions, were done in strong colour and apart from the attractive exhibits, were rendered interesting by texts and tables of statistics which were in every way excellent, both as to their wording and the graphic execution. The whole room was thought out down to the minutest and seemingly most unimportant detail, and we can say nothing better in praise of this house, which was one of the principal attractions of the agricultural exhibition, than that in its clarity of disposition and singleness of purpose it consciously undertook to paralyse that great danger of all big exhibitions, visitor's boredom. Thus one may certainly say that from the point of view of advertising psychology it was rightly and properly arranged.

Mittelhalle
Central Hall

Entwurf PROF. BRUNO PAUL Design

House of the German Fertilizer Industry

