

SPIEGEL

The independence, definiteness and other qualities of the work of this former pupil of Hadank's and Hoyer's does credit to his teachers. Perhaps the excellence of his work is apparent at first only to the expert, but he recognizes what great use has been made of all available artistic means. The layman is probably not at once conscious of the importance of the ability this implies. But this quality in particular appears to be a proof of the excellence of advertising art work. What an artist must otherwise do for imperative reasons of his own is demanded of the artistic advertising artist for reasons of suitability and utility, namely, moderation in the use of artistic means. It is obvious that this is difficult for many a more highly talented artist, but Spiegel is perfectly successful. Walter Spiegel's work—like most advertising art—must, of course, be examined from the special point of view of its economic and technical connections, and also from the point of view of whether it is intended for the general public, or only for certain classes of buyers. His work is such that it makes a direct appeal to the feelings of the widest circles, and yet withstands practical criticism. The packings are very different in detail, less as regards value as in the way in which the task is performed. The task of including the emblems in every case is always particularly skilfully solved, just as Spiegel is in general particularly good at the advantageous arrangement of small and delicate details. The numerous details enhance the effect of the whole without disturbing it. One packing, marked "privat" is distinguished by a more exclusive form, with silhouette-like script and delicately curved lines as the details surrounding the emblem.

Spiegel's posters for a choral festival and for a German Luther Congress take a very much broader view. In the Luther Congress poster the effect of the picture and the text is the same, which is probably the best that can be said of a picture poster with text. The poster for the Reich Horticultural Show in 1936 has the effect of a poster by an artist who is accustomed to design special posters for horticultural shows. It is permeated with the atmosphere that clings to a horticultural and flower show.

When it is remembered that these posters were designed by the same artist who displays so much power of expression and skill in the most varied letterings, increased respect is felt for a man of talent who obviously sets to work with the intention of doing justice to every



*Greiling-Auslese verkörpert das
höchsterreichbare Qualitäts-Niveau
Auslese wird nur noch von der neuen
Regatta übertroffen, die zwar 'Gef. Kiste'
aber eine Fein-Zigarette obnegleich*

