



Icelandic landscape

M Ü L L E R, W O R P S W E D E

Those who know what it means to be true to one's own views and special talent in every case will appreciate Walter Müller's work as the frank confession of a spirit that rejects all compromise. His work reveals a marked artistic conscience. Walter Müller-Worpswede has proved to be an excellent illustrator. In cases where he has anything in common with the author, and where he can employ his resources to the full and participate inwardly, the adaptability of his style is astonishing. He has illustrated Manfred Hausmann's books and imbued all the characters with profound mental expression. Thus in illustrating a scene in which boys are fighting, his drawing is most dramatic and the passionate looks of the children are most convincing.

When he accompanies a poet on his way he becomes a poet himself, so fantastic is his treatment of colour and so capricious and vivid the reproduction of his own impressions. What he draws is still a northern landscape, yet it is a fairy landscape, the northern landscape of his dreams. And this man who produces such fabulous effects and who is so immersed in the dreams and reality of childhood and also in the ideas of other fabulists also builds houses and factories or furnishes libraries. His own library is an ideal place of assembly for books and book-lovers, a joy for the eye and especially for those who are fond of books. In Worpswede he has built a home for Manfred Hausmann in keeping with the special characteristics of the landscape, a simply perfect place to live and work in. Walter Müller-Worpswede designed the wine-cards for the famous Town Hall Cellar in Bremen. Anyone who is not only a judge of wine but has also an eye for delicately conventionalized line-work will study the title-page and the decorations with increasing pleasure over his glass of wine. A conventionalized portrait on the cover of an issue of the periodical "Die Dame" is very charming in colour, like some of his book jackets, but of quite a different class.

His manysidedness, which is really the result of a logically developed style, is astonishing. His originality is unmistakable. A certain amount of routine is explained by a tirelessly increased command of the technique of his art. His style has already tempted others, especially illustrators, to imitate it, but the mysterious snare of this style is that it nearly always loses its charm as soon as it is copied.

The work "atmosphere" is misused and implies too much—something almost nothing at all. And yet when one says of Walter Müller's work that it is imbued with an informative and personal atmosphere, even the observer who is not yet so familiar with such art will know and feel what is meant and in what sense it is meant. An endeavour should be made to make more use of Walter Müller's abundant talent for the purposes of advertising art.