

FOREWORD

It is not difficult to follow up the life-work of a painter or a sculptor. For here, in nearly every case, we have to do only with a limited number of works of which one can easily make a survey. A more difficult task confronts us when we wish to make a survey of the entire production of a worker in "Graphik"—say an etcher or some master of the art of lithography — the number of whose separate creations runs into many hundreds. But the greatest difficulty of all is encountered by him who undertakes the task of attempting to compile the artistic production of a "Gebrauchsgraphiker" of world-wide fame and of presenting this in a broad and comprehensive way. For, quite apart from the fact that we have to deal here not with hundreds, but practically with thousands of separate prints, the mere collection and study of such a gigantic mass of material demands preliminary work of such magnitude that this alone compels the greatest admiration. The mastery of such a task is by no means made easier by the fact that whole series of these designs may be lost to the designer himself and that the collecting and assorting of these prints which have been produced for everyday uses, is something which has hitherto been neglected by the majority of our museums.

In acceding and gladly acceding to the request of the publisher to write a monograph upon the most important "Gebrauchsgraphiker" of present-day Germany, I was guided by the fact that I had followed the entire development of "Gebrauchsgraphik",— this youngest shoot upon the tree of German art, — with the warmest sympathy from the very beginning, that I had cultivated