

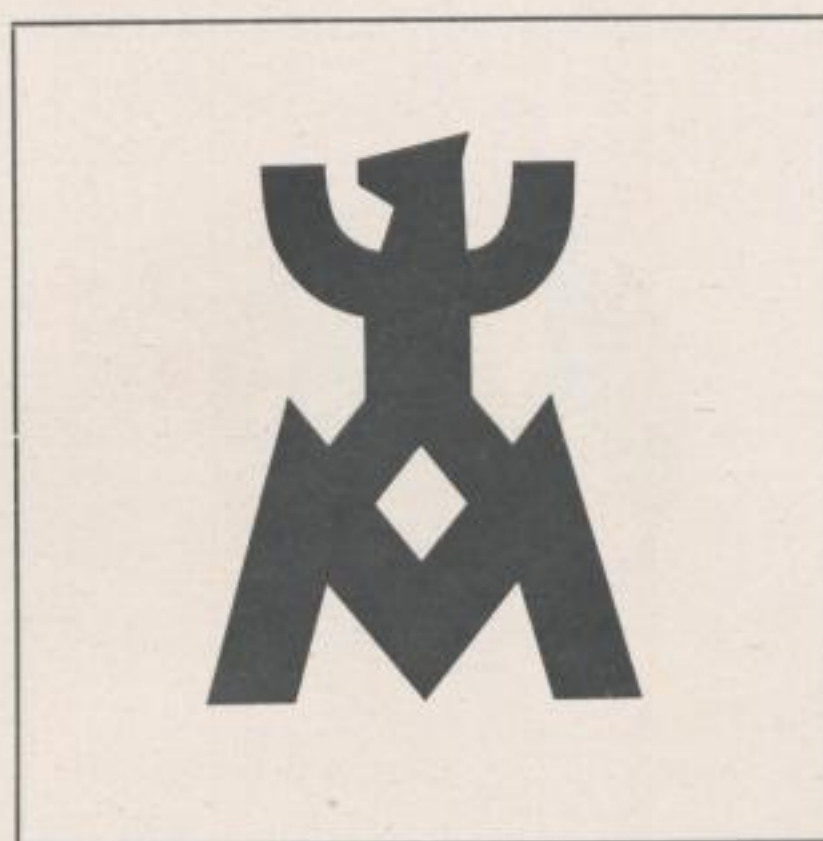
the other hand, business is not yet so universally predominant that it is able to desire or enforce a subdued uniformity of advertising style—such as Lucian Bernhard in New York recently described in these pages. It is to be hoped that the "*Gebrauchsgraphik*" will gradually evolve into an intellectual clearing-house between the poster artists and their patrons and at the same time be a guide pointing out definite goals. But until this is attained, the artist must simply take his portfolio under his arm and go in quest of customers—a procedure which can bring no particular joy to either party. Nevertheless it still forces the artists to pitch their senders somewhat more loudly, to emphasize their own personal idiosyncrasies in somewhat crasser forms than would be in consonance with their own feelings. This overemphasis frequently makes itself felt afterwards in the execution, or it may lead to stricter form of conventionalization than the object of the advertisement may demand. The rigorous way in which custom must be solicited is often in keeping with a rigorous form of refusal against which the most skillful diplomacy is of no avail—because it precludes all attempts to test the germ of an idea for other possibilities. If the two parties to such an artistic-commercial deal might without any obligation, approach each other in a spirit of greater obligingness, then the commercial artists of Berlin would not be so frequently confronted by the hard necessity of striking the "right thing" at once, often without any data to go by, but could find happy solutions by virtue of a common agreement.

It is not my purpose to declare that commercial art is misprized in Berlin—it is merely not sufficiently prized. The patrons know too little of the artists as a whole, not to speak of following their development—they are vacillating in their choice and in the judgment of the sketches submitted, and are all too ready to decline these. Both parties would benefit if a neutral *rapprochement* might be brought about, say in the intermediary form of meetings, lectures and exhibitions with discussions to follow. The lectures which the BDG instituted in the "Zentralinstitut für Erziehung und Unterricht" were a promising primary step in this direction. One is not exaggerating in saying that the speed of this development is still on the increase. But still greater progress would be possible if one could only succeed in overcoming the dullness and heavy-handedness of the official authorities, for this is indeed a serious impediment in a big city.

One is entitled to demand that the many official centres whose sphere of influence proceeds in a concentric manner from Berlin, should finally make a serious move towards utilizing the "*Gebrauchsgraphiker*" in their services. The efforts made by the National Director of Art towards bringing about a reform of the official Graphik were given due and grateful recognition (Vol. II, No. 2) but these efforts have apparently not been able to prevail



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