



It is a striking fact that the commercial artist is never so badly bitten by the itch to exaggerate the importance of the mechanical process as book-printers have been of late years, at any rate in Germany. Advertising is only receptive to such ideas in so far as they may serve to fulfil some definite purpose, the really important moment is always the business value of the idea.

This is a healthy point of view compared with that of the printer, who has always been inclined to occupy himself with educative and other problems who is inclined to barricade himself behind principles and to quarrel with

his fellows in lectures and discussions about the value of grotesque types or the boycott of capital letters. In time, however, he grows weary of all this and turns to new ideas which are greeted with equal enthusiasm.

Such procedure is not favorable to the rise of new talent and we Germans are apt to make things harder than necessary for one another. It is easy to quarrel about points of view but this leads to no decision in regions where only the eye has the right to decide. It is also precarious as well as foolish and very little worldly-wise to nail oneself down to principles when experience teaches us that tastes and moods are apt to change.

Our western neighbors are happier and wiser in this respect, they have greater natural talents and therefore greater freedom from within.

We are well enough aware that questions of artistic creation do not stop at frontiers and are not bound by the barriers of speech and that the great new movement in architecture and also in printing is visible in all countries, nevertheless we see more clearly than ever that origin and native soil play their part in imposing conditions and are bound to find individual expression if the powers peculiar to our people are to be awakened and developed. These will then again spread over all frontiers and have their influence upon art in general all over the world.

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