

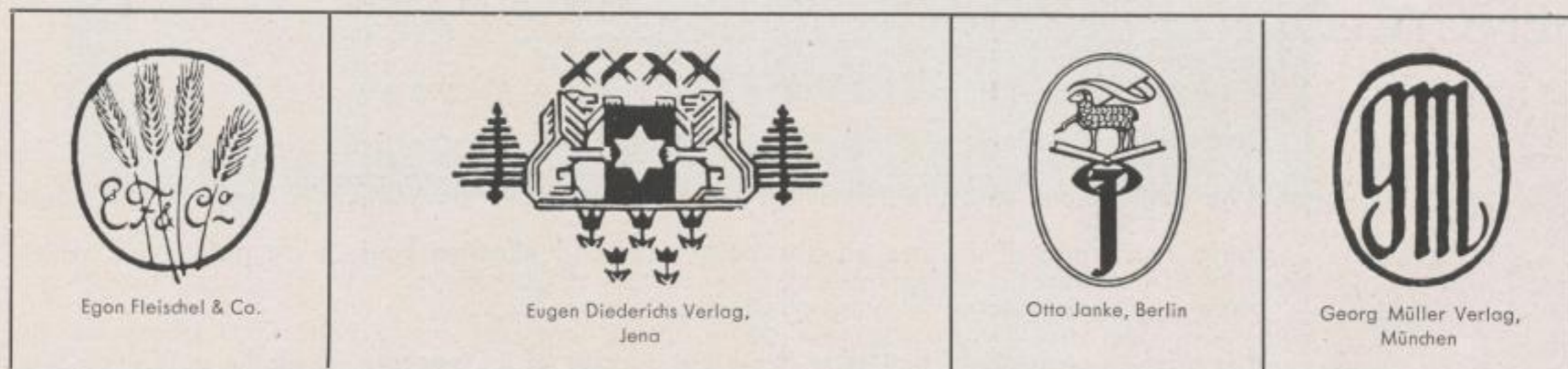
must be regarded as unusually remarkable achievements. Next to them mention should also be made of Paul Renner, E. Schneidler, Heinrich Wieyck, and Karl Köster to whom we also owe a large number of excellent creations. Space does not allow of mentioning many other names; our best advertising artists and book artists, down to the youngest, have produced good work, almost without exception, in the domain both of figure and of monogram signets. We owe it to them that our publishers' marks have once more reached such a satisfactory high standard, so that poor signets in bad taste now almost attract unusual attention.



When one surveys the good and strong development of the publisher's signet in recent decades in Germany and its present state, one may certainly speak of a second period of prosperity at present. This is due to the fortunate co-operation of publishers and artists caused by the change in the character of the mark, which began as a mere legal protective mark and has now also become a subject for good artistic advertising for the publisher and a cause of creative work for the artist.

In any case the appreciation of this mark by the general public is not yet in accordance with its artistic importance. Like ex-libris, for example, the publisher's

GERMAN  
PUBLISHER'S  
SIGNETS



signet also deserves to be suitably treated in exhibitions, collections, and publications. Then its authors who, owing to the nature of the mark, are unable to mention their names on it, would cease to be anonymous, and enjoy their rights and suitable recognition, as they are indubitably entitled to do for their work which is some of the best products of modern miniature graphic art.

Transl. by W. L. Campbell.