



OTTO BUNZEL



KURT SIEBERT



fore a graphic representation with an absolutely definite purpose which first assumes meaning, importance and value in close connection with the book itself. All future endeavours to produce ex-libris must start with the recognition of this fundamental principle, if they are really meant to be of service, and this principle will, at the same time, prescribe perfectly definite lines of guidance for the ex-libris artist from the start. In particular, in view of the present almost innumerable variety of the sizes of books, he will unquestionably have to limit himself to an ex-libris of small size which can be fitted discreetly and unobtrusively into the entire organism of a book of any size. This natural limitation of size will then continue quite automatically to entail an extremely exact, concentrated and strict graphic design. These requirements will, however, always be best fulfilled by such solutions as are similar in character to a trade-mark, a stamp or a signet. The easily raised objection that such limitations would constitute an excessive restriction of artistic freedom can be readily countered by a reference to the best examples of earlier periods which are also based on such principles, and whose inexhaustible wealth of form alone clearly proves that these natural limitations are by no means necessarily detrimental to the expression of the artistic purpose. Moreover, the designing of a good useful ex-libris is not a task for beginners and amateurs, but a very serious matter, which, like the designing of a trade-mark, demands, in addition to all creative ability, the



Prof. KARL MICHEL