



Verlagssignet

been made of the name of Beardsley before the work of this master of the perfected line. Emil Preetorius absorbed these influences and made them his own in order to clear the path for his own work which to an ever increasing extent embodies what is essential and becomes more and more terse and unequivocal. Echoes of the "Jugendstil" linger about his early work; from here he throws a bridge across to the next generation to the "functionalistic" in which purpose and form seek and find each other. Preetorius has the instinct for sensation in the practical, for the pathos of the exact. Here is his starting-point towards his completion of surface as of space, of large-scale and small-scale work. Here too is the source of vitality in the execution of a signet as well as of the sweep in his treatment of space in his stage-settings whose powerful effects are based on the same deliberate clarity in dealing with surfaces which is to be found in all his drawings.

Translated by Flora Salmond-Volkman



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