



for Scherl's magazine "Sport im Bild." Among these illustrations there was one where a group of workmen were seen standing in the foreground by a harbor bridge, and a gentleman in dinner jacket was seen approaching from the rear. The editor did not want to accept this drawing, because the little gentleman appeared so petty in contrast to the workmen standing in the foreground, and this was not in keeping with the niveau aspired to by this periodical. Nevertheless, the drawing appeared, for I do not like to make concessions, and then a funny thing happened. Just on account of this very drawing, the Horch Automobile Works sent for me and wanted similar pictures in which the whole surroundings should be the predominating element, and the automobile itself did not need to be in the foreground. And then I love the automobile, both as a modern means of traffic and as the representative of a new technical art-form. I am altogether of the opinion that the final esthetic possibilities of form in the manufacture of automobiles have not yet been attained. For example, insufficient attention is paid to the reflex effects of color, and so on. Since I had long occupied myself with such ideas, it is natural that in my drawings, which I made in fulfilment

OTTO KRELL

