

of the artist's work. Such splendid graphic artists as Liebermann or Corinth are unendurable as illustrators.

What must we demand of a good illustration? It must not be a slavishly exact pictorial translation of the text, since in this case it merely disturbs and irritates the reader, but must play the same melody from afar off in another key. It must be a decoration rather than a report, and in its form it should adapt itself to the character of the printing; just as it was formerly the custom of visiting monarchs to wear the uniform of the country they were visiting, so the illustrator should clothe himself typographically when he is paying a visit to the book-printer.

The graphic artist Karl Holtz fulfils these conditions in the most exemplary fashion. At first sight his pen-drawings look as if they had been composed of material taken from the type cases. They are done by hand, with the pen, but precisely in the best of them, one is not conscious of the "personal touch", of anything that could serve a graphologist as material. These forms are polished off, as if they had been stamped out by a machine. And just as it is the charm of the composite photo that foreign materials are combined so cleverly as to form something new and strange, so Karl Holtz seems to carpenter his pictures out of traditional elementary forms. The letters of the alphabet are nothing more than compositions of a very few straight and crooked lines and similarly Karl Holtz always arrives at the most amazing results when he limits himself to uniform contours and unbroken black spaces; the line engraving is the form of reproduction most nearly allied to book-printing.

This method, which approximates agreeably to the typographic face of the page and at the same

Bei der Wahrsagerin

K A R L H O L T Z

At the Fortune-teller's



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