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HARRY O.  
MEERSON

excitement. He sees even the strapping of a foot to a ski as a happening full of drama. But the most valuable of Meerson's characteristics—again a gift of Nature—is his feeling for proportion. You may call it tact, artistic conscience, a sense of balance between creative brutality and diffidence, call it creative urge, controlled by a feeling of responsibility and by taste, call it aversion to all pomp and pretence—in any case this feeling for proportion has a high educative value.

Meerson builds up the portrait of a man and forces it to impinge upon space in that he seizes the boundless energy, vitality and joy of creation that inform his sitter and masters his movement, forcing him to become static for the moment. There is a sparkle in the eyes, the shoulders seem about to brace themselves for a leap—but the picture is not thrashed into blatant importance or empty monumentality. Never is there a would-be imposing attitude, a brow furrowed with impossible depths of thought, exuding self-satisfaction from every wrinkle. Meerson's men convey a sense of the joy of life and radiate good-humor. And his women subjects laugh with a healthy and vital courage of life, they are refreshingly natural, far removed from laboriously contrived mundane allurements, far from the cinema beauty's smile, promising all and granting nothing.

Meerson's magic lies in the surety of his instinct for what to avoid and it is this instinct that guarantees the goodness of his future work.

Trans. by E. T. Scheffauer.