

Why anyone could see that for himself! The master told me not to ask such silly questions, it was something I could not understand. And should I have to pay dearly for it, I do not understand it to this very day! Only today I am not at all embarrassed for suggestions of titles which tell us more than the picture itself expresses. Surely, one could read into the portrait of the Lady with the Dog some vein of feeling, some cast of mind! What about

Faithful Souls or Good Friends or Her Best Comrade?

Well, then, since I have got to the dogs—just conjure up in your mind a picture of two women: the one in the deep armchair, young, smart, fair. A magnificent great Dane rushes at her with every sign of adoring affection. Beside her, the other, older, dark hair, slightly plump, a malicious smile on her lips, points with significant gesture, cigarette between fingers, at "the two" in and by the armchair. Now would you write beneath that: Two Ladies with Dog? Do you know what this picture ought to be called?

—Blonde Preferred!—

You see what I mean by this improvisation. It is not always the painter, the artist who can best interpret his own picture. He is often surprised what a cleverly worded text can read into his composition.

Neither does every inventor find the best name for his discovery. And frequently enough too, parents bestow names on their children which in later life they thoroughly detest. Many a Lina calls herself Liane, many a Heinrich, Heinz, just to keep us from shuddering when we see them! And what then, when the advertising artist and the illustrator who has dedicated his art to advertising are expected to "send in" an arresting line, perhaps even the whole text accompanying their illustrations? Let them, I say, be courageous enough to explain to those who commissioned them to do the work that illustrating and writing the necessary text are two entirely different tasks! Granted the fact that picture and text must blend into a harmonious whole. This, however, does not mean that the text must of necessity express again in words what the picture already clearly shows. It even happens that a much more striking effect is produced when text and picture appear to contradict each other. Let us take an instance. A nerve remedy has to be brought to the notice of the public—through advertisements. Here a drawing would be highly suitable with which to attract the eye, one perhaps depicting an exciting street scene in the midst of the traffic of a large city. Personally I should never write beneath such a picture: In the busy traffic of a great city, but to arouse curiosity and awaken a desire to read the text that follows, I should prefer the phrase: Keep cool! Or: No need to get excited! Or (should a policeman be standing as steady as a rock in the midst of the surging traffic): Happy the man with nerves like that . . .

When the painter and the principal first realize that generally advertisements are much more successful when the illustrator and word specialist co-operate with the practitioner in advertising or with his advertisement manager, then each will endeavour to give of his best in his own particular province. The publicity stage is not a variety theatre in which all-round artists and Jacks of all trades display their tricks. Advertisement manager, go on conducting! Text writer stick to your text! Painter stick to your brush! It really is wiser.

Translated by Flora Salmond-Volkman

