

the foreground who had been gathering berries, the terrified horses rearing and straining at their bits in the background, all give the dramatic happening the first touching human setting.

The illustrator has no recipes or little tricks to fall back upon—if he takes his vocation seriously. He is absolutely dependent on his own talents. What the writer (literary man, journalist or reporter) describes, the press artist has to reproduce for the reader and observer in such a way as to make everything appear vivid, true and correct. Readers of newspapers are members of every occupation. Woe to the illustrator



when the driver of a car or the sportsman discovers something wrong in the drawing! — The press illustrator must have an agile brain, an imagination reacting to every stimulus, he must at every impetus (or 'phone call) be able to adapt himself to any situation. Is it really possible for one man to be at home simultaneously in the East, in Hamburg, in Rome, on the Reichssportfeld and amongst gold-diggers in Alaska? Can one person know it all and be able to draw it? A press illustrator must be able to do all this. Sometimes if he is not quite successful, the grumbler (also known as the nagger) instantly butts in.

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