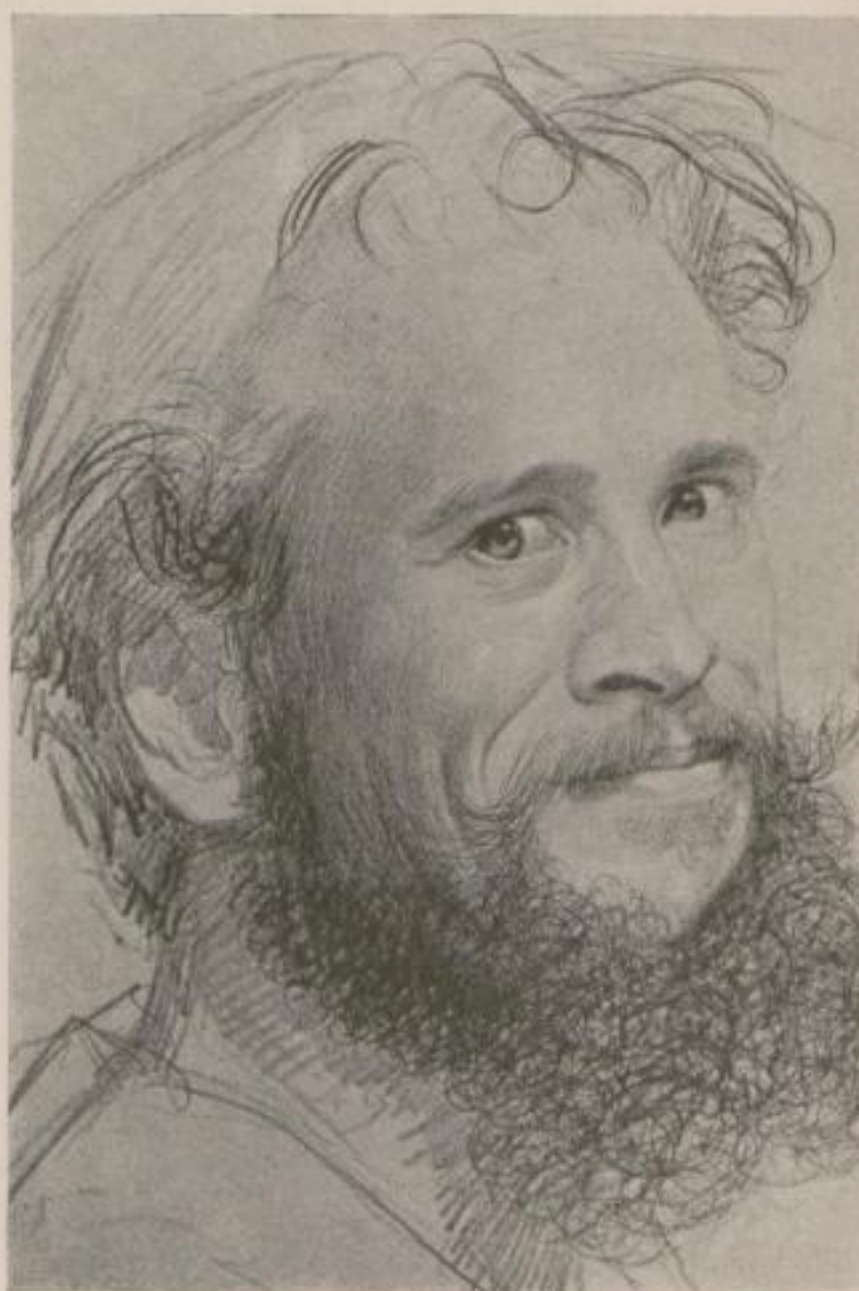
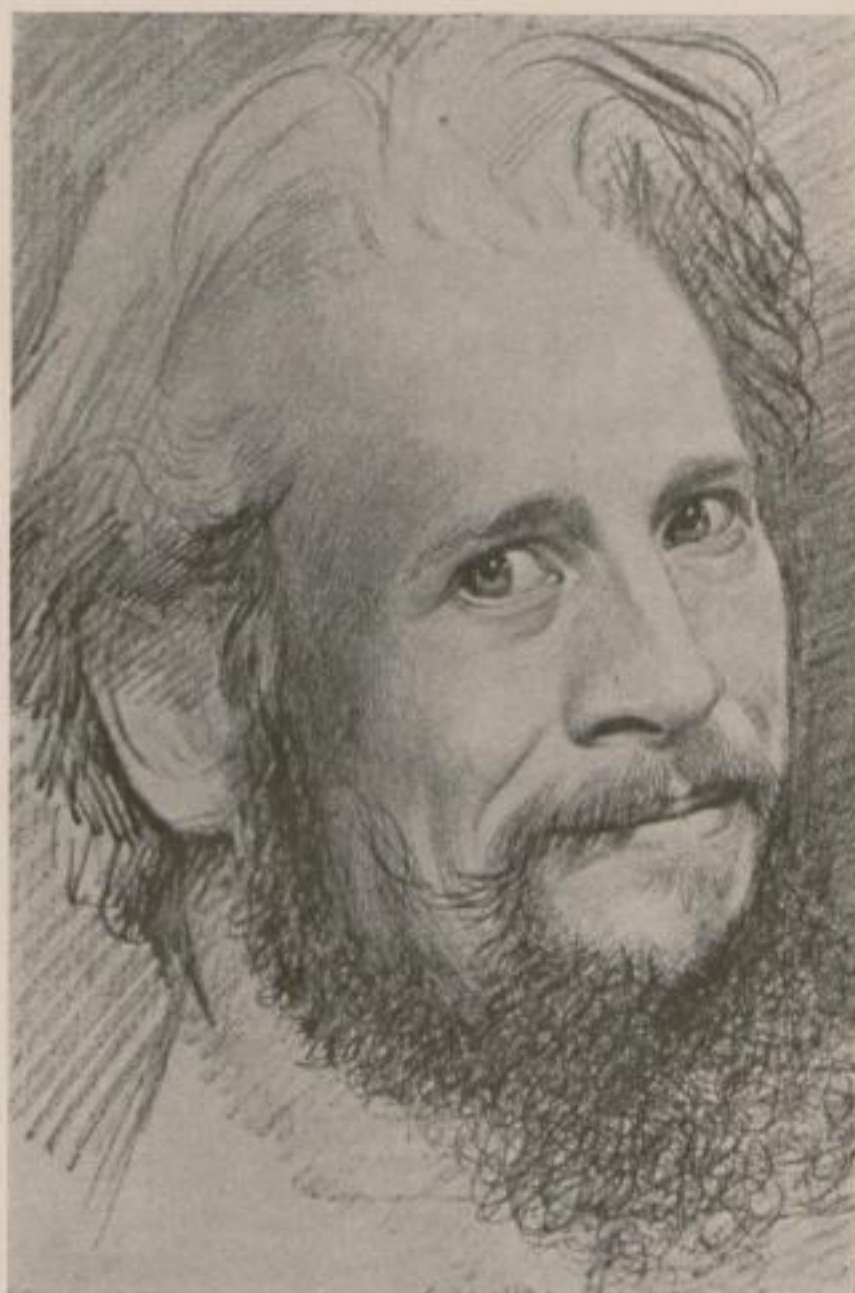


it will be found that the advertiser frequently resorts to photography. What is the result? The pictorial best generally depicts a stoutish man. And after all what better harbinger of comfort and well-being can there be than the beaming countenance of a jolly-looking, stoutish man. Can this be adequately reproduced in a drawing? Surely. A happy face can be drawn passably well but the snag is this. It is not always possible to reproduce successfully the most delicate differences of feeling, nor instead of portraying the stoutish man, to draw a face with a dozen different expressions. The wildest dreams of an advertising manager would surely be fulfilled if in a pictorial series like those used for advertising cigarettes, an ordinary face were to be depicted showing varying degrees of pleasure, starting with a slightly incredulous smile that gradually changes into an expression of blissful enjoyment until the whole face is transfigured by a radiant smile of triumph. Genius alone did not suffice to produce drawings of this kind, a thorough training—in those days a matter of course—was essential also. Hans Rudolph was not an exceptional genius. He produced what all his artist-contemporaries were capable of doing. His work is something of a curiosity today, and what is also interesting, he was his own model. He even attempted to put into writing the secrets of the various forms of expression. Some will envy him his talent today. Anyone, however, acquiring an art and commanding it with such ease and skill may well be termed a true master of his craft, for passing beyond the elementary foundations of academic training he can allow his talent full scope. Transl. by Flora Salmond-Volkman



*Stumm, freundlich      Mute, friendly*



*Stumm, innig      Mute, ardent*

*Verschiedene Ausdrucksformen des Bittens*