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Now that the excess profits tax has gone—?

BY GILBERT KINNEY

Vice-President, J. Walter Thompson Company

ONE hears very frequently these days the remark that now excess profits taxes have gone, advertising appropriations will be smaller.

The impression seems to have grown quite general that a great many firms advertised because they found they could create good will largely at the Government's expense.

There may have been some small percentage of advertising due to this but it was a very small percentage, and in our own volume an entirely negligible one. As very definite indication of this, although the change in the tax situation is effective January 1, 1922, the appropriations of our clients for 1922 are larger than they were for 1921.

As a matter of fact, advertising seems to have come in for a more sincere appreciation by manufacturers at the beginning of this year than any previous year. There was free spending during the boom years but to-day there is a close scrutiny of all expenditures and anything but free spending, so that increased appropriations are a real tribute to advertising as a selling force. Also we see many manufacturers who are this year for the first time using advertising.

Of ten accounts for which I have seen the complete appropriation figures for 1922, there is only one that is spending less money than in 1921. One client is spend-

ing \$50,000 more than last year; another client \$100,000 more; another client \$400,000 more, and so it goes.

The reason for these increased appropriations is due primarily to two causes.

With some advertisers where the appropriation represents a fixed percentage of the sales, increased sales this year automatically write an increased appropriation.

With others, they are due to the fact that more highly competitive conditions have put a greater premium on the advantage of identified trade marks and consumer demand.

The mail order houses suffered during 1921 because of decreased buying capacity on the part of the farmer, but I think they also suffered because they dealt so little in advertised products. In the declining markets of the last two years, advertised products show much smaller losses than the unadvertised products.

With the identified advertised product, the consumer had a standard of value. He recognized that reduction in price did not mean a changed standard in the product. He therefore accepted the adjustment and resumed his buying.

With the non-advertised product he has no such confidence and consequently continues to refrain from buying.

1922 promises to be a good year for the manufacturer who is strong competitively in his product, his selling and his advertising. If he has his costs down, his selling aggressive and his advertising of a type which does more than familiarize—which really sells because it is built on a strong argument effectively presented—he may hang up new records exceeding what we have been wont to call the abnormal years.

The problem of creating desire

BY JAMES D. WOOLF

Production Director, Western Division

SOMEBODY raised the question the other day as to what was the most important "how" in advertising.

Stripped down to its veriest fundamental, there appears to be only one big "how" in the whole art-and-science of advertising.

And that is, "How to create human wants." Without the existence of a want, there can be no selling transaction.

Compared with this, everything else in advertising is secondary. No advertising campaign can be successful if it fails to make the public *want* that thing which we have to sell.

This principle is obvious and that is why it deserves emphasis. It is so wholly evident, as a matter of fact, as to be frequently overlooked. It is probably true that we all have a tendency at times to become immersed in certain other aspects of the advertising question to the exclusion of this great fundamental "how."

The subject is worthy of our constant study. There is no phase of advertising and selling that offers a richer reward for mental effort. The future growth of advertising as an effective business force will be measured entirely by its efficiency in the matter of human wants.

How are wants created?

You possess a certain article, say a book that deals with practical politics. Jones has never heard of this particular book, and, furthermore, does not have the slightest interest in it. How can you create in his mind a want for that book?

What *is* the secret of creating desire?

In a certain broad sense, it is not possible to create such a thing as a new desire. What it is possible to do is to give old desires new expressions and new forms.

Fundamentally, our desires exist within us by natural endowment and do not come to us from without. It is natural, for example, for women to want to appear attractive in the eyes of men. That advertising may in a measure intensify this desire is conceivable; but it does not seem probable that advertising can impart to women's minds the initial desire itself.

Hence it cannot be said that Woodbury advertising, with its famous "A skin you love to touch" appeal, actually creates desire. It simply points an old desire or want in a new direction.

Thus, if you cannot show Jones how your book on politics satisfies certain wants now existing in his mind, you are certain to fail. In other words, if your book doesn't fit in with natural desires which he has, you cannot give him a special made-to-order set of new wants to suit your own convenience.

Your success, therefore, depends entirely on your ability to determine what wants exist in Jones' mind and to convince him that your book satisfies them in some way.

Creating desire, in its broad fundamental sense, is not your problem. The thing you must do is to make use of desires he now possesses.

"Human Nature in Politics" is the name of your book.

Jones doesn't want it or thinks he doesn't want it. But Jones, let us say, is an advertising man or a salesman and he does want anything that will help him be more successful.

This is your cue. You decide that you will attempt to show him that the psychology of politics has much in common with the psychology of advertising and selling, and that practical politicians have discovered certain basic facts about human nature that will be exceedingly helpful to him in his work.

Assuming that you succeed, what have you done? In the literal sense that you have made Jones desire your book you have given him a new want; but in the

broader sense, you haven't given him a new want at all; you have simply diverted an old existing want into a new channel—pointed it in a new direction, so to speak.

There is a story to the effect that a certain New York department store, some years ago, was over-stocked with very cheap pianos. A considerable amount of newspaper advertising was done but it failed to get results. The public seemingly did not want the pianos and did not respond to all the ordinary advertising appeals. The Advertising Manager was desperate.

As a last resort, he prepared a full page advertisement along wholly different copy lines and ran it in the New York papers. The results were amazing; within twenty-four hours, so the story goes, the pianos were cleaned out.

The headline in the ad was, "Make your daughter Mary a lady." The copy pointed out that music was the soul of culture and perhaps the finest of the social graces, that it was the duty of parents to provide their daughters with a musical education.

Broadly speaking, a new want was not created. An old want was simply given a new form, a new expression.

Similar examples are to be seen all around us. There would not be any great appeal in emphasizing the utility of Printzess coats and suits; purely as garments women have no particular interest in them. But women do have definite wants with respect to their appearance; they possess an intense natural desire to be attractive. And since the figures of few women are "perfect 36's," they have very special wants in regard to that.

And so in Printz advertising we seek to make women want Printzess garments by appealing to these wants. The copy is built with special reference to figure types, and extends to the woman a promise that the Printz technique of style will make her figure appear to the best advantage.

Likewise, women have no natural desire to use

Odorono; their initial interest in it is zero. But they do want to be dainty and attractive and socially popular with men as well as with other women. And so, in persuading them to use Odorono, we simply divert an old want into a new channel.

There can be no more profitable study, at an early stage in every advertising problem, than the exhaustive analysis of wants relative to the article to be sold.

The Davey Tree Expert Company, in collaboration with J. Walter Thompson Company, has just completed an elaborate analysis and classification of appeals that are effective in selling Davey Tree Surgery. This was prepared largely for the benefit of their salesmen, but it is going to prove invaluable in the advertising also.

The analysis began by first classifying estate owners into sharply defined groups. All told, there were sixteen or more classifications, of which the following four are typical:

- (1) The old man (or woman) with an ancestral home. No children.
- (2) The young man (or woman) with an ancestral home. No children.
- (3) The old man (or woman) with an ancestral home. Children.
- (4) The young man (or woman) with an ancestral home. Children.

Each class was then studied with reference to its individual *wants*. An attempt was made to determine whether or not certain wants applied particularly to some groups but not to others.

For example, the fear appeal has proved in some cases to be very effective in selling Davey Tree Surgery. The fear appeal refers to the danger of falling limbs and branches to human life. It is obvious that the man with small children playing about his lawn has in his mind a very definite want relative to safeguarding his children against injury. But it did not appear that the fear appeal would be quite so effective when used on the man who is not the father of small children.

As another example, the old man with an ancestral home isn't particularly concerned with preserving that home for posterity in the event that he has no children and no direct heirs. On the other hand, the old man who has a strong want relative to preserving the ancestral home for his children is very receptive to an appeal along this line.

In the case of every class of estate owner, certain individual wants were found. Davey salesmen are now working under instructions to analyze carefully every prospect before they make the initial call, and, in every case, to base their appeal on the specific wants that probably exist in the prospect's mind.

When we remember that it is the one big objective of the advertisement to make our readers want that thing which we have to sell, we will see that we cannot go wrong if we direct our selling appeals to definite desires that exist in their minds.

Perhaps the most important single thing in any given advertisement is the so-called "point of contact"; in other words, the appeal that is expressed in the headline and in the illustration.

The difference between the point of contact that succeeds and the point of contact that fails is the difference between the appeal that is based on a real want and the appeal that is not so shaped.

We have always been told that every successful advertisement should be effective, first, in attracting attention; second, in arousing interest; third, in creating desire; fourth, in inspiring confidence; fifth, in getting action. Every one of these steps is effective in exact ratio to our success in determining human *wants* as they relate to the article we are advertising.

The advertiser who has solved the problem of human wants in relation to his product has found the key to the advertising riddle. For he has learned how to make the public *want* his product; with that accomplished the more mechanical aspects of the selling job will appear infinitely easier of solution.

Ancient art and modern industry

THAT museums are a source of inspiration to American industry as well as to leaders in the decorative arts was proved by a recent exhibition of current work by manufacturers and designers at the Metropolitan Museum of Arts in New York.

The exhibition consisted of collections of objects and designs, all made for the commercial market and all with their origin in the historic material of the Museum.

A special case was devoted to several products advertised by the J. Walter Thompson Company. These were designs and examples of containers for the Andrew Jergens Company and the Pond's Extract Company. A cake of Jergens' bath soap and two powder boxes were inspired by designs on Greek pyxides and pottery from the Museum. A pyxis, in classical days, was a boxlike vase, covered, used for jewelry and toilet articles. A different style powder box, with its origin in French snuff boxes was designed for the Pond's Extract Company.

Mr. John T. DeVries, Art Director of the New York Office, designed and evolved the containers and the soap cake from the early examples, all found in the Museum. Four sketches in water-color by Mr. Gordon C. Aymar, of the New York Office, showed designs for Pond's rouge jars.

The tremendous possibilities of commercial use of historic art are now being realized. This was shown in the Museum's gorgeous display of furniture, tapestries, rugs, fabrics, metal work, pottery, jewelry and silver—all modern, yet all designed from historic sources.

THE guest and speaker of the regular Tuesday Morning Class of the New York Office on March 14th, was Madame Lucien Vogel, who publishes, with her husband, the French magazines, *le Gazette de Bon Genre*, and *Living Arts*, and who is the Paris editor of *Vogue*.

Packages

BY FREDERICK O. PERKINS
Representative, New York Office

WHY do some manufacturers spend so much time and money on the containers for their products? It is when you stop to realize that the container represents the manufacturer in the final delivery of the product to the consumer that it becomes apparent that the container offers a problem upon whose solution may depend the whole success of the product.

The first essential is to find out whether the product itself is right—whether it is what the consumer wants. Then the shape, the size and the decorative design of the package that is to contain the product are of next importance. These features must be wisely determined.

In studying the size and shape of the package, it is essential to consider the economic aspect, for size and shape often determine the cost of the package. Then, too, the amount to be spent for a package is largely determined by the retail price of the commodity and the margin of profit.

Whether the product is one that is to be packaged in glass, tin, solid box, or folding box, the determination of the size and shape that will reflect for the product the utmost distinction, individuality, as well as adequate protection, requires scientific judgment.

The time and thought necessary for the selection of the *right* package is well worth while if the resultant increase of sales is only a part of one per cent.

Novel shapes should be used with caution. The buying habits of the people must be kept very definitely in mind. For instance, when, for the sake of novelty a manufacturer makes a very radical departure in shape and size from that to which the consumer is accustomed, he is likely to find that through such decided departure from the more accustomed form, he has

created a very definite resistance which proves a barrier to sales. Real knowledge of all factors is essential in changing the shape and size of a package. There have been, and still are, tremendous opportunities for improvement in the shape and size of containers, and enterprising manufacturers are constantly in search for new conveniences and devices that make for ready acceptance.

An excellent example of a novelty container in the grocery field is the famous Log Cabin Maple Syrup can. The name of the product and the shape of the container happily conform and at the same time the shape is very convenient to use.

The urge for novelty has manifested itself especially in the toilet goods field and the large array of shapes in containers for talcums, perfumes and rouges, shows the constant striving for the unusual. Many of these have contributed very definitely to the success of products in this highly competitive field.

It often happens that a manufacturer has an opportunity to not only improve the size and shape of the package, but to effect very definite economy in the right adjustment of his package. A manufacturer using a square package found that by shifting three-quarters of an inch from the depth to the width of his carton without decreasing the cubic contents, the cost of the stock was cut 16 per cent. and the cost of cutting and printing reduced 40 per cent. The new shape besides affecting this considerable saving proved more practical for automatic filling machines. He also secured *through the new shape* more advertising surface and greater strength.

The design to be applied to a container, whether by label, wrapper or carton, presents next to the selection of the name of the product itself, the most important step in the whole problem of package selection, and one that calls for the utmost practical as well as artistic judgment.

Hegel says—"Art is the free and adequate embodi-

ment of an idea, in a form peculiarly appropriate to the idea itself." This definition will be recognized as a simple, modest demand and possible of attainment. Art in its quality has two elements—fitness and beauty.

The designing of packages surely demands the ultimate in good taste, the best thought of the man behind the product, and the highest efforts of those concerned in the making of the package.

It is not enough to have a package express the best from an art standpoint but it must above all be appropriate to and suggestive of its contents.

In the selection of a type of design for a package there are several possible choices—the purely conventional design made by harmonious arrangement of line and composition and effective and appropriate color with sometimes the identifying trade mark of the manufacturer introduced. Examples of this style are Yuban, Lux and Cutex; pictorial design by the employment of human interest elements as the dominant design motive or in combination with a conventional design such as Aunt Jemima Pancake Flour, Quaker Oats and Old Dutch Cleanser; the design which shows the article itself, its use, or its appetite appeal—as Libby, Beechnut Macaroni, Bakers' Coconut and Rinso.

The package is the advertisement carried through the retail store direct to the consumer. The package catches the consumer at the point of sale. In advertising to-day, the reproduction of the package actually becomes a vital part of the advertisement and does and should compete in interest with all the other elements of an advertisement. It has frequently happened that an otherwise successful advertisement has been marred by the discordant note of an ugly package.

The manufacturer who has an established package which has become obsolete has a difficult problem. It may have served its purpose in its day. Often such a package represents large sums expended for advertising and has national distribution. To correct his package so that it will maintain its prestige in intense

competition with more modern designs without radically disturbing the asset it has through being well known is a very difficult problem. We all know of certain packages, especially those involving the human figure, which look strange as style changes occur. Packages of the type of Yuban and Cutex, by reason of their simple, yet powerful design, have exceptionally long life.

Many instances may be cited where a change has been gradually brought about, maintaining successfully the key-note of the original idea.

The basic fact is that the package must do a real job in the plan of selling, that it must appeal to the average eye with enough force to convey a definite stimulus to buy. It is a very practical matter, and its meaning is expressed in dollars. A package must consciously be seen and action must result, or else it is not effective.



IN an article entitled *Attention Zones of the Illustration* in the March 2nd *Printers' Ink*, the author cited the following example to explain the method of focusing the reader's attention on the important part of the picture.

"In a remarkably effective series for the AutoStrop razor, photographs were taken of hands, strop and razor in various interesting poses. They were just a little off-focus, which gave them an artistically hazy appearance, with no great amount of sharply defined detail. And as the razor was to be featured and not the strop or hands, this part was retouched up to the last degree, with sharpening of contrasts and of even the smallest details. Result—the razor is the first thing to strike the optical sense."

Getting advertising "produced"

BY HOWARD KOHL
New York Office

"**H**OW long will it take to get the advertising ready? Can we catch the May closing dates? Can we have it all in proof form by April 1st, so that the salesmen can have a portfolio of the completed advertisements to show to dealers after the sales convention?"

This is the sort of question that is asked several times a year by almost every advertiser. The manufacturer pictures the production of advertising copy very much as he pictures the production of his own product.

Just how similar really are the two? How similar could they be made?

The writer recently happened to be at a sales manager's elbow when an order came in by phone. Price was quoted and agreed upon, and then the question of delivery came up.

"Hold the wire a moment," asked the sales manager, and turned to another phone on his desk, connected with the office of the production manager. After a moment's consultation he again turned back to his customer. "We have a hundred thousand in stock which we can ship to-day. The remainder we can ship at the rate of fifty thousand a week." And the transaction was closed.

What were the production problems in that transaction? The product was standardized; there was even a considerable amount of it on hand. The production processes were known. The time element could be accurately determined.

In advertising there are no ready-made blue prints. Often not even the purpose of the advertising can be known before study and plan work are started. To increase or maintain sales, yes. But by what general means? Should the product be sold by straight mer-

chandising methods? By selling an idea first? By popularizing a booklet? What should be the "appeal"? These are questions that must be gone into and the facts analyzed.

Each campaign is a new thing. No two campaigns can be alike because no two problems are alike. The architect, the engineer or the lawyer of course has this same problem of creating a new design for each job he undertakes. Yet with all of these the work is individual effort—one or two men working on a plan or a brief. The problem of organization does not enter into the question because there are so few individuals whose efforts must be co-ordinated.

And so we come to the next big difference between producing a product and producing an advertising campaign. Not only must advertising be designed anew in each case, but the designing must be done by a large group of individuals working together.

Advertising was itself once in the class of individual effort. An agency was in those days merely a group of salesmen, each called an Account Executive, each having an "assistant" who turned out whatever copy was necessary.

This sort of individual effort, however, has had to give way to group work. In a large, highly organized advertising agency of to-day, more than fifty per cent. of all the workers are creative workers; that is, if there are two hundred men and women working in an organization, at least one hundred of them are called upon to make decisions of importance. In the ordinary manufacturing, jobbing or retail organization, decisions of this kind are usually confined to the few executives at the head. The rest take orders.

In advertising, on the other hand, each decision, whether it be on design of the product, package, sales quota, appropriation, plan, headline, layout, or drawing, must supplement the decisions that other persons are also making which relate to the same problem. And so the question arises how to co-ordinate all these

decisions? How to insure that each individual considers the same facts in each decision made, so that the finished advertising is perfectly adapted to do the job that is set? How to see that each, an expert in his own field, gives his best judgment with an understanding of all the other problems involved? How to see that waste effort is eliminated? Finally, how to have all the group decisions made on each phase of the work so as to bring the entire campaign through by a certain date?

And this brings up the third big problem of advertising production—the element of time.

In the preparation of any advertising there are certain more or less distinct phases of the work—study, investigation, planning, creation of the individual advertisements, layout, finished drawing, type-setting, engraving. There must be some definite form of scheduling each of these steps—the fixing of a date by which each phase of the work should be completed. This schedule must show exactly when the various individuals should be brought in—the Group Head, the Representative, the Market Investigator, the Media Man, the Writer, the Art Director.

Any schedule, of course, must allow for a certain amount of study and experimentation all along the line. After all, it is pretty hard for any one to promise the creation of a new idea by a fixed date. There must necessarily be leeway. Any schedule must also allow for unavoidable delays in process. Sometimes work on copy will require an unanticipated investigation on some special copy point. Or an artist may suddenly be taken sick and the work necessarily have to be given to another man.

In addition to this scheduling of each campaign by itself, there must be some provision for dovetailing one schedule into another so that the work for any one individual—a Writer, Art Director or Group Head—does not pile up unduly at certain periods. If there were no dovetailing of this sort, it might be that when

the schedule on one piece of work called, let us say, for layouts, the Art Director might already be tied up on layouts demanded by some other schedule.

This means there must be a certain amount of planning ahead so that the peaks and valleys of work can be levelled off and the work go through with the best thought of each worker behind it. Emergencies, of course, there always will be. An unexpected campaign must be started. A change in trade conditions demands a sudden change in policy. These emergencies must be taken care of in some way. But if eighty per cent. of the work is scheduled with sufficient margin, no emergency can upset the organization.

These are the fundamental factors in advertising production that make it so difficult—(1) the fact that a new thing must be created, (2) group work, and (3) the peculiar problems of scheduling. These difficulties will probably always prevent anything like manufacturing standardization in advertising production. They must be considered, however, in any agency organization. For system here is not merely a matter of efficiency. It underlies the whole effectiveness of what is produced.

THE Cincinnati Office, in a recent report of the field work in drug store investigations, cites a unique method of one wholesale firm in stimulating the sale of a certain brand of perfume.

According to the head of this firm, the best way to sell perfume is to get a whiff of the odor to the prospect. His salesmen, therefore, sprinkle a little perfume on a few cigarette papers and place them in the telephone booths in the drug stores. A small cardboard sign tells the patron the name of the particular brand. It is said that almost invariably lady patrons show an interest in this perfume.

Prestige and good will protected by sweeping injunction

AN unfortunate proof of the old saying, "Imitation is the sincerest form of flattery" was recently furnished by the Solimine Sales Corporation, who were turning out rubber heels in close imitation of O'Sullivan's Heels, and attempting to exploit the O'Sullivan reputation and good will to their own advantage.

A sweeping injunction was sought by the O'Sullivan Rubber Company, restraining the Solimine Sales Corporation from manufacturing, selling or distributing any rubber heels similar in appearance to those which they were then making. These heels looked so much like O'Sullivan's that it would be a simple matter to deceive dealers and consumers into accepting them as O'Sullivan's.

Sweeping as it was, the injunction was granted by the Supreme Court of New York County on December 31, 1921.

The restraints placed upon the defendant show how closely his heels were patterned after O'Sullivan's, even down to certain small details. For example, the Solimine Sales Corporation was enjoined from selling any heels having on their tread faces suction recesses similar to those on O'Sullivan's Heels. They could not sell heels which had on their tread faces the word "C. Solimine's" with lettering in imitation of O'Sullivan's"; nor the word "Safety Cushion Heel" or "Best Cushion Heel" with lettering or arrangement similar to the words on the plaintiff's heels.

The defendant was forbidden to use boxes having on them a picture of a heel looking in any way like an O'Sullivan Heel, or having a white panel with "C. Solimine's" printed in it, in imitation of the white panel on the plaintiff's box, where the word "O'Sullivan's" appears. The injunction also restrained the defendant from using any advertising material similar to the

O'Sullivan advertising—such as copy, cards, or other matter so closely resembling the plaintiff's material as to be calculated to deceive. And of course, the injunction forbade the defendant from selling his heels with any representation direct or implied that they were heels manufactured by the O'Sullivan Company.

Judge Hotchkiss, in handing down his decision, said: "What strikes me with the greatest force arises from a collocation of features adopted by the defendant. Although taken separately the greater portion of these may afford no ground for complaint, when combined they constitute a 'simulation in dress and general make-up' which amounts to misrepresentation, and which is not only calculated to deceive but in this case is shown to have been a means of actual or attempted deception. I refer particularly to the exhibits attached to the complaint.

"There is undoubtedly a certain similarity between heels of identical sizes made out of identical material, and for this reason there is in their general aspect a certain similarity between all rubber heels, but I am convinced that the defendant has deliberately sought to take advantage of this general appearance and has added to it, thereby increasing the tendency to deceive. Not only many features of plaintiff's 'dress' have been copied, but words and a general style and form have been imitated. In this aspect of the case the defendant has undoubtedly taken advantage of the name C. Solimine, which in its number of letters and their arrangement, and especially when expressed in a form of letter similar to that used by the plaintiff, and also perhaps in its pronunciation, adds to the probability of deception."

It is interesting in this connection to recall the case of the Bridgeport counterfeiters, who, it will be remembered, were actually manufacturing imitation heels and selling them to the trade as genuine O'Sullivan's. Only a close examination could reveal certain differences in the physical aspect of the genuine and counterfeit heels.

Even the boxes containing the heels were printed in imitation of the O'Sullivan containers. The whole scheme was most ingenious, but it was discovered by the authorities before any extensive distribution of the heels had been effected.

MR. GORDON C. AYMAR of the New York Office was recently elected secretary of the Art Directors' Club. The membership of this organization is drawn not only from New York City and the east, but from the middle west as well and consists of art directors of advertising agencies, publications, art services and of representative artists.

One of the committees of the club is at present concerned with establishing standards of practice in commercial art. Inquiries are being held in several cases of transgression of ethics. An exhibition, similar to one held last year, is being planned for the fall and a book containing reproductions of the exhibits will be published. The Art Directors' Club has its headquarters at the home of the Art Center, on East 56th Street, New York City, and works in conjunction with that organization on the various exhibits that are held from time to time.

The officers of the club are: President, J. H. Chapin, of Scribner's; 1st Vice-President, Frederick J. Suhr, of the George Batten Company; 2nd Vice-President, Walter Whitehead, of the Newell-Emmett Company; Secretary, Gordon C. Aymar, of the J. Walter Thompson Company; Treasurer, Ralph Schultz, of the F. J. Ross Company. The members of the Executive Committee are Heyworth Campbell, of the Nast Publications; Morris Aleshire, of Calkins and Holden; Ray Greenleaf, of Ward and Gow; and Thomas Booth, of the George Batten Company.

FOUR new accounts have been added recently to the list of clients of the J. Walter Thompson Company. They are the Good Luck Food Company of Rochester, New York, makers of filling for pies and puddings; the Joseph N. Eisendrath Company of Chicago, tanners and manufacturers of leather work gloves; the American Appraisal Company of Milwaukee, Wisconsin, originators and developers of the appraisal business; and the Cream of Wheat Company of Minneapolis, Minnesota.

IN addition to the manufacture of fire-arms and accessories, the Savage Arms Corporation of Utica, New York, is preparing to place on the market an electric washing machine as well as several other products. Part of the 700,000 feet of factory floor space which was used during the war will be turned over to the new projects.

DR. JOHN B. WATSON of the New York Office, addressed the members and guests of the Executives' Club of New York, on March 9th. His subject was the *Possibilities and Limitations of Psychology in Industry*. Dr. Watson also spoke before the Psychology Club of the Teachers' College at Columbia University, March 15th, on the topic *Behaviorism and its Critics*.

WE quote from the Wanamaker advertisement of March 17th:

"The first business undertaken by this Store was the clothing of men and boys—in 1861. The first day's receipts were \$24.67. The twenty-four dollars were spent at once on advertising. The 67 cents were kept to make change."

A little larger per cent. than we usually recommend but it seems to have been profitable.

J. WALTER THOMPSON COMPANY
ADVERTISING

244 Madison Avenue
New York

Lytton Building
Chicago

80 Boylston Street
Boston

First National Bank Building
Cincinnati

Hanna Building
Cleveland

Kingsway House
London