



NEWS LETTER

. M O D E R N A R T

may be modern but is it art ?

whether art or no,

does it sell ?

The Day - Deerson Debate
develops valuable interest.

The News Letter invites those who so cheerfully
go on the air, to go on record, as well.

Number 186

August 15, 1927.

Confidential . . FOR J. WALTER THOMPSON COMPANY ONLY

August 15, 1927

NEWS-LETTER #186

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ADDITIONAL COMMENTS ON THE PEN-CAMERA CONTROVERSY...

"PHOTOS FAIL TO PLEASE"

says Paul Cherington

A great deal of the photographic work used in illustration I find extremely uninteresting and tiresome. Perhaps the main characteristic is what might be expressed as cheapness.

To my mind, one of the most tawdry things about the True Story Magazine is its use of Photographic illustrations. They register no affect except to a purely optical impression. To get any kind of a "kick" they have to be ridiculously over-done. While I am ready to concede that there may sometimes be an advantage in pandering to low taste in pictures, I doubt whether it is a safe principle to adopt this as common practice.

Some of the line or wash drawings used in daily papers or magazines I find vastly more interesting than any except a very few unusual photographs. They convey something besides a vulgar, half-witted literalness. I have a feeling that these forms of illustration when intelligently employed, would be quite as likely to get a reading for an ad as a photograph, and their attention value certainly can be made to equal that of any photographic work.

P. C.

YES, THE LENS LENDS A HAND !

Lou Ingwersen, San Francisco art director, considers the Camera

In this writer's humble opinion, photographs are coming into their own. They've done their bit for a long time; ever since half-tone printing came out of the fog-and-smudge era. But photographs were ever a poor substitute for attractive drawings, to be tolerated only when drawing could not be well afforded.

Perhaps the movies, striving for effect, raised the standard of photography; or it may have been the perfection of cameras, plates, and lenses. At any rate, the photographer suddenly developed a bump of imagination -- shall we say, became artistic?

Our portrait photographers saw opportunities in lights, poses, shadings, which their chromo-shooting predecessors had either ignored or passed without seeing. Our still-life commercial studios discovered "props" and settings, new angles and perspectives. Let us pause here to lay a modest bouquet at the feet of art directors in general, whose urgings and promptings have been largely responsible for this artistic turn in advertising photography.

And we have now arrived at the point where good photographs far outshine mediocre drawings -- where the lack of a brush to portray an artistic brain-child is not so appalling a calamity as it was 10 years ago.

A desire for distinctiveness may play a part in the present trend toward photographs. As long as advertising is competitive, the new, the unusual treatment will be sought and used. If it has value, a new handling becomes popular, achieves standing as a "style," to be further developed and improved by the leaders, copied and imitated by the followers.

This new advertising treatment, photography, may be the "style" of the moment. Certainly it has developed to the point where it deserves attention. Yet it is doubtful, in my opinion, if regular photography or any other photographic method (such as the direct engraver's negative) can replace or even equal good drawings. And by drawings I mean every type from pen-and-ink and wash drawing to elaborate canvases in oils.

For advertising art has not been standing still. Opinion may be divided upon the relative merits of Pruett Carter and Sargeant, but who can doubt Carter's superiority to any advertising illustrator of 20 years ago?

Compare the camera and the brush in figure illustrations. Even with a good photographer and good models the camera is apt to miss the life and snap an artist molds into his sketch. Photographs lack spontaneity; if they are of great detail one is apt to get a labored impression, a sense of painstaking effort at arrangement of props and settings. An artist may add weight and form, intensify and emphasize effects in his translation. Briefly he is above the mechanical limitations put upon the camera.

Too, an artist, catching for a passing instant a pose that holds the exact effect he seeks, may paint it in. A camera can't very well take pictures of transient impressions. And having missed this high note in the posed setting the photographer may never be able to duplicate it. The motion picture camera is helpful in such situations, yet adds expense, often needlessly, while lighting problems and losses in enlargement adversely affect the results so obtained.

In figure photographs perhaps the greatest difficulty is to catch that intangible feeling of human form beneath the surface -- the thing we most appreciate in beautiful art. It is as if a shoulder stopped at a sleeve, to begin again at the wrist where the sleeve ends.

Retouching, so often necessary, makes a photograph literally a drawing, since the retoucher is attempting to add or replace just those subtleties the camera missed.

Those illustrations which from a copy standpoint need to seem authentic rather than artistic may be excepted from this discussion. As an example, there was no call for anything but photographs in our Fleischmann testimonial campaign.

It seems to me that the camera finds its best use today in still life illustrations. Figure and still life photographs are used in about equal numbers in July Ladies' Home Journal. Yet in all the book there is no more effective black and white than our own Welch's still-life.

Roger and Gallet's "Pavots d' Argent" could scarcely be improved by any artist. The same cannot be said of many of the figure photographs. Some are so obviously posed that they lack naturalness; others are uninteresting subjects, lacking attention value except in the prominence given them. Even Steichen's "Mrs. Doubleday" required captions describing dress and personality to get the full effect.

It must be said that still-life photographs have their limitations too. We doubt if there is a ham in all the world which Swift would find suitable as an illustration. It's not that this client would deceive readers. Rather he wishes to get more into his ham illustrations than just the product. He wishes flavor, zest, appetite appeal -- yes, feeling -- beyond the limits of a camera lens. The artist can catch it and interpret it to the lay reader; the camera cannot.

Direct color photography shows promise. It has not yet "arrived" for general use, but we see more of it every year. If the subject for illustration is one of intricate design to be copied exactly and mechanically, direct color offers a quick and economical method. I believe New York office found it helpful in picturing rugs, for instance.

When the technical problems are worked out color photography will bear the same relation to black and white photographs as color painting bears to black and white drawing. Still, it will be photography and except in cases where mechanical accuracy alone is desired, it cannot equal fine art.

With an eye to avoiding controversy I shall add just this one thought: There are so many angles to advertising illustration -- time, money, client's demands, space limits, copy slants -- that even if all artists, photographers and art directors were possessed of equal ability it is doubtful if one could generalize on this matter of camera versus pen with safety or certainty.

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WHAT TYPE SHALL WE USE ?

Being Miss Cunningham's resume' of her discussion
in a recent production meeting in N.Y.

The effectiveness of the type in which an advertisement is set
depends upon:

- (1) the face of type selected
- (2) size
- (3) leading or spacing
- (4) arrangement
- (5) combination with other types

The Type face

Sometimes a certain face is chosen because it suggests something of the character of the product. The beauty of a Schumacher French damask is suitably described in Le Cochin or Garamond - both types of French origin and appearance.

Eve, a type of delicacy and distinction, is selected for its decorative quality in a full page Pond's magazine advertisement. The copy is written exactly to fit in order to gain a typographic effect as perfect as the beautiful photograph used for the illustration.

Advertisements designed particularly for men readers are frequently set in the plain, direct Scotch Roman or the business-like Bookman, with headlines in a bolder face. Pinaud Lilac, some of Fleischmann, the series on Ide Collar, and the Danersk office furniture advertisements, are set in a "masculine" style.

Then there are advertisements, editorial in character, which are designed to look as much as possible like the publication in which they appear. In such cases typographic interpretation of the subject matter is sacrificed to harmony with its environment, and as the advertisement showing the Duchesse de Gramont in royal elegance, is set for American Weekly and Chicago Tribune, with headlines in clumsy Cheltenham Bold, and text in the common-place newspaper type, Century. Fleischmann's Yeast is usually set in magazine Caslon - changed for the Literary Digest to Century, the type face of that publication.

To achieve the smartness of the New Yorker, a very bold type, in keeping with the modern illustrations, is chosen for the Opaline single column advertisements.

In a large newspaper campaign which necessitates the making of many electrotypes, the first consideration in the choice of a type face is how it will print. In last winter's Lux Toilet Soap campaign, Kennerley Monotype was chosen. It is a pleasing letter in design, not too light in weight yet with the grace of a light face type, and it is seldom disappointing in its reproduction.

Size

The width of the column measure, the margins, the size and position of the illustrations, determine the size of body type. Type can be too large as well as too small. Large type used in a narrow measure results in many broken words at the end of the line, and in uneven spacing between letters and words. Very small type set solid in a wide measure is very difficult for the eye to follow. It can sometimes be made readable by extra leading between the lines. Small bold type may fill up with ink when reproduced in a newspaper, while a small light face letter is apt to fade out.

The size of the type should also bear a relation to the mass area of the advertisement. For example, on a full page newspaper advertisement, 12-point light face looks too small; while on a 7x10 magazine page, it might appear too large, even though it were set in a sufficiently wide measure. Two wide columns which accommodate large type, will suit a big page with heavy illustrations, better than three narrow columns set in a smaller type face.

Type changes its appearances with a difference in leading. A small face well leaded, may be set in a wider measure and yet look larger than the same face in a narrow measure, set solid. The type department discovered, recently, in collecting a number of advertisements for purposes of comparison, that our advertisements due to the amount of copy are seldom set in the wider, more leaded type. Yet type set in this manner when suited to the layout, is very interesting and attractive.

Arrangement

The way the text type is arranged may make an advertisement look alive and interesting or dead and dull. Paragraphs uneven in length, some of them perhaps very short, give a "conversational" appearance to copy. Some of the Woodbury and Welch pages are so written that they can be set in this manner.

By reading the text and deciding upon the relative importance of various points, the typographer can emphasize or subordinate certain parts of the text by using two or more sizes of type, by a discreet use of some bold face, or by margins of white space. Extra spacing and a two-line initial in magazine style provide welcome breaks in a long column, while short, snappy subheads may do much to freshen an indifferent reader's interest. Recipes, treatments and directions set in contrasting type often liven up an otherwise dull page.

Combinations of Type Faces

Where the purpose is to gain a magazine editorial effect, the same type face is used for both headline and text. For display advertisements and for most newspapers, headlines are set in a bolder face than the text. For the dramatic effect of magazine stories or of Sunday newspaper articles, a bold-face headline can be used with very large light-face initial letters. Type is blacker as it increases in size, so that large light-face initial letters can be selected which will match perfectly with smaller bold-face headline type.

Headline Difficulties

The lettering of the headline on a finished layout generally suggests the type face to be used. Sometimes the style and size of the lettering can be almost duplicated in type. A headline and subhead in upper and lower case can usually be followed quite closely; but a headline in capitals can seldom be set in type of the same height and width, because capital letters are generally drawn taller and narrower than type of a corresponding size. Occasionally the difficulty can be met by using smaller, bolder capitals, and letter spacing them to the required width. Oftener than not, however, the headline in capitals has to be changed to lower case when set in type.

Frequently if the size of a headline is between point sizes of type, it can be set in a larger or smaller size, photographed to the correct size, and reproduced in a plate. Sometimes part of a headline can be set, the letters or words that cannot be matched in type, drawn, and a plate made of the whole.

Type Vs. Hand-Lettering

It may be that greater advantage could be taken of the possibilities in the use of type for headlines. Types of great beauty of design, modeled upon masterpieces of lettering, are often not considered because of their inflexibility, and hand-lettering, which may be inferior, is substituted. It might be interesting to try setting more headlines, having the artist re-touch them here and there, to soften their severity, while keeping the character of the type face, and then having a cut made in the correct size. Then, instead of setting a subhead to match a lettered headline, which is seldom successful, both could be set in type and retouched by the artist, giving perfect harmony.

N. B. The advertisements mentioned above may be seen in the Type Department.

J.D.C.

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STATION S F-O BROADCASTING:

Chicago and New York offices are now greeting Kennett W. Hinks, San Francisco manager, who will return to the Pacific Coast early in August. Kennett has as his paeans the flattering growth of the Langendorf Baking account, the steady progress of Betty-Bright Mops, the first year profit shown by Douglass Lighters, the air of contentment at Sun-Maid headquarters. Grievance hath he none.

THIS CLIENT REPORTS PROGRESS

In early 1925 The San Francisco office was retained by the Langendorf Baking Company to direct its advertising. At that time this concern had one plant -- in San Francisco. Two other San Francisco bakeries led Langendorf in volume.

Thirty months later we take stock of the account and learn; that one leading San Francisco competitor has drifted by on his way downstream; the other is desperately clinging to a narrow and shrinking margin. Langendorf has opened plants in Oakland and San Jose. Plant No. 4, the newest, is just beginning operations in Los Angeles. Negotiations for still more bakeries are going forward.

The Langendorf advertising appropriation has more than doubled in 2 1/2 years -- but so have Langendorf sales.

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A NEW ALIBI FOR DELAYED HUSBANDS

A copy plan to present in 400-mile-away Los Angeles on Saturday night; a family returning to meet him in Berkeley Sunday morning. This two-horned dilemma lowered the general efficiency of production chief J. Mark Hale. Helpfully, we suggested the night mail plane leaving the city of Angels and movies at midnight, arriving, generally, at 4 A.M. in San Francisco. Resignedly, J.M.H. phoned the flying field, brightened, replaced the receiver, wired his wife:

"They won't allow passengers on night plane until emergency landing fields in mountains are lighted so I'll come back Monday."

WILD STRAWBERRIES AND GOLDEN TROUT
for Frisco Correspondent

"Paris, in season, has wild strawberries," quoted the NEWS LETTER of July 1st. And as multigraph presses groaned and editors labored with that issue your correspondent plucked wild strawberries in a Sierra-Nevada meadow, 9,000 feet above the sea. And hulled them, to be placed on still-warm "shortcake" baked in a Dutch oven, over the camp fire coals.

Further your correspondent dined that day on crisp fried golden trout that had leapt for the fly-hook but an hour before -- can Paris boast of golden trout, in season, or out?

W.R.B.

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The lion returns to his kill, the king salmon to his own fresh-water stream. Likewise returned Hugh Kenny, Chicago office traffic man, vacationing to San Francisco. Before joining J.W.T. Chicago two years past, he helped with a number of investigations on the Coast, completing courses at the University of California meanwhile.

And the lioness (we were afraid of that analogy all along -- Ed) likewise returns. Bernice Hubsch, Secretary to Mr. Young, erstwhile secretary to S.K. Ellis then manager at San Francisco, will vacation in California. Miss Hubsch, expected August 16, has requested a fog-gray San Francisco day. Californian's Inc. promise "unusual weather."

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TONS OF PEACHES ROT IN CALIFORNIA

Perhaps President Coolidge, with agriculture in mind, should have summered a little further west. At this writing many tons of canning peaches drop, overripe, to rot on the ground. The reason, peach growers assert, is that the packers and canners refuse to pay their price of \$30 per ton, the lowest for which peaches can be produced at a profit. Canners maintain there is a carry-over, an unstable market, an overproduction; no higher offer than \$20 to \$25 per ton is warranted. A compromise, now in sight may save two thirds of the crop.

Prune growers, facing a tremendous crop and a surplus from 1926, hurriedly canvass their fellow growers. They hope, (1) to unite all "association" factions now torn by internal dissension, (2) to form a broader association to include the independent packers, the present cooperative, and "outside" growers, (3) to strengthen the market through this united front. If they fail, say leaders, the 1927 prune crop will sell at less than the cost of curing.

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WEATHER HOT ? NOT IN ENGLAND !

Workers in the London office have an enviable advantage over their Colleagues in New York, Boston, Cincinnati and Chicago. Convincing evidence has just been received over Mr. Stanley Resor's familiar signature:

"With the attached weather reports before me in the London Times this morning, it is hard to take telegraphic reports of the heat wave in New York seriously.* You will notice in this column that the highest temperature reported in the maximum column was 70, and the lowest in the minimum column was 42. Even the native born here, I think, will bear out the statement that the minimum occupies a far more important position in the thermometer world here each day than the maximum."

S.B.R.

*The News Letter suspects that a few days in Madrid or Alexandria will modify this apparent scepticism.

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STATION COP-O BROADCASTING

HEAVY DUTY ON "ELLIPSIS" IN FINLAND

Editor receives amusing note from
his special co-respondent in
Co-pen-hagen

"Finland seems to take a very practical and personal interest in the maintenance of good grammar, so much so that if window display material and counter-cards carry a complete clause, the duty is only one fourth as much as it is if the verb is omitted from the caption, making a phrase such as those of which we are so proud in the States.

"I do not know what's responsible for this, but I can sympathize with any and all of their efforts, since all Finnish school children are required to learn five languages - Swedish, Finnish (which is very close to Russian), French, German and English."

N.B.A.

STATION C-O BROADCASTING:

WHAT DID THE TRANS-OCEANIC FLYERS EAT, EN ROUTE ?

"Horlick's Malted Milk tablets and chicken sandwiches were the most popular food, with oranges and even pickles included in some of the rations - only one took pickles, however, and all except one took malted milk.

"Lieut. Chamberlin, Commander Byrd, Lieuts. Maitland and Hegenberger, and Pilot Smith all carried Malted Milk tablets on their flights, according to the records of the Horlick's Malted Milk Corporation of Racine, Wisconsin.

"These records show further that Horlick's Malted Milk has been one of the chief means of subsistence of twenty-two explorers dating from Capt. Peary to Commander Byrd, and including no lesser personalities than Theodore Roosevelt and Mary Hastings Bradley.

"Here are some of the places this far-traveling, life-sustaining food has gone.

To the North Pole in 1908 with Capt. Peary.
To the South Pole with Amundsen in 1911.
Across the North Pole with Amundsen and Ellsworth.
To Antarctica with Capt. Robert F. Scott in 1911.
To the North Pole with Ziegler in 1905 and with the Ziegler relief expedition in the same year.
To Ecuador with Prof. Saville.
Around the world in 1924 by airplane with Maj. Martin.
To the River of Doubt with Roosevelt.
To Africa with Mr. and Mrs. Bradley.
To Greenland with Prof. Hobb.

"Medical authorities attribute this extraordinary record to the fact that the Malted Milk contains all the food elements necessary to sustain human life even through the most strenuous exertion. At the same time, they point out, this malted milk is so modified that it is easily digested - an extremely necessary qualification, they say, for such circumstances. Furthermore it is readily transportable and safe from spoilage in any climate.

"It was to provide a food of this kind that the originator, William Horlick, first combined in 1887 the elements of whole milk with the nutritive extracts of malted cereals."

The above article has recently been widely used as a publicity story by the Chicago office.

SCHOOL EXPERIMENT USED AS BASIS FOR COPY

A group of underweight children in the public schools of Bedford, Indiana, were given Horlick's Malted Milk over a period of five months starting January 1, 1926. At the end of this time the children showed an average gain of six pounds, the highest being ten pounds and the second highest eight pounds.

The experiment was part of an important health program which is carried on continuously in the public schools of Bedford under the direction of the superintendent, Mr. Merle J. Abbett. Public School health work is necessary in Bedford to take care of the large number of children who come from the families of laborers in the limestone quarries and who consequently are not as well cared for as they should be. The work is subsidized by contributions from philanthropic, social and church organizations in the city. Free clinics have been established with the cooperation of the city's medical society; examinations are given regularly; experiments in proper feeding are conducted throughout the year.

Miss Ethel M. Shaffer, the school nurse, supervised the Horlick feeding test. The children were given a glass of Malted Milk during the morning session of school and another glass at home in the evening. Each child was weighed daily and an accurate record kept of his progress. Mr. Abbett watched the test with great interest. After he read Miss Shaffer's report and transmitted it to the school board he started giving "Horlick's" to his two children, both of whom are normal in weight. He has continued to feed them "Horlick's" since that time.

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LINDBERGH REFUSES !

Through his representative, Henry Breckinridge, attorney for the Guggenheim Fund for the Promotion of Aeronautics, "Lindy" has declined to authorize the use of his name in Rand McNally advertising prepared by the Chicago office. Mr. Breckinridge gave "certain business obligations" as the reason for Col. Lindbergh's refusal.

HMP. A DOLLINK HIAWATA !

Walter Stocklin, head of the Chicago office art department, who recently shattered the world's indoor revolver shot record, now announces a hunting trip into the "big timber" of northern Wisconsin with bow and arrow. (Note to reader: Please do not let the formality of paragraph mislead you. Mr. Stocklin is quite reticent about his rather remarkable hobbies, and it was only with the greatest difficulty that the editor was able to filch the foregoing, over a chocolate malted milk.)

We have heard of artists reverting to the primitive in their work but never before have we discovered one who could bring down a deer with the weapon of our forebears. We should therefore like to claim a new record for Mr. Stocklin in this semi-official or, as the New York Office quaintly calls it, this "international" publication.

Whether Mr. Stocklin is able to shoot as straight and true as the American Indian, or so-called "Red Man" will be revealed in a subsequent issue of the News Letter.

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AUNT JEMIMA RECEIVES PRAISE MODESTLY

Commendation is given the Chicago office in the current issue of Printed Salesmanship for the way in which the copy of two advertisements leads into the coupon. Citing an Aunt Jemima advertisement as an example of effective coupon treatment, the publication states:

"Almost every line in this advertisement is a "feeder" to the coupon. It is pointed out to women that here is a remarkable recipe. Their friends and guests will be delighted with it, and this is the housewife's most treasured reward, the enthusiastic praise of friends and family for a favorite dish well served. To win it is well worth the slight effort of signing a coupon. Moreover, a trial-size package of the product may be had at a quite nominal sum. The coupon forms the climax, as it is the way to trying the recipe and securing the thrifty package."

RICHARDSON CITED BY SAME AUTHORITY.

"A beautifully designed page which visualizes the comradeship between husband and wife in planning the new home or bettering the old one. But womankind is invited to participate on such problems as paint and all the many building materials. It is the new spirit. The advertisement is one big coupon in a certain sense."

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THREE GROUP HEADS IN CHICAGO

A new arrangement of accounts with Mr. Woolf dropping all group head activities in order to devote more time to the business of production management, became effective July 18. The three heads are Walter O'Meara, Ewing Webb, and Edward Sherry.

They will supervise the following accounts:

Webb: Aunt Jemima, Cheek-Neal, Cream of Wheat, Libby, Swift Ham and Bacon, Swift Lard, Piggly Wiggly, Japan Tea; O'Meara: Crowell Publications, Burlington, Gulbransen, Northern Pacific, Hoosier, Horlick, Swift Brookfield, Educational, and Sunbrite, Real Silk, Pennsylvania, and Vauv; Sherry: Gruen, Hassler, Vigoro, Red Steer, Rand McNally, Wadsworth, United Autographic Register, Zerozone, Comptometer.

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CHICAGO KITCHEN ENDS QUEST

Miss Ruth Siefkin has been appointed to take charge of the experimental kitchen in the Chicago office. She will begin her work on September 6. For a number of years she has conducted Camp Mortar Board for girls in northern Michigan. This was originally known as Camp Pan-Hellenic and was open only to members of collegiate sororities. Miss Siefkin has also been teaching domestic science in the public schools of Winnetka, a suburb of Chicago where she also had charge of the cafeterias.

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The personnel for the Real Silk account recently taken over by the Chicago office is as follows: Copy, Walter O'Meara and Mrs. Lewis; service, Willard Lochridge; art, Charles Prilik.

For the new Piggly Wiggly account, the personnel is as follows: Copy, Ewing Webb and Oze Van Wyck; service, Willard Lochridge; art, Walter Stocklin.

WISCONSIN PROFESSOR JOINS STAFF

Edward H. Gardner, professor of business administration at the University of Wisconsin, has joined the J. Walter Thompson Company on a year's leave of absence from the University. He is at present studying problems in connection with the Cheek-Neal and Horlick's accounts in the Chicago office.

Mr. Gardner was awarded an A.B. degree by Amherst College in 1905, and later pursued graduate work at Columbia. He has been connected since 1905 with the University of Wisconsin school of commerce where he has had charge of courses in marketing and advertising. He is well known as the author of several books on business and as the chairman of the research committee of the National Association of Marketing and Advertising Teachers.

For three years he was manager of a campaign among University alumni to raise \$1,500,000 for the University Memorial Union Building. In this capacity, Mr. Gardner organized the campaign, planned and executed its publicity and directed collection of the funds.

Mr. Gardner has had contact with J. Walter Thompson for nine years prior to his joining the staff.

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Mrs. Louisa Lewis, recently with the Delineator Magazine, has joined the production department of the Chicago office.

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STATION NY-O broadcasting.....

PHOTOGRAPHER'S CONVENTION HEARS GORDON AYMAR

One of the subjects discussed at the Convention of the National Association of Photographers, at the Hotel Pennsylvania the week of July 25th, was photography from the advertising point of view.

Gordon Aymar was asked to discuss "Why I Buy Photographs for Advertising." Inspired by an introductory Song Service somewhat astonishing to the J.W.T'eers who attended the meeting (though heartily endorsed by Charles Christoph) Gordon painlessly led the assembly for a few minutes in the paths of serious thought.

His talk brought out the fact that the so-called disadvantages of photography spring from characteristics which may, especially for advertising, be turned to its greatest advantage. That it is limited to nature gives it its value in conveying the sense of honesty and reality - as in Fleischmann and Simmons endorsements; that it is limited to the model, not an idealization, is an advantage where the purpose is to present an individual - as in Pennsylvania Railroad Advertising where we wanted to portray an actual track walker, an actual porter - not an artist's idea of a typical track walker or porter; that the photograph is limited to tones of gray opens up possibilities of pure beauty in quality of tones properly composed - a comparatively recent development in commercial photography.

Photographs from various J. W. T. accounts were thrown on the screen in illustration of these principles. The speaker suggested that artistic ability - understanding of the principles of beautiful composition, of the need for better models and accessories, etc., - resourcefulness, skill and speed, and of course the latest improvements in mechanical equipment, were the assets of the photographer which would make photography increasingly desirable in advertising illustration.

Gordon closed his talk by displaying on the screen first a sketch which he had prepared for a theoretical perfume account, then a photographic interpretation by Wm. Shewell Ellis of Philadelphia, which admirably illustrated ideal cooperation upon a given problem by art director and photographer.

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Have you read

"Beauty the new business tool"

by Earnest Elmo Calkins, in the August Atlantic Monthly ?

FIVE LIVES SAVED BY SIMMONS BED!

Leading editor and family escape certain death in cyclone
thanks to sturdy metal bed.....

Our copy may stress style leadership and dwell lovingly on the grace and charm of the new 1928 models from Kenosha and Elizabeth, and we may claim lifelong comfort on a Beautyrest until earth's last Presses have dried, but when it comes to riding out the storm and supporting falling walls, it takes the regular stock model little old Simmons Bed to stand the gaff.

We quote from the neatly penciled letter of A. W. Pruett, Editor of the Robert Lee (Texas) Observer and this is a true story, for the editor of the News Letter has seen a picture of the bed and he ought to know(!):

"The Wind that threatened to move my house, struck at exactly 12 oclock on the night of April 12th, 1927, myself and wife jumped out of this very bed, and I run to the front door which had blown open to shut it, and she run in the side room to get two of the children, which was asleep in there, a three year old boy and a Girl 9 years old, the baby 2 yrs. old was sleeping with us on the SIMMONS BED. She returned to the room with them just as the house went to pieces, but threw them on the bed as it went and jumped on it with them, she was on her knees and elbows with the children under her, and in her arms.

I was still holding the door which would not stay shut.... When the house went, it blew me over against the bed, and me still holding the door..... I found myself sitting on the sewing machine (sic) which was lying down against the bed. I thought at first I was sitting on the bed.... The house, floor and all, had moved North East about 10 feet. The bed stoped with 2 legs on the ground and 2 still on the floor and the wall resting on the head of the bed, and believe me, she came down with a WHAM, but the iron bed stood up under it, and saved five of our lives, for there was nothing else for that wall to hit, except us. It was a merical!

"Wife and I intend to sleep on that bed the rest of our lives."

P. S. I couldn't tell it any plainer and more truer than the above.

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Editor's note: If the owner of this Simmons Bed felt as he perched atop the wife's sewing machine that he was on the bed, that is prima facie evidence that some salesman sold him an inferior bit of bedding instead of an Ace and Beautyrest Mattress. We hope the local salesman will call and rectify this glaring tort on the part of said salesman.

N.Y.-O. BROADCASTING....

Well known New Yorker advancing on London

On Friday night, the fifth of August, the passenger list of H.M.S.S. Majestic contained the familiar name of Rae Smith. Rae has been with the J.W.T'eers for three years and the News Letter unofficially hopes that he will soon return to his native domain after a glorious and successful pilgrimage to 'furrin parts'.

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The News Letter welcomes two new members

Mrs. Hazel Macfarlane, a graduate of Adelphi College, first taught English at Erasmus Hall. Later she entered the advertising department of Park and Tilford where she was for about a year, going from there to Gimbels, where she was head copy writer for nearly eight years. Mrs. Macfarlane is now in Miss Waldo's group.

Another Thompson joins New York Staff

R. Everett Thompson hails from Windsor, Connecticut. After annexing a B.A. at Dartmouth in 1926, he spent a year managing a retail men's furnishing store in Hanover, N.H. Thompson can now be found with Raymond Browne's picked group on the East Side.

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MISS BELL ANNOUNCES THE FOLLOWING NEW BOOKS :

Arnold, A.F.

The sea-beach at ebb-tide...N.Y.Century, 1901

Boas, Ismar,

Habitual constipation...N.Y.Funk & Wagnalls, 1923

Eigelberner, J.

The investigation of business problems

N.Y.Shaw, 1926

Good Housekeeping Institute

Book of good meals and how to prepare them

N.Y. The Institute, 1927

Lindbergh, Charles A.

"We", the famous flier's own story of his life and his transatlantic flight, together with his view on the future of aviation...N.Y.Putnam, 1927

Mitchell, W.C.

Business cycles; the problem and its setting

N.Y.Natl.Bureau of Econ. Research, 1927

Schlesinger, A.M.

The colonial merchants and the American Revolution 1763-1776....N.Y.Columbia Univ. 1918