

Arbeit, die viel schwerer ist, als das Schreiben langer Abhandlungen und die den Höhepunkt erreicht, wenn es sich um die Abfassung von Plakattexten oder komprimierten Untertiteln handelt.

Vielleicht berührt es manchen Leser dieser Zeitschrift seltsam, daß dieses Thema hier behandelt wird und daß nicht nur die graphische Technik der Abbildungen der drei englischen Dichter

kritisch betrachtet wird. Aber wenn wir wissen, welche Kluft zwischen dem normalen deutschen Reklametext und der hohen Leistung mancher deutscher Gebrauchsgraphiker klafft, so wird man rasch einsehen, daß zur Gebrauchsgraphik der bewußt kultivierte Textschreiber gehört, um der deutschen Reklame eine Wirkung zu geben, die sie ihrem Zweck erst völlig dienstbar macht.

H. F. J. KROPFF, BERLIN

THE TABLES TURNED OR HARRODS AND THE THREE GREAT ENGLISH AUTHORS

IN connection with the Prince of Wales' recent phrase "adopt, adapt, improve", on the occasion of the debate on the practicability of American business methods in England, Harrods' Stores re-

quested the three leading English authors of the day, Arnold Bennett, Bernard Shaw and H. G. Wells to put their art at the service of Harrods' advertising. The three answered as follows:

See page 48, 49, 50

All three answers amounted to the same result—a refusal—but the three authors gave very different reasons for their action. Mr. Arnold Bennett does not wish to endanger his prestige in society and thereby the success of his work, although he is of the opinion that such a critical survey might be very interesting and not unworthy of a literary man. But he does not wish to create a precedent. Mr. H. G. Wells goes a little further and prophesies that one of these days he will undertake something of the sort, but he feels himself as an author in the office of preceptor and priest, and he does not wish to deceive his readers, in that he lend the weight of his name for the publicity of a business undertaking. Once more Shaw gives the most interesting and at the same time the most biting of the three replies. He looks backward into the past and aims a few sharp blows at certain "colleagues". He finds the very suggestion immoral, a sin against the Holy Ghost and he would certainly be ready to empty the vials of his wrath and scorn upon the head of any prominent man who should be found willing to lend his name for such a purpose. These three negative replies were a great success for Harrods' — "the greatest advertising trick of recent times", as an American said.

The advertising manager of Harrods' took the three replies and printed them with the three portraits of the authors on whole pages of the leading London newspapers. These portraits, by the way, are extraordinarily interesting, both technically and artistically, being carried out in the style of the wood-cut. The advertising effect had been achieved, for doubtless the English public read these utterances of their three most famous authors from beginning to end and could not fail to note the name of Harrods' Stores, which had procured them this treat. We all know that this problem and another as well, namely that of the copy-writer, is fully unsolved in Europe, especially in Germany. Wide circles of the public, including artists, authors and publishers tend to reject advertising. It is very difficult in Germany to achieve publicity according to the American prototype in the editorial section of a newspaper through the mouth of a well-known personality—and it is well that this should be so. It is only occasionally that publisher and author—whether moved by political enthusiasm or erroneous economic conclusions, allow themselves to be persuaded to lend their personalities to any cause. Very often, in fact one may say, usually, the thing is a failure.