

I believe that the judgment of German authors of the first rank would precisely resemble that passed by the English, for German authors undoubtedly feel the same moral obligations as the English. I even think that American authors of the first rank would feel the same way, although advertising in America stands much higher in public opinion than it does here. France alone is an exception, for here famous authors write under their full names for publicity purposes.

Harrods' experiment, interesting as it was in its results and in their utilization, did not touch upon the question as to whether authors of the first rank should write or could advertising copy. George Burton Hotchkiss, Professor of English at the University of New York, says in his book "Advertising Copy" that with respect to the development of civilization, the writing of advertising copy cannot be regarded as differing essentially from any other form of literary employment. The essential matter for him is that the laws of copywriting should be sharply defined, the form varied and always applicable to the purpose. Hotchkiss dedicates his book to "the anonymous copywriter" and he expresses the hope that successful advertisements may one day be assembled in a hall of fame, each one accompanied by the name of its author.

This high conception of copywriting agrees with the perfection which it often attains in America. On the other hand it is frequently astounding in Germany to see how men and women venture upon copywriting with little or no preparation. They are recruited from the most various spheres. There are also authors and journalists among them. The question now arises, whether it would be better if journalists of quality or even of the first rank should be willing to occupy themselves with this work.

It is doubtful, for in order to write effective advertising copy, one must not only possess imagination and command of the language, but must also be a good salesman. His training in the psycho-

logy of advertising and the art of salesmanship and his practical knowledge of human nature help the copywriter more than high artistic flights of fancy. He must be able to catch up what lies near at hand. To be sure copywriting can be learned to a certain extent—that is proved by the excellent American books on the subject. But in Germany we have not a single institution, whether it be a high school or any other fount of education where a young man who is really in earnest about becoming a good copywriter can turn for training. Herein we do not differ from other European countries, for such a training-school does not exist anywhere. But with German advertising developing at its present rate, the lack of well-trained copywriters is already making itself felt.

It is not usual for copywriters to sign their work with their names, and this again is well. This anonymity is hard upon those in search of fame but it is typical of the true nature of purposeful art in advertising. In that all creative forces subordinate themselves to the end in view, the names become entirely unimportant.

It is often said that long advertisements are not read in Germany. Precisely on this account, short copy must be produced — and this means much harder work than the writing of long treatises and reaches its highest achievements when it is a question of composing copy for posters or short and snappy captions.

It may perhaps seem strange to many readers of this periodical that this theme should be treated here, and not only the graphic technique of the portraits of the three English authors submitted to a critical examination. But when we recognize the gulf that yawns between normal German advertising copy and the high achievement of many a German commercial artist, we shall rapidly perceive that the consciously cultivated copywriter is an essential of commercial art, if German advertising is to be effective in a measure such as to fulfil all that is required of it.

Translated by E. T. Scheffauer.