

architectural form would possibly not be sufficiently attractive, considering how much alike these buildings are. It is only necessary for the advertisement photographer to discover the esthetic angle of vision from which he can present the same motif more tastefully and effectively. He takes the path "vice versa". He does not raise his theme above its surroundings, but simply alters the surroundings. What he shows is no trick, but facts and realities. What the photographer saw when he looked at a group of houses near Central Park, New York, from the park, the inhabitants of the block will see later in the same perspective, only looking in the opposite direction.

„Der Schmelzer“ für die Gorham Company / William Shewell Ellis Phot.



„The Melter“ for the Gorham Company

Or take the theme: make publicity for a cake of soap. It has been done a thousand times, often with a charming, often with a banal effect. Here Ellis has treated the matter in a strong photographic combination, the stiffness is done away with by means of the play of shadow and the plasticity of the hands—a stiffness which might easily have been the ruin of the motif, had it been treated differently.

This is no occult art. And yet it does not only demand the thoroughly schooled advertising expert. A feeling for the beauty of abstract things must form part of the training of the advertising expert—a feeling that cannot be learned, but must be inborn. Without this feeling for the sheer form it is impossible to create arrangements in the sense demanded of the modern advertising