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# THE KENTUCKY PRESS

Of, By, And For The Kentucky Newspapers

Volume Two

FEBRUARY, 1930

Number One

## HUMAN INTEREST IN EDITORIAL COLUMNS

An Address Given Before the Mid-winter Meeting of the Kentucky Press Association

By HOYT MOORE  
Fulton Daily Leader

Gift 4/21/34

I do not come here today as an expert. Rather, I come as a simple student who has conducted some experiments in the laboratory of human interest, and whose work in this line has created some interest in a narrow circle of friends. It has been work that I have enjoyed, and work that might be of interest to the members of the newspaper fraternity who are gathered here today.

In approaching the subject it is necessary at least loosely to define human interest. I fear definitions. Rather than attempt a specific one I will tell what I conceive human interest to be in loose and general terms. In order to achieve human interest in the written word it is necessary to write of the humanities; to talk of the hopes and fears, the smiles and the tears, the heartaches and the joys of the people of the world. Abstract thoughts, brilliant though they may be, will never have the appealingness of human interest. Human interest comes from the heart and not from the brain, if such be possible. It need not be brilliant, it need not show deep thought, in order to accomplish its purpose. The one thing that it must have, however, is stark sincerity. If it has all the elements of human interest otherwise, yet lacks sincerity, it will not be true human interest and your readers will instinctively reject it as spurious. Dealing with the human things of life it must deal with them, fairly and honestly.

I would not be understood as standing before you and telling you that I know what human interest is, or that I can achieve it at any time and any place. If I had that gift I would be a fortunate man, for writers who have that gift, even in limited manner, are able to write the literature of their time. Human interest is the basis of all worthwhile fiction; indeed, it is the keystone of the splendid arch of literature. Not all writers have it. Many stories and novels are painfully lack-

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## ADVERTISING HINTS FOR MARCH MERCHANDISING

### March Sale Events

Spring Style Apparel; Style Shows; Linen Sales; Better Homes Exposition, including Furniture, Housefurnishings, Electrical Appliances, Home Appliances, Refrigerators, etc.; Dress-Up Sale. Events featuring special "Weeks"; House Cleaning; Refrigeration Exhibits.

### March Window Suggestions

Style Displays; St. Patrick's Window; West Point Military Academy Patriotic Window; Kitchen Display; Utilities Demonstrations; Furniture; Room Outfits; Pure Food Display; Baby Week Window; First Aid Windows; Refrigeration Demonstrations.

### Advertising Pointers

Spring; Sports; Pure Food; "First Aid"; Refrigeration; Summer Comfort; Style; Call of Outdoors; Appeals to pride in appearance; Replacements in Home Necessities; New Idealism Living.

### Events Affecting Business

Spring Weather; Spring Styles; House Cleaning; Call of Outdoors.

### Keynote of March Retailing

The predominating keynote of all retailing will be Newness. New modes and new merchandise will be in demand.

### Keep Windows Lighted

Many dealers do not believe that it is necessary to keep their windows lighted at night. This is wrong. As many, or more, people go window shopping at night as do in the daytime. In a dark window one cannot see the articles the merchants are trying to display, and this often causes them to lose sales. Every merchant, no matter what kind of a store he is running, ought to keep his windows lighted until at least eleven o'clock every night.

### DECORATIVE SYMBOLS

St. Patrick's Day—St. Patrick's Day, like Christmas, is in reality an ecclesiastical festival, but it is made a popular holiday by the majority of the people. The popular symbols are the harp, potato, Blarney Castle, clay pipe, pigs, Paddies and Colleeens, green snakes, shillelah, stove-pipe hat, mortar hods. Green is the color of the day.

Spring—Spring flowers, apple, cherry, peach and almond blossoms, wisteria, lilac, snowball, poppies, etc. Butterflies, birds, sun-dials, statues of mirth and festivities of Music, of the Muses and of Love.

Spring Colors—Pearl gray, pink, lilac, ivory, light blue, coral, apple green.

## EDITORS CAN HELP IN PLANNING BUDGETS

Ask Your Merchants If They Are Budgeting Their Annual Advertising Campaign

Harry B. Rutledge, Field Manager of the Oklahoma Press Association, directed this challenging question to his members in one of his recent Bulletins and offered a suggestion that is so practical that the Service Letter of the National Editorial Association, passes it on to publishers in other states.

Every publisher can well afford to spend the time necessary to discuss with every retailer and business representative of his town, an advertising plan and an advertising budget. You will contact the retailer at a time when he is tremendously interested in this subject. The natural tendency of many is to cut down on the advertising investment (they will call it expenditure) because the tangible results for which they had hoped have not been attained. It is doubtless true that some of their advertising expenditure has been wasted. The merchant has in mind cutting down the amount going into advertising because he does not know how to invest it wisely, hence he will not invest it at all or run the risk of squandering it loosely.

Here is where you, as a publisher, can fit into the picture. Discuss with him his advertising plans for the year. Advise him of the correct amount he can invest in advertising. Advise him as to the seasons of the year he can invest the most in keeping with the development of his business. Help him plan his advertising budget for the year. While you are doing these things you are gaining some valuable information relative to his newspaper advertising. Newspaper advertising is going to

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Spring Flowers—Apple, cherry and almond blossoms, rose, pussy willow, lilacs, tulips, daffodils, hyacinths.

Spring Openings—All the symbols of Spring, invitations, music.

March—The March hare. "If March comes in like a lamb it will go out like a lion."

\*Compiled by, and printed here through the courtesy of The Advertising World, Columbus, Ohio.

# THE KENTUCKY PRESS

Official Publication of the Kentucky Press Association

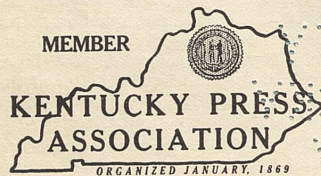
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Member 1930  
NATIONAL EDITORIAL ASSOCIATION

## JUST ONE YEAR OLD

Well, well, well! So the infant is just one year old this issue! My, how the child has grown and how well and sturdy he looks! He certainly has been well-nourished and well taken care of in the first trying year of his existence. All this leads us to remark that the Press starts on Volume Two with this issue with renewed life and ambition. New advertisements are appearing in the Press, and, if the revenue increases to any extent, we will greet our readers each month with a larger and better paper. We want to thank every member of the Kentucky newspaper fraternity for his loyal and hearty support and cooperation and request its continuance. We again take this opportunity to request that you send in news items of yourself, your family, your office, and your brother editors. Let's make this a real community newspaper for Kentucky newspapers! Comments and articles on the craft and the fraternity will gladly be received and published at any time. Will you cooperate with the editor? Thank you!

## SHOW YOUR COLORS

The logotypes of the KPA are being sent to the paid up members of the association this week. Put your "seal of comradeship and cooperation" in your masthead. It stands for progressiveness and your active participation for the success of your association and of the newspaper fraternity in the state at large. We have plenty of these badges of membership and

have one for every non-member who will join us in our work for Kentucky newspapers and Kentucky. If you do not receive your logotype within the next week, notify the Press editor.

## OUR CARTOON

Thru the courtesy of the Engraving Department of the Louisville Courier-Journal, the Press will run a pertinent cartoon each month. It is said that "pictures make news", but the Press will use these cartoons to drive home certain points in connection with the plans and ideals of the KPA and the tenets of good journalism. We are indebted to Mr. Corcoran for his suggestion, and extend thanks to him and his associates in this appreciated cooperation.

## THANKS

We again extend thanks to the Whittaker Paper Co., Cincinnati, for the paper upon which this issue and subsequent issues will be printed. The company is showing its desire to cooperate with the Kentucky newspapers in every way and takes this method to aid the Press in its activities in behalf of the Kentucky newspapers.

## NEWSPAPER CONTESTS

The rules and regulations for the 1930 KPA newspaper contest will be announced in the March issue of the Press. The divisions of the contest will not be exactly the same as in previous years, if present plans mature. However, begin now to select your

entries for the Front Page Contest and the Community Cup Contest which rules will not be changed. It has been suggested that the Best Editorial Contest be changed to include the Best Editorial Page instead of just one editorial to be judged. In all probability there will be two classes in the Best Newspaper Contest, one for any community newspaper in the state, and the other for newspapers which have not won first place in previous contests of that name. Your views and comments on this proposed classification will be gladly received by the Press editor.

## ADVERTISEMENTS

The new advertisement of the Louisville Paper Co., appears in this issue. Slowly the advertising column of the Press are being filled, and all advertisements pertaining to the craft will be welcomed. The cost of issuing the Press is now being met by the revenue from its advertising columns. As soon as the revenue will permit, we will change to a larger size in order to give our readers a bigger, better paper each month. Tell the companies with which you do business that the Press and the fraternity would like to see their advertisement appear in each issue of the Press.

If every publisher would be on his guard against irresponsible subscription contest managers and shyster promoters of special pages and would give a decisive "No" as answer to their alluring propositions, much money would be saved and much worry eliminated.

Publishers in California, Iowa and Pennsylvania have appealed, the past month, to N.E.A. headquarters for help in recovering losses, protecting their rights, and locating such promoters.

Follow these suggestions and you will avoid loss, trouble and regrets:

1. Before signing up with a salesman not backed by a well known reputable firm consult your state or N.E.A. press association headquarters, even tho he carries the best references.

2. Be sure you have a clear understanding of every clause in the agreement under consideration.

3. Read every paragraph in the contract carefully—six point type particularly.

4. It's always a good rule to submit a contract to your attorney for an opinion before signing on the dotted line.

5. Finally, if you are still in doubt—DON'T SIGN. It's better to be safe than sorry.

Keen Johnson, Richmond, is the N. E. A. vice-president for Kentucky.

Have you followed your new year resolution by raising your subscription and advertising rates to the standard rates?

COME ON IN, THE HUNTIN'S FINE!



Courtesy Engraving Department, Louisville, Courier-Journal.

EDITOR JOE GIVES SOME POINTERS ON JOB WORK

By "Joey" P. Gozder  
Campbellsville News-Journal

It gives me pleasure to speak before this body on a subject that is dear to me, and financially important to every newspaper office in the state that maintains a commercial job printing department.

I have been associated with printing since my early childhood, about the time I started to school more than thirty years ago in the Windy City of Chicago. When in school I bought from my desk mate an Excelsior rubber type printing outfit and have been associated with printing since that time. My first printing was an order of 1,000 coupons for a confectionery, for which job, I received \$1.50. All thru life I have studied printing and every phase of better printing, including colortype work.

Before the beginning of this short formal paper on the subject I have been assigned, I wish to express my hearty approval of the idea of Round Table discussions on such subjects as job printing and other points so vital

to the financial interests and business prosperity of the rural newspapers. In my humble opinion, these meetings of the Kentucky Press Association would prove much more profitable with more of these, and less quibbling over non-essential matters, or matters too trivial to be of any vital interest to the great industry or profession which we have chosen to follow, and on points which each of us must handle to our best judgment, governed by such conditions and circumstances as prevail in our respective offices.

With these few prefatory remarks, I will bore you with this short paper that I have prepared on the subject of Job Printing.

One is at times tempted to wonder if those of us, who have been practical printers or pressmen, are not really appreciative of the value, artistic and financial, of job printing as an attribute to newspaper work, than those who are strictly newspaper men.

To stand at a frame, and with ones own hands cause type and rules to form themselves into beautiful and artistic combinations; or to bend over a press, getting an exact make-ready

and harmony of color, carries with it a peculiar fascination that is too often unknown and unappreciated by one who is only a writer or a sordid business man, it matters not how proficient and accomplished he may be in his own particular field.

However, the mechanical part of job printing, fascinating as it may be, is by no means altogether "art for art's sake" as it were. We all realize that while job printing is a helpful and necessary adjunct to financial returns in newspaper work, we must recognize the fact that it would not be, and could never be made to become so, if due attention was not first paid to the mechanical, or if you please, to the artistic efforts of the man at the frame or press.

To be effective and profitable to the business end of the newspaper office, job printing must be perfect from a mechanical and artistic standpoint. Due attention, of course, first must be given to a proper balance or arrangement of its composition, correct style of type, and also appropriate quality of stock, and last but not least, promptness of execution and delivery. In this instance, I also wish to state, that neatness, statements, order blanks and such, because it adds much to the attractiveness of the finished product.

The question of delivery brings to my mind a point that is often overlooked in many rural offices. The last thing that is done to a piece of job printing in your office is the first thing your customer sees on its delivery, and that is the manner in which the work is wrapped. It is not enough to simply bundle it up and "get it out of the house into the hands of the customer. Packages should be wrapped and labeled or stamped in a manner that will not only attract attention by its neatness, but will be more convenient and therefore very pleasing to your customer.

For instance, orders of five and ten thousand lots of letter heads, bill heads, statements, order blanks or other forms, it is well instead of simply making one large package of the entire lot, wrap each 500 or 1,000 in separate packages and then assemble the entire order in one bundle. This will enable your customer to file the unused part away, and keep clean and smooth until needed for use. Also by this method, your customer, may keep track of his supply and naturally give you more time for repeat orders.

The old slogan "a satisfied customer is the best advertisement" is particularly true when applied to the job printing department of a rural newspaper office, as the best salesmanship can but fail to get repeat orders from a dissatisfied customer, and in job printing as in other lines of business, it is the cumulative effort of repeat

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ing in this respect, but I would state as a general thing that no great piece of literature has ever been written which was lacking in human interest.

Take the Book of Ruth, for an example. By critics this is considered one of the greatest love stories ever written. It does not have much of a plot, nor is the writing elaborate. It tells the story of a romantic courtship and of life and sorrow and joy in the long gone years, and it has endured through the centuries. What mystic quality does it have that has made it endure? True, one might say that it is inspired, as I think it is, but many capable critics who deny its inspiration also agree that it is a great piece of literature. Why? Simply because it has that faint, intangible quality that we now call human interest. The world is full of men and women who love, or who will love or what hope to love. Love is the basic theme of the story, and there is an ever gripping element in those simple words: "Thy people shall be my people. . . Whither thou goest, I, too, will go."

We live today in a seemingly flippant age. Sentiment seems to have been pushed into the background. Everybody seems smarter than they did a few years ago. Jazz has replaced sentiment in song and story and motion pictures. But this change, I am persuaded, has not changed human nature, and as long as we have human nature we will have human interest. Signs are not lacking that sentiment still exists. One can see a gradual swinging back toward sentiment in moving pictures, and the best selling books of today are those which are filled with human interest. Works of biography, for example, are among the best sellers of the present time, and naturally works of this sort must be filled with human interest.

As I said at the beginning of this paper, I cannot always achieve human interest in what I write. It is a simple thing, too, and it would seem that a plan could be worked out which would allow one to cram human interest into the written word at will. But this cannot be done, so far as my observation goes. One may work with all skill and diligence at a piece of writing, the thought may seem to be good, and the words may come easily. Yet the effect that is sought is not there at the end. At other times, and I have had this to happen to me a few times, the words come in a flood, the fingers strike the right keys on the machine easily, the thought keeps pace with the clicking keys and the words and sentences may seem to march to the beat of the drums. When you feel the power that is the time to write. That is the time to bear down. That is the time to explore the brain, for there are thoughts there then that will be

worth while. And usually, when this happens, you will find that you are writing on some subject that is near and dear to you and one to which you have given much thought.

So much for the general aspects of human interest. My subject, as I understand it, concerns itself more with my actual and postive experiences in putting human interest into the editorial column. I was brought up in a newspaper office, and began to play with editorial writing a good many years ago. I adopted the general style of editorial writing and followed it until some three or four years ago. I wrote on subjects that I deemed of great importance. Deliberately I cultivated a dignified style of writing and I was really proud of what heavy dignity I sometimes achieved. Everything looked fine, with one exception. That exception was that few people, if any, read my stuff. Lots of times when we get into that condition we tell ourselves that we are too deep for our readers and that our stuff goes over their heads. That's cold comfort, for after all, the only purpose in writing an editorial column is for it to be read. If it is not read it has as well not be written. I came to see this very clearly and it annoyed me, for I really thought that some of my stuff was fair enough, and I wondered why nobody seemed to ever read it.

About this time my little girl reached school age, and one morning in September she set out toward the school house. I saw her go that morning and it brought an ache to my heart. I can still see that picture as I saw it that morning, of a little curly headed girl, with a long raincoat covering her from head to heels, and with a little blue lunch box in her dimpled hands. For six years she had been the baby. For six years she had been the guiding hands of father and mother on every occasion, and now she was setting out on strange seas that might lead to far parts. It made an impression on me, and as I walked down to the office that morning I was mentally writing down my thoughts on the subject. The article seemed to write itself that day, for I merely told the story in as human a manner as I could. It amazed me to know that so many people read it. Friends spoke of it to me for days and I saw that I had written something that people had read, and not only read, but appreciated. Somehow, thought, it seemed too personal to me. It lacked dignity, as I saw it then, and so I went back to my former dignified style, and again my editorial column lapsed back into the doldrums.

But the experiment set me to thinking and I decided to try some more stuff like that about the little girl. A few weeks later the child and I went through a street carnival. The Little Girl had a mighty good time, but I

noticed that she always wanted to hold my hand as we went through the shows or rode the whips and wheels and roller coasters. From that experience I wrote a column the next day which I called "Gripping Hands," in which I told of how the Little Girl held fast to me all the time. It was written in a very personal manner, too, and again I learned that many people read it. Several, in fact, told me that the story brought tears to them as they read it. I thought of what Barrie, the great British writer, said when some beginner asked him how to write stories. He said briefly, "Make 'em weep, make 'em laugh, make 'em wait." I saw his point, and from that time I saw more clearly what people wanted to read. I did not then classify it as human interest, but I saw that people wanted to read something about people they knew and about emotions which they felt.

It was quite a while, however, before I could make up my mind to start as a columnist, and even yet I can still feel a reluctance about it when I begin to write something that is extremely personal. But three years ago I started a column. I did not know whether I could keep it up or not, but I resolved to try. I made a further resolution that I would cast overboard every vestige of dignity and try to throw myself wholly into whatever I might chance to write. I still lacked the courage to abandon the plural in referring to myself, and for a year or more I continued in this manner. At the start of the column my town was needing some new streets, and with success I campaigned for these. Then the road system occupied my attention for a time, and this was a handy subject to fall back on at dull periods. But the day came when I saw that I must make the plunge and actually conduct a personal column, made up of my thoughts and experiences and ideas. I decided to use the first person in the column and have held to this resolution for more than a year. I found from the start that this simplified the matter a great deal and made it much easier for me to express myself.

At the beginning I had a hard job. Thoughts were slow to come and it was difficult to overcome my personal reluctance to putting myself into the writing of what I did write. It gives one a sort of unclothed feeling to write in as personal a manner as I started out to write. But time dulled this embarrassment, and today I never think of it.

I really did cast off ever shadow of the dignity that I had prided myself on having. I forgot the heavy style I had cultivated, and began to write as I really thought. Gone were the subjects of international importance. I wrote of common, every-day, at-home things. I wasted no time in discussing the state of the nation. I wrote of things that my people thought of every

day. I wrote of what I thought, of what I saw and what I felt. I wrote of myself and of my two youngsters. My cellar filled with water one time, and I fell in with two buckets of coal. That made a column which caused a town to smile. My stove froze and blew up, and again I had a column which interested my readers. The Little Girl broke her arm and the Little Boy broke a needle off in his heel. Both of these made columns, with a great deal of hokum, if not real human interest. The darky porter in the office staged one of her periodical campaigns to buy a car and remarked one day "that these here down payments sho' do break up lots of trades." That remark, when expanded and explained, made a column that seemed to interest my readers. I bought a new car, and it was good for a column as I related my experiences with the salesman. The Little Boy had the measles and I had the flu. Both of these experiences were good for a column. I got to thinking one day about the street where I lived as a boy, in a little Tennessee town. That street had five Baptist preachers and one saloon keeper living in one block. That was good for a column as I wrote some of the history of Preacher Street. This led to other columns as I told the stories of some of the boys and girls who had lived on that street. There was the boy who went out to look for a brother who had wandered away from home. The searching boy wandered over the entire country and failed to find his brother. Finally he, too, got the wanderlust, and shipping on a cattle boat out of New Orleans, he went to South Africa and fought with the British army for more than a year. One day he came home, wearing a red uniform, and caused a nine day sensation. Then another boy went out on a possum hunt one night and came home on a stretcher. A tree had fallen on him, and he died in a few days. Another column. There was the little girl who died of diphtheria, with little done for her as was the usual custom in those days. That made a column. There was the saloon keeper's custom of sending a bottle of liquor to all his preacher neighbors on Christmas Day. Four always kept the bottle and the fifth always sent it back. That was a standing joke on Preacher Street in my day, and it made a column that had some interest.

And so, I have labored at the task of making an editorial column human and interesting, for after all, that is all there is to human interest. The work is easier now than it was at the beginning. The thoughts seem to come easier than they did at the start. When one calls on his mind it will usually respond. I usually write a day ahead, but lots of times I go down to the office with nothing written for that day, and with nothing in mind. Press time

may be only a few hours away, but usually some thought will come, or something will happen to come up that will enable me to fill the column. Some days the column is better than it is others, and some days it is worse. Now and then I write on current topics or try to interpret certain news stories. Again I may take a whirl at political writing. At times I may write of a picture show, or some new book that takes my fancy. But in all that I write I steer clear of any form of dignity. I try to put myself into whatever I write, and whenever I begin to write like a stuffed shirt I know it is time to stop and take a fresh start.

I have always thought that the poet could express human interest more compactly than any other, and I never think of human interest without thinking of our own newspaper poet, Eugene Field. In one brief verse of less than 200 words he compresses all the spirit of childhood, the lonely sorrow of parenthood, and the abiding hope of immortality. Perhaps all of you may be familiar with the words of Little Boy Blue, but I will quote them, because I believe that one single poem expresses more nearly my ideal of human interest:

The little toy dog is covered with dust,  
Yet sturdy and stanch he stands;  
The little tin soldier is red with rust  
And his musket it holds in his hands.  
Time was when the little toy dog was new  
And the soldier as passing fair;  
And that as the time when our Little Boy Blue  
Kissed them and put them there.  
"Now don't you go 'till I come," he said.  
"And don't you make any noise."  
So toddling off to his trundle bed  
He dreamed of his pretty toys.  
And hile he was dreaming an angel song  
Awakened our Little Boy Blue;  
Oh, the years and many, the years are long  
But the little toy friends are true.  
Ah, faithful to Little Boy Blue they stand  
Each in the same old place;  
Awaiting the touch of a little hand  
The smile of a little face;  
And they wonder as waiting these long years through  
In the dust of that little chair,  
What has become our Little Boy Blue  
Since he kissed them and put them there.

If you do not receive your KPA logotype within a reasonable time, notify the Press editor.

Have you junked your old, obsolete, wornout type, and traded it for new? Have you sold all that old stereotype metal? Make the idle dollars pay dividends!

**ANNUAL N. E. A. CONTEST  
RULES ARE ANNOUNCED**

The following rules govern the 1930 contests of the National Editorial Association. We urge our Kentucky editors to enter these contests as we are sure many of them can gain recognition as to their excellent products. Read the rules carefully and then send in your entries.

**GREATEST COMMUNITY SERVICE**

**Silver Trophy Offered By James Wright Brown, "Editor & Publisher," New York City**

No Score Card—Letters of nomination accompany all entries. Judges will be asked to submit a written report analyzing all entries and giving reasons for the award. It is not considered practical to prepare a score card for this contest.

Since the community service efforts of any newspaper must be cumulative in character and must often cover a considerable period of time, letters of nomination and recommendation may cover pertinent facts relating to the services of the contesting newspaper for a period longer than the twelve months ending Dec. 31, 1929 but the copies of the newspaper submitted must be confined to the provisions of the general rules. The judge will exercise his own discretion in giving weight to services performed as indicated in the letters of nomination and recommendation, taken in consideration with the newspaper copies submitted to him as provided in the general rules.

**BEST WEEKLY NEWSPAPER  
President's Cup offered by L. C. Hall, Wareham, Mass.**

Score Card:	Points
Mechanical excellence .....	10
Completeness of field coverage ....	30
Literary excellence .....	20
Editorial page .....	20
Promotion of community interests 20	

**BEST EDITORIAL PAGE**

**Silver Trophy offered by Inland Printer, J. L. Frazier, Editor, Chicago**

Score Card:	Points
Scope, suitability and originality of topics .....	30
Leadership .....	30
Literary excellence .....	30
Mechanical appearance .....	10

**FRONT PAGE CONTEST**

**Silver Trophy offered by the Publishers' Auxiliary, Elmo Scott Watson, Editor, Chicago**

Score Card:	Points
General attractiveness .....	35
Symmetry and balance .....	35
Headline system .....	10
Typography (body type—display) 10	
Press ork .....	10

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**NEWSPAPER PRODUCTION CONTEST**

Silver Trophy offered by National Printer-Journalist, John L. Myer, Editor, Milwaukee, Wis.

Score Card:	Points
General appearance, selection of type, borders, etc. ....	20
Typographical workmanship .....	15
Arrangement of advertisements ...	15
Arrangement of news .....	15
Quality and arrangement of illustrations .....	10
Press work .....	20
Addressing and wrapping (enclose sample of addressed wrapper ...	5

**ADVERTISING PROMOTION CONTEST**

Silver Trophy offered by the Linotype News, John E. Allen, Editor, New York City

This contest is conducted for the purpose of stimulating the intelligent use of cut services and to encourage publishers in planning campaigns for their local merchants. To enter the contest, newspapers must submit tear sheets showing a campaign of not less than four advertisements which was sold to an advertiser who had not used the paper for a previous period of three months or more. The advertisements may have been taken in whole or part from an advertising cut service. Accompanying the campaign must be: 1st, a letter from the publisher describing the preparation and sale of the campaign; 2nd, a statement from the advertiser expressing his reaction towards the campaign and its results.

The judges will mark the entries as follows:

Preparation and sale of campaign .....	40%
Typography .....	40%
Results as shown by merchant's letter .....	20%

Entries will be received up to March 1, 1930, and the campaigns submitted must have been completed by that time.

Mr. J. T. Wilson, editor and publisher of The Log Cabin, of Cynthiana, Ky., is back at his office after an illness of several weeks. He had been confined to his home under the care of a specialist. As yet he has been keeping himself rather close to his desk, avoiding any unusual exertion. He is on a rigid diet, but it is constantly including a greater list of viands. Mr. Wilson has been publishing The Log Cabin for the past thirty-three years.

The papers are printing the pictures of F. Tyler Mumford as the youngest member of the Kentucky Legislature. Young Mumford is the able editor of the Union County Advocate at Morganfield, Ky.

In next month's issue: A study of headline type.

Select your issues now for entries in the newspaper contests.

Have you issued your new 1930 rate card and made it up-to-date? Next month we will publish an up-to-date and comprehensive rate card.

(Continued from First Page)

be referred to many times during your discussion with him. Before you finish, sell him on the amount of newspaper advertising he can use. If you offer a contract rate sign him on a contract for the year.

Give him some information and really be of service to him in planning his advertising for the year. Give each

merchant a copy of the Advertising Budget form as is mentioned below. Present this budget form to him while talking over the problem with him, and help him fill it in if he so desires.

The ruled form is too expensive for each publisher to set in his own shop since only a limited quantity would be needed. Reprints of the form, with space to fill in the name of local newspapers left blank, on 24-lb. ledger stock, size 8½x11, can be obtained in any quantity at two cents (2c) per copy thru the N. E. A. Field Director, Northfield, Minnesota.

A printed card containing the following information will be helpful in selling a retailer and should arouse his interest in relation to his advertising problem:

**IS YOUR ADVERTISING AN INVESTMENT OR AN EXPENDITURE?**

Make it an investment by giving it due thought, careful consideration, and definite planning.

According to figures computed by the Harvard Bureau of Business Research and the Northwestern University Bureau of Business Research, the following percentages of gross sales are usual and correct for advertising expenditures for successful retail stores.

*How Does Your Advertising Compare with the Average?*

Department stores.....	1.9 to 3.1	Electrical shops .....	2.7
Grocery stores .....	3.3	Hardware .....	1.0
Haberdashers .....	3.3	Jewelry .....	3.1
Women's wear shops.....	3.1	Meat markets .....	1.0
Furniture .....	6.3	Florists .....	5.0
General merchandise .....	1.5	Millinery .....	2.2
Drug stores .....	1.1	Music stores .....	3.3
Cleaning and Dyeing .....	3.3	Restaurants .....	3.1
Shoe stores .....	2.9	Specialty shops .....	3.8

While every line of business is not represented here, you will be able by comparison to determine the amount that you should invest in advertising your business during the coming year.

This card presented by courtesy of (name of newspaper). We are desirous of helping you make your advertising appropriation an investment. Call on us in connection with any of your advertising problems.

**NATIONALLY ADVERTISED PAPER**

Mr. Editor: Your customer, a paper user, reads about certain nationally advertised brands of paper in every magazine. Do you take advantage of this advertising? Do you supply your customers with this paper on their orders? It costs you no more than the other trade marks. Why not stock the advertised brands and secure them from—

CECIL W. BUSH  
Lexington Representative  
WHITAKER PAPER COMPANY

C. A. WALSH  
Western Kentucky

FRANK PUND  
Eastern Kentucky

(Continued From Third Page)

business that counts in the long run. The business men of today not only know GOOD PRINTING and demand it, but they expect service, and unless we printers and publishers live up to these demands, we cannot expect their patronage, and justly not entitled to it, which would be very suicidal to the rural newspaper office.

Naturally, if job printing is to be a source of profit to a newspaper office, we must have some manner of cost-finding system, or at least some systematic business-like method of estimating the cost, while a great many use the established cost system. Hence, it is well for each newspaper office, first to determine what their cost of operation figures per hour, and in that way you are certain of your cost when added to the stock, composition, presswork, etc.

It has always been my custom to figure on big jobs on the above scale, print a job for less than cost, I have and when it became necessary to print a job for less than cost, I have been liberal enough to let my competitor have the job and with it the experience. In my office, we have found it a practical and profitable policy to maintain a minimum price of \$3.00 for any small job of printing, such as postal cards, small paper ribbons, streamers, picture show over-printing, etc. We figure that any job no matter how small can be set, including make-ready, and run at a profit for less than our minimum price. However, personal calling cards, we print for \$1.50 per hundred.

We make every effort to win the confidence of our advertisers and our readers, but we should be no less diligent in trying to win the explicit confidence of our patrons in the job printing department, by treating him and his work in such a way that he will give us repeat orders without the slightest hesitation or doubt, and that he will be treated fairly as to price and in the quality of his work, including promptness of delivery.

So, while I began this paper with reference merely to the artistic side of printing and its cost, and with due appreciation of those angles, we must realize that with job printing it cannot be altogether a case of "art for art's sake," but must resolve itself into a more practical, or sordid proposition of "ART FOR PROFIT'S SAKE," and as it was in 1520, so it is in 1930:

If type be good and paper nought,  
Fair printing cannot well be wrought.

If ink be good and paper ill,  
The printing is imperfect still.

If all three be good, yet Printer's art  
and skillful hand, MUST PLAY  
THEIR PART.

## GOOD NEWS!

Cherokee News Print is of the highest quality Sheets and Rolls carried in stock for prompt delivery. Please write us for our proposition on a contract basis.

**LOUISVILLE PAPER CO.**  
Incorporated  
Louisville, Kentucky

Get Your  
**IMPERIAL**  
Metal Direct From  
Cincinnati, Louisville, or Nashville Warehouses

The Imperial Type Metal Company manufactures nothing but type metals. This specialization has resulted in quality and uniformity, hitherto unknown in type metal mixtures.

This paper that you are reading, the Louisville Courier-Journal, the Lexington Herald and the Lexington Leader, as well as a majority of other papers in the state, are consistent users of Imperial Metals and the Plus Plan.

The next time you need metal, get Imperial and compare the results.

**CINCINNATI**  
McHugh Exp. Co.  
220 W. 3rd St.  
Main 1150

**NASHVILLE**  
Robert Chadwell  
Trans. & Storage Co.  
101 E'dway Tel. 6-8572

**LOUISVILLE**  
Dickinson Co.  
119 N. 4th St.  
City 7951

**Imperial Type Metal Co.**

Philadelphia

New York

Chicago

Los Angeles

## Type, Printing Machinery

Complete outfits for large and small  
plants

Boston Stitchers

Kelly Presses

**LEE B. DAVISON**

Traveling Representative

526 Union Street

Nashville, Tenn.

FACES  
LIKE THESE  
(CAPS AND FIGURES)  
RUN IN THE  
WIDE AUXILIARIES

60 Point Cheltenham Bold Condensed

**LINO 12**

36 Point Benedictine Book

**LINO 12**

36 Point Benedictine Bold

**LINO 12**

36 Point Bodoni Bold

**LINO 12**

36 Point Caslon Old Face

**LINO 12**

36 Point Cloister

**LINOT 12**

36 Point Garamond

**LINO 12**

36 Point Garamond Bold

**LINO 12**

36 Point Gothic No. 16

**LINO 12**

36 Point Narciss

**LINO 12**

36 Point Metroblack

**LINO 12**

24 Point Poster Bodoni

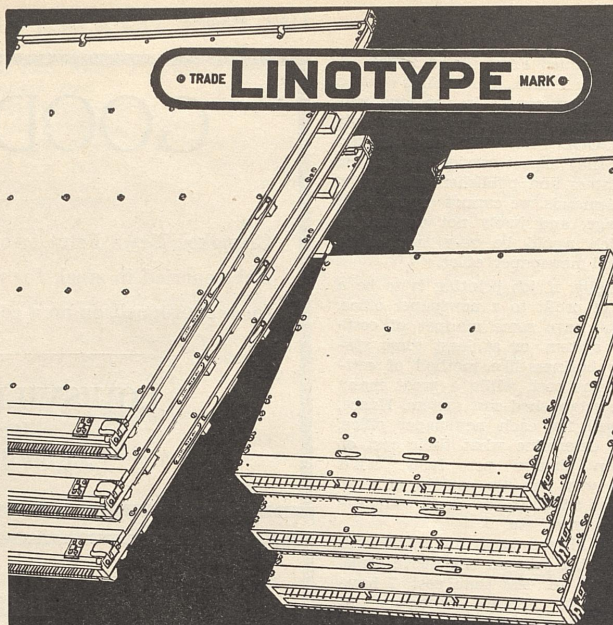
**LINOT 12**

24 Point Pabst Extra Bold

**LINOT 12**

24 Point Vulcan Bold

**LINOT 12**



Set **BIG DISPLAY** too  
on the Linotype with Wide Auxiliaries

The display range of the Linotype is greatly increased by the Wide Auxiliaries that carry **BIG** display faces, full width 36-point, for example, or condensed faces up to 60-point.

For the plant that requires a combination text and display machine, the Wide Auxiliaries on either a Model 14 or 26 provide a display unit that is immediately available when it is needed and takes up only a few inches of space when it is not needed.

Larger plants should consider the possibilities of the Model 22 Display Linotype equipped with the Wide Auxiliaries.

**MERGENTHALER LINOTYPE COMPANY**  
BROOKLYN, NEW YORK

SAN FRANCISCO · CHICAGO · NEW ORLEANS · CANADIAN LINOTYPE,  
LIMITED, TORONTO 2 · Representatives in the Principal Cities of the World