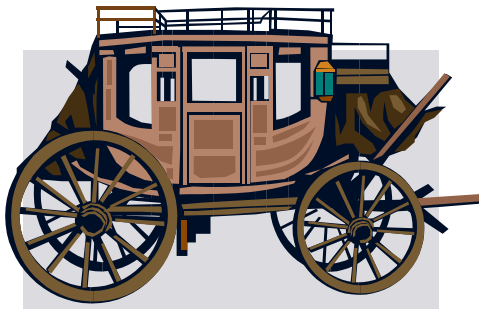


# RECOLLECTIONS



## JACK D. RITTENHOUSE

Boy Scout  
Magician  
Hobo

**Oil Industry Publicist**  
Publisher (Stage Coach Press)  
UNM Press Editor  
Rare Book Dealer  
Historian of New Mexico

By  
**JACK DEVERIE  
RITTENHOUSE**  
(1912 –1991)  
Albuquerque, New Mexico

From his unpublished hand-typed chapters  
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Composited, Illustrated, and Edited By Harry Briley

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PO Box 2913, Livermore, California 94551-2913  
[brileyh@comcast.net](mailto:brileyh@comcast.net)

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## CHAPTER 8: ADVERTISING YEARS

Except for a couple of years during World War II, I made my living working in advertising agencies from mid-1937 to mid-1960. Some of this experience will be touched upon in the chapter “**Books and I**”. There I tell how work as an advertising manager for the publishing firm of Hillman-Curl [had whetted my book appetite.]

### *Louis Wade Agency - 1937*

Around July 1937, I went into advertising agency work because it might pay more and advised by an older businessman to work in an agency rather than try to start my own. Therefore, I went to the Louis Wade agency in Fort Wayne.

I do not recall how I selected the Wade agency. I did not apply at any others. I walked into the Wade offices and they readily granted me an interview. I told Lou that I wanted to get into agency work and offered to work for nothing for three months. The idea interested him but he could not accept me for nothing. He paid me \$15 a week. After six weeks, he raised me to about \$25 a week and paid back wages of \$10 a week.

Lou was a solid middle-class businessman. He was a hard worker with no flamboyancy often found in agency people. His principal account was Allied Mills, a local milling firm that produced a wide range of animal feeds sold to stockmen. We created ads for calf feed, mink and fox feed, chickens, and other varieties of livestock. We handed advertising for related firms, such as the Cugley Incubator Company.

The prohibition law against liquor was repealed in 1933. The major client, Allied Mills, had the branch corporation Century Distilling headquartered in Peoria, Illinois. They distilled Century Club whiskeys and gins. By 1937, the liquor trade became highly competitive. The Century budget was already larger than the feed account. Lou handled the Century line and gave me part of the Allied line to handle.

The Wade agency included all departments common to advertising of that time.

- Two account executives gave personal service to clients and wrote the ad copy.
- The media department arranged for ad insertions in newspapers and magazines.
- A staff artist made illustrations, layouts, and specified the type to use.
- The production manager took the paste-up of type and art, and had original engravings made. He produced duplicate plates for magazines and newspapers. He had circulars and booklets pressed by local printers.
- There was a bookkeeper, a receptionist, and at least two secretaries.

As low man on the totem pole, I did small jobs, ran errands, read [typeset] proofs, and handled simple jobs of copywriting such as preparing tabular matter or revising ads to fit various media. After a few months of this, I could create simple ads.

Most of our advertising appeared in farm magazines, trade magazines aimed at dealers, and (for the liquor ads) in newspapers. Nothing involved clever promotions, high-pressure claims, or schemes. It was simple, good, plodding, routine work.

Wade belonged to a small association known as the National Advertising Agency Network (NAAN) with about twenty members. By this arrangement, each agency was in a different city, so there was practically no competition with each other, and each agency served as a branch office for all others. They provided background information on industries, helped handle local exhibits and trade fairs, made market surveys for each other, and performed similar useful tasks. Once or twice a year the members met in a conference with each one rotating as host. I often went with Lou Wade to these meetings and thus visited agencies in Denver, Milwaukee, Chicago, and Saint Louis. There was much openness and frankness in these meetings, and it broadened my perspective.

After seven or eight months, the production manager left to take a better job, and Lou moved me temporarily into production duties. This was my initiation into the working aspects of typesetting, engravings, electrotypes, paper selection, and printing.

These mechanical methods were just beginning to change. Little yet was done by photo-offset lithography, for it was still in its infancy for widespread commercial work. There was hardly any color photography used in ordinary advertising.

- Type was hard metal [molten lead] cast hot on the linotype.
- We made engravings by coating a sheet of glass with collodion and other chemicals and then exposing the plate in a camera before transferring the filmed image to a metal plate for etching in acid.
- We pulled the best engraver's proofs on the old Washington-style hand press.
- We made electrotypes by pressing an engraving into a sheet of wax, dusting the wax with graphite, and immersing the wax master in a tank of acid with copper electrodes that deposited their metal on the graphite.
- We tried an early electric IBM typewriter. Although a slow typist, I used the electric machine to keep up with the girls who used manual machines.

After a year, disaster struck and initiated me into the chancy life of an advertising man. In mid-1938, the government increased a heavy distiller tax on each gallon of liquor. Century Distilleries cut their advertising budget by enough to absorb the tax, rather than raise their prices. It was a temporary measure, but Lou Wade received the telephone message that cut his annual receipts \$50,000 overnight.

He had to cut his own costs [immediately]. Therefore, he let go the two newest people, and one of them was I. All other local agencies had small staffs and no openings. Lou made several calls in other towns to help me find a new job. Twenty years later with my own agency, I received a similar budget-slashing call and had to do the same thing.

Although in an advertising agency for only one year, I had the start of some inner feelings about it as a career.

In college debates, I often used the principle of *reductio ad absurdum* or carrying a point to its often-absurd limit. I wrote some advertising for liquor. I was not a prohibitionist nor held a religious attitude toward liquor, but I could not see it as a beneficial product. If I became the greatest advertising copywriter in the world, I could reach the final limit of the market where every man, woman, and child in the world rolled drunk every hour of every day. That hardly seemed a goal worth striving to reach.

On the other hand, many products for which I wrote copy were useful and beneficial, such as the farm stock feed product. Such advertising was [clearly] worth doing.

The work attracted me since advertising tied rewards tied to effort. The better one worked, the more one earned and the rewards came quickly. If your own employer did not promote you, other agencies were ready to hire you away at more salary. Of course, poor work meant that I could lose. No other work as advertising offered one a chance to rise (or fall so far) so quickly. A good advertising man must never underestimate or overestimate himself.

### **The Ellis Plan**

Advertising agencies suffered during the Depression, as had all businesses. Hunger alone made many smaller agencies realize that they must become more capable to survive.

One advertising veteran, a top account executive with McCann-Erickson handling work on the Standard Oil account, became a consultant. Lynn Ellis was a professorial type passionately interested in management methods. Only the institution of forms, systems, time records, accurate files, and written standard practices could convert an agency from a studio operation into a real business.

Ellis offered his services as a franchise. He explained his methods in a series of mimeographed units, each on a phase of operation. The material cost four figures but clients bought them on installments. It was not the work of a single man or a Dale Carnegie approach. He drew from the Harvard School of Business Administration, the Wharton School of Finance, and the best minds in many areas of business administration.

The more businesslike agencies landed good accounts, kept their accounts longer, paid higher salaries to people, and grew more rapidly. Until then, advertising personnel considered themselves creative minds and not form-fillers. Ellis showed a systematic approach to creativity that worked.

Soon, most agencies used franchised variations of the Ellis procedures, or caught the spirit of his principles. It did not guarantee success but it reduced the risk of failure.

Lou Wade bought the Ellis material. For my first sixty days, I spent my nights cramming on the Ellis texts. I learned about bookkeeping, accounting, time studies, and the structure and functions of corporate work. Much of this stayed with me as a publisher.

## **Using the Plan**

Among the many printed forms used in the Ellis Plan methods was a sheet to check the pros and cons of any problem. I used one of these to evaluate my job options and it pointed to my best course as going to Chicago.

I visited Chicago a few times with Lou Wade to attend conferences. I knew a few agency men there and Lou Wade made several telephone calls on my behalf. My economic situation was precarious with little money in hand. I owned no home, had no car, and my son David was only a few months old.

While at Wade's, I developed a specialized interest in the preparation of sales training manuals and presentations. The literature about this field was scarce. There were few if any experts. Texts were mainly outlines and guides within the Ellis Plan. I collected a large file of magazine articles on how to prepare sales training kits for salesmen.

In a new specialized field, it did not take much knowledge and experience to run ahead of the pack. I hastily put together a sales presentation on myself, caught the Pennsylvania train to Chicago. I stayed at the YMCA putting the final touches on my presentation.

## ***Jesse Gorov Agency***

I called on a half dozen agencies. Within a few days, the Jesse Gorov agency in the Furniture Mart building out on the Chicago lakefront hired me.

Jesse Gorov in his late forties employed a dozen people and served twenty clients in the furniture business. He handled Roos Cedar Chest, Pullman Couch Company, Sandel Lamps, and similar products. Some advertising targeted consumers, but much of it served dealers. I started as a copywriter.

Gorov became interested in the Ellis Plan, especially in those aspects that concerned source files of creative material, the procedures for systematizing the flow of internal work, and handling service to accounts. He wanted me to set up systematic procedures for servicing all clients as my first task, and I started on that.

After only two months, he was stricken with an intestinal problem that required an immediate operation with three (or four) month's total convalescence away from the office. It could have been a disaster, for Gorov ran a straight-line operation rather than a departmental staff. Each day, he told each worker what to do next. Without account executives, he served all clients personally.

His wife came to the office and asked us what we could do. I told her that I completed the installation of the account-handling system for all clients and felt that I could at least "hold the line" during Jesse's absence. I moved into the big office and took over.

Of course, his secretary was the most competent of any of us in keeping things going. I handled all contacts, and some of the clients expressed wonder how I could know so



much about their operations as they never met me before. I told them that Mr. Gorov prepared for contingencies by installing a systematic plan of procedure.

I acted as the apparent head of the agency for almost three months and lost no clients. We added one or two inquiring customers. We did not miss any advertising deadlines, but there were times when only the client friendship with Gorov made them cooperate with some of our fumbling. After Jesse returned, I went back to writing copy.

At twenty-six in the fall of 1938, Jesse Gorov offered me a raise but said he could not offer a partnership. I could not expect one, for although I improved my abilities, I was scarcely of partnership caliber with an established agency.

### ***Mason Barlow and Associates***

I got an offer to work with Mason Barlow in Chicago. A small group of agency men met monthly to discuss application of Ellis Plan procedures in their offices, and it was there that I met Barlow. He rented a one-man office in a setup common in large cities, where an entire floor consisted of glass-walled cubicles accommodating a dozen one-man operations, and sharing a central receptionist and secretary.

Barlow said bluntly that he was a good "outside man" capable of doing the selling and client contact, but that he did not like inside work. We could become equal partners, under the name of Mason Barlow and Associates. He would get the work. I would produce the advertising and we would split fifty-fifty.

I went in with Mason. It was a mistake and I never took a partner again in any venture. The only thing we offered was enthusiasm and talk. I set up the internal systems and procedures, but this aspect so intrigued Barlow that he did not spend time going after business. In less than six months, I could see that it did not work out. There simply were no clients. I made only a few dollars a week. We called it quits and I moved out. Fortunately, we never filed written articles of partnership when we began and we issued no notice when I left. I do not know what became of Barlow. Six months later, bill collectors tried to hold me responsible for some of his debts after our separation.

### ***Mercury Advertising Agency***

I opened my own agency using the name of the Mercury Advertising Agency, with offices in a one-person cubicle at 20 East Jackson Street in the Chicago loop, quite similar to the former offices of Mason Barlow and Associates at Lake and Wells Street. The office came equipped with desk, table, file cabinet, manual typewriter and telephone. The rent was low. All I needed was a supply of letterheads and business cards.

I wrote to my old friend, Arthur Hall, head of Lincoln National Life Insurance Company, in Fort Wayne and explained that I wanted to become a specialist in preparing sales training literature. I wanted to make an analysis, at no charge, of the training manuals Lincoln Life issued to its men. His sales manager sent me a full set of the literature, and I sent back a long analysis and checklist, showing where I found it superior and where I

found points of improvement. The result was a long, appreciative letter from the sales manager. They paid me \$100 for the job although that was not part of the offer.

I did not find much work. No established account would turn its advertising over to a youngster. I scraped out a living doing small tasks, writing sales letters, etc.

For a trade journal for heating and air conditioning, I developed a method of answering inquiries by preparing a set of standard data sheets, instead of writing a long letter about each problem. The editor wrote [and saved] a report as a full data sheet. They reused these reports whenever the same inquiry came in again.

I met an old friend on the street, working as sales manager for a small, enthusiastic group known as Science Research Associates (SRA), recently formed to produce literature to help young people find careers. They produced a booklet on each of many career possibilities and sold this service to schools. The Great Depression was slowly ending, and schools welcomed anything about employment. SRA sales representatives in the field offered their line of booklets to schools. Through my friend, I got to see the two heads of SRA and offered to help with their sales training literature. The [glowing] letter from Lincoln Life helped. I did a few more things for them but there was no continuing service to them as a client. They gave me a good testimonial letter. If I built a real connection, it would have become long-term, for SRA became a great corporation and its two heads retired as millionaires.

Since I made a little headway, I moved my office to the International Harvester Building at 600 South Michigan Blvd as more attractive space. SRA was in this building, as was the Commercial Advertising Agency, headed by an older man in his late 60s, with two partners in their mid-forties, one named Gebhardt and the other was possibly Bronson.

Gebhardt and Bronson were in the small Ellis Plan group. They offered me a chance to join their staff with hints of a possible partnership after I proved my worth. Still sour from my experience with Barlow, I preferred to go it alone. Gebhardt entered my advertising career again twenty years later.

I tried to build an agency by the hardest possible method, starting with nothing. Most agencies formed as spinoffs from established agencies. Two principals would part, each taking some of the business, or an agency head would die and the business divided by the younger partners. It was common for an account executive to work his way into favor with key accounts and then lure them away by setting up his own agency.

While I was with Mason Barlow, we formed an advertising agency network known as Transamerica Advertising Agency Network (TAAN), similar to the NAAN group to which Lou Wade belonged. All members used Ellis Plan methods. I was active in this group in the early days and attended their convention in Denver. When I had an established agency of my own, I became a [formal] member.

## **George Poag**

An unfortunate incident started my Mercury Advertising Agency on a better path. Back in Fort Wayne, a subdivision builder named George Poag launched a program of building homes a dozen at a time in the city. He financed the developments by the Federal Housing Administration who backed the local lending agency, which was Lincoln Life. Lincoln Life told Poag he needed good sales training materials and recommended me.

I returned to Fort Wayne and secured the account. For a while, I tried to handle it from Chicago, but eventually I moved my office to Fort Wayne. I secured two cheap rooms in a building at the northwest corner of Calhoun and Main.

The sales training material was not solely information on how to sell, but consisted of all of the literature a salesman needed to convince the prospective buyer. For the Poag operation, this meant floorplans of all the homes offered, charts showing costs of utilities, tax tables, information on mortgage procedures, testimonials of happy previous buyers, and as much similar material as could be developed.

I prepared and produced newspaper advertising. By the end of the first year, Poag sold more new homes than any other single builder did in Indiana. I shared in this success, but little of the credit was due to my work. He had a good basic idea in his own work, and that was the main factor. The Poag account was not large enough to provide a living.

I lived hand-to-mouth and picked up any one-time advertising job I could find. I made local consumer surveys for other advertising agencies in the East. I mimeographed literature for small local firms. In 1940, I moved from my ratty little offices to a single room at the top of the Lincoln National Bank building.

I remained active in helping other agencies install Ellis Plan methods. For example, I spent a week in Madison Wisconsin, installing a complete advertising production control system at the Arthur Towell agency. I commuted to Chicago to conduct a weekly seminar for advertising men who wanted to learn more about Ellis methods.

During 1940, the federal government instituted national registration for a military draft. All males signed up. As I neared my twenty-eighth birthday, there was no draft immediately and [the implications] did not affect my business.

### ***American Bantam Coupe***

I bought my first auto in 1940 since the 1922 Model T Ford back in college. This car was [essentially a brand-new] 1939 American Bantam coupe, one of the few midget cars built in America. The firm built only a few thousand before the government contracted them to build army Jeeps. Various firms, chiefly the Wyllys Company, made army cars, and the Bantam firm closed its passenger line forever.

This little car carried two, with a compartment behind the seat to hold the equivalent of two transfer file cases. It had four cylinders, a standard transmission with floor-mounted gearshift, and mechanical (not hydraulic) brakes. The top speed was about 65 mph although it cruised best at 55mph. The best mileage I got was 55 miles per gallon. I owned it from 1940 until 1946 and put over 100,000 miles on it.



**Figure 1 - Tijuana border crossing, California - 1940**

This car changed my future. I tried to build my advertising agency with few clients. There were several one-time assignments and occasional repeat jobs. I received an award from the TAAN network for "the best contribution to advertising agency operation" for my work installing Ellis Plan procedures.

When things were slow, I spent January and February of 1941 travelling though the West to agencies who wanted personal consultation on the Ellis methods. I easily lined up a first tour, charging fees of \$50 to \$100 per day, sometimes more when several agencies joined in a single seminar session.

Beulah and I drove and spent one to four days each in Fort Worth, El Paso, San Diego, Los Angeles, San Francisco, Portland, Seattle, Yakima, and then back to Los Angeles for repeat sessions. In those days, gas, motels, and meals were low in cost; often included as part of my fee. I did not make a great deal of money but enjoyed myself hugely and got a little ahead financially.

### ***Ted Martin and the Exchange***

On our second leg of the trip from Portland back to Los Angeles, I spent much time with the Theodore Martin agency at 5905 Pacific Blvd in Huntington Park, a suburb of Los Angeles. Ted Martin made an attractive proposition to settle there permanently. He would provide office space in the same building, a monthly retainer if I produced certain sales manuals for his clients, and other inducements.

At that time, several agencies around the country formed an association for exchanging material on how they produced sales manuals. Simply known as the "Exchange", I became its executive secretary with most of the dues allotted for my work.

I accepted the offers from Martin and the Exchange. Beulah went back to close out things and ship my office records out from Fort Wayne. I closed my Mercury Advertising Agency. For a few months, I lived in a rooming house in Huntington Park.

I operated simply as Jack Rittenhouse. Nearly all of Ted's clients manufactured equipment for oil well drilling or servicing. One of my first sales kits was for the McCullough Tool Company. I worked on catalogs for Baker Oil Tools, Haner Valves, Byron Jackson Pumps, and others. I built a collection of sales manuals for industries of all types. It was not a phenomenal success but it provided stable income.

The advertising business slowly decreased in volume and offered little prospects of income. This continued until the Japanese bombed Pearl Harbor on December 7, 1941. I temporarily closed my office a few days later.

Late in February 1942, I closed my office entirely and went on full time active duty with the California State Guard [as described in the chapter "**California State Guard**".]

I relinquished my post as Executive Secretary of TAAN and did no more agency work until I returned in 1944. [The end of the war marked a time of starting over.]

### ***Lester Nielsen Agency - 1944***

[Divorced in August at age 32 and newly remarried to Charlotte in September 1944, we drove] to Los Angeles. I looked for a job as a salaried employee with an ad agency.

I got two offers in late September, one with the firm of Lester Nielsen who took over Ted Martin's agency after Ted retired during the war. Les was the "segundo" [second in command] under Martin in my earlier days there. I named a low salary when Nielson asked me what I wanted and as I suspected he raised it not long after I started.

### **Air Force Technical Manuals**

My work was not too far away from books. I was first assigned production of Army Air Force technical manuals, my most enjoyable assignment. The military required each manufacturer of any part or device to produce a manual or instruction sheets on its use.

Each sub-contractor provided instruction sheets that helped ground crews remove the damaged component, take it apart, test each part, repair it, and put it back together again. [These instructions were crucial if the part failed in a] remote theater of war.

They required standard names among all manuals with no synonyms. I had an argument about the phrase "nickel plated." Was it spelled nickle or nickel? Does the phrase use a hyphen? A board of specialists edited and checked everything we wrote.

### **Bidding for Military Work**

During World War II, there were few trained technical writers. Small service firms formed as commercial enterprises to do this work. Some were independent firms but many were departments within advertising agencies. Any trained industrial advertising copywriter could handle the task.

Firms got their contract by competitive bidding. We estimated how many hours of each staff person's time, at what salary, etc. I had to indicate the time required for the entire job, since speed was essential. We did not win the contract every time, but we handled several manuals between October 1944 and mid-1945, when the war effort neared its end. One manual was on a hydraulic hand-pump by which bomb-bay doors of a plane could open manually if the electrical mechanism was shot away.

After the war, writing "technical orders" or "technical manuals" became a highly specialized field. Within ten years, as the jet age advanced, the needed skills exceeded those of an average industrial advertising copywriter. The war years were a fascinating challenge, and I remain crotchety about poorly written instruction sheets that come with "assemble it yourself" merchandise.

## My First Manual

My first manual described an electrical relay used on the standby generator of a B-29 bomber. If the main generator were shot away, this relay started the standby generator. A Los Angeles firm built this relay for the aircraft manufacturer ready to install.

The first step in writing a manual listed all the parts, including every washer and screw, giving each its proper name and a part number. We produced an "exploded view" which now is quite common but which then was not well known until these manuals were produced. The diagram simply showed all parts near where removed.

For example, I bought an antique printing press in 1949 and took it apart for cleaning. I put the press in the middle of the garage floor, took off the first nut on the right side and laid it against the right wall of the garage. When I took off the washer and laid it between the nut and the press. When disassembled, the parts lay on the floor to right, left, front and back, in the sequence removed. To reassemble the press, I started with the nearest piece and work my way towards the outermost part. A photograph of that array on the floor would have been an exploded view.

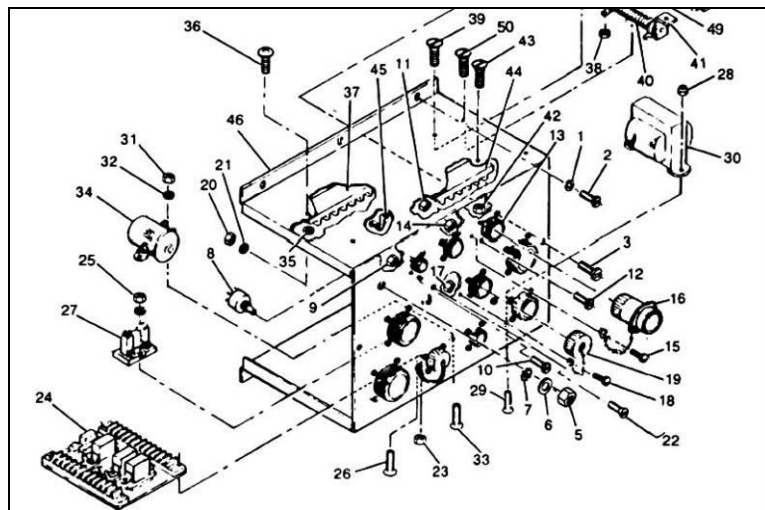


Figure 2 - Sample Exploded View Diagram (Source Unknown)

For the manual on the relay, I went to the factory and watched the step-by-step assembly of one relay. I wrote a description of those steps. I made a parts list, started the manual by writing my step-by-step description in reverse for disassembling the relay. I worked with the manufacturer's engineers to prepare instructions on testing and repair. The last part of the manual consisted of my initial description for assembly. For the exploded view, I laid out a set of parts and made a rough sketch for my draftsmen to follow.

My draft text and illustrations went back and forth between our office and the Air Force inspectors. When the text was in final form, it was set in type and paste-up pages were prepared according to standard typographic specifications. There was no chance to be original or innovative in design.

The Air Force sent these paste-up pages to Wright Field in Ohio for printing and distribution. My manual on the relay filled only twelve pages, but the notes, drafts, proofs, and revisions filled an entire file drawer. Classified as Secret, I could not get [a printed copy, even though I kept my draft proof]. After the war, I found one of these relays in a war surplus store and bought it for thirty-nine cents. [At that price, a spare relay on hand would have been far more practical than to disassemble and repair one!]

## **Republic Supply Catalog**

The Republic Supply Company of California foresaw the end of the war. During the conflict, hardware was in short supply, but by war's end, there would be a pent-up demand. Republic Supply wanted to be one of the first with a massive catalog.

As our work on technical manuals slowed down, the staff increased the work on catalog pages. The largest I handled was a wholesale oil field supply catalog for Republic Supply. I rented more space in the same building, bought desks, typewriters, drafting boards, and hired a small staff of copywriters and artists for my department.

To produce this economically, we designed a page format with a border across top and bottom in an 8.5x11 inch size. We obtained copies of the manufacturers' own literature on the products, cut them apart, and pasted the pieces onto our sheets. There was a page on handsaws, one on hammers, one on pliers, and so on.

The catalog and its supplement included 1500 pages, but the basic catalog was 1200 pages, done on both sides of 600 leaves in a heavy binder that used posts instead of rings.

Loading a set of 600 three-hole punched leaves into 3000 binders was not an easy matter. I devised an aluminum tray with slots. The sheets were placed in this tray, which had a sidewall along one side and one end, and were then jogged so the holes aligned. We then tipped the tray over the posts and pulled it free, which the slots allowed.

My work related more closely to publishing than to conventional advertising. This undercurrent continued during most of my career in advertising. The war ended in the late summer of 1945 and new opportunities of peace were on everyone's mind in 1946.

I was not entirely happy at Nielson. Les was a difficult man, with whose strong personality I often clashed. I could see no pleasant future ahead and I did not plan to do catalogs forever. By February 1946, I worked for seventeen months for Nielson, the longest job held up to that time. However, I could not take any more.

I still felt that my future lay in the advertising agency business. I went to another agency, the Darwin Clark Company. Darwin could use me and I resigned from Nielsen.



## ***Darwin Clark Company-1946***

I knew Darwin as a member of the TAAN network back in early 1941 when I made the tour on agency production systems. That old "Exchange" of which I was executive secretary disbanded when World War II opened.

Darwin Clark had three main fields of advertising. They handled:

- work for some oil field service firms, especially the Lane-Wells Company
- much financial advertising, such as annual reports for corporations and advertising placed by stockbrokers
- a general assortment of clients in fields such as cosmetics and instruments

For some clients they produced company publications or house organs. These were of two types, external magazines for customers and internal publications for employees. Some clients used both types, but others used only one type.

My first steady assignment focused on the Lane-Wells magazine, called ***Tomorrow's Tools -Today***, although we always called it "TTT" In the beginning, I handled only production following a basic layout that seldom varied. I edited copy, specified type styles, made up pages, and dealt with the printers and mailers.

After a while, I wrote an article or two. Darwin Clark liked my work on this, so I continued to write articles for almost every issue. [Twelve Permian Pete articles written under the pseudonym of David Kimsey (my son's name) became popular enough for Lane-Wells to make a private press run of 3000 copies of those representative articles.]

I found my niche again in book-related work. Staff said around the office, "*If it has more than four pages, let Rittenhouse handle it.*" Therefore, I worked on production of company magazines, catalogs, operating handbooks, and annual reports.



Figure 3 - Lane-Wells Logo - 1951

I joined the Southern California Industrial Editors Association, an enjoyable organization of 75 editors of company magazines. They affiliated with the International Industrial Editors Association and each year all magazines could enter local and national judging. "TTT" took many awards at both levels. On over-all excellence, we once scored 98%, which was as high as the ratings ever went.

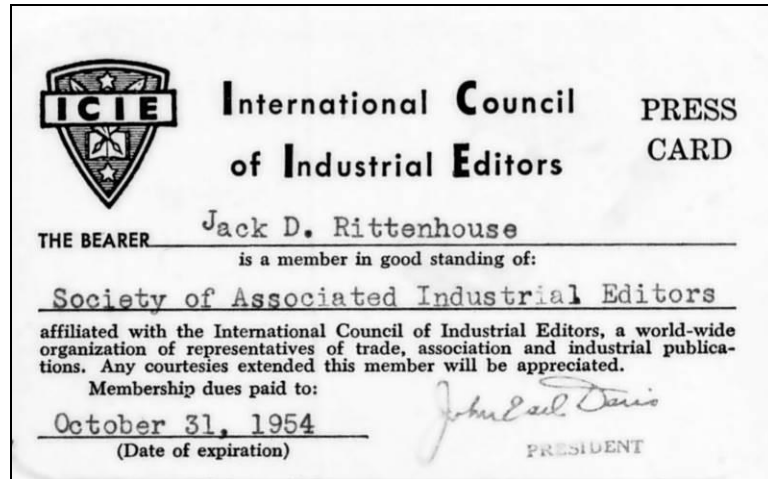


Figure 4 - International Council of Industrial Editors - 1954

Darwin Clark's offices were in the old Arcade building in downtown Los Angeles on Spring Street between Fifth and Sixth Streets. In 1949, Clark built his own small, two-story office building further out on 1139 West Sixth Street. By that time, I handled a wide range of publications and reports [as the Director of Publications].



Figure 5 - Darwin Clark Company, Los Angeles - 1949

Charlotte and I moved from our tiny house on West 59th Place near Normandie Avenue in Los Angeles to a big old [two-story] house in Sierra Madre in 1949, about twenty-two miles from Clark's office. I drove back and forth from Sierra Madre through Pasadena and on the Arroyo Seco freeway to work. The towns were really all one with only signs to indicate when one left each town and entered the next.

The Southern California Industrial Editors Association elected me as the 1949 president. In December, they presented me a gavel made of tropical wood with an engraved gilt band. In this capacity, I made two trips to San Francisco for conferences and to Toronto as a delegate to the international convention. The best side benefit was that I could visit the establishments of firms whose house organs editors were members. Thus, Charlotte and I toured the Twentieth-Century Fox film studios and sound stage sets.

[There was a downturn in] business in 1948 and 1949. I retained several contacts with the Studio Club at 20th Century-Fox Studios which I visited three or four times.

### **Contest**

In 1949, I suggested that Darwin sponsor a national competition among company publications, offering an award of \$100 to the one that could prove its publication benefited the [client] company. Clark approved the idea, and the award went to a Nebraska food chain that reduced shoplifting by educating its clerks through the company magazine. A second award went to a Canadian firm. I presented these two awards at the meeting of the [above-mentioned] International Editorial Association in Toronto.

Clark allowed me round trip airfare for one person. Instead, I used the money for gasoline, took my vacation, and drove so Charlotte and Douglas could go along. They stayed in Saint Louis with her parents. I picked up David in Indiana and took him to Toronto. We owned a 1940 Plymouth sedan since the Bantam [had since died.]

### **Baroid Account**

Before we returned to Los Angeles, Clark acquired a new client, Baroid Sales Division of the National Lead Company, hereafter called Baroid, with headquarters in Los Angeles.

This firm produced minerals and chemicals that added to the fluid pumped down the drill stem when drilling an oil well. Known as "drilling mud", the formula or recipe was quite scientific and [adjusted] to the nature of the drilled geological formations.

Baroid headquartered in Los Angeles served all United States oil fields. The firm wanted a company magazine for customers that informed them of new products and described new uses for their older products.

They asked Clark to suggest a design and as this was my department, the job became mine. We proposed a magazine six by nine inches, easy to hold and carry. It contained five or six articles, with two or three general interest articles and the rest on technical aspects provided by the Baroid engineers. We provided the feature articles.

Baroid's own editor assembled the material and handled the printing production. Before long, we handled the printing production. I was in charge of this work, along with production on the "TTT" magazine, and various catalogs.

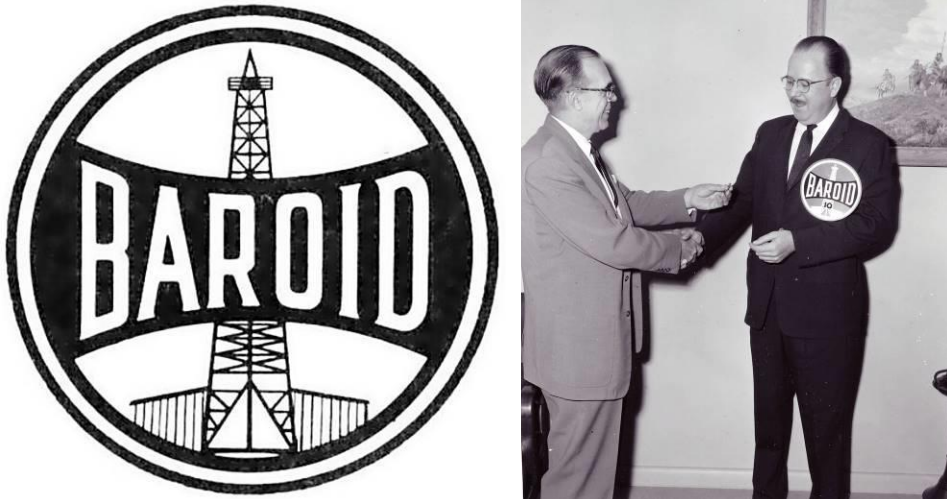


Figure 6 - Logo – Baroid's Ed Loudin awards 10-Year pin (Baroid 1959)

I enjoyed designing the Baroid magazine and tried several innovations. For instance, a new type of "fluorescent" paper came on the market called Day-Glo, in vivid colors that seemed to glow. Usually used for its eye-catching value on signs and bumper stickers, I thought of using its color functionally. I secured a nighttime photo of an oil well on fire, a very dark picture in black and white. We printed this over an orange Day-Glo cover. The result was that the fire seemed actually to glow. Soon afterward, a printing magazine used Day-Glo similarly, but I was first to use it functionally.

Baroid made a product from chopped cornstalk fibers as a clotting agent in mud when they drilled through porous rock or sand formations. On another Baroid News cover, I used a drawing of a man pouring this product with the "stream" of product printed by "flocking," a process used in printing Christmas cards, in which small fiber of cotton or nylon are blown onto an area covered with a glue. The result is a suede-like finish. This gave the cover a tactile quality that attracted attention.

### **Houston Branch Office**

Early in 1951, Baroid announced its intent to move its headquarters to Houston, Texas. Their California market dwindled. Activity in Texas was the center of oil well drilling.

Since they liked our work, they asked if the agency could provide service in Houston. Baroid did not want to add the problem of a new agency to the problems of making their move. Darwin Clark offered to set up a branch in Houston and Baroid readily accepted.

Clark's problem became choosing the head of the new office. Clark himself could not go. His main account executive handled the Lane-Wells account, so he could not go. The next account executive handled all accounts other than oil and was not suitable.

There were two inside creative men, myself, handling company magazines, catalogs, and other printed matter and William Kaup, who wrote advertising copy for newspaper and magazine advertisements. Bill was a good copywriter and he might have gone. I suppose that Clark chose me because I had once had my own agency, however small.

The people at Baroid knew and liked me, for I launched and continued production of their company magazine, the Baroid News Bulletin.

In this dilemma, I did not want to leave California since we were happy in Sierra Madre. If I turned him down, I lost preference in real promotions and perhaps start that decline in fortunes that often happens to agency men. Clark offered to pay all moving expenses and increased the salary somewhat. If it did not work out, he would pay the return expenses and I could have my old job back. Therefore, I agreed to go.

In another complication for Baroid, their advertising manager decided not to move to Houston and resigned. Clark helped Baroid find Donald Fowler, a new advertising manager friendly to our agency. We thus ran even less risk of losing the account.

In September 1951, Clark rented a residence at 1102 South Shepherd Drive and refurbished it into an office. All publication advertising was handled in Houston and I sent instructions there. I likewise transferred The Baroid News to Houston printers.

I found business conditions difficult. We could not secure other Houston clients during that first year. Local agencies closed ranks to us like foreigners invading their territory. We lost every time we campaigned for new accounts. After a while, I won a [grudging] acceptance and began to fit in. However, we did not gain new clients of any importance.

|   |
|---|
| <p><b>The \$64 Question Gets a \$100 Answer!</b></p> <p><b>JACK D. RITTENHOUSE</b></p> <p>TELLS US</p> <p><b>"How to get Creative Ideas"</b></p> <hr/> <p><b>TUESDAY, MARCH 4, '52</b><br/><i>(Bring a Guest)</i><br/><b>12:15 P.M., RICE HOTEL</b></p> <p>Besides a "solid" 20-years of experience in newspaper, book publishing, and advertising, Jack can pull out 43 award certificates for advertising produced by his agency in the past 5 years . . . convin'sin enough reasons, dad, for "how to get creative ideas."</p> |
|---|

Figure 7 - Building a reputation - Houston 3/4/1952

The branch production operations did not do well because everything had [physically] to move back and forth [to Los Angeles]. We had no staff artist for layouts and the volume of Baroid business [alone] could not support a full Houston production staff.

After nine months of this mail order handling, Darwin decided that it was not profitable to operate a distant branch. In June 1952, he visited and said he would close the Houston branch. He suggested two options. I would be welcomed back to the Los Angeles staff and he would pay my moving expenses back. Alternatively, I could resign and go into business on my own with Baroid as my sole starting client.

The crisis was now mine. The failure in Houston would always reflect on my record. Nearing my fortieth birthday, I knew that by the time a man was forty, his future was uncertain without a partnership stake in an agency beyond being a salaried employee.

I talked it over with Charlotte and she agreed to my proposal. I started up my own agency, put the Sierra Madre house up for sale, and remained in Houston.

Charlotte in 10/1999 (transcribed)

*I affirmed to Jack that if he went back [to California], since he would be low man on the totem pole having failed at this branch office, and since Baroid was sitting there for the taking; I said "Why not?" So, this encouraged Jack to stay in Houston and open his own agency with himself as the only employee at first.*

All of this depended upon acquiring part of the Baroid account. I would handle only their publications, such as the Baroid News company magazine and various manuals, while letting the advertisements go to another agency. Baroid agreed to this. So did Clark, who was relieved of paying our moving costs back to California. A Houston agency, the Brennan Agency, handled publication advertising.

### ***Rittenhouse and Company - 1952***

On July 1, 1952, I opened the agency as “Jack D. Rittenhouse, Industrial Publications Counsel”, in a second floor room at 2019 [2015?] West Gray. This was near [the former] Shepherd Drive office. My only client was Baroid and their **Baroid News** work.

From the outset, I earned as much as I earned with Clark, which was not much. This brought me an assured income of \$450 a month [\$5400 per year] in fees and commissions. I worked alone for several months.

I hired a University of Houston student for some afternoons to let me to make outside calls. I then hired one full-time worker and then another.

I took off one full month to work on an assignment in Fort Worth for an old Ellis Plan acquaintance, Albert Evans. He recently acquired the full advertising account of Foremost Dairies for the entire state of Texas and he needed a creative man for one month until he could increase his staff. I stayed in Fort Worth and helped develop billboard and radio campaigns. After that, I was busy with my own Houston clients.

Gradually I became accepted as a Houston local agency and not [seen as] a foreign branch. I became a member of the board of directors of the Houston Advertising Club and a vice-president of the Gulf Coast Industrial Editors Association.

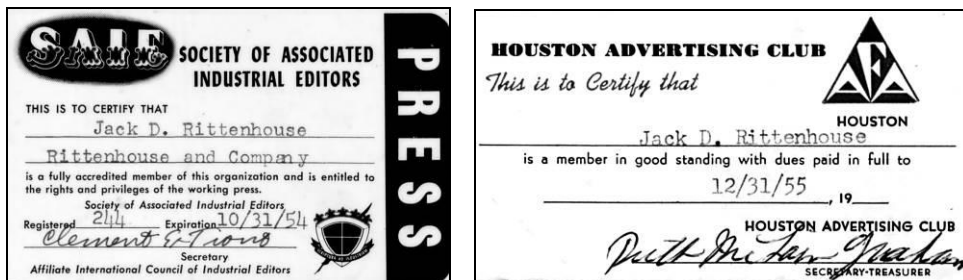


Figure 8 –Industrial Editors – 1954, Houston Advertising Club - 1955

I picked up one-time jobs for local firms who needed manuals, catalogs, and handbooks. The advertising business moved along slowly but steadily.

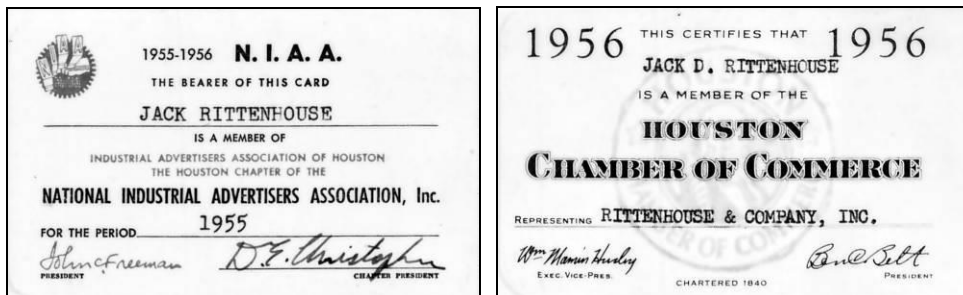


Figure 9 - Industrial Advertisers - 1955, Houston Chamber - 1956

March 1953, when Susan was born, was a record month. I wrote a project for Baroid and made almost as much that single month as in eight months with Clark. Of course, I did not make that much every month.

I hired a woman; Marion Dennard from an editorial capacity on an oil field magazine published by Gulf Publishing Company, and induced an old friend from the Nielson Agency days to come from California, Elwood Lindell.

We tried various new ideas. A public relations man named Edward Adolphe wanted to operate in Houston but needed an office and staff. We worked out an intricate contract by which we incorporated as Rittenhouse and Company.

I went after the entire Baroid account, including all of its publication advertising. They liked our work. We acquired the account and grew. We added others but Baroid was half of our total billing. Nearly all our clients were in the oil field industry.

The office became crowded. In 1954, I rented a suite of four small rooms in a converted apartment house at 1917 Westheimer Avenue [named as the John Hancock Building]. A couple of years later we took over the adjoining suite. I added an artist, a bookkeeper, and a copywriter. Eventually we had ten people on the payroll.



Figure 10 - 1917 Westheimer Avenue - 1954

We did well with Baroid's advertising in general. The Direct Mail Advertising Association (OAU) each year conducted a competition among direct mail advertisers to see who could prove their campaigns were successful. For three consecutive years, a Rittenhouse-created campaign for Baroid placed among the fifty leaders, which we regarded as quite a feat, as we were up there among such giants as General Motors, Abbott laboratories, and others. We were the first Texas agency to win this honor.

Our publication ads did well. Various readership studies done by the Daniel Starch Company measured the effectiveness of ads. We were usually up toward the top, and once placed the "most read" ad inside an issue of the Oil and Gas Journal.





Figure 11 – Baroid’s Ed Loudin and Publicity Shot (Baroid 1959)

Adolphe operated the public relations side of the business as a division within the corporation, paying me a percentage of his income. This lasted only a short period and he withdrew. Soon afterward, he died of a heart attack. Later, Elwood Lindell and Marion Dennand married, moved to Dallas, and went into business on their own.

### **Saudi Oil Impact**

I foresaw some clouds on the future of oil field advertising. From 1915 to 1955, the oil well drilling industry grew steadily. Each year there were more wells drilled and deeper wells. [The industry] depended upon a growth of five to ten per cent each year.

Around 1957, the threat of imported oil became noticeable. The great oil fields of Saudi Arabia and nearby countries poured a great flood of cheap oil into American markets. The caused a decline in the number of drilling domestic oil wells. Baroid cut their publication advertising to the bone during the last half of one year.

*An oil executive told me, "We can get a barrel of [Saudi Arabia] crude [unloaded at a Houston refinery] down at the dock in Houston cheaper than we can pipe it in from a Texas [oil] well only two hundred miles away."*

An advertising agency as a service business derives its income from fifteen percent commission on advertising space and production costs, plus fees for preparation. There is no inventory and the only true assets are the creative people on staff. I started with no capital and we lived from year to year (budgets allocated for a full year), with little chance to accumulate [an emergency] reserve.

The fluctuations that accompanied the arrival of Middle East oil and the resulting slowdown in domestic drilling affected us. We expected no increase in volume, although our net income from fees and commissions was equivalent to the commissions on about \$500,000 volume. We began to show a loss, not serious but which would take a year or two to erase. Affairs became tight. The future was a hard uphill fight.

## Centennial of Oil Production

[Jack purchased a framed replica stock certificate (from its New Haven reorganization) signing three shares to himself celebrating the centennial of oil processing in Titusville, Pennsylvania. Its short-tenured president, Benjamin Silliman, Jr., signed the certificate. Investors soon reorganized the company and renamed it in 1858 under another president, making this certificate only a keepsake. This was long before automobiles when miners dug oil by hand out of oil seeps. This company preceded oil well drilling by four years. The oil boom caused households to change from whale oil to kerosene lanterns.]

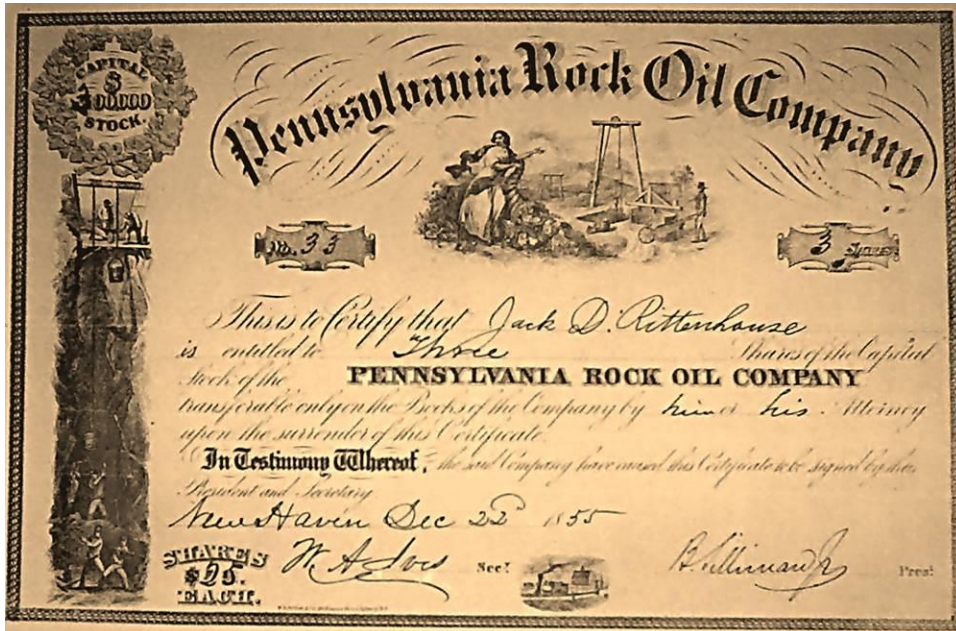


Figure 12- Centennial Replica Stock - 12/1955

The American Chemical Society described the significance (edited)

*In the early 1850s, New York lawyer George Bissell came across a sample of petroleum from Titusville, Pennsylvania. He and his partner, Jonathan Eveleth, organized the Pennsylvania Rock Oil Company [in New York].*

*Among the backers was James Townsend, a bank president, in New Haven, Connecticut. Benjamin Silliman, Jr., professor of chemistry at Yale University indicated that he could distill the crude oil into kerosene and that paraffin could be obtained by high-temperature distillation. The Pennsylvania Rock Oil Company then reorganized under Connecticut law with Silliman as president [as seen on the replica stock], Bissell and Eveleth retaining controlling interest, and New Haven stockholders supplying the Board of Directors.*

*Townsend sold Edwin Drake \$200 worth of stock, [Drake's] total life savings, in the Pennsylvania Rock Oil Company. Townsend sent this new investor to secure title to lands for the company and to report on the prospect of finding oil.*

*Drake told Townsend that [together, they] could make a fortune in petroleum. Townsend reconstituted the organization as the Seneca Oil Company with Drake as largest stockholder, president, and general manager for \$1000 a year.*

*In May 1858, Drake moved to Titusville to drill a [test] well. Drake spent several months into 1959 trying to find a driller. A blacksmith William “Uncle Billy” Smith agreed to work for \$2.50 a day and make his own tools. Smith arrived in Titusville in May 1859 and found Drake’s men digging 150 feet from Oil Creek with constant flooding. Drake and Smith drove cast iron pipe 32 feet into the bedrock past the water table using a white-oak battering ram. In mid-August, Smith began drilling through this pipe averaging three feet a day.*

*With slow progress, investors directed Drake to shut down. Before receiving these instructions, Drake borrowed \$500 locally, paid off his creditors, and continued work. On Saturday, August 27, at a depth of 69 feet, work stopped [for the day]. The next morning, “Uncle Billy” found oil at the top of the pipe. News soon spread, but Drake did not hear until Monday morning when he arrived and saw Smith surrounded by barrels, tubs, and jars of oil. Drake had drilled in the only spot in the region where [drillers could find] oil at such shallow depth.*

*By the end of 1859, wells sprouted throughout the oil country. In 1860, wells in northwestern Pennsylvania produced several hundred thousand barrels and by 1862, production reached three million barrels. Drake failed to act quickly to control production and he had not bought much land in the area. In 1860, the Seneca Oil Company severed its connection to Drake.*

*A cycle of boom and bust plagued Pennsylvania oil fields until John Rockefeller organized Standard Oil and imposed order in the 1870s. A decade later, Thomas Edison’s light bulb replaced kerosene, threatening the oil industry.*

American Chemical Society National Historic Chemical Landmarks.

Development of the Pennsylvania Oil Industry.

<http://www.acs.org/content/acs/en/education/whatischemistry/landmarks/pennsylvaniaoilindustry.html> (accessed and redacted 12/20/2016).

### ***Marsteller Company - 1957***

I started an extensive and well-received market survey of the drilling industry. So much so, that my agency was mentioned to a big national agency seeking to take over a Houston agency as its southwestern branch.

In 1957, the firm of Marsteller, Rickard, Gebhardt, and Reed approached us. William Marsteller handled advertising for parts of the giant Rockwell Corporation. He formed a combine of the Rickard agency in New York City, the Reed agency in Pittsburgh, and the Gebhardt agency in Chicago, merging them into one integrated firm.

I knew the Gebhardt outfit through my one-man office on 600 South Michigan Avenue in Chicago. At this time, Marsteller billed a total of about ten million dollars. Agencies seemed classified as either "consumer" or "industrial" advertising agencies, the former advertising to general consumers, the latter advertising to businesses and industries. Marsteller was among the top ten industrial agencies in the nation.

Marsteller asked me directly what one thing I felt I lacked to move ahead swiftly. I said I needed a good "outside" man, a salesman, and I mentioned Douglas Craig as an example. Craig worked for Gulf Publishing Company as a salesman of advertising space in their oil field magazines. He was an excellent man for the job.



**Figure 13 - With Douglas Craig (Marsteller 10/19/1957)**

After a few discussions, Marsteller hired Craig, paid off our slight deficit, and moved us into a deluxe suite of offices. They paid me \$16,500 a year as a vice president in charge of their Texas branch. That salary was in the top ten per cent of salaries in the United States in 1957. We retained our staff with the addition of Craig, whose title and salary equaled mine, although I was slightly the senior on the staff. We retained our clients. We did well enough, even though our Houston business did not justify our [high] salaries.

Marsteller did not want to add another name to the already long firm name, and soon renamed it simply the Marsteller Company. We completed the merger of our two corporations and soon moved into a fine suite of offices in the Adams Petroleum Center (APC Building) at 6910 Fannin near the Astrodome and the Shamrock Hotel in Houston.

My side benefits included a company-owned station wagon (with all gas and repairs paid), membership in the Pine Forest Country Club (of which I became a member earlier when I handled their public relations), and an expense account.

For the next two years, we enjoyed a slight increase in business, but the oil well drilling industry had plateaued by Middle East oil production. With our new trappings, a notable name, a fine "outside man", handsome offices, adequate financing to spend money for going after new accounts, and the technical resources of Marsteller research staff, we went farther afield to approach larger advertisers aggressively.

We approached firms in Dallas, Tulsa, and other places. I traveled to conferences in San Francisco, Chicago, Cleveland, Pittsburgh, and New York staying at the best hotels. Overall, our business remained unchanged. After three years, we added only a few small to medium sized accounts.

During much of 1959, I put in an extra amount of overtime, but by year-end, this had tapered off. I did a fair amount of travelling for this national agency.

- In May, agency meeting in Pittsburgh and a day in New York City.
- In June, oil industry exposition in Tulsa, where I encountered my brother Howard.
- In June, advertising convention in San Francisco which let me spend a couple of days in Los Angeles visiting old friends.
- in July, agency meeting in Chicago
- In September, I was in charge of a meeting of agency production managers in New York City, and attended a large printing exposition.
- In November, agency meeting in Pittsburgh.
- There were a couple of trips by plane to El Paso on business.

## **Closing Doors**

I went to Chicago for a MRGR agency meeting on January 16, 1960

Marsteller finally came to realize, as I learned a few years before, that there were not many major industrial advertisers based in Houston. All of the local plants, Shell Oil, the great refineries, chemical companies, and others, were only branches. Their buildings were massive; their number of employees large, but their advertising decisions came from New York, Philadelphia, Chicago, or Los Angeles. The few major Houston advertisers were parceled out one per agency (as we held Baroid), and each agency guarded their mainstay fiercely.

Marsteller developed some doubts after the first year, for he once asked us how we felt if he transferred us to one of their other offices. I once lived in Chicago and New York and that nothing would induce me to leave the Southwest. Craig said much the same.

The top men in MRGR finally realized that the Texas-Oklahoma market did not operate on the objective attitude as businesses did in the other parts of the country. Business seemed done on personal whim. This became most evident when we made a full-scale presentation to the Halliburton Oil Well Cementing Company officials in Duncan, Oklahoma, in March, 1960. The account went to a Dallas agency who hired Halliburton's favorite artist; while MRGR was cancelled "because we were too professional." This was the final straw and the office in Houston needed to close. It came as a shock to the Houston clients and some Houston personnel, but not entirely to Doug Craig and I.

On April 19, we received a letter from William Marsteller saying that because of continued losses, he would close the Houston office on May 31. The reasons given were:

1. The slowdown in domestic oil well drilling reduced business (and advertising volume) of Houston firms making drilling equipment
2. Increased "free" services by all agencies reached the point where few, if any, were making any profits and clients were over-serviced in relation to what they paid
3. Costs of operation were high, and Houston advertisers in general would not pay equitable fees for the quality of service they demanded.
4. The Texas market was so limited that the brand did not meeting its costs.

I agreed because those were my reasons for merging with Marsteller in the first place, and I saw no long-range future. They did not close the Houston office as smoothly as it might have been. Marsteller did not communicate with me after that initial letter, but sent his second-in-command, Dick Christian. Marsteller typically left such an unpleasant task to another. In the early spring, Dick called me from Chicago to say that he would indeed close the Houston branch by June.

They released Ed Chalmers with a month's severance pay. The rest of the staff was given severance pay. One of the girls already quit to take another job for higher pay.

Marsteller took care of the lease on the office space. He put the furniture up for sale. Craig and I could buy any pieces at whatever a dealer might offer for them.

Marsteller offered to turn all local accounts back to us so we could form our own agency and carry on. Craig and I drove over to a nearby park, walked beneath the trees to discuss the matter, and then went to our homes to talk with our wives. It was obvious that there was not be enough volume to support our current staff and expenses.

Craig and I decided to separate. After couple of days, I told Craig that he could have my share of the accounts scot-free if he could put together an agency of his own. He eagerly did this and took all the clients with my blessing. He had to buy furniture, find a new office, and get several of the former staff to continue under him.

I came out of the dissolution with virtually nothing, which was about what would have happened if I never merged into Marsteller in the first place.

Doug formed Craig and Associates and did well. He held the Baroid account for more than twenty years longer, and Donald Lamm, the original university student who worked for me in my first year as Rittenhouse and Company was still with Craig in 1982.

I joined the Houston office of Glenn Advertising Agency and took a couple of small accounts with me. I had enough of agency business. To pick up the pieces and revive the Rittenhouse and Company agency would take too many years, too many long hours away from home, and this was the time to make any move for a possible departure from Texas.

When the Marsteller office closed, I left the advertising business as a career. This was not an easy decision. I wrestled with it for months before the letter from Marsteller. In some ways, it was similar to my choices when Darwin Clark closed the Houston office.

If I neared forty when I first left Clark to start my own agency, I now approached the age of fifty. I considered starting [another] advertising agency in New Mexico and studied the available statistical records available on major advertisers. Only three or four accounts spent more than \$100,000 a year. I was primarily an industrial advertising man, not a TV, radio, or newspaper ad man. There was not a single major industrial advertiser equivalent to Baroid in all New Mexico. I visited a couple of the “larger” agencies and found them equal at best only to the staff and facilities of Rittenhouse and Company.

## ***Advertising Observations***

I [came eventually to] not like the advertising agency business chiefly based on personal relationships rather than my lack of faith in advertising as instrumental in society.

## **Shady Morals**

This particularly concerned relationships with clients. I never liked hypocrisy to keep my job. I wondered [similarly] about politicians who made a show of churchgoing. One young man intending to make a good career in advertising, as a preparation, took up golf and joined the Republican Party [solely] because he told me most clients preferred those.

Likewise, some [corporate] advertising managers were quite unpredictable. They could change [to different] agencies and they [pressured] their [current] agencies over this. Don Fowler, at Baroid would sometimes say to another in his office, "*Well, I guess I'll call old Jack and make him squirm.*" It was often necessary to cater to their vanity.

One other large agency executive told me, "*If you want to get that account, find out what the advertising manager's appetites are and gratify them. Get him what he wants. If it is girls or drugs, get them. But get the account!*"

I never went that far nor doubted that I would. At a convention where I shared a room with one advertising manager, I flatly refused to "call for some girls". At another convention, one successful advertising man herded a bevy of girls to his client's suite.

## **Driving Fears and Early Deaths**

Advertising work has strains and tensions comparable to those found in the film and television industries. Some find the life ideal and thrive at it.

There was always the gnawing fear that an advertisement might not get a good rating in a Daniel Starch readership survey. We might not win an award as won for consecutive years. A client might simply call unexpectedly to cancel [for no apparent reason].

I never had this problem much with the top-most executives or owners of their firms. These [kind of] clients were businesslike and wanted a job done right, on schedule, and effectively. Yet, I drove home many late afternoons from the office feeling miserable.

The trade journal *Advertising Age* published obituaries of executives who died and found the average age at death was fifty-four. For example in 1961: Al Burns (of Gulf Printing) in a private plane accident; Ernest Johnson (engraver) aged 51; Henry Dannenbaum (54) and Charles Giezendanner (51) both heads of other ad agencies.

The next year, in January 22, E.A. Gebhardt died; an old agency friend [from Chicago] and later a top man at MRGR. He had written to me only on January 20! Another top man, Rod Reed head of the Pittsburgh office died in an auto accident in Pittsburgh.



### ***Written Assets***

I never completely closed the door. Even after the Marsteller office closed, I continued to write articles for the *Baroid News Bulletin* and they published several. The 1960 writings included articles on:

- the Civil War in the West
- women spies in the Civil War
- river pirates
- Dakota's Black Hills
- mountain men
- Dizzy Dean
- lost mines
- a history of oil well drilling fluid testing
- barbershops
- the old Red River Raft
- Jim Thorpe
- Guatemala
- Swindling
- oil "mining"
- Klondike and F. Aubry's famous ride

I wrote an article for Southwestern Advertising on "Industrial Advertising in Houston". This brought my commercial magazine article to a total of 201 from 1940 through 1960. Altogether I wrote 250 short feature articles for the Baroid and Lane-Wells magazines, on a wide variety of [unusual historical] topics. Eventually that tapered off.

I built up a large collection on the history of early petroleum for my articles. That library went to Marsteller as part of the physical assets of Rittenhouse and Company. When the Marsteller office closed, that Houston library went to the University of Wyoming.

My Ellis Plan material, which I bound in a set of twelve or more volumes, followed the same route and ended up at the Medill School of Journalism at Northwestern University.