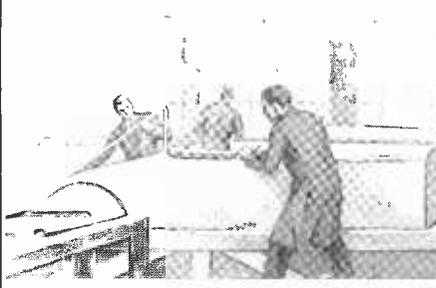


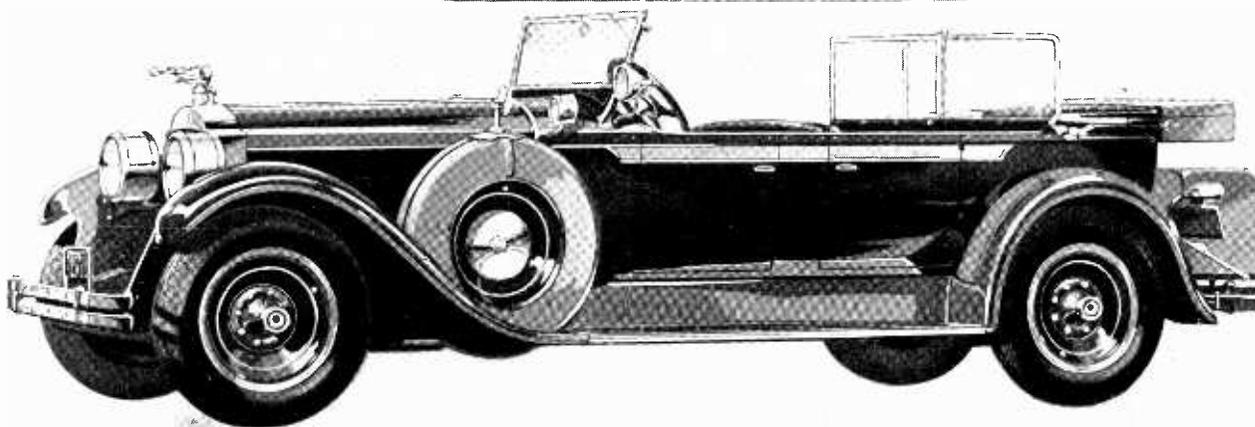
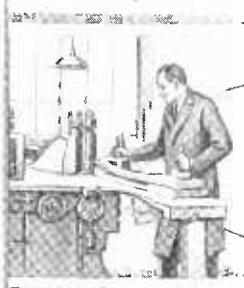
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THE ART OF ADVERTISING

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The elaborate figure-heads of famous American clipper ships were not cut from solid timber, but built up of fitted pieces—then carved to final form



PACKARD'S characteristic lines have set the standard for an entire school of automobile design.

First an achievement of independent, creative designing, then refined and developed through the years, Packard lines—though frequently imitated—have never been surpassed in grace and distinction.

This is not accident. The continued refinement of Packard lines, while retaining all their familiar and distinctive characteristics, is today the object of as careful thought and study as was their original conception.

When improvements are contemplated, Packard artisans construct from the drawings a full-sized body of fine wood. Under the eyes of the designers it is then reshaped until each line and curve is artistically correct, each panel, door and window properly proportioned—the whole a perfect model for a new interpretation of Packard beauty.

It is such faithful consecration to an ideal—typical of every phase of Packard design and manufacture—that has established Packard beauty and distinction as supreme among all fine cars.

Packard cars are priced from \$2275 to \$4550. Individual custom models from \$3875 to \$8725, at Detroit

P A C K A R D  
 A S K     T H E     M A N     W H O     O W N S     O N E

Advertiser: The Packard Motor Car Company  
 Agency: Austin F. Bement, Inc.

An impressive advertisement set against a flat background, going for its text to the romantic days of the clipper ships

THE ART OF ADVERTISING  
BY MANUEL ROSENBERG  
AUTHOR OF "NEWSPAPER ART"  
"PRACTICAL ART" AND "CAR-  
TOONING AND DRAWING" ❁ ❁  
AND E. WALKER HARTLEY

❁ ❁ ❁ WITH A FOREWORD BY  
HERMAN SCHNEIDER, S.C.D.  
PRESIDENT, UNIVERSITY OF CINCINNATI



HARPER & BROTHERS PUBLISHERS  
NEW YORK AND LONDON. MCMXXX

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THE ART OF ADVERTISING  
COPYRIGHT, 1930, BY HARPER  
AND BROTHERS. PRINTED IN  
THE UNITED STATES OF AMERICA

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SECOND PRINTING

II-E

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TO ROBERT P. SCRIPPS AND ROY  
W. HOWARD, FOR THEIR CON-  
TINUED INTEREST IN ART AND  
ARTISTS AND FURTHERANCE OF  
FINE ART IN ADVERTISING, THE  
AUTHORS DEDICATE THIS BOOK

---



Followers of John Huss, by Brozik, 1888  
*Courtesy, Cincinnati Art Museum*

# FOREWORD

By HERMAN SCHNEIDER, Sc.D.

*President, University of Cincinnati*

THE Sunday crowd in an art museum provides a good lesson in psychology for the advertising artist—perhaps the most important psychological lesson he can learn. It is this: the average man or woman likes a picture that dramatizes something, preferably something human. A landscape faultlessly painted, depicting a sunlit pasture, will be rewarded with a passing glance of approval; but John Huss preaching with the fire of conviction to a few spellbound peasants will hold the Sunday visitor spellbound. A picture of a slave girl being sold will command far more attention than a portrait of a society woman. Anything that is “dramatized”—a portentous sunset, the mystery of moonlight, a peasant woman bowing her head at the sound of the Angelus—any of these will hold a dozen admirers where an equally good canvas of undramatic quality will be passed by.

Particularly be it noted that the Sunday visitor becomes himself a part of the breathlessly intent group listening to John Huss. His facial expression is one with that of the group. In any “dramatized” picture the onlooker’s visage changes to the key of the picture—to ecstasy, to fear, to compassion, to humor.

The lesson is obvious and psychologically simple. We respond emotionally. We become a part of any picture, any story, any acting that stirs our subconscious depths. We lose our conscious selves in the more powerful subconscious emotions.

When an advertising artist has succeeded in making his onlooker a part of *his* picture, he has solved one major problem. Another remains—the mastery of draftsmanship. A good piece of drama badly acted, badly written, or badly drawn is usually resented. The onlooker knows emotionally how it *should* look, even if he could not produce the result himself; he knows it intuitively, wherefore another subconscious emotion (and a powerful one) rises within him, and he gets out of, rather than in, the picture.

Mr. Rosenberg’s book is a sound text in that it recognizes and stresses, and stresses again, these two essentials. In text, and in admirably chosen illustrative material, the basic points are emphasized.

It was a good thing to undertake, and not without the dangers of being diffuse and lacking in coherence. The dangers have not only been avoided, but clarity, cohesiveness, dramatic quality, and draftsmanship have been incorporated in the whole composition, as well as in its individual parts.

Dramatization and draftsmanship are the essentials of advertising art. It is good to see a work that recognizes this and sticks to its text.

## ACKNOWLEDGMENTS

**WE** GRATEFULLY acknowledge our indebtedness to the many advertisers, advertising agencies and artists who have assisted so generously in the preparation of this book. Practical aid has taken the form in many cases of contributed articles, permission for the reproduction of advertisements, and valuable suggestions. But this does not exhaust the list. As the work grew it became apparent that to include all the material so freely put at our disposal would make a volume so far exceeding the bounds originally planned as to destroy the unity and purpose which we had conceived for the book. It is hoped that the reception accorded the present volume may justify the preparation of a second volume to include this further material.

THE AUTHORS.

# CONTENTS

---

THE STORY OF ADVERTISING . . . . .	1
Art as a Medium of Sales, <i>by</i> CHARLES W. ALEXANDER	
OPPORTUNITIES ABOUND . . . . .	5
Art Directors, <i>by</i> FREDERICK L. CAVALLY	
The Commercial Art Studio, <i>by</i> WILLIAM F. MACKELFRESH, JR.	
SELECTING THE EQUIPMENT . . . . .	9
WHAT CHOICE TECHNIQUE? . . . . .	11
DRAWING FOR COLOR REPRODUCTION . . . . .	23
Color Printing in Art and Advertising, <i>by</i> LEO A. REINKE	
Dramatic Value of the Second Color, <i>by</i> E. S. ANDERSON	
PICTURIZED ACTION . . . . .	26
BASIC IDEAS IN COMMERCIAL ART . . . . .	30
BEAUTY AND DISTINCTION APPEAL . . . . .	35
Æsthetic Advertising, <i>by</i> GLEN BUCK	
"Quality of Mind," <i>by</i> GRANVILLE E. TOOGOOD	
THE MODERN NOTE . . . . .	43
Modernism, <i>by</i> J. C. McMICHAEL	
BACKGROUNDS COMPEL ATTENTION . . . . .	49
THE CAMERAMAN, TOO, IS AN ARTIST . . . . .	54
Animating the Trade-Mark, <i>by</i> SILAS SPITZER	
The Artist-Photographer, <i>by</i> E. C. ROTHWELL	
PUTTING LIFE IN STILL-LIFE . . . . .	58
CARTOONS AND ILLUSTRATIONS . . . . .	61
POSTER ART A FINE ART . . . . .	65
Street Car "Dash" Posters, <i>by</i> HUDSON BIERY	
The "Dash" Poster, <i>by</i> JOSEPH ALBERS	
SIMPLE RULES OF COMPOSITION . . . . .	72
HOW PERSPECTIVE MAY BE MADE EASY . . . . .	77
DEPICTING THE HUMAN FIGURE . . . . .	81
THE DÉBUT OF THE PRODUCT . . . . .	88
Competition for Attention, <i>by</i> O'NEILL GOODWIN	
THE LAYOUT ARTIST . . . . .	94
LETTERING FOR LAYOUTS . . . . .	100
Making your Lettering Sing, <i>by</i> E. THOMAS KELLEY	
IDENTIFYING THE PRODUCT . . . . .	107
Value of Name Plates in Advertising, <i>by</i> LEONARD J. FOX	
CATALOGUES, FOLDERS AND BROADSIDES . . . . .	112
Relation of Art to Copy, <i>by</i> CURTIS W. VAN DE MARK	
ART FOR THE HOUSE ORGANS . . . . .	117
Art in the House Organ, <i>by</i> J. M. EAGAN	
DRIVES BY NATIONAL GROUPS . . . . .	123

THE CHAMBER OF COMMERCE . . . . .	126
An Unusual Advertisement, <i>by</i> JOHN RING, JR.	
Fine Art, <i>by</i> M. D. STEVERS	
PUBLIC UTILITIES GO PUBLICITY . . . . .	133
Public-Utility Advertising, <i>by</i> KENNETH MAGERS	
BANKING TAKES TO ADVERTISING . . . . .	136
Bank Copy and Illustration, <i>by</i> ALLAN B. COOK	
HIGHWAYS AND AIR LANES . . . . .	141
MECHANICAL ART MADE INTERESTING . . . . .	147
Mechanical Art, <i>by</i> PETER C. POSS	
THE ARTIST OF ARCHITECTURE . . . . .	150
Permanence Campaign, <i>by</i> THE CHARLES DANIEL FREY COMPANY	
For Rent—An Office Building, <i>by</i> WILLIAM SAVAGE, JR.	
MORE FURNITURE SALES . . . . .	158
Furniture-Advertising Art, <i>by</i> RAYMOND S. REED	
NEW MUSICAL NOTES . . . . .	163
DEPARTMENT STORE SHOPPERS . . . . .	167
THE FINE ART OF SELLING TO MILADY . . . . .	171
The Appeal to the Eternal Feminine, <i>by</i> DOROTHY COCKS	
FILLING THE MARKET BASKETS . . . . .	177
Art in Advertising, <i>by</i> E. R. COLLORD	
CAMPAIGNING FOR MEDICINES . . . . .	185
Medical Advertising, <i>by</i> RALPH G. SICKELS	
HOTELS AND RESTAURANTS . . . . .	189
The Hotel and Its Advertising Art, <i>by</i> CHARLES K. SWAFFORD	

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THE ART OF ADVERTISING

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HAVE you thought of a bird-bath or a sculptured vase as belonging only to some great terraced garden? Beautiful Graystone, the garden pottery of Weller Ware, will bring this emphasis, this added interest to your own garden. A bird-bath where the birds really revel—an urn of outpouring vines. The mellow gray contours of Graystone suggest pure pottery of the ancients, seemingly beyond price. Yet Graystone is reasonable. Reasonable, also, is Weller Ware in colors for inside your home—in art pottery and distinctive kitchen ware. Paula Morgan, authority on garden and home decoration, will give free advice regarding any decorative need. Address her in care of The Weller Potteries, Zanesville, Ohio.

# WELLER WARE

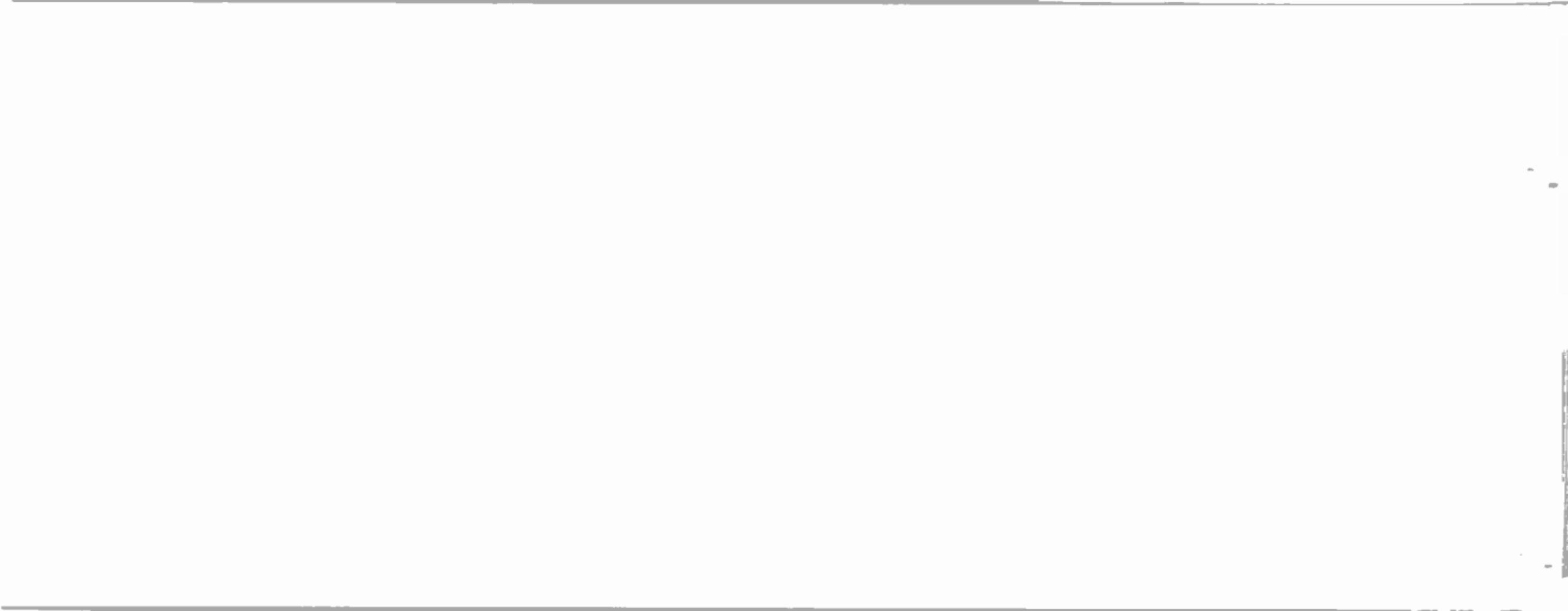
*Advertiser: The S. A. Weller Co.  
Agency: N. W. Ayer & Son  
Artists: Rosa Brothers*

*The woodblock, carrying a hint of an old Italian garden, is fittingly used for this advertisement of Weller Ware. The decorative rule adds a touch of distinction*

## ERRATA

Page 27:—The agency to which this advertisement should be credited is the Newell-Emmet Company.

Page 32:—The agency to which this advertisement should be credited is the Newell-Emmet Company.



# THE STORY OF ADVERTISING

## Telling Ever Has Been the Secret of Selling

CERTAINLY the advertising man has been cheated of his just place in history. If written history were based, not upon conquests and kingly successions, but rather upon the peaceful contacts of men one with another, then the advertising man would have the fame he deserves, for of all the arts his is undoubtedly the oldest. We know that the first contacts of groups of men, one with another, were for purposes of trade. And every advertising man knows that there can be no trade without advertising.

The fascinating story of the development of trade, the flowering of the arts, and the steady march of man toward civilization, all are in a large measure correlated to the story of advertising. If you doubt the important part it has played in the development of civilization, consider for a moment the two slogans of two widely separated eras in history. The trade cry of the Roman at the peak of his civilization was "Caveat Emptor" ("Let the Buyer Beware"). The slogan of today, universal in its message and usage, is the one word "Service." Surely man has come a long way up the hill.

To go back to the beginning, the first intelligent man found himself wanting to "tell" something to his neighbor. His second urge was to "sell" something—his surplus kill or his extra hatchet. And as he became more intelligent, his third impulse must have been to "tell" in order to "sell," and out of that combination came the first "advertising man." We can see him impressing upon his less fortunate neighbor, with urgency of gesture and persuasiveness of tone, the excellence of his kill, or the sharpness of his hatchet.

So it was among those great commercial races whose products, dug up in ruins where they had lain buried through thousands of years, even today arouse our enthusiasm—exquisite toilet articles fashioned by workmen of Tyre and Sidon, discovered as far away as the Delta of the Euphrates; jewels of China found in the countries of the Mediterranean; Egyptian wares found in the entire western world as then known.

Such was the skill which the ancient craftsmen acquired and the beauty of their work, that little persuasion must have been necessary to "sell" a "prospect." Competition was less keen than today, and commerce more simply organized, so that to exhibit a bracelet of delicate workmanship, or a vase of faultless design, must have been sufficient to effect a sale and to set people talking about it.

But as commerce became more intricately organized, and competition more keen, a new art came into being—that of advertising the merchant's wares. Thus it is that by the time Rome is reached we find the poster—the forerunner of the billboard—become an established medium of advertising. The Middle Ages had their "crier,"

who shouted his wares—more picturesque, perhaps, and more intelligible, though probably no more effective, than the hawker on our modern streets.

And then with the Revival of Learning came the printing press—child of necessity. For now, in this new world, with the sudden increase of knowledge, with people coming and going to the four corners of the world and delving into the secrets of nature, there was so much to tell and sell! Printing came to be used for every kind of advertising; posters told of sales, of religious laws, of the theater bills, and what not.

It was but a step from the printing press to the invention of the newspaper, which first appeared in England in May, 1622. And along about this time, in Germany, printed advertisements, advising the purchase of a monograph by Dr. Laster, appeared in a German news book. And in 1626 a collection of the first genuine newspaper advertisements appeared in a black-letter Dutch newspaper.

By the beginning of and through the eighteenth century advertising followed the rather staid and conventional lines of the newspapers of the time. Even in the eighteenth century, in spite of the building up of great newspapers and vast circulations, and the development of the popular magazine field, little thought was given to advertising as an art, or to the fact that art had something of great value to contribute to advertising.

Toward the end of the century, however, following the advent of lithography, art placed its hand to the plow. Advertisements began to glow with color, and to display a generally better taste. Poster art especially flourished. Men like Aubrey Beardsley, the Beggarstaff brothers, Vallotin, and Will Bradley turned to the poster for expression. Men like Frank Munsey reduced the prices of their periodicals in order to boost circulation, until advertising became national in its scope, and even international.

Gradually the advertising man freed himself of his incumbrances, gradually he strengthened his position, until today he is a teacher, a benefactor, a swayer of public opinion, and, best of all, a true artist. And then came the discovery of photoengraving, near the close of the century. This process greatly facilitated and cheapened the methods of reproduction, so that the fine arts soon had found their way into all forms of advertising.

Advertising today is unique. The arts have become its handmaidens; painting and literature are giving of their best. The high quality of advertised products makes possible honest and convincing art and copy.

Thus it is that a new profession has come into being in our modern world—Advertising Art!



© Int. Mag. Corp.

While advertising has put to use many of the most charming of the Raleigh characteristics—riots of color and ecstasy of dancing line, only illustration could indulge itself with the whimsical delicacy of such drawing as this, reproduced from the discriminating pages of Harper's Bazar.

## RALEIGH

THE art of Henry Raleigh is a solid voice in a fabled background—our fondest day dreams and little romances crystallized into actuality. It is that mirror of illustration in which we find for ourselves all the beauty and romance that life shows only in fleeting hopes and visions. Unforgettable pictures—this art, woven in cobwebs of dreamy lines and colors out of mist.

Such art in illustration is precious. In this tabloid age the flat perspective of literature is found insufficient. There must be illustration, whether the confining dullness of the snapshot, the lifeless inanity of made-to-measure drawing



or the exquisite insight of real art—throbbing full with life and just as pregnant with uncertainty.

Illustration is dramatization of a story in a small way. The illustrator casts and directs. There is no limitation of available actors—he can create the character. "Raleigh will illustrate"—this must be the illustrators' synonym for "Barrymore in the leading role."

Raleigh's is a rare, subtle, frolicsome art that hints at only one origin. The whole race of the Shii play pranks in his pictures. He is of the whimsical stock that is giving us the like of Yeats and James Stephens. There is blood of the Celt in him. God bless the work.

## THE WALKER ENGRAVING COMPANY

MEMBER AMERICAN PHOTO-ENGRAVERS ASSOCIATION

A Horatio Alger plot is easy to recreate. Not so the psychological subtlety of a play by Shaw. Similarly, to etch the pictorial subtleties of Raleigh presents artistic problems that are more difficult than the every-day half tone. We, at Walker, like to tell

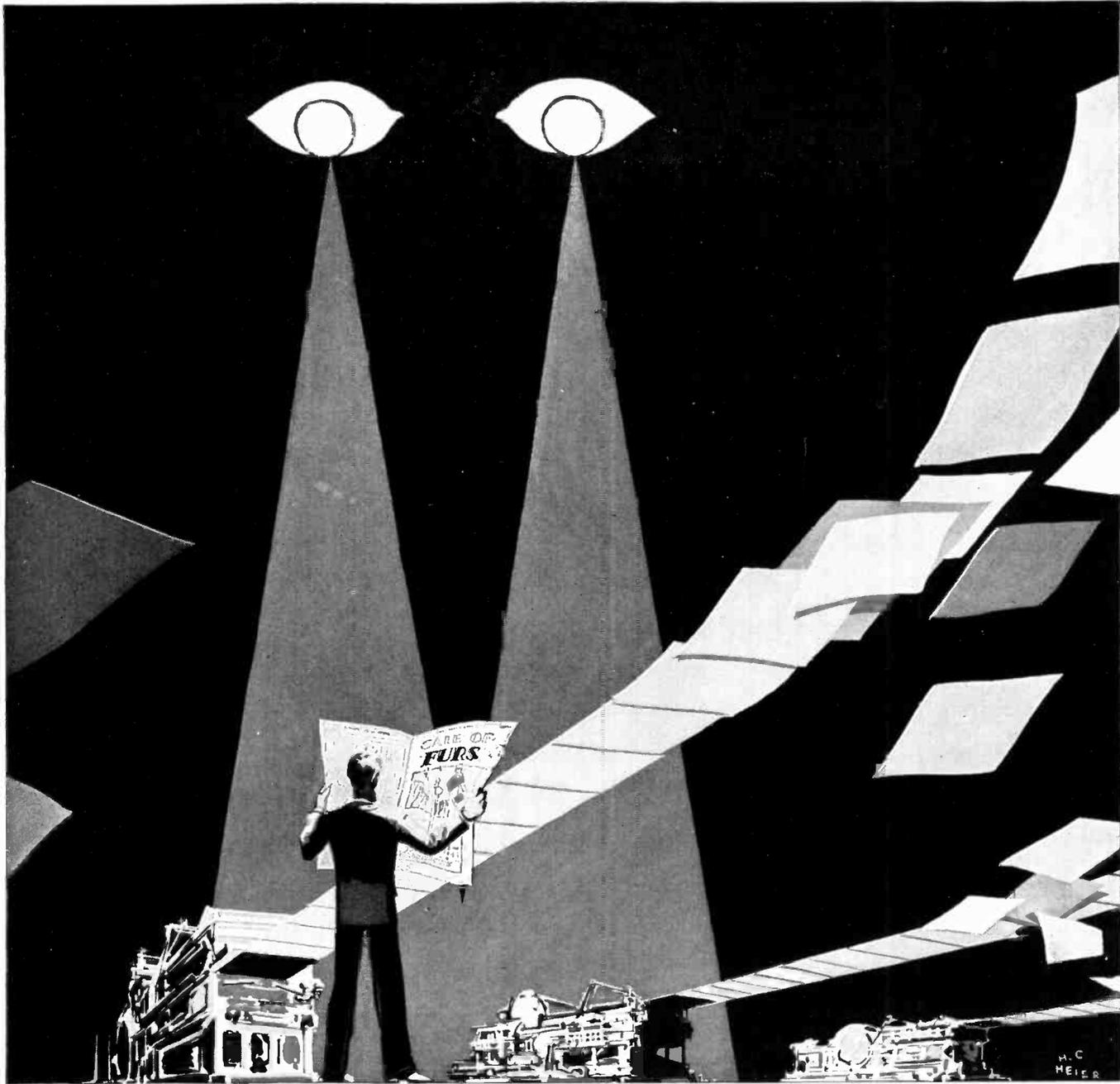


the anecdote of the Art Director and the young engraving salesman. "This business of engraving," began the young man—"This art of engraving," corrected the much sinned-against Director.

NUMBER FIFTEEN OF THE SERIES WILL BE ROCKWELL KENT

Advertiser: The Walker Engraving Company  
Artist: Henry Raleigh

Today the fine arts contribute to the beauty and the effectiveness of advertising. Illustrators of distinction contribute to the beautifying of the advertising pages of our magazines



## THE EYES OF THE WORLD

ON wings that beat in busy, white-tiled canyons—stir quiet hamlets—and penetrate the silent reaches of solitude—the press spreads its graphic, daily messages before the waiting Eyes of the World. Here child and pedant—the untutored and the sophisticate alike find some pictures that inform—some pictures that amuse—some pictures that sell! Flashing news in front page space—or selling merchandise within—the photo-engraving is the universal medium through which the press is enabled to make its daily pictorial appeal to a visual minded people. ♪ ♪ In the battle-field of the daily paper, where good photo-engravings reign supreme, you cannot afford anything less than the most effective visual presentation of your printed sales story. The photo-engraving is adaptable to the simplest or to the most intricate pictorial problem. It is as versatile as it is supreme. Make the expert technical counsel of a member of the American Photo-Engravers Association one of your starting points in planning your next newspaper campaign. His craftsmanship can render priceless service in the fuller capitalization of your quick, competitive moments before the Eyes of the World.



*Your Story in Picture  
Leaves Nothing Untold*

*Photo-Engravings  
—the Supreme  
Pictorial Messengers  
of the World*

# AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GENERAL OFFICES ♦ A-842, 166 W. VAN BUREN ST. ♦ CHICAGO

Advertiser: American Photo-Engravers Association  
Agency: Gardner Advertising Company  
Artist: H. C. Heier

*The discovery of photo-engraving has vastly facilitated methods of reproduction so that the fine arts have found their way into all forms of advertising*

# ART AS A MEDIUM OF SALES

By CHARLES W. ALEXANDER

*Formerly Advertising Manager, The United States Shoe Company*

TO THE Advertising Manager Art spells SALES! To the critic, a drawing, a beautiful piece of typography, or a painting may be a masterpiece. Its technique, its treatment of the subject matter, may arouse his sincere admiration. From the standpoint of art, the critic is undoubtedly correct. To the average advertising manager that same masterpiece would be hopeless as a vehicle of sales, unless it told a story—the advertising manager's story—and told that story in a most convincing manner.

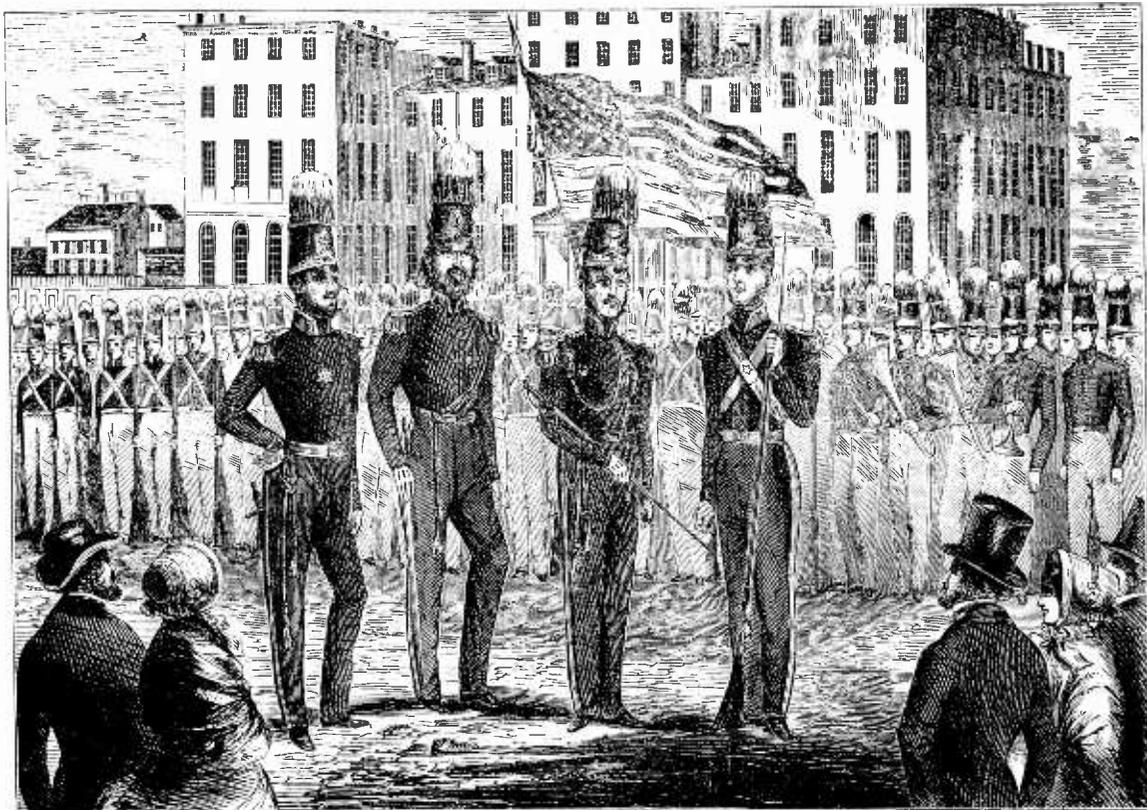
An advertising manager tries to visualize his readers. He tries to talk to them in such terms that even the most stupid will see the light of day. He will make his copy warm, friendly, didactic, staccato, cold, harsh, as the problem at hand requires. He will laugh. He will cry. He will commend. He will scold his audience.

In the seconds allotted him by the casual magazine or newspaper reader, the advertising manager must make sure to win in the first second of play. He could hardly be expected to score the touchdown in that length of time, but he must make a considerable gain. A fumble at this stage and the game is usually lost.

This was a serious problem until it dawned upon the advertising manager that it was possible for him to vitalize his copy, to introduce a positive personality, to talk volumes, to simplify his descriptions, to visualize definitely his product as well as the exact uses of that product, by the use of—ART WORK. How simple! And still, it took generations to realize it.

Pick up the *Saturday Evening Post*, the *Ladies' Home Journal*, and other national magazines today, and as you examine each advertisement ask yourself this question. "Had I not seen the picture, would the copy have sold me the product?" It is surprising to see the many instances where your answer would be in the affirmative. The art work—color and typography—had been used to attract your attention. It sold you—nothing. On the other hand, you can now find many instances in which the art work not only secured your attention, but created a decidedly favorable opinion in your mind regarding the product. The art work spoke. It was heard. It argued.

And—it sold!

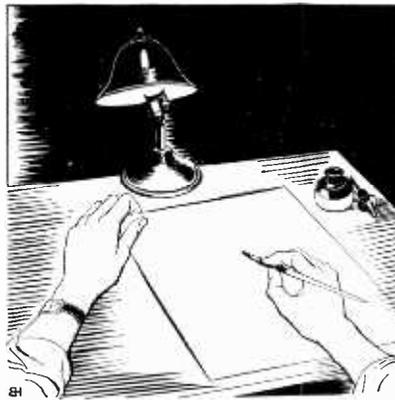


*Wood-block art which the newspapers and magazines of the pre-half-tone era were obliged to rely upon. A laborious process which would make present-day mass-output impossible*



**P**ictorial advertising that distinguishes the product.

**EICHNER  
STUDIOS**  
600 edwards bldg



**BILL HETHERINGTON**  
*My hands are at your service in producing illustration and layout for good advertising*  
MAIN 6437  
1023 CHAMBER OF COMMERCE, -- Cincinnati



We are not content with just producing "art work"  
The creation and completion of an "idea" is our every day task

**ASSOCIATED ARTISTS**  
OF CINCINNATI  
1436 ENQUIRER BLDG.



Three excellent examples of advertisements for commercial art studios. At the left is that of an art studio company; in the center, of a free-lance artist; and at the right a group of associated artists

## OPPORTUNITIES ABOUND

### Modern Advertising Calls for Diversity of Talents

THE previous chapter showed clearly how abundant are the opportunities in this field of commercial art. These opportunities are to be found in a wide variety of forms, growing out of the highly organized character of modern advertising.

In the following paragraphs I shall outline some of the interesting directions in which the commercial artist may find an outlet for his abilities.

First is the engraving house, which employs from one to a considerable staff of artists. These are usually selected with the thought in mind of securing men and women who are adapted to the widest possible variety of work. You may be a gifted draftsman, and clever at drawing figures for commercial drawings. Or you may be best at creating layouts and designing forceful drawings for such products as Kellogg Toasted Corn Flakes or Ivory Soap. Again your forte may be lettering, the designing of name plates, etc.

On an engraving-house staff you would be assigned to do the particular kind of work you were best suited for. In most engraving and commercial art studios two artists often work on a single important drawing, the good draftsman making the figures and doing other composition work, and then the drawing given to the letterer for the purpose of finishing off the lettering as required.

Since many engraving houses employ but one artist, it is important that one be able to handle every kind of art work. Familiarity with the operation of the air brush is also essential, since not a little of the commercial art work which an engraving house is called upon to furnish

is made up of the retouching of photographs. Air-brush operation is readily learned, and with a little practice you can soon master all the tricks required to produce good work. Layouts offer still another phase of engraving-house work.

Experience in an engraving house is excellent for a commercial artist, who here learns from actual work the various methods of reproduction and the means of securing results, which is so very essential to making good.

Many of the large newspapers carry their own commercial art staff as a service offered to their advertisers. Call on the business manager of the paper and show him such specimens of your commercial drawings (not cartoons or comic strips, for they belong in the editorial department) as would seem fitted to his purposes. Show him drawings that could be used by the department stores, real-estate houses, etc., which represent the type of work he would call upon you to do, should you be employed by him.

And since the business department often gives out work to free-lance artists, solicit the manager for this kind of work if you find it impossible to find a place on his staff.

Then there are the advertising agencies. Every recognized agency employs at least one regular staff artist, whose duty it is to make layouts of advertisements, to make up suggested advertisements, etc. When the advertising agency solicits an advertising account he often instructs his artist to make sketches of a number of

designs to offer his prospect. As few advertising men are artists, they require the services of trained artists for this phase of their operations.

Sometimes an agency will effect a working arrangement with an art studio or a free-lance artist, turning over to them all their art work on a commission basis or on a definite price agreement. If you enter the field as a free-lance artist, or associate yourself with other artists as an "art service," remember that you have something to advertise, the same as any other business or professional man—your skill. It is your skill that enables you to aid your client in his efforts to increase his business. In fact, you should prove one of the greatest assets in the achieving of those efforts. Consequently, you should regard yourself as a business man—widely advertising your services and promoting your skill, or that collectively of a service that you might be connected with. Direct mail to prospective customers is usually the most

effective medium to employ. Advertisements in the local Chamber of Commerce house organ are a good medium to employ, as also are trade journals. You will also profit by exhibiting your work and that of your studio at the various exhibitions and conventions where business men and prospective customers in various fields gather together.

The artist who would achieve fame and a following must be pronouncedly individual in his creations, particularly in respect to technique. One is likely, too, to achieve reputation and a following by specializing in a field for which he is peculiarly gifted.

Individuality on the part of the art distinguishes an advertising campaign and identifies the advertisement in many instances with the artist, to the advantage of the advertiser.

It is thus that the recognized individualist can command his price, and a good one.

## ART DIRECTORS

By FREDERICK I. CAVALLY

*Art Director, Thompson-Koch Company, Cincinnati*

BETWEEN the art director and the commercial artist stands the ugly wall, "Misunderstanding." Most business dealing between the two professions is passed from one to the other across this wall. The artist is unfamiliar with the viewpoint of the director, and the director knows little, and cares less, for all that lies on the opposite side of his domain.

I have been requested in this article to deal with the difficulties, real or imaginary, that are supposed to be the exclusive property of the art director, but I am going to take liberties and climb atop the wall "Misunderstanding," from which one may obtain an unobstructed view of both sides.

On one side we see the commercial artist at work. He has cast aside the cloak he wears when mingling among cold critics and supposed enemies, who, he feels, are everlastingly trying to place an embargo upon his sustenance of life. He is happy—he feels the thrill of creation—he sees hazy visions stepping forth into the sunshine of live realities.

Hours pass, days pass, and finally the creation is complete. He views it with growing pride and, carried away by enthusiasm, he dons his armored cloak. Now he is the artist no longer and, as he nears the wall of "Misunderstanding," faith and confidence desert him—he feels awkwardly at a disadvantage in the hands of cold, unsympathetic critics; his assumed poise is now one of self-defense, which is so commonly and unjustly called "temperament."

Now let us gaze in the opposite direction and see what the art director looks like. Yes, he also is a busy man. True, his surroundings and tools differ from those of the artist, but he is also enthusiastically creating—visualizing a big idea, which later he will impart to an artist.

The art director may paint a word picture for the artist, but in transmission through the trained mind's eye of the artist, certain corrections, angles, perspectives, and ideals are subconsciously noted, so that both pictures now differ—an offensive and defensive debate follows. The art director sizes up the artist as a stupid, temperamental ass—the artist feels just as strongly that the director is a bigoted four-flusher.

There are times, of course, when both are right, but in ninety-nine cases out of a hundred they are both wrong. The artist cannot realize the number of unreasonable, irritating demands made upon the director—neither does he realize the difficulty the director encounters in not being able to make a comprehensive sketch or drawing. The director must paint with words, and when his only medium, "words," fails to bring forth upon the artist's canvas an exact copy of that word-picture, he is then sorely tempted to (and often does) make use of that deadly word "rotten." There is no other word that kills coöperation, or stirs more resentment in the heart of an artist, than for a layman to call a beautifully drawn piece of art work, "rotten."

Personally, I do not feel that any layman is justified in criticizing the correctness of form or figure in the work of a recognized reputable artist. A copy writer would most certainly object in no uncertain terms to having his copy criticized by an artist, even though he did not go so far as to call it "rotten."

An art director is justified, however, in attempting to interpret the fitness of the story told by the artist's picture and its relation to the copy thought. His judgment as to the conveyance of desired reaction emanating from the art-story should also be accepted by the artist with the greatest respect, because, after all, the art director

# Fifteen hoes and fifteen hatchets



A GOOD stiff price was paid for Larchmont, when John Richbell negotiated with Wappaquewam, sachem of the Mohicans. Not only hoes and hatchets, but a dozen shirts, ten "paire" of stockings and three kettles, as well as one hundred fathom of wampum. Even in 1661 Larchmont was a desirable place to live; and this was four years before the Province of New York was even thought of. Today it's every whit as lovely, and how much more comfortable, what with Chatsworth Gardens offering you the luxuries that even kings in those days never dreamed of.

## Ultra-Modern Apartments

\$1500 and up

3 to 7 large rooms, of the finest Park Avenue standards, but with more pleasant suburban surroundings. Only 33 minutes from Grand Central, but a world away in spirit.

SPECIAL DUPLEX SUITES of seven extra-ordinarily attractive rooms, the living rooms as large as 30 x 18 feet with 19 foot ceiling heights, and private terraces \$5500 and \$7000.

### Salient Features

Silent Electric Refrigeration · Domestic Science Kitchens · Colored Kitchen Fixtures · Glass-enclosed Showers · Colored Tile in Bathrooms · Cedar Closets · Mirror Doors · Incinerators · Radio Outlets · Wood-burning Fireplaces · Children's Playground · Indoor Gymnasium · Maid Service Available · Special Maids' Rooms · Sound-deadened Walls and Floors

*'Ready in October*

CHATSWORTH GARDENS, INC., 119 W. 57TH ST., N.Y.

Office at Gardens open daily to 9 p.m.—Tel. LARCHMONT 2699



## CHATSWORTH GARDENS AT THE STATION, LARCHMONT

Advertiser: Chatsworth Gardens  
Agency: Ferry-Hanly Advertising Company  
Artist: Harry J. Etchells

*The artist who brings to his drawing ingenuity and a vivid imagination, no matter how commonplace the subject, will never want for customers*

is in a position to know the eccentricities, policies, and desires of the advertising client, as well as the hopes and desires of the writer of copy.

The artist should not presume to meddle with the preconceived story thought the director is endeavoring to convey. If he directs his illustrative skill toward the forceful portrayal of this thought in an artistic, pleasing manner, most of his troubles and prejudices will disappear.

On the other hand, if the art director will devote his criticisms to the "thought conveyance" and not to technique, correctness of the figure detail and other art intricacies which every artist worthy of the name is master of, I am confident that the director will find that much of the so-called "temperament" will revert into hearty, healthy coöperation.

There are many ways the art director can be of help in removing the wall of "misunderstanding" between himself and the artist. In the first place, he should attempt to appreciate the important position the commercial artist of today occupies in the advertising and publicity fields of endeavor. His study, training, and application deserve respect and consideration.

In the first place, he should remember that a commercial artist must be gifted with a natural talent, a keen imagination, and a receptive sensitiveness. He must be a close observer and reader of human nature, with his hand ever upon the changing pulse of the public. His work is

to please the public, to convince the public, to hold and sell to the public with whom he seldom comes into contact.

No profession calls for a broader education than that of the successful commercial artist; today he may be called upon to work out the most delicate and intricate details of machinery from but the crudest description of the inventor! Tomorrow it may be a fashion plate for milady's adornment, showing the last word of a Parisian modiste's maddest dream; the next day a prize baby, or a prize bull, and the commercial artist's imagination is expected to fully conceive and faithfully portray any or all, with rigid accuracy.

Again, the artist is often and unfairly called upon to gamble his time and skill for the preparation of a comprehensive dummy or layout. The idea-sketches are not dashed off as rapidly as the art director may believe; besides, they are costing the artist actual dollars to produce, and his only chance of remuneration is the making of finished drawings in case the dummy idea is sold. It is an entirely different matter for the lithographer, the printer, or the advertising company to gamble twenty-five, fifty, or a hundred dollars on an idea, as they are playing for much bigger stakes in the event of a winning idea.

To sum up, the professions of commercial art, art-directing, advertising-writing—all are so closely allied, their work so interdependent, their success so analogous, that hearty coöperation should be paramount.

## THE COMMERCIAL ART STUDIO

By WILLIAM E. MACKELFRESH, JR.

*President, Mackelfresh Studios, Inc.*

MUCH has been written concerning the various branches and functions of advertising art, but little has been told about employing studios.

The mission of the commercial art studio in advertising is this: to better serve the advertiser and the agency by offering the various types of work, not of just one artist, but of many.

In every progressive studio there are at least four specialists engaged in actual production—the layout man, the letter artist, the illustrator, and the designer. In larger organizations, the services of two or three layout men are often needed. Two or three letter artists concern themselves with a wide range of styles and hand-lettered faces. Four or five illustrators are engaged in as many different techniques and modes of rendering. One or two designers of border decorations and end pieces, together with a mechanical draftsman and a retoucher, may sum up the number of craftsmen.

In addition to the personnel of artists, the successful studio demands the services of a good salesman, well versed in the various phases of art production. He, perhaps, is the most vital part of the business, for it is up to him to sell his studio and its "invisible merchandise" to the outside world; to act as contact man, layout man,

artist, executive, and adviser, as occasion demands. He should be able to anticipate the desires of art buyers, and to actually visualize a completed work before it is begun. To him is intrusted the confidence of the studio and the customer alike. What he has to sell is "invisible merchandise," something yet to be created back in the "shop." He must necessarily know the limitations and possibilities of each artist whom he represents. Above all, he must realize but never overestimate the relative importance of art to advertising.

The business side of an art studio employs the additional services of a bookkeeper and stenographer. Just how the owner of a studio can best fit himself into his organization depends largely upon his own ability. Some who are better artists than business men engage the services of an office manager to run the business. Some are excellent salesmen and combine selling with management. Others who are versatile enough to serve in any branch of their business do so successfully.

Thus it is seen that the successful studio is not built or operated upon so-called "artistic temperament," but functions as smoothly and systematically as any other representative commercial enterprise.



At the left the author has used a carbon pencil, on a rough grained paper; on the right the same pencil on a finer-grained paper. The drawings appeared in the Cincinnati Post

## SELECTING THE EQUIPMENT

### Good Working Tools Essential to the Best Results

EQUIPMENT for the studio of the commercial artist can be obtained for as low as one dollar—or five to ten dollars can well be put into it. Part of your equipment will last a lifetime if properly taken care of. I refer to ruler, compass, triangles, drawing-board and similar articles. The following items represent those supplies which every artist will require in his daily work:

A drawing-board, 20 x 30 inches, and  $\frac{5}{8}$  of an inch thick. This will cost \$2.50, though a smaller board, almost equally practical, can be purchased for \$1.25.

A compass, with a radius of 10 inches, costing 40 cents.

A dozen thumb tacks,  $\frac{1}{2}$ -inch size, 6 cents.

A T-square, 18 inches, with a brass edge, 20 cents.

A triangle, celluloid or wood, from 50 to 75 cents.

French curves, also celluloid or wood, 5- and 10-inch sizes, costing from 25 to 55 cents each.

Three penholders, at 5 cents each, and the following pen points: Gillot 170, 3 cents, and 290, 8 cents; Spencian 12, 3 cents; ordinary writing pen, with stiff point for lettering, 1 cent. Also I would advise you to secure these lettering pens: Speedball, sizes 1, 2, 3, 4, 5, 37

cents a set; or the same sizes in the Newton-Stoakes lettering pens, at a cost of about 75 cents a set.

Brushes, sizes 1, 2, 3, and 5, costing altogether about 40 cents.

For pencils, secure the "Venus," "Vandyke," or other pencil of the same grade, numbers 3H and 8, at 10 cents each. Also have on hand a medium grease crayon Blaisdell or Ceramic pencil, black, at a cost of 10 cents, or preferably a Weather-proof Lead, Eberhard-Faber pencil for 5 cents.

Kneaded or art-gum erasers, at 5 cents each, and a gritty typewriter eraser for removing ink, 5 cents.

For ink, choose a Higgins or French black India ink, at 25 cents a bottle, and Carter's white ink at 10 cents; also Windsor and Newton white, at 36 cents, or a Devoe Chinese white jar at 15 cents.

In selecting paper and board, be sure to include a pad for the outdoor sketching. I have found best for this purpose the Eaton's Highland Linen, an unruled linen tablet 8 x 10 inches, costing 35 cents, though a cheaper grade will be satisfactory.

For board use a 3-ply Strathmore bristol board, size 10. The surface of this board is slightly rough, so that it takes crayon as well as ink. The Strathmore, size 11, has a smooth surface—35 cents a sheet. A sheet will give you space for four drawings (10 x 12 inches), though you can get more (six) on a sheet if you keep them small for single-column or two-column layouts. For layouts and lettering, however, a cheaper board will do—a board costing from 10 to 20 cents, say.

The preceding list of equipment is reproduced from a previous book by Manuel Rosenberg, *Cartooning and Drawing*. To it, if you go in for color work, you should add a set of Windsor & Newton's water-colors, which are suitable for general transparent wash work. Miller's colors in black and white are desirable for any opaque work.

Pelican opaque colors are satisfactory for general poster work. For posters and show cards Devoe & Reynolds poster colors are excellent and come in many fine shades and hues.

While the author has not experimented widely with other poster and opaque colors, finding the above-mentioned colors entirely practical, he is aware that there are a number of other excellent brands. He therefore advises the artist to make his own experiments to suit his own hand.

Oils also are essential to a complete equipment. To work in colors, the artist must learn which colors and shades reproduce best. This is particularly important, since color illustrations often are reproduced in black and white as well as in the original colors. The author has in mind one fine plate which looked well in the color reproduction, but in black and white half-tone the red, which reproduces almost black, fused together with the black background.

Red, orange, yellow, and purple reproduce dark, almost black oftentimes. Blue, green, and light gray reproduce in a light tone. Light blue reproduces almost white.

For brushes in water and opaques, Windsor & Newton's Red Sable, or Devoe & Reynolds brushes, or any

other good camel-hair brushes, are serviceable. The best tools are the cheapest, particularly in this instance. Sizes 1, 2, 3, and 8 for the large-area work should be chosen. Oil brushes, sizes from 1 to 4, and a large one-inch brush, are practical.

A morgue should form a part of every artist's equipment, a "morgue" being a collection of pictures of animals of all kinds and in varieties of posture; pictures of the human figure; famous architectural masterpieces, statues and paintings; illustrations showing costumes of various countries and peoples—in short, into the morgue should go any picture that could possibly give you exact information in doing the wide variety of drawings that you will be called upon to execute.

Sources of such material are the illustrated magazines, brochures put out by travel concerns, catalogues of all kinds, art catalogues, post cards, etc.

The next step is to classify them in such a way that you can readily find a picture on any subject desired. First buy a dozen envelopes about 10 x 14 size. Take a number of them and mark them accordingly: ABCDE—FGHIJK—LMNOPQ—RST—UVWXYZ—MISCELLANEOUS—ANIMALS—BUILDINGS—FINE EXAMPLES.

A picture of a jockey will be put under J (FGHIJK); a horse under ANIMALS; distinctive types of building under BUILDINGS; characters like Washington, Lincoln, Roosevelt, and Hoover, whom you will have occasion to use, under their respective initials, Washington in W, etc.

Such a morgue will take up little room and will prove its value manifold.

An interesting way to build up a morgue is to sketch, here, there, and everywhere, and store the pictures in your memory, to be brought forth for use at any moment required. If possible, also keep your sketches so that you may freshen your memory for details. To that end a sketch book or your indexed library into which you may toss your sketches properly catalogued, as suggested in this chapter, will serve you well.

CHOOSE YOUR PIANO AS THE ARTISTS DO

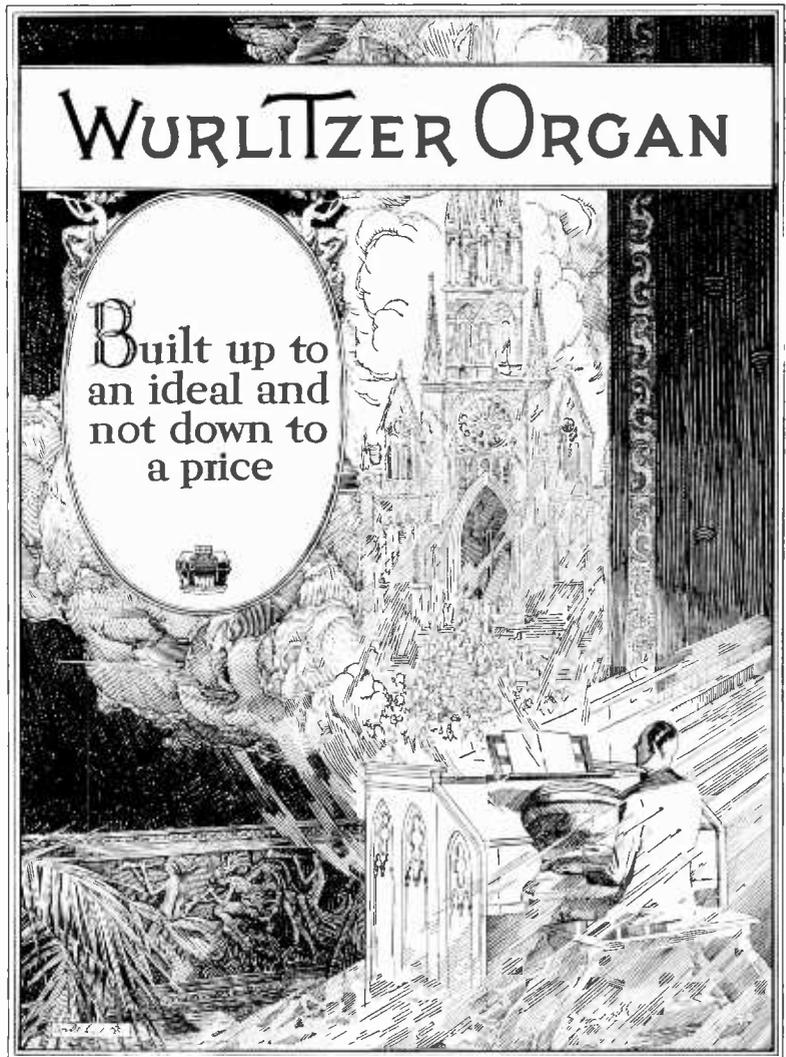


YOUTH should be served with the best piano for real musical appreciation. With the Baldwin, the spirit of the immortal Mozart shines down upon your young hopeful, inspiring and guiding to a greater progress and achievement. The intimate charm of Baldwin tone, the easier response of action, open wide the doors to musical genius, and assure you a lifetime of satisfaction for the part you have taken in your child's education.

Why not drop in—today—for a demonstration.

**Baldwin**

Courtesy, The Baldwin Piano Company  
Agency: Prather-Allen-Heaton, Inc.  
Advertising Manager: Philip Wyman



Courtesy, The Wurlitzer Company  
Agency: The Keeler & Stites Company  
Artist: Don Ritchie

At the left the artist has employed a pen and ink drawing, with clear lines, and plenty of black and white masses, for newspaper use; on the right is a finer handling, with a vast variety of tones, for printing on magazine stock

## WHAT CHOICE, TECHNIQUE?

Adapting the Style of Handling to Copy and Advertising Medium

JUST as every great man is marked by a distinguished personality, so every great artist is recognizable by his technique. But just so surely as the great man's personality must have a base of splendid character, so the artist's technique should be the final ornament on a structure of well-rounded art.

Therefore the artist who desires a distinctive technique should ground himself in all the many branches of art. He should know composition, design, color, and he would do well to go further and experiment with all

mediums. The man who has not tried the etcher's needle, the lithographer's stone, the wood block, has missed a delightful experience and, moreover, in experimenting with mediums, he is apt to strike a technique different and compelling.

The first consideration in selecting a technique for a specific advertisement is as to where the advertising is to be used. Is it for cheap stock, as in newspapers, or is it for magazines, where fine paper is employed? If the advertising is to be generally broadcast—that is to say, used

...down the boardwalk she came



...as Graceful as a cresting wave  
 as light as breeze-blown foam

THERE had been many women on that shore that morning—it was the bathing hour . . .

Idly I had watched them—vivid splashes of color in the sun—beautiful women beautifully gowned—they passed and repassed—a pleasant panorama . . . languidly I looked . . .

And then *she* came . . . instantly my idling apathy became attention!

Long before I saw her face (for her gay beach parasol cast confusing shadows) I was *grateful* for the beauty that was hers!

And ours, who watched her . . . a figure from a Greek frieze—reanimate—joyously alive! Thus Daphne might have walked the Aegean strand!

"Odd!" I thought, "that in all this beachful of beauty there should be only one woman *completely* beautiful . . ."

\* \* \*

And so that night, at the Casino, I asked The-Woman-Who-Tells-Me-Things about it. She knew, of course, and made the whole matter plain at once.

"If you had been rude enough to ask," she told me, "your Daphne would doubtless have explained that the bodily grace you so much admired, had its beginning down in her smart little pumps! For, from your description of her fluid walk and lovely bearing, I imagine she *must* have been wearing Red Cross Shoes.

"To be free-footed," she elucidated, "is to *walk* freely, buoyantly, with natural grace; and Red Cross Shoes, you know, are just foot-freedom translated into lovely leathers and lovelier lines. . . .

"For they fit the feet *perfectly* in action as well as repose . . . wearing them, one forgets one's feet—a natural walk becomes second nature, so to speak—perfect poise, a graceful bearing, the poetry of motion become *habitual*."



Afterwards I learned a lot about Red Cross Shoes. I learned, for in-

stance, that every pair is shaped over the famous, exclusive "Limit" lasts, derived from averaging the measurements of thousands of active feminine feet—*so they can't fail to fit!*

Then, too, they have the exclusive Arch-Tone support—*exactly* the *right* support, they tell me, for flexing in-steps . . . and the Natural-shaped heel that hugs so cozily, without rubbing or chafing.

Clothe such advantages as these in the Parisian *chic* that only French designers can create, and you have Red Cross Shoes—marvels of modishness and marvels of ease, whether for street, sport or formal wear.

The very smartest shoe store in town will show you Red Cross Shoes, at prices ranging from \$10 to \$14.50. There are also Sub-deb models from \$6.50 to \$8.50, and Junior models from \$3.50 to \$6.00.

ARCH-TONE  
 Red Cross Shoe

FITS THE FOOT IN ACTION AND REPOSE

"WALK IN BEAUTY" is the title of this interestingly illustrated booklet, which gives the views of prominent educators on the subject of correct posture, and also tells how easily many lovely women have acquired the charm of a graceful carriage. Send for your copy. Address Dept. G-8.



© 1928, U. S. Shoe Co.

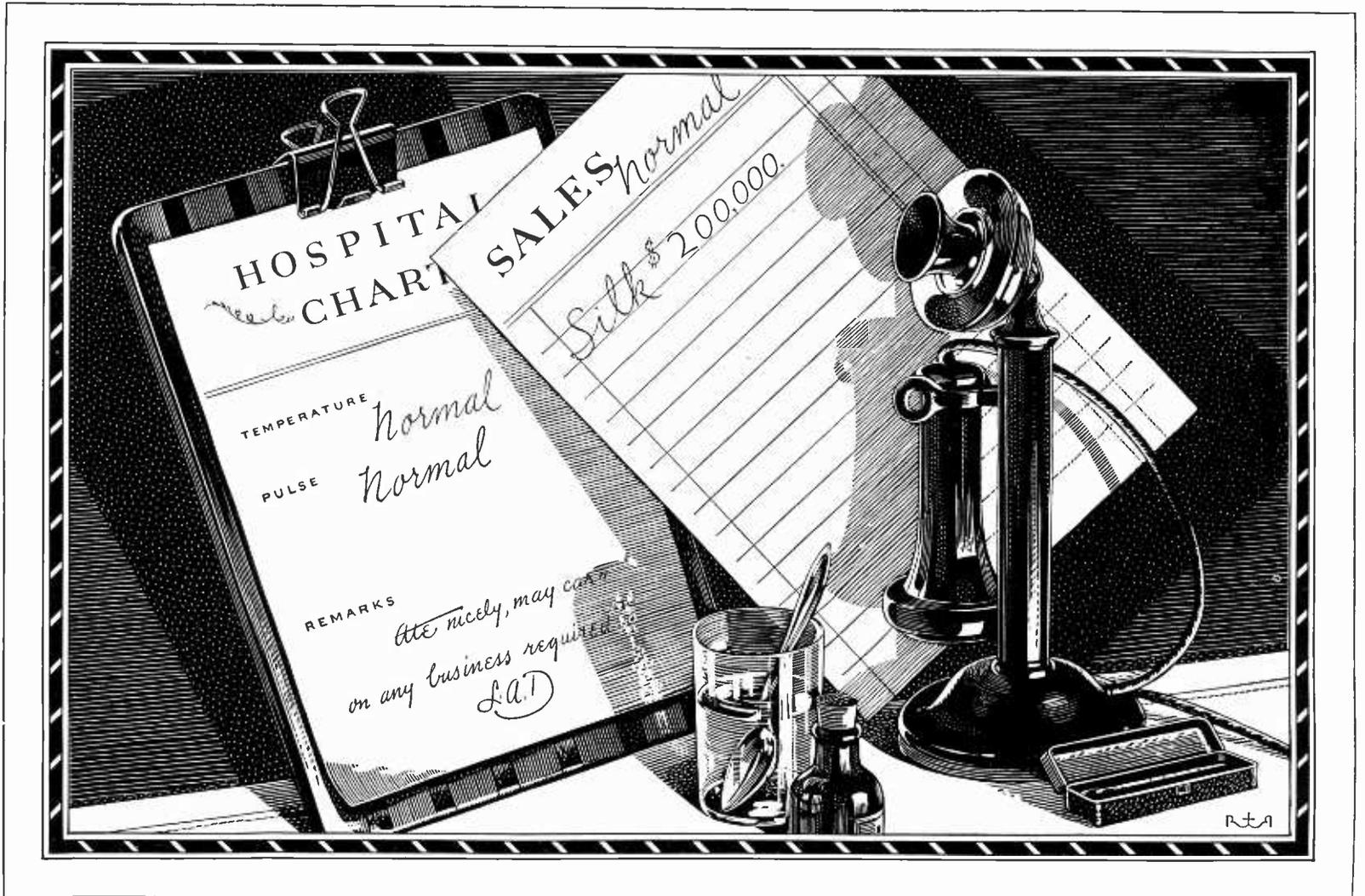
Product of THE UNITED STATES SHOE COMPANY, Cincinnati

Advertiser: The United States Shoe Company  
 Agency: Ralph Jones, Inc.  
 Artist: Henry Sutter

Transparent oil, yielding exquisite effects of tone and color, as in this advertisement, could be used only on coated paper



# Laid up in the Hospital he sold \$200,000 worth of Silk



A NEW YORK raw silk salesman had to go to the hospital for 10 days. His illness was minor, but the loss of time was serious. He secured a room with a telephone. Throughout his convalescence, he kept informed of the course of the market. Sent and received his cables by telephone. Kept in constant touch with office and customers. Sold more than \$200,000 worth of silk.

A Milwaukee dry goods salesman was forced to cancel his regular trip because of a broken leg. From his sick-room, he covered in 5 days by telephone the same territory that took 5 or 6 weeks of traveling. And he gathered in 90% of his usual business.

Held up by road conditions, a tire salesman had to abandon a certain trip in southern Nebraska. He went to the telephone office and covered his territory by Long Distance. Sold, \$1280 worth of tires; charges, \$6.20.

In emergencies and in the regular day's work, hundreds of concerns are using Long Distance to get things done and to increase profits.

You will be surprised how little the calls now cost. New station to station day rates are: Los Angeles to New York, \$8.75. Dallas to Chicago, \$3.25. Baltimore to Philadelphia, 70c. . . . Calling by number takes less time. . . . *Number, please?*



Advertiser: American Telephone and Telegraph Co.  
Agency: N. W. Ayer & Son  
Artists: Rosa Brothers

*By a magic touch the artists, in this wood-cut, have obtained an effect of silky softness that adequately expresses the message contained in the line at the top. Note the pleasing effect of the border*



## With a Hammer Blow he destroyed the Fraud upon his Good Name

**I**T is related of a seventeenth century guild watchmaker that, when a watch upon which his name fraudulently appeared was shown to him, he angrily snatched it up, smashed it into bits with a hammer and presented another watch to the erstwhile owner, exclaiming:

"Sir, here is a watch of my making!"

To these old guild craftsmen watchmaking was almost a religion. Honest craftsmanship, perfection—these were the ideals for which they constantly strived. As a result, a guild watch of their making was a possession almost priceless.

Today these same ideals, this same love of fine craftsmanship, live again in the Gruen Guild of Watchmakers.

*Old world skill and new world methods*  
At Madre-Biel, Switzerland, these skilled craftsmen, with the aid of American machinery, fashion the movements. And on Time Hill, Cincinnati, is the American workshop where the movements are finally adjusted and fitted into beautiful hand-wrought cases—a real service workshop, as well, where standardized duplicate repair parts may be obtained promptly by any jeweler in America.

You may see the Gruen Watches at one of the 1,200 jewelers, the best stores in each locality, to whom the sale is confined. Look for the Gruen Guild Emblem displayed by all Gruen Agencies.

*The one thing to look for first*

In women's watches, especially, it is well to

remember that not every Swiss watch is a Gruen. Look for the Gruen name on the dial. Then you will get a product of the genuine Guild spirit, with a movement for real timekeeping service in such beauty of dress as most delights your fancy.

*Write for the Gruen Guild Exhibit*

A book of Etchings and Photographic Plates showing Gruen Guild Watches for men and women will be sent if you are sincerely interested.

Uniform established prices: Dietrich Gruen Precision Models, \$300 to \$850; Ultrathin Models, \$275 to \$725; Very-Verithin Models, \$65 to \$350; Verithin Models, \$65 to \$350; Thin Models, \$25 to \$80; Men's Strap Models, \$25 to \$225; Ladies' Wrist Models, \$27.50 to \$275.

Individual all platinum or platinum and white gold pieces in various shapes—set with finest cut diamonds obtainable quality, from \$125 to \$6,000.

GRUEN WATCHMAKERS GUILD, Time Hill, Cincinnati, Ohio  
Canadian Branch: Toronto  
Masters in the art of watchmaking since 1874



Designs copyrighted by G. W. Co.

No. 107—Platinum and 18 kt. white gold, 4 diamonds, \$210  
No. 102—14 kt. green gold, \$95  
No. 103—18 kt. white gold, \$125

Exact reproduction of Gruen Watchmakers Guild—Service Workshop, Time Hill Cincinnati, where duplicate standardized parts are always on hand.



# GRUEN Guild Watches

Advertiser: Gruen Watchmakers Guild  
Advertising: H. L. Tuers  
Artist: H. McCormick

An illustration in harmony with the text of the advertisement, in woodblock, the effect further enhanced by the use of an antique letter in the heading



PAINTED FOR SCRIPPS-HOWARD NEWSPAPERS BY JAMES MONTGOMERY FLAGG

## Public opinion marched to jail with the editor who told the truth

*James Montgomery Flagg has been successful, in the advertising field, in two techniques: pen and oil*

on both stocks—then the artist does well to use the simple black and white of ink-line drawing or the heavier crayon. The heavier techniques, such as woodcut, black and white oil broadly handled, and dry brush, may also be used generally, both in newspaper and magazine print.

But to return to the simple line technique. It may be acquired by making first a complete sketch full of feeling, with a Gillot 170, or a 290 or 291 pen, following the telling composition of the sketch, keeping the line *consistent* and firm, then broadening it as design and color may require. The erasure of the base sketch will leave a finished telling of the sketch story.

Dry-brush technique is effected by drawing of a scarcely moistened brush over a rather roughly surfaced paper, thus leaving very interesting white spaces and an artistically irregular line. Where more depth of tone is desired, more moisture and black may be used. This method is often employed to simulate a lithographic drawing.

Woodcut may be simulated by the application of white opaque to a black surface by the imposing of black over a resisting white surface, and then scratching out the white, or by chalking a black surface and reversing the

method. In these last two methods a certain convincing technique is gained because of the use of the engraver's tools.

Engraving may be simulated by the finely detailed pen drawing, where a meticulous attention to fine lines and dotted shading is employed. Sometimes these drawings are made on a black surface with white ink, which lends a veracity by a depth of tone.

The finer techniques, such as etching, water-color, delicate pen, pen and wash, finely detailed oils and pastels, which reproduce effectively only on finer coated stocks, should be approached carefully, as this reproduction is merciless in betraying artistic deficiencies.

In the La Salle plate, the technique of J. Karl, in the medium of soft pencil, blended in with a stub or the finger, is most adaptable where smartness is demanded, but as suited to subjects that demand strength. Karl shows evidence of strength and character in his handling of the large male head, and the head of the center feminine figure shows a distinct refined delicacy that is very characteristic. The automobile is handled similarly. This is best accomplished by elimination of unnecessary lines.

Carbon and crayon pencil adapt themselves to strong,



Carbon pencil, on a linen paper, used by the author for a sketch for newspaper reproduction in the Cincinnati Post

freely-handled technique. Wallace Morgan uses this medium well in the Odorono drawing. With it all his subjects show distinct character type. This drawing is done in crayon with a wash over all. The wash cover tends to soften the crayon drawing and pull the entire work together. There is one objection to grease crayon pencil—it is a bit difficult to wash over, though not so much as to prevent your working with it.

The carbon pencil on a linen paper is delightful to work with and allows for a bold, free sketching technique. These sketches I drew at a Boy Scout banquet at which Charles Dana Gibson was the principal speaker. Gibson kindly autographed the original sketch. This technique is best adapted for newspaper art work. It is free of excess lines where that excess might cause lines to

blur during the run of a high-speed press. The lettering is put in with a stiff pen point (I use an Esterbrook 1170). In using the carbon technique it is well to brace up important lines with a Gillot 170 or 290, to assure full reproduction.

The dab of a brush on deep black spots helps, particularly in this retouching used on good print paper. In the Gibson figure the tie was treated with a brush. Note the difference in color as contrasted with the arm and lapel shadows.

Adepts in the woodcut technique (imitation) are the Rosa brothers, who created the exquisite Bell Telephone drawing. This technique is arrived at from several directions. Either, as in the work of R. F. Heinrichs, use an R. R. board (black), working up the picture with a Chinese-white medium, or with suitable pens and brushes work out a woodcut-technique impression on white bristol board.

Again, you may use the scratch board—a black surface upon which you can scrape and scratch where lines and white spaces are to appear. Or, you may use the trick of applying Chinese white over a white surface, where white lines and spots are to show, then spilling waterproof India ink over the entire picture, Chinese white and all, and when the ink is dry putting the drawing under the hydrant and washing off the Chinese white. Presto! you have a woodcut result. The Chinese-white coating has protected the white cardboard from the black ink, leaving an arrangement of white line that goes toward the making of the drawing.

The Baldwin Piano drawing is a most effective, simple pen technique, very practical for newspaper reproduction, which does not, withal, hinder its practical usage in magazine or fine print paper.

The Wurlitzer Organ drawing would require good smooth printing surface to do that pen technique full justice. On news-print the curtains and background close pen work would be inclined to run together in a muddy gray effect.

The artist Ritchie, who created the Wurlitzer drawing, is a master of his pen, (a Gillot 170 in this case). This technique has been popularized by the wonderful technical



The simple line of the wood-block adapted to craft processes. Made by Charles Lock for the Rockwood Potteries

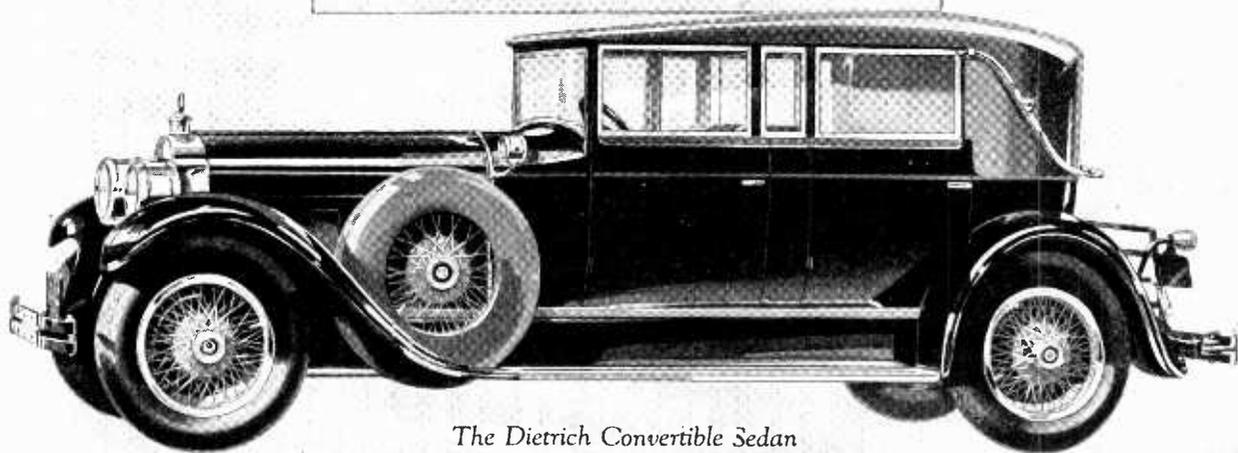
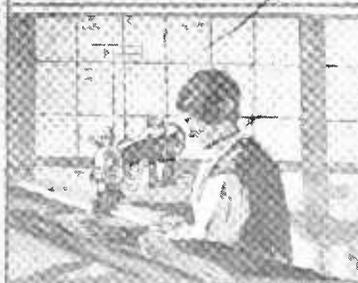


*Wallace Morgan is a master of the crayon pencil for achieving free-handling effects. The accompanying drawing was finished with a wash over all, the wash tending to soften the effects of the crayon and pulling the entire drawing together*

*Advertiser: The Odorono Company  
Artist: Wallace Morgan*



Fine ladies had much leisure in the age of chivalry—their needlework was often a lasting artistic achievement



The Dietrich Convertible Sedan

CULTURED women instinctively recognize and appreciate fine work—whether it be the decorator's, the modiste's or the motor car designer's.

The preference such women have shown for Packard cars—not in a few large centers only but in every section of the Union—is a tribute to three particularly well recognized Packard qualities, beauty, prestige and long life.

For women wish the family car and particularly their own private cars to reflect good taste and discrimination inside and out, to possess a distinguished

reputation and, withal, to be of good quality and lasting service.

Woman recognizes a Packard—either Six or Eight—to be something more than a mere utility. She sees it also as a work of art. Here is necessary transportation made luxurious—and clothed with beauty.

The very needlework, and there is much of it hidden in the soft upholstery of a Packard interior, reflects the pride which Packard women take in aiding to produce the best built car in the world.

**P A C K A R D**  
ASK THE MAN WHO OWNS ONE

Advertiser: Packard Motor Car Company  
Agency: Austin F. Bement, Inc.

Paintings reproduced in full color, the upper designed to suggest to the reader the exquisite upholstery of the car's interior



**TODD FACILITIES FOR DIESEL ENGINE  
INSTALLATION ARE UNSURPASSED**

THE facilities of this organization with its seven great shipyards strategically located along the coast lines of the United States make Todd Service of the utmost importance...With its wide experience in Diesel engine conversion and installation Todd offers to owners and operators a complete, painstaking and economical service that is unsurpassed throughout the world.

**TODD SHIPYARDS CORPORATION**  
25 Broadway, New York

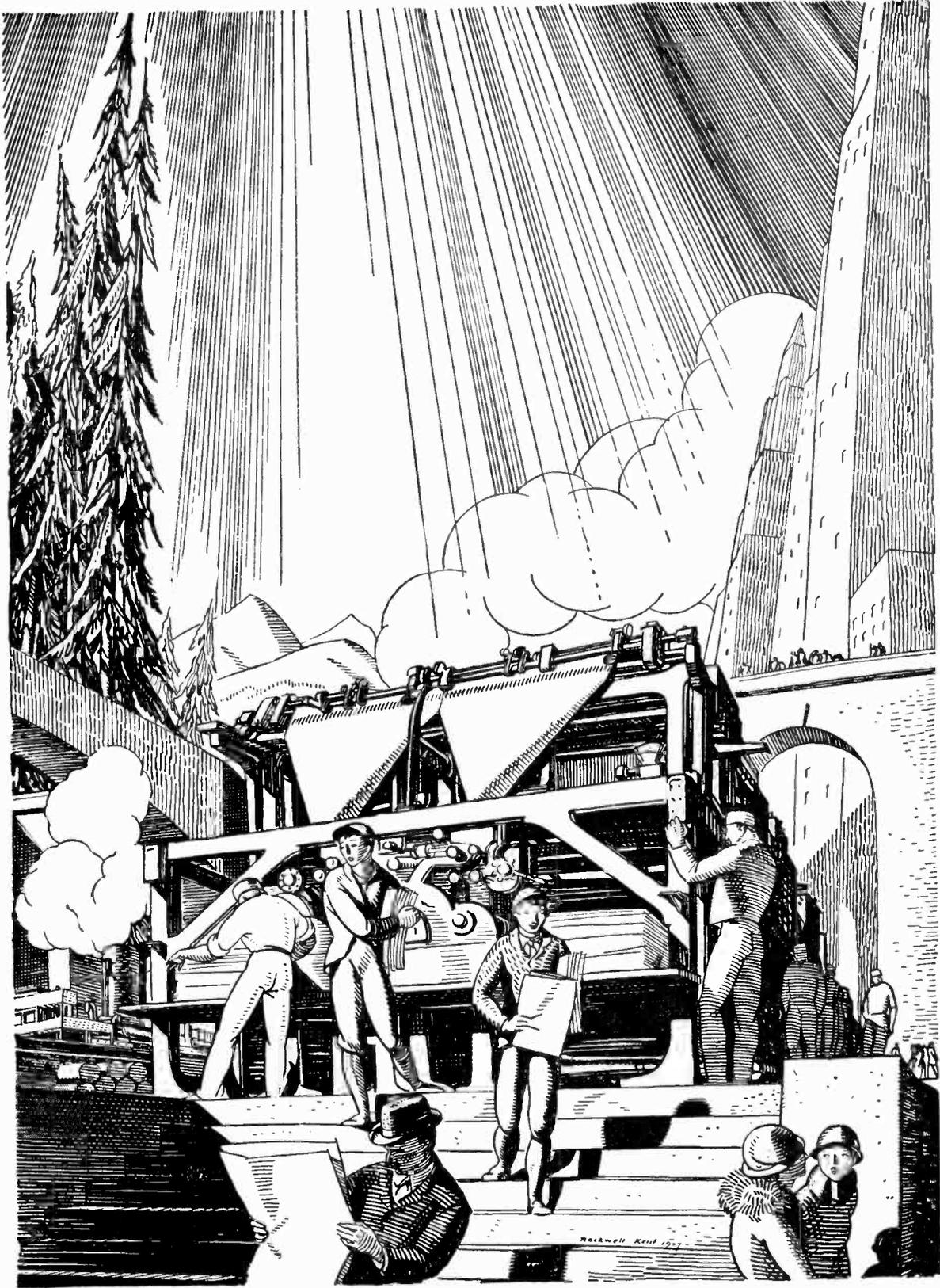
*Twenty-Two Floating Docks—Two Graving Docks—Twelve Shipyards*  
 Robins Dry Dock & Repair Co. Todd Engineering Dry Dock & Repair Co., New Orleans, La.  
*Erie Basin, Brooklyn, N. Y.*  
 Tietjen & Lang Dry Dock Co. Todd Dry Dock Engineering & Repair Corp., Brooklyn, N. Y.  
*Hoboken, N. J.*  
 Todd Shipbuilding & Dry Dock Co., Inc., Mobile, Ala. Todd Dry Docks, Inc. Harbor Island, Seattle, Wash.  
 Todd Oil Burner, Ltd. London, England



THE new Todd drydock under construction at its Robins plant, Erie Basin, Brooklyn, supplementing the other drydock service at this yard, will be the largest privately owned graving dock in and around New York Harbor. When completed, this drydock will accommodate, with few exceptions, the largest vessels in transatlantic service. The building of this new \$2,000,000 graving dock is in line with this Organization's policy to have facilities for service that are unsurpassed in the Port of New York.

Advertiser: Todd Shipyards Corporation  
 Agency: The Alfred S. Hearn Company, Inc.  
 Artist: Adolph Treidler

Opaque Wash, in the hands of that great poster artist, Adolph Treidler, is made to give an effect of power and beauty. The heavy border enclosing the text serves to enhance this feeling



*Drawn by Rockwell Kent for The Chicago Tribune*

Northern winds stirring Tribune trees in the Canadian wilderness . . . Tribune ships throbbing under the burden of Tribune pulp wood bound for Tribune paper mills . . . the roar of trains carrying Tribune newsprint to Tribune Tower, where batteries of presses whir through the night, spinning the news of the world.

# Chicago Tribune

THE WORLD'S GREATEST NEWSPAPER

SEPTEMBER CIRCULATION: DAILY 824,528; SUNDAY 1,131,722

Advertiser: The Chicago Tribune  
 Director of Publicity: B. T. McCanna  
 Artist: Rockwell Kent

*Rockwell Kent, in this illustration, has shown how well adapted the wood-cut is to achieving effects of power and speed*

achievements of Franklin Booth, Frank Godwin, James Montgomery Flagg, Tittle, Gibson and others.

Rockwell Kent, who created the illustration for the *Chicago Tribune* advertisement, is the recognized leader in the school of modernism in advertising art. The technique he employs is reminiscent of the woodcut artists of yesteryear and of the etchers of the period of the Renaissance—Albrecht Durer and others. The hard line is akin to the line hewn by the skilled woodcut worker. Withal there is a finish that is not stiff in the aggregate, but carries the feeling of strength and character of technique.

The poster work of Adolph Treidler is very well known in magazine reproduction. The accompanying Todd illustration is handled in that bold style to which opaque wash lends itself. It is a technique particularly adaptable to such an advertisement, with a feeling of strength and

a watery atmosphere in it all. The bold whites, swabs of intermediate grays, the varied tones of that color, the mass of black, and the well-placed balancing of color over all, with the streaks of white high lights here and there on birds and ship, make for a most effective advertisement which is not quite so well accomplished in any other medium or technique.

Most oil illustrations are originally painted in colors. Thus in the reproduction to black-and-white one-color printing, a fine piece of art is often somewhat dimmed in appeal and sales value. This is especially true in the instance where unique color is a selling feature. This is aptly illustrated in the Packard advertisement. Thus the artist who is clever enough to paint attractively and have his work so done that it will also come out well in black plate is a rare and valuable artist. The retoucher comes to the rescue otherwise.



*An effect of grace and elegance achieved by means of dry-brush and wash against a wash background*

Advertiser: The Julian & Kokenge Company  
Advertising Manager: Richard Stix  
Agency: Michaels & Heath, Inc.



# What are the marks of the true DUTCH COLONIAL?

*A leading architect discusses the evolution and chief characteristics of this ever-popular type*



Photograph by Aime Dupont

“THE so-called Dutch Colonial style,” says Dwight James Baum, a leading specialist in home architecture, “was originated by the Dutch settlers who came over in the early days of New Amsterdam. These settlers used simple materials and later, as they grew more prosperous, they displayed their wealth in the fine detail carried out in the main entrance features, and often in the cornice and interior fireplaces. As their lives were simple, so were their homes, and from these we get the most important clues as to the execution of similar homes today.

“But,” cautions Mr. Baum, “don’t want an elaborate house and pick this style. Don’t want a tall house, or one with much attic space.”

“The true Dutch Colonial must present low, sweeping eaves, with unbroken roofs wherever possible. The materials must be simple, preferably siding or stone. The roof should be rough in texture and simple in color but not spotted. All window panes should be small in scale.”



Mr. Baum’s complete article on the Dutch Colonial forms a very interesting chapter in a book just off

the press. This book contains a symposium by leading architects on today’s styles in home architecture, and is of immense value

*Dwight James Baum, of Riverdale-on-Hudson and New York City, is numbered among America’s most prominent architects in the field of home design. He is one of five men to be awarded the Gold Medal of Honor offered by the Architectural League of New York in country house work.*

to any prospective home-builder, or to anyone contemplating remodeling his present home. Simply write for it.

It goes without saying that, whatever style of home you finally decide upon, you will want a roof in complete harmony with the rest of the house. Carey Asbestos Shingles will give you just such a roof. They provide a variety of beautiful color effects—browns, slate gray, pottery red, blue-black. A special process of criss-crossing

the asbestos fibers gives these shingles unusual strength.

Besides, they are absolutely impervious to weather or fire—and they never wear out. You can be sure that the roof laid on your home is exactly as ordered, for every Carey Asbestos Shingle is imprinted with the Carey name.

The Philip Carey Company, Lockland, Cincinnati, Ohio.



*A Dutch Colonial home of unusual charm, designed by Dwight James Baum. On a house of this type, Carey Asbestos Shingles provide a roof of singular beauty. And of course such a roof is proof against sun, rain, wind and fire—as long as the house stands. Yet these shingles cost no more than roofing materials far less desirable.*

**Carey**  
ASBESTOS  
SHINGLES



This new book, “Harmony in Home Design,” contains authoritative discussions of home architectural styles by leading architects. A volume of real interest and importance to the prospective home-builder. It will be mailed you free—send for it today!

Note free handling of color save where the commercial objective is shown—the roof. That is definitely noted.

Color pages courtesy The Philip Carey Company, (Lockland), Cincinnati, Ohio.  
Series by The Ralph H. Jones Company in collaboration with The Philip Carey Company Advertising Department.



### LET THERE BE LIGHT, but not fire

Christmas trees call for lights, and, too often, lights mean open flames. Fire is quick to seize this easy opportunity in hundreds of homes each year. Then he turns the merriment of the happiest of Holidays into black tragedy.

Protect the lives you love and the property you own from the extra fire hazards of the holiday season. Let there be light—but not the light of candles.

Screen securely the blazing wood of the cheery fire

place. Warn the cigar and cigarette smokers away from the tinsel tree. Keep candles out of your windows.

Be as careful as you can. Then take one step more. Make absolutely sure that if fire *does* start you will suffer no monetary loss. See the Hartford agent in your neighborhood. He offers policies which afford complete protection from financial losses due to fire. He offers you policies in the old and reliable Hartford Fire Insurance Company.



INSURE IN THE  
**HARTFORD FIRE INSURANCE COMPANY**  
HARTFORD, CONNECTICUT

The Hartford Fire Insurance Company and the Hartford Accident and Indemnity Company write practically every form of insurance except life

*A seasonal home appeal*



### WHAT WILL THE HARVEST BE ?

Man's carelessness makes it possible for America's red terror to sow seeds of loss which flare up into a rich harvest for the destroyer. The value of Fire's crop—of property burned—averages more than \$1,500,000 for every one of the three hundred and sixty-five days in the year.

The burden of the loss falls on the careful as well as the careless. Huge fire losses mean increased insurance rates, and increased overhead charges which

are reflected in the prices of all commodities and services. Be careful about Fire. Urge others to be as careful as yourself.

Be sure you are adequately protected from direct financial loss due to the fire which may attack your property because of the carelessness of someone else. See the Hartford agent in your locality. He will sell you Hartford policies—policies written in a company whose dependability has been known for more than one hundred years.



INSURE IN THE **HARTFORD FIRE INSURANCE CO., HARTFORD, CONN.**  
The Hartford Fire Insurance Company and the Hartford Accident and Indemnity Company write practically every form of insurance except life

*For civic attention*

### Fire is only one step behind the careless smoker

Step by step, this murderous thug dogs the path of the careless smoker. In 1924, Fire's harvest from this one preventable cause alone was more than \$30,000,000 (thirty million dollars.) In 1925, it was even larger.

You can do more than be careful yourself. You can help others be careful—your family, your friends, your fellow-workers, your employees. See that they, too, take care.

And insure your property. See the Hartford Agent in your community. He is thoroughly equipped to guide you in matters of insurance. He will offer you Hartford policies which will completely protect you from financial losses due to fire.

©HFI CO 16

INSURE IN THE **HARTFORD FIRE INSURANCE CO., HARTFORD, CONN.**  
The Hartford Fire Insurance Company and the Hartford Accident and Indemnity Company write practically every form of insurance except life

*For the careless fellow who does care*

### Break your matches and you break his back

Form the habit of breaking every match you use before throwing it away. Then you will never toss aside a burning match and will never be guilty of contributing to the loss of the millions of dollars worth of property destroyed every year because of the carelessness of smokers and users of matches. Break your matches with your fingers and help break Fire's back. Be careful with Fire in every way. Teach others

where you live and where you work to be as careful as yourself. Make sure you are protected from financial loss if, in spite of your precautions, Fire does strike. See your Hartford agent. He will gladly give you advice and help. Have him explain the Hartford policies which meet your needs. He represents one of the oldest and strongest companies in the business.

INSURE IN THE **HARTFORD FIRE INSURANCE CO., HARTFORD, CONN.**  
The Hartford Fire Insurance Company and the Hartford Accident and Indemnity Company write practically every form of insurance except life

*We will remember this point*

These are reproductions of full-page two-color insertions appearing every four weeks in the Saturday Evening Post. The primary objective of the entire series is two-fold: To bring to the attention of the American people—vividly—the terrible menace of Fire, at the same time reiterating the fact that sound indemnity for property loss is available through the local agent of the Hartford Fire Insurance Company.

# DRAWING FOR COLOR REPRODUCTION

## The Color Artist Dips His Brush in the Rainbow

IT IS a proved theory that color can sway the emotions and that, properly applied, color harmonies can create a mood as surely as does music, by pleasantly shrill high notes or low-keyed chords. Accordingly, it is the problem of the advertiser to select color art in keeping with his product. He must remember that the eye perceives color through either "harmony" or "attraction."

Examples in point are the delicately yet firmly tinted water-color architectural sketches accompanying this article. They are meant to appeal to and hold the fastidious eye, to draw attention to detail, and to create a contemplative mood. The delicacy of the tints employed makes for gentle harmony. Nowhere is intensity of accent, in composition or color, to disturb these effects of harmony, even the line being of delicate texture.

As a distinct contrast to this low-keyed drawing, the colorist will find the bold smashing hues of the signboard or poster page. Here the color must fairly shout, and yet it must be part of a generally simple design. For this reason the artist does well to limit his palette to three highly contrasted colors and their modulations.

Where great care is taken, both of these elements, of course, may be successfully brought into advertising art. Such men as Leyendecker and Flagg use bold and arresting color combinations and with them certain modulations of application which render the picture at once "attractive" and "harmonious." Theirs is a protean art. The same picture used in miniature in magazine advertisement may as effectively be enlarged to poster or even signboard proportions.

While color harmony cannot be put into a single formula, yet there are a few precepts which may be set down as guides.

Hues which have a physical relation to one another appear more harmonious than contrasting colors, and a "stepping up" of these colors is much employed. Thus, a delicate red combined with pink, yellow combined with orange, light green with dark, etc., make for harmony, and this combination of color values will be found of great assistance in two-color printing. Harmony may also be achieved by delicate modifications of contrasting colors. For example, while yellow and blue are contrasting and startling, still, if modified and applied as tints, the result will prove harmonious.

Moreover, it must be remembered that a consistency of brightness of hue is to be maintained for harmony, and intensified accent of hue, or black and white, for contrast. Thus, vivid red opposed to yellow, or black opposed to orange, will make for attraction value. They will startle the beholder and arrest his attention.

In the first Carey Company plate (the Dutch Colonial)

the picture is charmingly handled in the medium of water-color, always excellent for architectural and similar rendering, and a fast medium to work with.

First, the drawing should be created, depicting the object to be advertised—in this instance the roof—in careful and recognizable detail. Pencil or pen outline should be used. In this drawing the roof has been completed and the rest of the picture softly presents itself in free detail and design very pleasing to the reader.

Since the Carey Company sells roofing material in colors, it is absolutely essential that their products be presented in true color amid harmonious colorful surroundings. Here the harmony of color has caught the reader's eye, and the charm of the picture in the pattern of its design holds his interest. Thus color and drawing arrest the public and persuade them to read the message the company wishes them to get. In this series the message is well worth reading and of a type that in itself invites perusal.

A neatly clever note distinguishes each of the Carey plates. There is inserted at the top a distinctive lantern and knocker design in keeping with the type of building illustrated.

In the French house plate, the shadows cast in the foreground aid in the balance of the composition and lead the eye up to the roof—the objective of the picture. Introduction of the sun umbrella in the left bottom corner aids in creating distinction, meanwhile doing its bit very neatly in scaling the drawing. The roundness of that object, and the two young trees, is a pleasing contrast in the composition, relieving possible monotony of the square and box-like form of the French architectural design.

The element of opposite form is essential in a drawing of cubes and squares. It pleases the reader's eye, and by contrast disperses monotony. Likewise, the frame around the photograph of the architect adds to the ornamental phase of the composition.

Withal, the object advertised, the roof, pleasingly stands out and catches the reader's eye, and holds his attention unobtrusively, as he peruses the story.

In the painting of the English manor house, the many-hued shingles are harmoniously depicted in detail (pleasant work it is), and the foliage is invited into the make-up of the picture, but handled in tone with detail subdued. Thus the commercial part of the picture is emphasized. As in each of the previous water-colors, harmony is the keynote, and charm follows on the heels of the color.

Note also that composition of the rest of the plate, the reading matter, is handled to frame the scenes. Thus

the eye is forced to read the message. The copy therein does its part well, carrying the eye back and forth from the picture to the story with each sentence.

The text has the lure of the printed informative page and the set-up is literary rather than posteresque. This appeals particularly to the fastidious person in search of information on building.

Altogether this is most effective advertising, since the reader is served the advertiser's message with a palatable mental dessert. He is willing to take in the entire text and message of the advertisement, including the tail-piece referring to the advertiser.

The Colonial house is always of great appeal to Americans. This design is beautifully rendered, and excellently so from the viewpoint of the product advertised. This type of house lends itself perfectly to the depiction of the Carey roofing product, as it has large roof surface to display and that part of the design occupies most of the picture's space.

Often advertisements presented in magazine story form fail to please the reader because he realizes that they are deceptive, but this method of layout used by the

Carey Company pleases the reader and persuades him to take up the Carey message in a friendly receptive attitude toward both the story and the picture.

A coupon has been added to the layout so that the reader may order the series in book form. This is always good advertising, and not only shows prospective interest, but indicates to the advertiser the possible value of his (keyed) advertising medium, as well as the pulling power and worth of that particular ad.

Needless to suggest, the reader should be served with a good booklet, for his interest, as shown by his inquiry, is the first step toward a prospective customer, and the booklet must make him ripe for further sales approach. To that end a good book is economical and a part of true salesmanship.

Subconsciously we read from left to right. Thus the layout man has wisely placed the notation, relative to the type of house shown, at the lower right-hand corner. He saves this sweetest morsel for practically the last and entices the reader to begin at the top and take in the entire message. Thus the lamp and knockers at the top are good leads to that end.

## COLOR PRINTING IN ART AND ADVERTISING

By LEO A. REINKE

*Art Director, The Cincinnati Art Publishing Company*

AS ARTISTS, we cannot help feeling that we are indebted, to a certain degree, to the photo-engraver and printer for some of our success. We could not attain distribution of our efforts without their aid. Without fine engravings and proper printing, the reproduction of our art work would be so poor that we would be reluctant to admit having designed it. Therefore a few words on just what happens to a design after the artist finishes it may not be amiss.

A considerable amount of advertising, such as magazine covers and highly-colored designs, is usually reproduced by the three-color or four-color process. In designing for this mode of reproduction, the best results will be attained if you use the same colors in your design as the printer is to use in its reproduction. Various tints and shades of these colors can be used in your drawing, and the result will have the appearance of many colors, yet all of these will be obtained in reproduction by using only four printing plates, printed in yellow, blue, red, and black. This is usually termed "four-color process" printing.

Let us consider an example of flat color printing from zinc line etchings, as used in the reproduction of a greeting-card design. After the design is approved there is still plenty of work to be done before we have a finished greeting card for the market.

The first procedure is to enlarge the original sketch about twice its size. This drawing is carefully inked in, and any necessary corrections are made at this time.

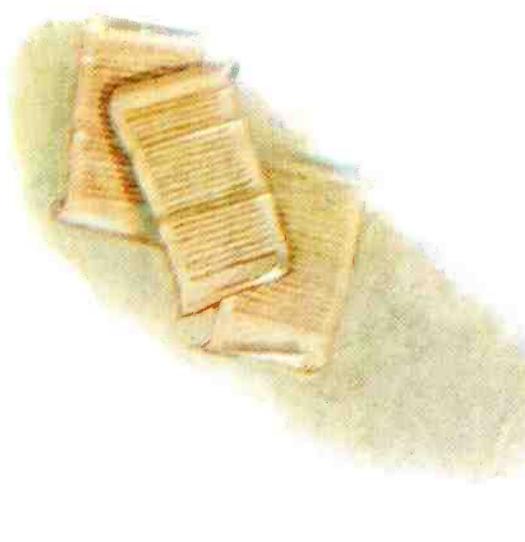
The completed drawing and the original sketch are now sent to a photo-engraver to have the printing plates made, as we are dealing here with a greeting card printed from zinc line etchings. Many greeting cards are engraved in steel, which is an entirely different process. Some cards are printed in only one or two colors and then hand-colored. The card illustrated here required a set of five line etchings, as it will be illustrated in five colors. A separate printing plate for each color is required.

After the zinc etchings are completed the card is ready for printing. In this case we have chosen a white stock, and the printing proceeds as follows:

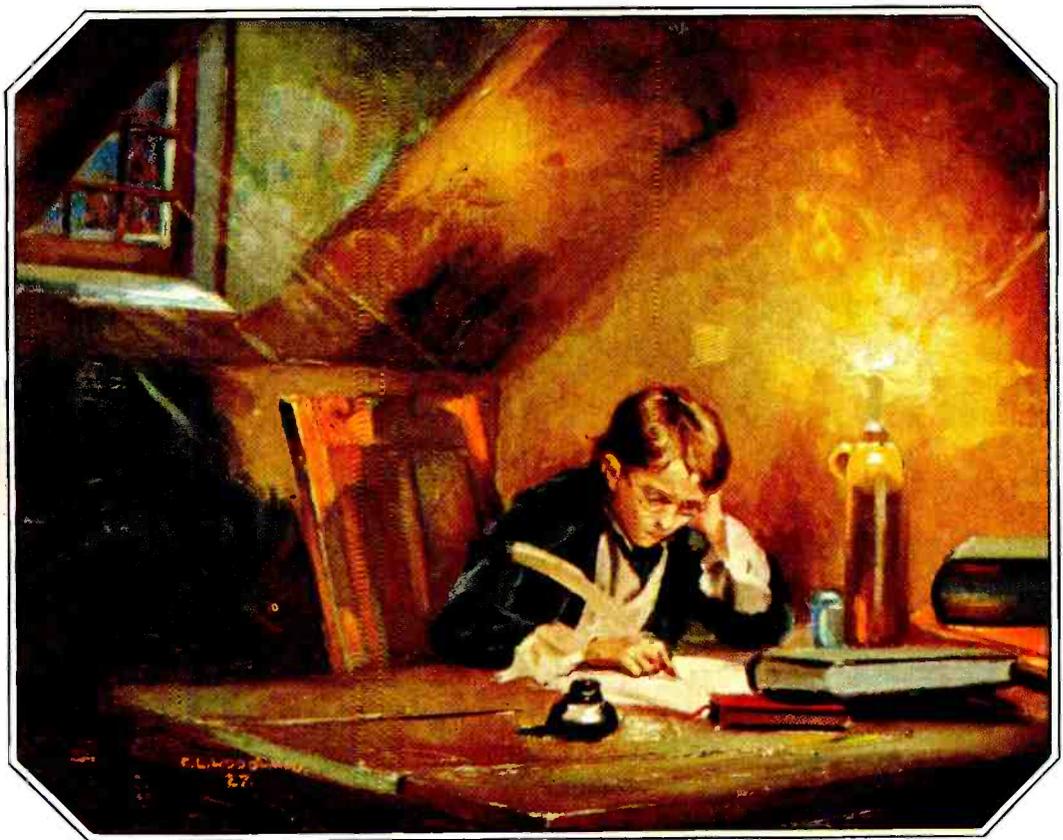
As a rule the lightest color is printed first. In this case it is the pink. When the run is completed and dry, the orange plate is put on the press and printed, then the blue plate. The green plate will follow this, while the black plate is printed last.

We now have the greeting card finished, with the exception of the border, which, in most cases, is applied with an air brush.

By closely following the example given here you will realize it requires experience and ability in making the engravings, so that there are no intervening spaces, and also that the colors do not overlap, as this would show a line of another color. It also requires ability on the part of the printer to match exactly the colors used by the artist and in making each color register perfectly in its place.



FRANZ PETER SCHUBERT in 1708 away at school. Schubert is known as the greatest composer of songs who ever lived.



# Music meant *more* to him than *Food*— Do You know what it means to Your Child?

The room was cold. The boy shivered as he bent over a blotted scrawl to his elder brother. "Please to send me some music paper" he wrote. He dared not write of his hunger. Meals must now be paid for at the school table. His father was poor—a country schoolmaster. More money was an impossibility. His father might be forced to take him from school if he learned the truth.

From earliest childhood the little fellow had loved music. Untaught, at the age of seven he had mastered many of its rudiments. Now when eleven he had this wonderful chance to study it, to play upon the clavier, and it meant more to him than food. "Franz Peter Schubert . . . never in the infinite realm of music has he been excelled as a composer of songs!"

All little children love musical, rhythmic sounds. They make up their own little songs as soon as they can talk. Cultivate this natural childhood desire. You will be repaid, for music creates happiness and the power to impart it. It develops personality, character, mental and spiritual resources often unknown to the non-musical. Find out what music means to your children. Only by actually playing the piano, the basic instrument of all musical progress, can they discover what music may mean to them. Is there a modern piano in your home?



Is music a gift? Perhaps so—but even a genius must be developed. Is it an inheritance? Handel, Schumann and a score of great composers came from non-musical families. These questions and many others are answered in our beautifully illustrated booklet, "Childhood and Music." It is Free. No obligation. Send the coupon at the bottom of this page.

Wurlitzer Studio Models are not assembled pianos. Every essential part is designed and built by Wurlitzer. Wurlitzer craftsmen have made them superbly beautiful, and rich in golden tonal qualities for which Wurlitzer is famous. Here at last are the perfect pianos for small homes. They fit into the smallest room of the small home, apartment or bungalow. Wurlitzer pianos bring new pleasures to playing.

The prices are astonishingly low,—from \$295, through a wide range of beautiful models hand carved by Wurlitzer craftsmen. Convenient terms can always be arranged, thus placing Wurlitzer pianos easily within the reach of every music-loving family. Below are shown two of these moderately priced Studio Models.

Wurlitzer Studio Upright  
Only a little more than  
half the size of the stand-  
ard upright  
\$295



Wurlitzer Studio Grand—  
A remarkable instrument  
taking up but little more  
room than an upright  
\$625



*Music is your child's birthright...*

# WURLITZER

Grand Piano Factory  
DE KALB, ILLINOIS

Upright Piano Factory  
NORTH TONAWANDA, N. Y.

DEALERS AND BRANCHES EVERYWHERE



*Free!*

Send coupon below  
for our Free Booklet  
"Childhood and Music."  
No obligation.

Wurlitzer, DeKalb, Ills. Please send me your free booklet "Childhood and Music" and portfolio of Wurlitzer Studio Grand Pianos.

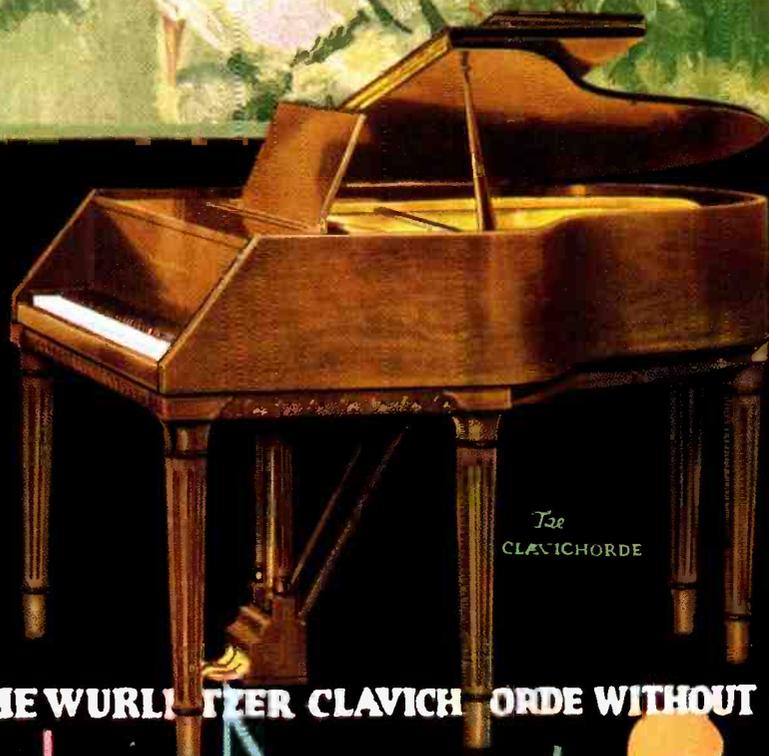
Name .....  
Address .....  
City ..... State .....

Wurlitzer, N. Tonawanda, N. Y. Please send me your free booklet "Childhood and Music" and brochure of Wurlitzer Studio Upright Pianos.

Name .....  
Address .....  
City ..... State .....

# WURLITZER

REG. U.S. PAT. OFF.



The  
CLAVICHORDE

**THIS UNIQUE SMALL GRAND. THE WURLITZER CLAVICHORDE WITHOUT QUESTION IS THE MOST UNUSUAL PIANO DESIGN IN AMERICA. ITS MOTIF AND PROPORTIONS ARE DELIGHTFULLY FRENCH AND THE ENSEMBLE SUPERBLY FITS THE SMALL ROOM OF TODAY. WITH TONAL BEAUTY THAT ONLY WURLITZER CAN PRODUCE HERE IS A COLORFUL HARMONY THAT WILL SATISFY THE EYE AND EAR FOR A LIFETIME**

GRAND PIANO FACTORY, DE KALB, ILL. WURLITZER UPRIGHT FACTORY, N. TONAWANDA, N. Y.  
*Dealers Everywhere*

© 1928—The Rudolph Wurlitzer Co.

For over 200 years master builders of instruments with superb tonal beauty, The Rudolph Wurlitzer Company presents the Clavichorde to the readers of class magazines with an unusual handling of poster-type, four-color page. The painting for this advertisement is one of a series uniquely executed in oil by Sidney B. Egan.

Following is an example of the human interest color pages used in women's magazines to reach the mass market on Wurlitzer upright and grand pianos. The effective illustration is by Cleveland Woodward. This series created by The Keelor & Stites Company, Cincinnati, has been appearing in the women's magazines in color as well as black and white.



# The FRENCH HOUSE

## —a type rich in interesting character

*An architect who has done notable work in translating the spirit and charm of the French style into American settings describes its essential features*



*Edmund B. Gilchrist of Philadelphia, whose architectural work has a highly appealing character. He has received the highest distinction to be conferred by the Philadelphia Chapter of the American Institute of Architects, in being awarded the Medal of Honor in 1923.*

"THERE is a tremendous wealth of inspiration and of useful, beautiful suggestion for us in the domestic architecture of France." So says Edmund B. Gilchrist, well-known architect of Philadelphia. Continuing with a description of characteristic details, he adds, "Walls are to be found of all the usual materials, but the materials are seldom varied from floor to floor.

"There is no hesitancy in having the house look high. Roofs are generally steep and effective in their unbroken extent. Chimneys tend to be quite high and are often very thin in one dimension.

"Dormers are set close to the eaves and on the same plane with the walls. The sills of dormer windows invariably fall on the cornice or eave line of the house.

"Windows are tall in proportion to width and are single units—quite unlike the English manner of group windows cut up with mullions."

Mr. Gilchrist cautions against blindly following details, as this, he says, may result in building "a house that has little of the character hoped for. And the reason is plain. We have only borrowed the seasoning, whereas the dish itself is a very different one. To have a steep roof and French windows does not make a house French."



The above paragraphs are taken from a complete ar-

ticle by Mr. Gilchrist on the French type of house. This is included as one chapter in the book, "Harmony in Home Design," which some of the most famous architects in the

country have cooperated in preparing. Filled with interesting, helpful information about the leading types of home architecture, every home-builder should read it. A free copy is yours on request.

Whether you decide to build a house in the French style or whether you select some other type, you will, of course, want a roof that gives lasting protection against weather and fire. And a roof of Carey Asbestos Shingles meets these requirements perfectly. Made by a special Carey process—long asbestos fibres criss-crossed, interwoven and embedded

in cement—they have a toughness and strength never before possible. They can no more burn than can stone itself—and they're just as everlasting! No upkeep, no repair expense.

Your choice of a wide range of beautiful color effects to harmonize with every exterior. Natural browns, slate gray, pottery red, blue-black, purple, and forest green. Put on a Carey Asbestos Shingle roof—it will give you a life-time of satisfaction!

The Philip Carey Company, Lockland, Cincinnati, Ohio.



*An interesting and delightful French house designed by Mr. Gilchrist. On a house of this type, Carey Asbestos Shingles provide a roof that's weather-proof, fireproof, decay-proof—at a very moderate cost.*



*This book, "Harmony in Home Design," contains articles by some of the country's best known architects, on different types of home design. Invaluable for home-builders. Write today for a free copy!*

*Streaked shadows add vibrant variety to the roof exhibition in this instance. Introducing a branch and leaves across the side of the structure lends composition balance and interest to the picture.*



# DRAMATIC VALUE OF THE SECOND COLOR

By E. S. ANDERSON

*Hartford Fire Insurance Company*

THE various elements in the technique of building an advertisement are each and every one as essential to the *tout ensemble* as the individual characteristics in the make-up of a finished salesman—each plays a part in producing the desired effect upon the prospective buyer.

To single out any one of these elements, or any two of them, and attribute solely to them a value that assures the successful fruition of an advertising campaign, is a method not generally feasible, in the abstract.

Yet there are concrete instances in which one or two elements dominate the treatment of an advertisement, or a series, and are almost entirely responsible for its effectiveness.

The Fire Demon advertisements of the Hartford Fire Insurance Company illustrate the employment of two dominant elements—*i.e.*, dramatization and color. The personification of Fire in the image of the Hartford's hellion, and the pictorial reality given to the grim figure through the splash of fire-red color on face and hands, are the two outstanding points of technique to which is largely attributable the eye-stopping value of the series.

In this particular instance the dramatization would fall flat without color, for the demon would not be realistic without it; even the startling treatment of line and posture would be of little avail, comparatively, without the color.

This Fire Demon has been very widely imitated, which is in itself flattering. But in practically all cases the use of the second color, red, has not been confined to the hands and feet of the image. In some cases the entire

figure has been red; in others, color has been splashed promiscuously over all the illustration. The color has perhaps attracted the eye, but it has served no other useful purpose in the treatment.

The net conclusions from the facts so far presented are two: first, with proper treatment a second color may greatly enhance the eye-getting value of a design, and, second, color must be used judiciously, even sparingly, to introduce a greater effect of realism—it is not valuable simply for the purpose of adding color.

The successful use of color in the Fire Demon designs has so greatly added to their dramatic quality that no one can study them without realizing just how much this element of technique is worth. Certainly anyone who has seen the designs in but one color in local agency newspaper tie-up advertisements, and compared them with the two-color reproductions, will be vividly convinced of the part which dramatization plays in good technique. There is as much difference as between a straw image and a live devil threatening the safety of you and yours as he glares at you from the printed page.

There is so much flat, dead material being laid cold on the printed page today under the mantle of advertising—a multitude of captions and designs to catch the eye—that drama and color are needed to make a message so outstanding in its appeal that it will not only catch, but will hold, attention.

Without the "hold"—a sustained interest—no advertising can succeed.

This is the prime task of drama and color in advertising.

# PICTURIZED ACTION

## Stories That Are Best Told by Dramatic Treatment

LIFE is a series of facts and action. Advertising, too, is just this, a presentation either of facts or of action. Certainly there are some problems of advertising best worked out through picturization of action; of, if you will, Drama.

The average mind, devoid as it is of variant objectives for its interest, turns naturally to animate, vital, even melodramatic illustrations. You realize how true this is when you see crowds surrounding an auto crash, watching the safe being hoisted, the men, riveting, high on some building construction. Thrill! Diversion! These are two unfailing and valid themes on which to base advertisement.

And strange to say there is no product so drab, so commonplace that a thrilling, dramatic presentation cannot be made of its merits. In back of most products is the romance of their fabrication or invention. The attendant dangers in seeking out base materials, the thrilling details of its manufacture, the history of its invention—all these are attention-compelling when presented in dramatic illustration. We offer here, as excellent examples of the dramatic presentation, a group from the Scripps-Howard "Little Dramas in the Life of a Great Newspaper System," which carried throughout an entire campaign a series of dramatic illustrations, varied in theme, but correlated in their relevance to the campaign slogan.

When a newspaper wishes to convey a powerful idea, it invariably employs the cartoon. Advertising has now claimed the cartoon as a helpful ally in this same purpose. Cartoon quality infused into straight illustration strengthens its conveying power. It is recognizable to the newspaper reader, and its emphasis and exaggeration hail the reader's eye. The Johns-Manville illustration has this arresting quality, superimposed on a straight illustration technique.

In presenting the human drama it is essential to use as actors human beings recognizable as to type and character. Just as the actor tries to appeal, so must the illustrator, with real sentiment and kindly intent, delineate the character with which he seeks to put over his ideas. The family may be used, from grandmother to baby, provided each is drawn with sincerity and characterization. The "rubber stamp" idea of types should at all times be avoided lest the drama lose the feeling of verity. Note the types of men in the Scripps-Howard illustrations, all of them recognizable as men whom we may see any day. Expression is of paramount importance; the face can carry a complete story or emotion under the skilled hands of the draftsman.

Thematic material may seem rather difficult to find in the advertisement of the commonplace article. Let us set down here some of the results to be desired from dramatic advertisement; possibly we can work back from them to a solution of the individual problem.

First, the advertisement must be attention-compelling—the unusual situation, the exciting situation, the perilous situation!

Second, the advertisement must cause the public to consider the part played by the advertised product in that situation. Here, inference rather than an actual use of the product in the picture is often advisable.

Third, the presentation must be entirely convincing in its suggestiveness in order to carry the drama. Here we strongly urge the same "stepping up" of action that is employed on the stage, the action slightly exaggerated and its actors strongly lighted. Sentiment, heart interest, terror, struggle—all these the dramatist uses to carry his idea, and they may well serve the illustrator, whose task is the more difficult, in that he must tell his story on one page and in one telling gesture.

In presenting a dramatic illustration the thought of the illustration is the element of chief value. An illustration that merely presents a dramatic gesture is mere drawing, akin to the exclamation mark in a sentence. It means nothing if the initial element of the idea does not convey a dramatic thought. A great dramatic thought, with just every-day mediocre execution, is more to be preferred in dramatic advertising to exceptionally excellent draftsmanship and the poverty of idea back of that art thought.

Note again the Scripps-Howard plate, by Rico Tomasso; observe the dramatic play of streaks of light, the heavy shadows. True, a fire scene is of itself a dramatic picture, but the somber, meaningful figures and mien of the police and firemen are again silently expressive of the horror the picture seeks to convey, without causing a feeling of disgust which a more exciting action picture depicting death-dealing conditions would be apt to do.

Certain symbols make for drama in art, as, for example, the depiction of the skeleton figure astride the wild horses in the premier first-prize winning Johns-Manville illustration, "When Waste Rides Your Horsepower." Here the entire picture is most fitting with the thought of the advertisement and the purpose of the advertiser. Placing your hand over the upper portion of the illustration, you see busy factories as in a plain, prosperous industrial scene; infused into the sky, cartoon-like, is the highly imaginative dramatic element in the picture. The clouds, streaked, are designed to add to the feeling of dramatic confusion and action apropos to the purpose of the picture. The scene is composed to catch the eye on the imaginative, dramatic portion and on down to the roofs and thence to the copy.

Color plays its *rôle* with a master's brush and masterful effect in presenting drama. No fire scene or symbol suggesting fire and its results is ever so effective as when it is presented with the red tone suggesting flame. Note the Hartford Fire Insurance series elsewhere in this volume and their usage of red to gain the desired effect.



# Elements of inviting beauty in the ENGLISH MANOR house

*A well-known architect, notably successful with English Manor designs, tells how to keep the spirit and grace of the old originals in building this type*



*W. Stanwood Phillips, who has succeeded to an unusual degree in putting character and charm into his English designs. Mr. Phillips' work is distinguished by an unpretentious beauty that is greatly admired.*

"PERHAPS nowhere is there any architecture more perfect in its simplicity and grace than that found in the manor houses of the old English villages." This is the view expressed by W. Stanwood Phillips whose home designs in the English Manor style have delightful charm.

"In character," he proceeds, "the manor house was largely built of stone, as this was local to the countryside. A point to be noticed is the absence of any porches, no shelter being given to the door beyond an occasional hood or projection of stone.

"The windows in every case were placed on the outer face of the wall, so that inside the deep recess gives that delightful sense of comfort only to be found where thick walls are used.

"No description of the windows would be complete without mention of the dormers. The buildings were roofed in a single span commencing some four feet above the bedroom floor. This did not give height enough for windows to be placed above the eaves, and it was necessary to carry up the side walls to form a series of smaller gables with windows in them.

"The chimneys are among the most characteristic features, and are invariably carried up massive and solid. They are usually placed centrally over the ridge or on the apex of gables at either end."

These few paragraphs are taken from a complete article on the English Manor style,

written by Mr. Phillips. This forms one chapter in a book giving facts every home-builder should know about leading architectural types. Each

chapter devoted to a particular style, and written by an architect who is an authority on his subject. A free copy will be mailed you on request.

But whatever type of home you finally decide to build—do not overlook the importance of providing it with the right roof.

You naturally want a roof that will be both weatherproof and fireproof—a roof that once put on will stay for all time—and a roof of beauty to enhance the appearance of your home. And these are the reasons that have led homeowners all over the country to select a roof of

Carey Asbestos Shingles. For these shingles are entirely unaffected by weather or fire. Made by a new special process, exclusive with Carey, by which the asbestos fibres are criss-crossed, they have amazing toughness and strength. Then, too, you have a wide range of color effects to choose from—natural browns, pottery red, slate gray, blue-black, purple, forest green. With Carey Asbestos Shingles, there's no upkeep expense to worry over—for they are as enduring as stone. And the first cost is surprisingly low.

THE PHILIP CAREY COMPANY, Lockland, Cincinnati, Ohio.



*An English Manor design by Mr. Phillips—so skillfully handled that the house seems almost to have grown out of the ground. On a house of this type, Carey Asbestos Shingles provide a roof in perfect keeping with the permanent character of the design—a roof you'll never have to replace.*

**Carey**  
ASBESTOS  
SHINGLES



Here is a book, "Harmony in Home Design," that every home-builder should read before selecting a style for his house. You'll find it brimming full of just the facts you want to know about home exteriors—things to do and things not to do to get the best results. Written by some of the nation's leaders in home design. Sent free. Write for your copy today!

*Variety of color is always intriguing. In this plate the objective (roof) is reproduced faithfully in an harmonious array of definite color squares.*





# Words of advice on building the SOUTHERN COLONIAL

*By an architect who has made an exhaustive study of old Southern homes, and whose modern designs in this style are models of good taste*



Photograph by Bachrach

“OUR true American Southern Colonial is an architecture of brick or masonry as distinguished from Northern Colonial, which was usually executed in wood.” So says Lewis A. Coffin, Jr., who is a recognized authority on this style.

“The distinguishing marks,” he continues, “besides the use of quiet red brick, are tall chimneys on the gable ends; dignified and rather rich doorways and cornices; the frequent use of quoins; and in the later examples, of the two-story portico. Ceilings are usually quite high. The entrance hall with stairs along one wall carries through the house, with the main rooms accessible from this hall.

“Details of wood cornices, of doorways, and of interiors are bold, often even crude and lacking in delicacy. But they are in proportion to masonry walls and to the larger scale indicated by this style.

“In designing a Southern Colonial house it is well to keep the following in mind: The brick should be simple red, without much color variety; the wood trim painted a light cream; the design should have symmetry and dignity; the mass should be simple with most richness confined to cornices or doorways; roof slopes should be kept between 30° and 45° in angle with the horizontal; gutters are best boxed into the cornice. Windows should be chiefly double hung, with the window casings nearly flush with the outside brick wall.

*Lewis A. Coffin, Jr., member of the firm of Polhemus & Coffin, New York City. Mr. Coffin is co-author of two books on architectural design, one entitled “Brick Colonial Architecture of Maryland and Virginia,” and the other, “Small French Buildings.”*

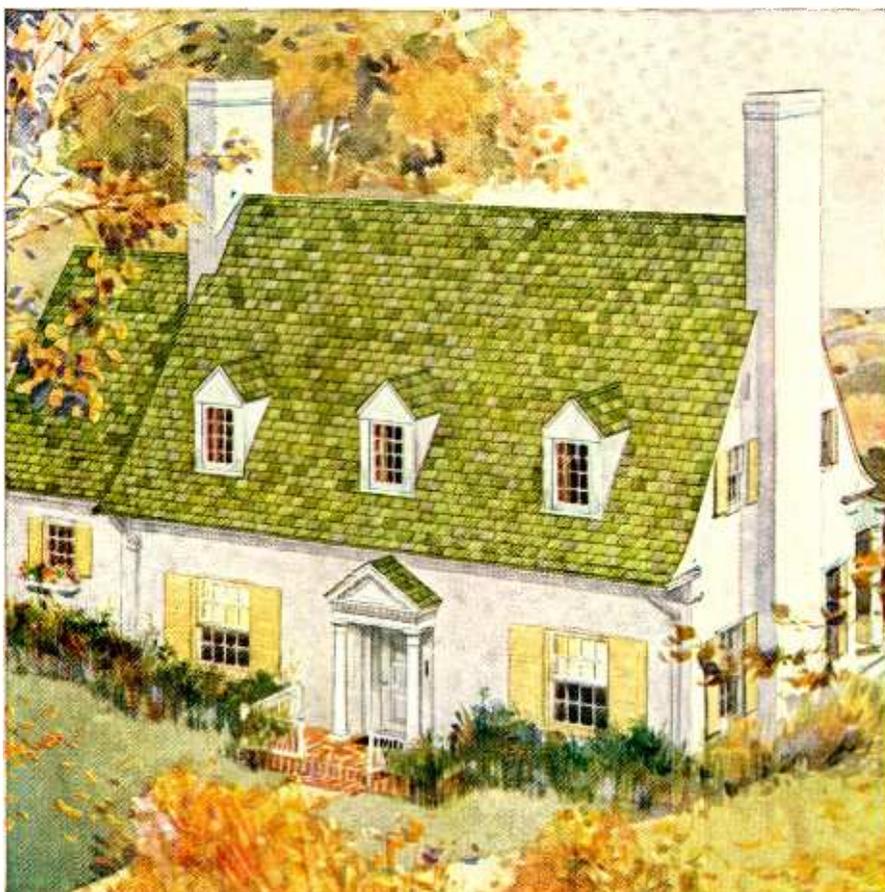
“All Southern Colonials should be simple, with pure details, free from all excrescences, and treated with a bold hand. Masses must be simple, with unbroken eaves. Wall sur-

faces should receive their decoration from the windows, from brick or stone quoins, and at most from a brick or limestone belt band.”

The above paragraphs are from a complete article by Mr. Coffin on the Southern Colonial style, which appears as one chapter in a book, “Harmony in Home Design.” This book, written by some of the foremost architects in the country, tells how to achieve the best results in building different home styles. Write for a free copy.

No matter what style you decide on, of course you will want a roof that provides lasting protection against weather or fire, and that is also pleasing in appearance. A roof of Carey Asbestos Shingles gives all these qualities. By a new process, exclusive with Carey, asbestos fibres in these shingles are criss-crossed and embedded in cement, giving toughness and strength never before possible. They are as enduring as stone—never needing to be replaced! Free from all upkeep expense. Made in beautiful color effects—natural browns, pottery red, slate gray, blue-black, purple, and forest green. These shingles will help to give lasting beauty to your home. The Philip Carey Company, Lockland, Cincinnati, Ohio.

*A small Southern Colonial design, by Mr. Coffin, which has an inviting, home-like appearance hard to surpass. On a house of this type Carey Asbestos Shingles provide a roof that is weather-proof, fireproof, decay-proof—and at surprisingly low cost.*



Every home-builder will be interested in reading “Harmony in Home Design.” It contains just the kind of information you want about leading types of homes. Each style discussed by an architect of national prominence, who tells you how to build it with best results. A free copy is yours on request!

*Warm autumnal colors tone up the green and cream of this plate which lends itself so effectively to a display of The Philip Carey Company product.*





## ... when Waste rides your horsepower

**H**ARD and high he rides, this reckless raider. It's Waste—the scourge of Industry.

Devil-may-care methods of driving horsepower through the power plants of America, are responsible for staggering fuel losses—millions of tons of coal annually.

Almost every individual plant in the country carries some share of this loss on its books to-day.

Preventing such losses for shrewd industrialists has become



an industry in itself—the business of Johns-Manville.

Through Asbestos—packings, insulations, refractories, etc.—Johns-Manville is making new standards of plant efficiency possible and keeping horsepower from the treacherous reach of Waste.

# JOHNS-MANVILLE

MADISON AVENUE AT 41ST STREET, NEW YORK — BRANCHES IN ALL LARGE CITIES — FOR CANADA: CANADIAN JOHNS-MANVILLE CO., LTD., TORONTO

## SAVES HORSEPOWER



Advertiser: Johns-Manville Corporation  
Advertising Manager: Kenneth R. Dyke  
Agency: W. L. Braum, Inc.

Another oil painting is this prize-winning illustration, dramatic in its every line and aspect

In the cartoon illustration, "Adrift on a Washboard," a feeling of helplessness is conveyed by the comparative size of the woman, her desperate position, and the very surroundings—the economics of life's sea—into which she is thrust by widowhood, without the protection of an estate or life insurance.

Such a dramatic illustration has been proved to be a most effective form of life-insurance advertising matter.

A practical situation presented in a compelling form, as in the wash picture, does more to convey the purpose of life insurance and accomplishes the sale of more policies than ten thousand words of powerful copy.

Certain media of execution offer very definite dramatic values.

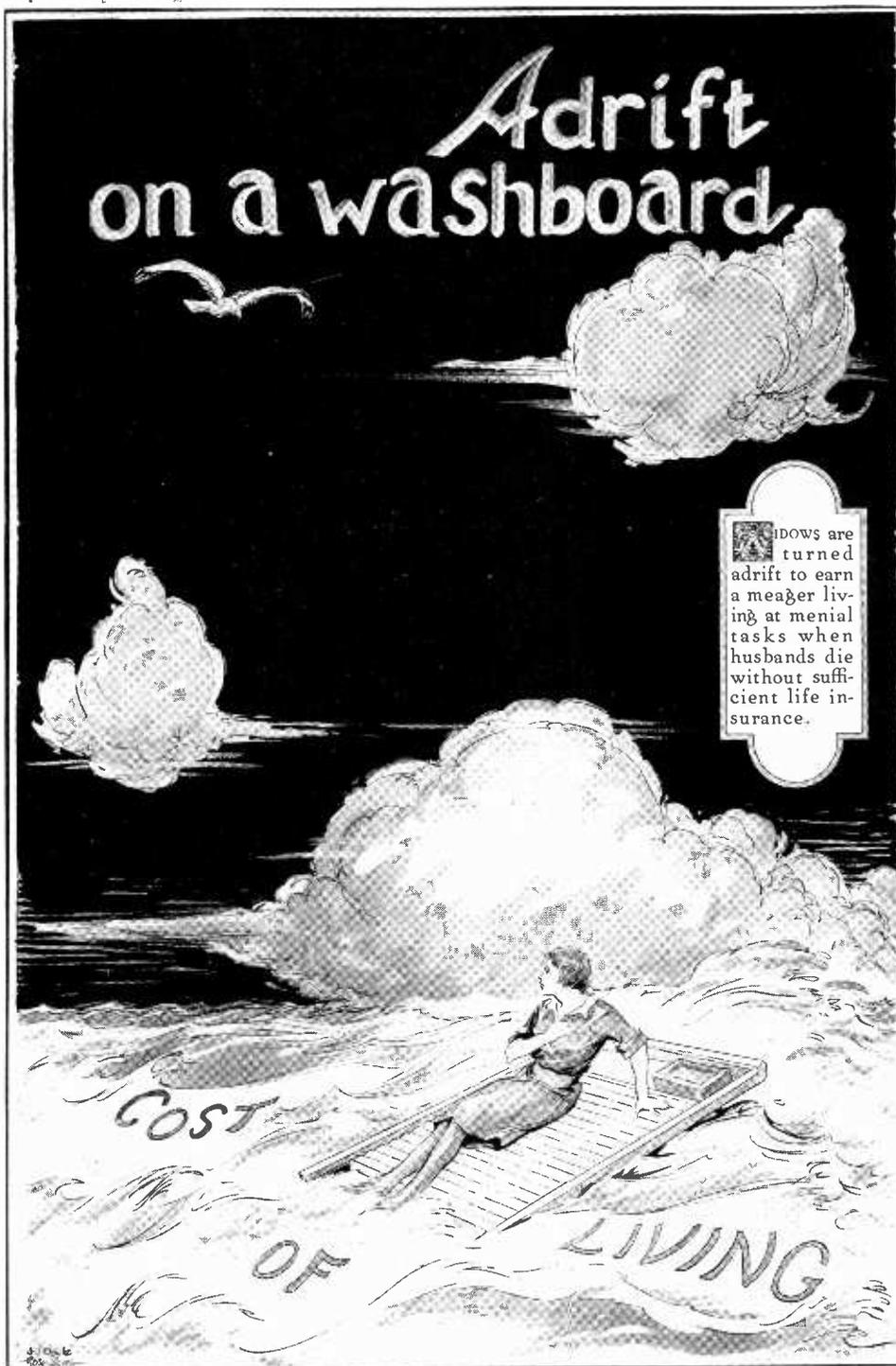
Crayon for bold dramatic illustrations in black-and-white line cuts cannot be excelled, save, perhaps, by the use of black and white oils.

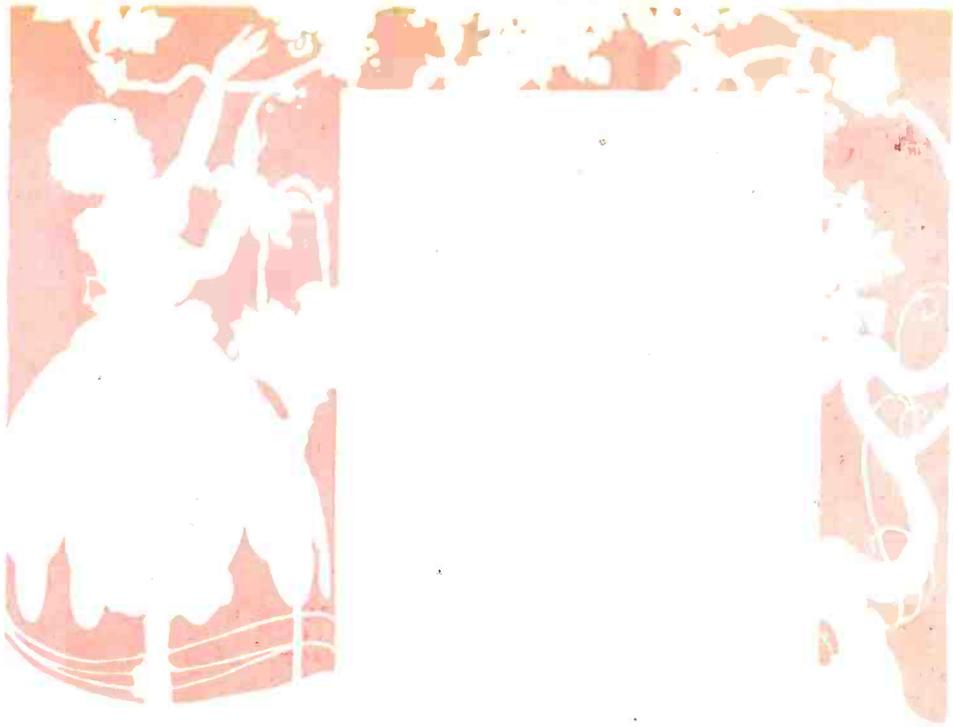
Oils in general have more strength than water-colors and therefore should be used for strong dramatic illustrations.

For the requirements of feminine feeling the pastel medium and water-color are most practical, though strong dramatic work can be created with these mediums, as you may have observed.

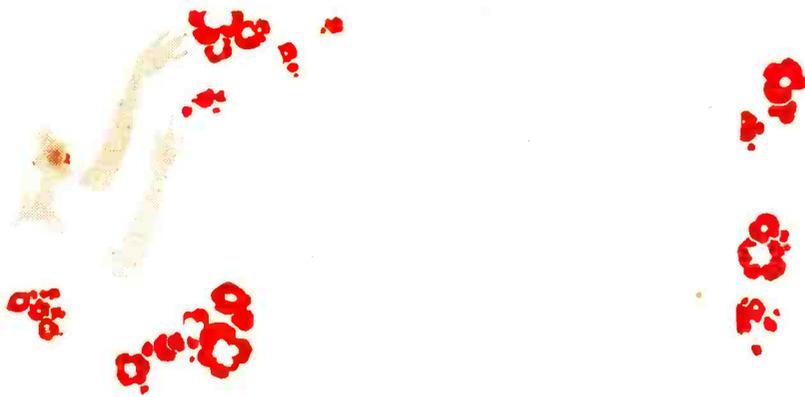
A fine pen, Gillot 290, will make for a feminine line in illustration and lettering. A broad brush or Speedball pen can make for ready strength in the creation of a pen drawing and lettering task.

Courtesy, Western and Southern Life Insurance Co.



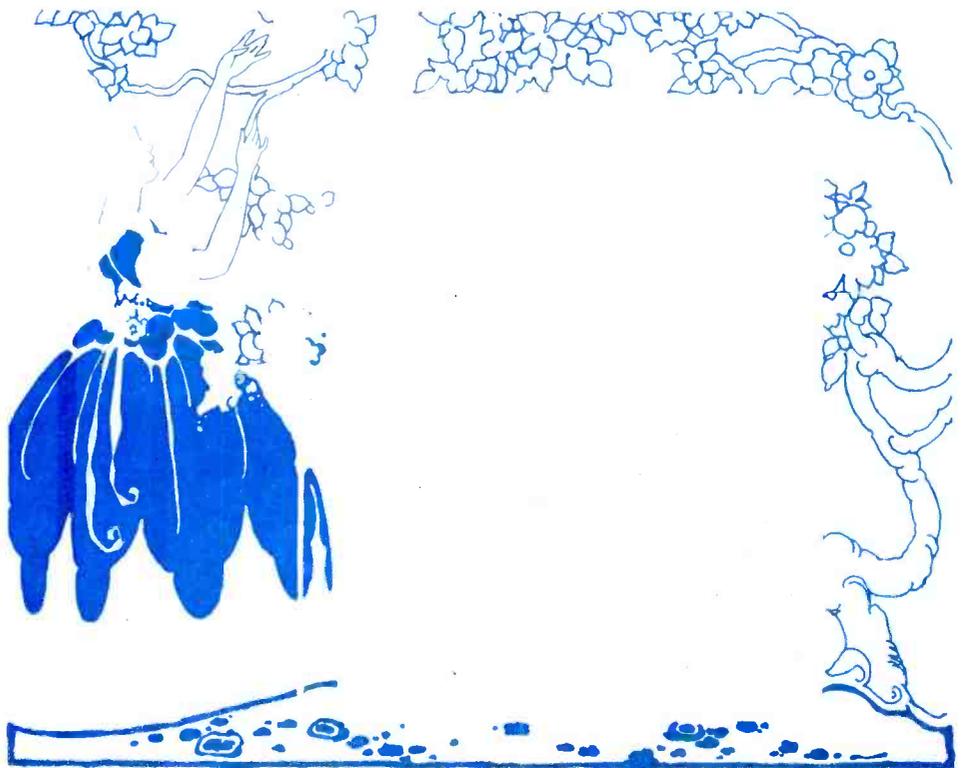


This is an impression of the Pink Plate No. 1. Used first in printing the Greeting Card.



Here we have an impression of the Orange Plate No. 2. Note the light tint representing the flesh color. This is obtained by the Ben Day process of shading.

The Blue Plate No. 3 is illustrated here.





This is the result after  
printing 4 colors in the  
following succession:

- Pink,
- Orange,
- Blue
- Green

And here having printed  
the Black we have a fin-  
ished Greeting Card,  
ready to be sent to a  
Dear Friend. After all,  
Greeting Cards are but  
Tokens of Love and  
Friendship, delivering a  
message in a better way  
than we could personally  
and we have one for  
every occasion.



Color Pages through the courtesy of  
THE CINCINNATI ART PUBLISHING COMPANY  
1021 Broadway : : Cincinnati, Ohio  
Design produced in their Art Department  
Under the Supervision of Leo A. Reinke Art Director.



Painted for Scripps-Howard Newspapers by Rico TOMASO

## “Ninety-eight lives have been lost! *need this happen again?”*”

The snow on the roof was heavy, and the supporting walls of the crowded theatre weak. So the inevitable happened. The roof collapsed . . . panic . . . tragedy. Ninety-eight lives sacrificed!

In the city's hour of mourning, the SCRIPPS-HOWARD Newspaper asked two pertinent questions . . . Will this occur again? . . . Are our other theatres safe? . . . and demanded an immediate investigation.

This campaign, in the interest of human life, was ridiculed, at first, by city officials and rival newspapers, but the SCRIPPS-HOWARD editors refused to give ground. And, on the fourth day, the city officials surrendered to a public thoroughly aroused.

A special commission of engineers was appointed.

Twelve theatres, found to be unsafe, were closed, and were not permitted

to reopen until alterations had been made in strict conformity to the safety code. Two of the city's largest playhouses were practically rebuilt, and beautified, incidentally, in the rebuilding.

This is merely an illuminating example of the sort of public service that SCRIPPS-HOWARD Newspapers are rendering daily in twenty-five of the country's foremost cities.

Theirs is a common editorial policy of vigilance unceasing, and militant tactics if need be. When fight they must, they are fearless yet fair. They seek to uncover wrongs, not for the sensational scare heads that may be in them, but that those wrongs may be speedily righted.

Such a just and vigorous policy has won tangible endorsement in reader-loyalty and advertising support alike.

NEW YORK . . . *Telegram* SAN FRANCISCO . . . *News* DENVER . . . *Rocky Mts. News*  
CLEVELAND . . . *Press* WASHINGTON . . . *News* DENVER . . . *Evening News*  
BALTIMORE . . . *Post* CINCINNATI . . . *Post* TOLEDO . . . *News-Dev*  
PITTSBURGH . . . *Post* INDIANAPOLIS . . . *Times* COLUMBUS . . . *Crusader*  
COLUMBIA . . . *Kentucky Post—Kentucky Edition of Cincinnati Post*



AKRON . . . *Times-Press* YOUNGSTOWN . . . *Telegram* KNOXVILLE . . . *News-Sentinel*  
BIRMINGHAM . . . *Post* FORT WORTH . . . *Press* EL PASO . . . *Post*  
MEMPHIS . . . *Press-Scimitar* OKLAHOMA CITY . . . *News* SAN DIEGO . . . *San*  
HOUSTON . . . *Post* EVANSVILLE . . . *Press* TERRE HAUTE . . . *Post*  
ALBUQUERQUE . . . *New Mexico State Tribune*

## SCRIPPS-HOWARD NEWSPAPERS

MEMBERS AUDIT BUREAU OF CIRCULATIONS AND MEMBERS OF THE UNITED PRESS  
NATIONAL ADVERTISING DEPARTMENT

Stuart S. Sebusler, Director

250 PARK AVENUE, NEW YORK · CHICAGO · SEATTLE  
SAN FRANCISCO · PORTLAND · DETROIT · LOS ANGELES · ATLANTA

Advertiser: Scripps-Howard Newspapers  
Agency: Lemmen & Mitchell, Inc.  
Artist: Rico Tomaso

*This was one of a series of advertisements designed to present in dramatic form some of the high spots in the history of the Scripps-Howard chain of newspapers. An effective use of oil*

# BASIC IDEAS IN COMMERCIAL ART

## Entire Range of History and Geography at the Artist's Disposal

THREE primarily important factors in the creation of good commercial art are: first, attraction value; second, interest value; third, memory value. Beauty or novelty of design and originality of idea, the bold usage of black and white and color, are indispensable aids to the first of these values. We have spoken elsewhere of design and color; we shall here concern ourselves with the idea upon which the art work is based.

Many firms selling a variety of products are actually selling the same basic idea. "Health," for example, is sold by medicinal houses, sporting-goods houses, food-products companies, travel bureaus, and insurance companies. It follows that inspiration for future advertisements of "Health" may be derived from a study of the pages of this book devoted to any of these products.

"Comfort," another basic idea, is capable of many variants. The comfort of improved surroundings, light, furnishings, plumbing, travel facilities—all must carry this basic idea if they are to be effective. For this idea particularly illustration is effective. Human-interest illustration whose appeal touches the average customer is best when used here, and color in warm normal tone helps to put the idea across.

"Beauty" is another idea which may be the basis of a wide field of advertising. Cosmetics, apparel, health aids, all carry this message. Here the art may be merely a beautiful and arresting design, independent of the subject matter. There is no especial need for the illustrative quality. Poster art, hand lettering, portraiture—all are used to disclose to the eye of the reader a general idea of beauty, while the text invites attention to the individual product.

Of the many basic ideas upon which art may be based we have mentioned but three. Elsewhere we have spoken of the appropriate technique, that factor which is similar to stage lighting. The well-drawn, well-conceived subject in the wrong technique is half lost. Be certain that your technique fits your idea, that it is arresting, and that, above all, it is worthy of the conception.

It is sometimes true that the least subtle form of advertising is most effective. The display counter attracts the "shopping" customer. This is an attraction idea quite apart from all the rest. It should be handled in as forthright a manner as possible. No artistic arrangement of the articles advertised should be made to detract from their picturization. Show them to the best advantage on the page, if emphasizing their selling feature—*i.e.*, the different tread of the tire, the sharper edge of the chisel or screwdriver, the beautiful cover of the package, etc.

Finally, the layout must be considered as a factor in the production of effective art. The layout must be so arranged that the art delivers its message immediately.

It must place product names and trade-marks where they will hail the eye, and so place the context that it will be read, and when read, remembered.

Travel ideas are readily created. For these you have access to your morgue, finding there pictures of scenes the world over. Suppose, for example, that you are making a drawing for a department-store advertisement of Palm Beach wearing apparel. How easy to create a suitable background, by turning to your morgue, or to your memory, for a Palm Beach scene. Seascape, sunny sand beach, palm trees, parasols, and sail boats—all subdued in harmony with the exposition of the costume and wearing-apparel you are displaying to the customer.

Sketches and pictures for an advertisement of rugs or silks—a scene, in India, Persia, Egypt, depicted accurately and interestingly to lend atmosphere.

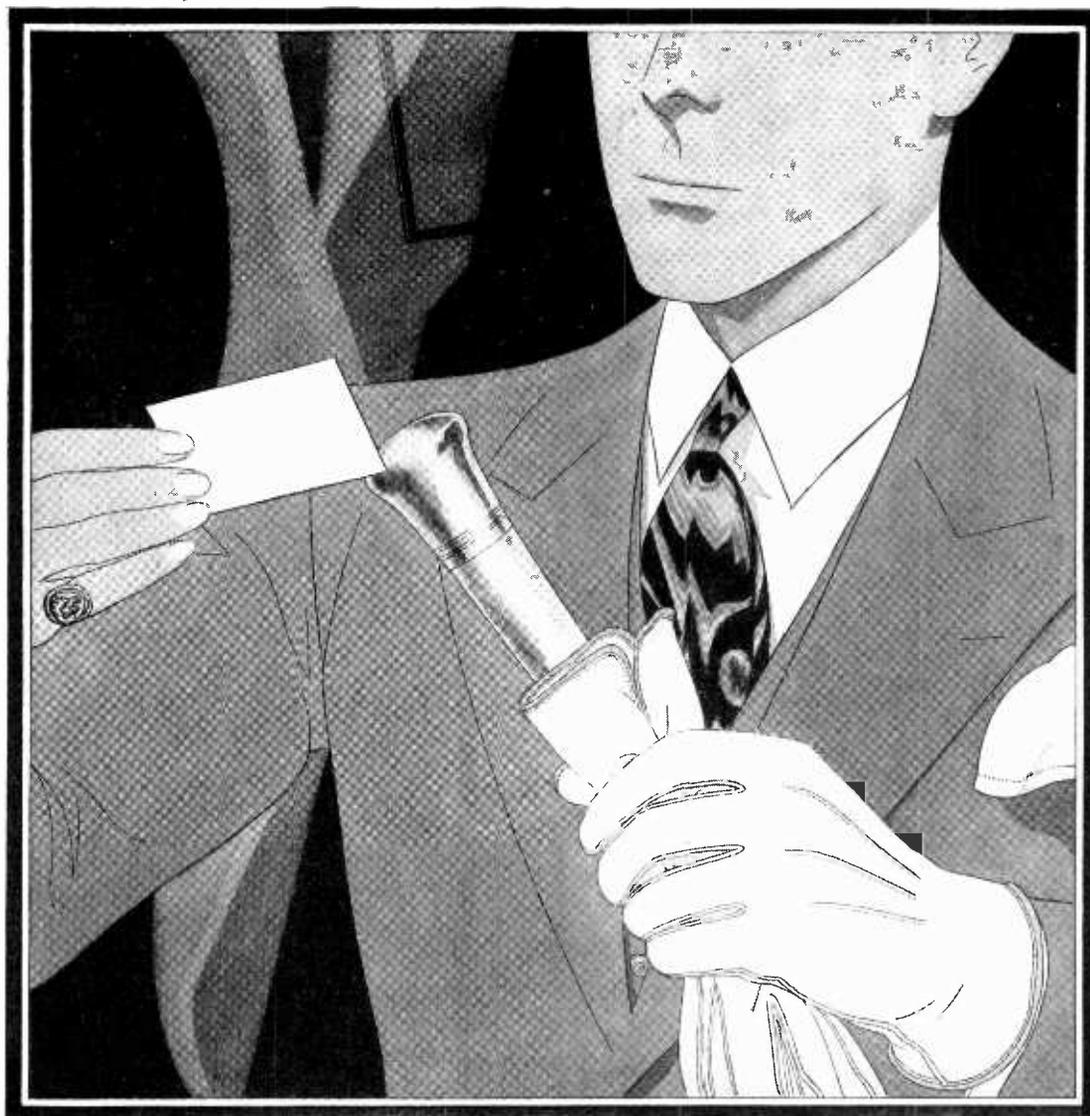
The morgue is quite as serviceable in those phases of advertising art involving historical illustrations, especially when it is desired to indicate enlightenment, or, the reverse, recalling to mind the "glamour of other days."

The utilities, automotive, building, and similar industries compare in some of their advertisements the ancient inconveniences to the conveniences of today. These advertisements are often drawn *en style*—that is, a wood-engraving technique may be applied to a drawing of appropriate period, or a copy of an old painting may be effectively vignettted. And against these may be opposed a highly modern representation of service indicating progress. This is not always necessary. The one drawing can tell the entire story.

The "glamour of other days" may likewise be employed in selling a modern commodity. Foodstuffs may display a drawing of a Dickensian inn, or an Elizabethan tavern. Shakespeare, Dickens, the Bible, general history, all supply excellent idea sources; but most important of all, the artist and advertising man should begin early to make a collection of books carrying illustrations of old art, principally in black and white. You will find Doré, Durer, Cruickshank, Hogarth, and the Victorian black-and-white artists invaluable in supplying art and idea material. The artist should remember that all is grist that comes to his mill. Whatever of knowledge he can gain by travel or by study of history and literature is gold to him, as also to the advertiser and the copy-writer. There are several splendid histories of costume that should be invaluable in reproducing authentic pictures of period, and a history of architecture and furniture is absolutely essential to a faithful presentation of period. This sounds rather formidable to the young student, but as he progresses he will find recreation and pleasure in adding to his art library and incidentally to his fund of general knowledge.

# FOWNES Gloves

150th ANNIVERSARY



*"It's a Fownes . . . that's all you need to know about a glove."*

WHEN you consider your forebears—those young elegants of the nineties, the country gentlemen of the sixties, the hot-bloods of 1777 with a hobby for political philosophy and revolutions . . . doesn't this look like a new day?

It is . . . and so it is only fitting and proper that the Fownes Company should have thought of making a new glove to suit the needs of the man who lives in today's modern way. This glove is called the Fownes Sesqui—in honor of the firm's 150th Anniversary. Its feature is a vent wrist, which does away with snaps or fasteners and makes a new kind of glove that *pulls on*—simply, neatly, unostentatiously. It fits more smartly than a slip-on and is more comfortable.

You'll like this glove for driving, sports or business. In cape, pigskin or goat, it goes well with lounge and country clothes. In buckskin or chamois, it fits a Melton and a Fifth Avenue stick. (Prices—\$4 to \$6.50.) The quality, of course, is the fineness that has made Fownes the choice of gentlemen for 150 years—since 1777 when this firm, under the same name, in the same family, went into the business of making good gloves. Fownes Brothers & Co., Inc., 354 Fourth Avenue, New York.



1777

Advertiser: Fownes Brothers & Co.  
Agency: N. W. Ayer & Son



1927

*From the smartly designed letter at the top of this page, to the equally smart drawing of the figure, to the nicely balancing type and the small figures at the base, this advertisement presents a page exceptional in its nice balance*



*Typical of the spirit of service among telephone personnel.*



## Commerce, too, has its Raleighs ~ ~ ~

**R**ALEIGH'S definition of courtesy was apparently to care for the needs of the other person. Today the same practice is observed by the telephone business; but we call it service.

To men in telephone work, service is a matter of looking ahead and preparing ahead—and when a need arises, to be ready. This point of view inspires the research engineer, the

supervisor of production, the director of personnel and the executive responsible for all these activities and more.

With the increasing telephone requirements of the nation, this is a work of increasing complexity.

Through years to come Bell System men will find an even greater opportunity of service.

## BELL SYSTEM

*A nation-wide system of 18,500,000 inter-connecting telephones*

© Advertiser: American Telephone & Telegraph Co.  
Advertising Director: T. T. Cook  
Agency: N. W. Ayer & Son

*In going back nearly four hundred years for his theme, the artist has fittingly employed an effect of wood-block in this picture, securing contrast by means of the small inset drawing of a modern telephone lineman*



## When Dad was a "Modern Youth"

**B**ICYCLES, stereopticon lectures, and the "gilded" youths with their horses and carts; at night the midnight oil burning in student lamps while the gas lights glared and flickered across the campus—the gay nineties when Dad was in college seem primitive to us to-day.

Now it's sport roadsters, the movies, and radios. At night the MAZDA lamp replaces the midnight oil in dormitory rooms, while modern

street lighting sheds its friendly glow over the campus.

Without electricity we would have none of these improvements. To-day's marvel of electrical invention becomes to-morrow's accepted utility. In the coming years, by taking advantage of new uses of electricity you will be able to go so much farther that the "tearing twenties" will seem just as primitive as the "gay nineties".



*Scientists in the research laboratories of the General Electric Company keep G.E. a leader in the field of electrical progress. Skilled G-E engineers develop each latest invention. The G-E factories carry out the engineers' designs with high-quality material and expert workmanship.*

95-535DH

# GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, NEW YORK

Advertiser: General Electric Company

*Wood-block catches and holds for the reader the spirit of the New York of a half century ago. The trade-mark has been cleverly placed as a spot to balance the composition of the page as a whole*

In costume, travel and many other respects life in the "Gay 'nineties" was vastly different from ours of today. Here again your morgue, containing period costumes, scenes, etc., proves its value in depicting such a scene as the one in the General Electric advertisement, "When Dad Was a 'Modern Youth.'" Another noteworthy point here is the technique the artist has employed. In it is a suggestion of a woodcut. At that period most cuts were engraved on wood, by hand, wherefore it is quite apropos to carry out an idea of that period in woodcut technique. In fact, today that kind of technique is manifesting itself in some of our best ultra-modern commercial art, as in the drawings by Rockwell Kent, for example. The trade-mark of the General Electric Company, which, by the way, was designed by Rockwell Kent,

aids neatly in the composition of the entire advertisement and identifies it readily.

As in all illustrations involving depiction of period costumes, your morgue or library will be your service station, as it were. To depict the well-known incident in English historic literature (illustrated in the Bell Telephone advertisement) in anything but the proper costume would be to lose the value of authenticity. The artist has created a fine piece of pen work and combined it nicely with the commercial allusion of the Bell lineman, serving his purpose.

The Fownes advertisement carries a special anniversary message. The value of longevity to a firm is greater now than ever before, since competition drives all but the strongest from the field.



Foreign scenes offer themes for the artist. Sketched by the author

Courtesy: Radio-Victor Corporation of America Agency: N. W. Ayer & Son



A drawing by Buk Ulrich, who has used color and the modern note to secure an effect of distinction

## BEAUTY AND DISTINCTION APPEAL

An Ever-Growing Audience for the Aesthetic Point of View

THE ancient Greeks had two widely varying conceptions of the æsthetic. One was that only that was the æsthetic which taught a moral and delivered a message. The other was that the truly æsthetic gave pleasure, and in that served its end sufficiently. For the purpose of argument we are transposing these theories and applying them to modern advertising methods.

Well does the advertising manager know that there is a large body of advertisers who believe that every inch of advertising space must be used to sell his product. Unless the picture tells a story, points a moral, illustrates some action, it is to him worthless.

And yet some of the most effective advertising is done through presenting a page, not so much of facts, but of beauty so arresting, so lovely, as to linger in the reader's memory long after. Nor need æsthetic art be confined to the fields of pleasure, luxury, and imaginative advertising.

One of the finest æsthetic conceptions we have seen was a drawing by Frank Brangwyn for a steel product. Rosa Brothers have made effective æsthetic conceptions

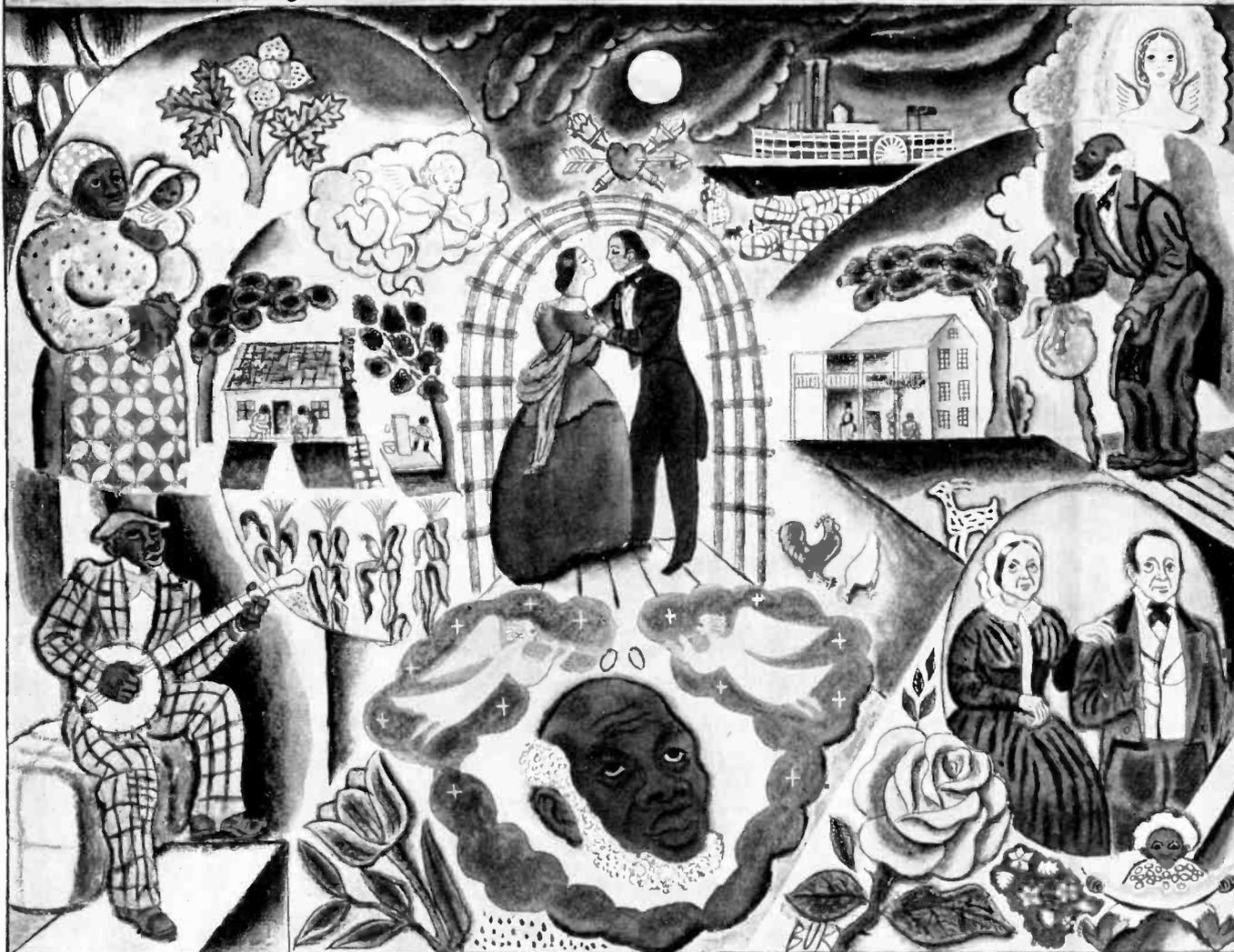
for the Bell Telephone Company. Maxfield Parrish has created art of rare beauty for the Mazda Lamp Company.

American scorn of the word "æsthetic" is rapidly becoming a thing of the past. Men of vision are at the helm in big business today and are not blind to the appeal of beauty. Its value to them as a selling factor for their products is the mission of the artist. It takes a certain amount of courage to present radical ideas, in lieu of ones certain of acceptance. Idea and æsthetic advertising is new in America. Europeans, with their older traditions and their nearness to art, are less afraid of it. Indeed, much of German and French advertising art is of purely æsthetic conception.

And closely allied to the appeal of beauty is that made by distinction. Indeed, all advertising that meets the conditions of beauty will be distinguished. And for the greater part distinguished advertising will.

Studying the prospective purchaser, the advertiser realizes that since he is judicious and discriminating, the article to be advertised is best presented in a dignified

The world's great music is on Victor Red Seal Records



ALL OF STEPHEN FOSTER  
 from "NELLIE WAS A LADY"  
 TO "OLD BLACK JOE"  "THE OLD SONGS ARE  
 THE BEST SONGS"

LET us pause a moment, gentlemen, and welcome the past. Let us lay aside our invoices and debentures, our politics and our coal bills. . . . For tonight an old, familiar company is with us. . . . Nelly Bly is here, and Old Black Joe . . . Uncle Ned, My Old Kentucky Home . . . Jeanie with the light brown hair . . . the Old Folks at Home. . . . And with them their banjos and cotton bales, their slow brown rivers and their cabin doors. . . .

Many of these old songs, written by Stephen Foster more than 75 years ago, are known all over the world. Our grandmothers sang them, and our fathers. We ourselves still love them. . . . And now here

they are in their entirety, arranged by Nat Shilkret, beautifully played and sung, and collected in a convenient album.

This is the latest of a long series of Victor Red Seal recordings which are bringing to the musical public the world's most beautiful and important music. Interpreted by the foremost artists and orchestras, recorded with incredible realism by the famous Orthophonic process, they bring within your home the whole horizon of the concert stage. . . . The nearest Victor dealer will gladly play you the Stephen Foster album (four double-faced records, list price \$6.00). Hear it at your first opportunity! . . . Victor Talking Machine Co., Camden, New Jersey, U. S. A.

VICTOR *Red Seal* RECORDS



Advertiser: Radio-Victor Corporation of America

Agency: N. W. Ayer & Son

Artist: Buk Ulreich

Old themes presented in a new spirit



## Your skin needs a professional treatment once a week =

Once every week go to your nearest Marinello beauty shop. Put your beauty in the hands of a skilled operator; she will take pride in keeping your skin fresh and lovely, and your hair soft and shiny.

A Marinello girl is trained to know how to prescribe for your skin just the corrective treatment it needs, whether for dryness, coarse pores or wrinkles. Her expert fingers can bring up swift circulation to clear and brighten your skin. The gentle electric current which she employs to supplement her massage—a unique feature of the Marinello

method—stimulates the muscles to renewed elasticity and firmness, stirs the glands of the skin to functioning normally, gives new impetus to the circulation that nourishes the tissues and heals imperfections in the skin's fine texture. No wonder a good facial treatment smooths out wrinkles!

Stop in your nearest Marinello beauty shop and have one today. The very first treatment will brighten and refine your skin. . . . Look in your local telephone book to find the Marinello Guild Approved or Registered Shop that is nearest you.

## =and daily care at home by the same professional method

The purpose of scientific beauty culture is to establish beautiful habits in your skin—swift circulation, healthy secretions from the glands, complete elimination of waste from the pores. Habits are established by day-in-and-day-out care. Your skin needs that care to supplement and prolong the benefits of your weekly beauty treatments.

Care for your skin at home by the method that the experts use and recommend. Marinello Products are used by thousands of professional beauticians who depend for their success on the preparations they em-

ploy. Marinello will keep *your* skin lovely.

Every skin needs Marinello Lettuce Brand Cream for cleansing, Marinello Tissue Cream for softening and soothing the skin, Marinello Combination Cream for a frequent gentle bleach treatment, and Marinello Skin Toning Lotion to clear and refine the skin. Ask for a copy of the booklet, "How to care for your skin by the method of a Marinello Treatment." It outlines and illustrates a complete home facial treatment . . . Marinello Products are on sale at beauty shops and at department stores and drug stores everywhere.

IF YOU PAID \$10 A JAR YOU COULD NOT BUY BETTER BEAUTY AIDS THAN

# marinello products

Manufactured by MARINELLO COMPANY, 72 Fifth Avenue, New York;

Harold F. Ritchie & Co., Inc., Sales Representatives

Advertiser: Marinello Company  
Advertising Director: Dorothy Cocks  
Artist: Will Crawford

*A striking border lends distinction to the story told by the advertiser*

manner. If an actual presentation of the article is made, the drawing is carried out with a refined technique, presented with appropriate accessories, and proffered in as subtle a manner as that used by the jeweler in selling his wares over his counters.

Or the advertiser does well to assume that his purchaser is so well informed that he may present his product by inference. Here a highly suggestive picture, beautiful in theme and technique, will carry the message as well as the picture and product would. In this connection it is well to remember that an illustration in which characters of obvious refinement and beauty are shown in action will relate them to the article offered in the mind of the reader. Well-groomed men and women, children well guarded and cared for, all these may offer the article by inference that these are the sort of persons who prefer it.

Again, the background or a simple presentation of a scene recognizable to the informed has distinction value; the races at Longchamps, the beach at Deauville, the rue de la Paix, the entrance to a famous cathedral, one of the country's famous country clubs—all have appeal for the discriminating reader.

As in everything else, art achieves distinction through simplicity. The overcrowded page is never "smart." The

exclamation-point page lacks sufficient subtlety. The too obvious presentation in picture and word is not here effective. Over-ornamentation should be avoided. Often the trade name, a paragraph, or dignified copy surrounded with a classic border, will carry a charm utterly lacking in a highly colored, literally pictured layout.

Today the advertising pages of our magazines are gay with color. Observe how distinguished is the well-drawn simply presented black-and-white advertisement, as contrasted with their rainbow hues. Through the work of such well-known artists as Charles Dana Gibson the reading public has become acquainted with the pen-and-ink technique. The refinement of this technique, which can at will carry either the free sketchy quality, a delicate etching effect, or the minutely-carried-out wood engraving, makes it a highly distinguished technique.

Where color is employed, oil is of course the most suitable of mediums. Portraits which in execution and subject are of great excellence purvey the advertiser's message in a dignified manner.

The delicacy of the water color through its very refinement also has distinction appeal, since it contrasts with bolder color and noisy black and white and loses nothing by its restraint and simplicity.

## ÆSTHETIC ADVERTISING

By GLEN BUCK

*President, Glen Buck Company*

WHAT is *said* in an advertisement is not of first importance. What is *suggested* is the paramount consideration. Appearances here are matters of tremendous consequence, for the world at large judges the producer by his advertising quite as much as by his product. If the advertising does not carry the impression of the merit of the product, so that it may build and maintain a general pride in and desire for ownership, it does a critical job feebly and expensively. Advertising that builds soundly will by its harmonious form and attractive appearance *immediately suggest* high worth to those who must of necessity only thumb through important pages.

The instinct for beauty is not a surface thing. It is a

mighty force that lies deep, like hunger. Every intelligent manufacturer, whether he makes teacups, iron bridges, or whatnots, knows that he must make his product as "good-looking" as possible, if it is to successfully compete in the markets of the world. And in that forward work the artistic talent is becoming more and more essential—a necessary factor in industrial progress. There is no greater task that a patriotic American of taste and talent can do than to help manufacturers more thoroughly to comprehend the importance of this very thing; for there will come a time when it will be positively wasteful—also quite immoral—to make an ugly thing, even an ugly advertisement.

## "QUALITY OF MIND"

By GRANVILLE E. TOOGOOD

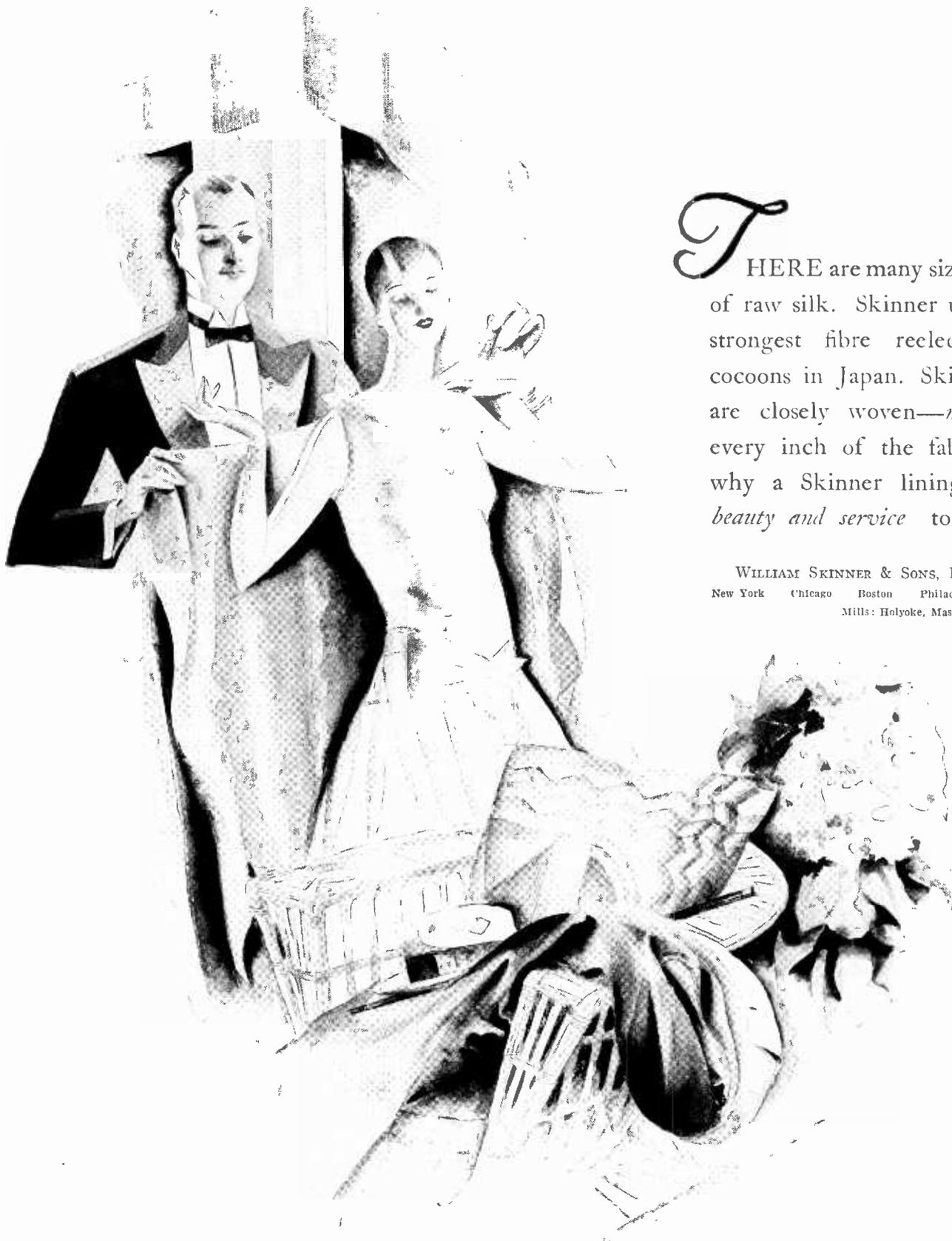
*For N. W. Ayer & Son and the Radio-Victor Corporation of America*

THE following paragraphs will give you an idea of what we were trying to do in the Victor Red Seal series.

Mr. Buk Ulreich, up to the present time, has made seventeen illustrations for us as follows:

1. The Nutcracker Suite
2. Prologue to Pagliacci

3. Rienzi Overture
4. Aïda
5. Forza del Destino
6. Schubert's Unfinished Symphony
7. Brahms' Symphony No. 1
8. Scheherazade



T
 HERE are many sizes and grades of raw silk. Skinner uses only the strongest fibre reeled from the cocoons in Japan. Skinner's Satins are closely woven—*more silk* to every inch of the fabric. This is why a Skinner lining adds such *beauty and service* to a garment.

WILLIAM SKINNER & SONS, Established 1848  
 New York Chicago Boston Philadelphia San Francisco  
 Mills: Holyoke, Mass.

“LOOK FOR THE NAME IN THE SELVAGE”

## Skinner's Satins

Linings for men's clothing. Linings for women's coats, suits and furs. Crepes, Satin Crepes. Dress Satins, Shoe Satins and Millinery Satins.



Advertiser: William Skinner & Sons  
 Agency: Parry Company, Inc.  
 Artist: Swain

This smart drawing in crayon, with a touch of modernism, makes a strong bid for the interest of the exclusive buyer. Note the triangle effect of the lettering and the trade mark at the bottom of the page

# Onward CINCINNATI

CINCINNATI . . . today's city of opportunity! Today's city of the sunrise. The city of broad vision, that writes its story of continuing progress in sandstone, and brick and mortar. The city of homes, where bigger jobs and greater opportunities are measured only by the ambitions of the individual.

Cincinnati has been re-born! Our city of today compared with that of five years ago is staggering in its magnitude. Giant buildings raise their towers to the skies. Civic improvements once thought impossible are visible everywhere. But these in themselves are only the tangible expression of what is more important. Today we breathe the atmosphere of enterprise. The fire of progress courses through our veins. We have broken with the past . . . today we cast our lot with the future! Already our country's eyes look up to Cincinnati.

Think of the opportunity that lies here for every man, woman, and child of us! For WE are Cincinnati . . . and making our city greater is OUR job!

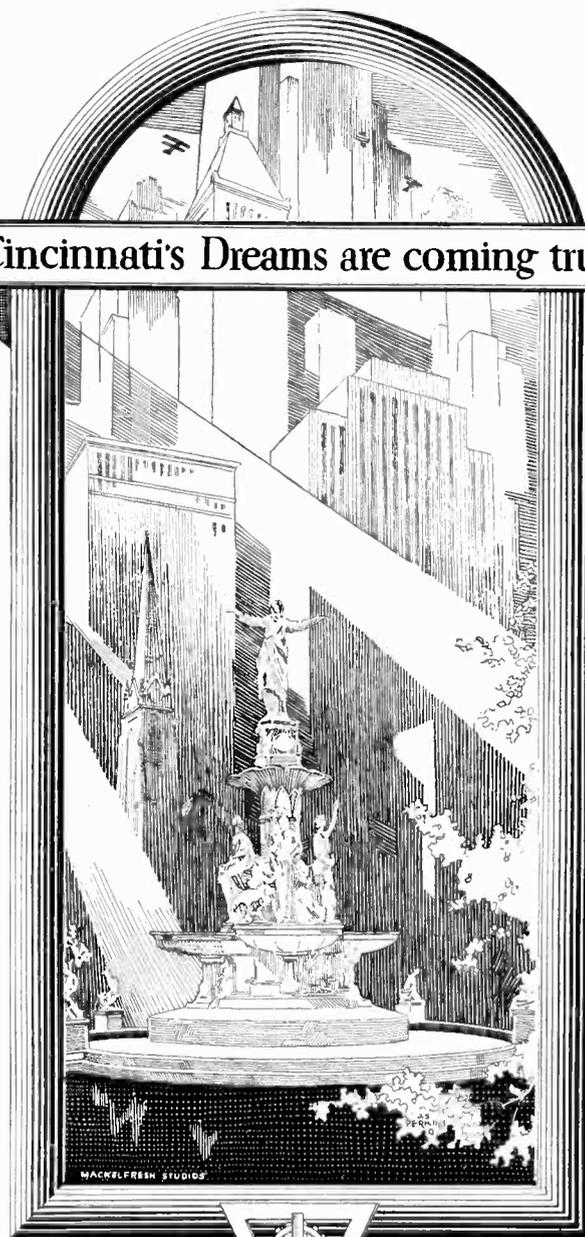
Let us, therefore, renew our faith in Greater Cincinnati. Let us fan the flame of progress into a conflagration. Let us talk our city more . . . and love it more. Let us invest in it when possible. Let us grow with Cincinnati. Let our slogan be, "Onward . . . ever Onward!"

*In Greater Cincinnati there are 400 Kroger Stores serviced by the new Kroger warehouse, bakery, and abattoir. Kroger believes in Cincinnati. His slogan is "Onward . . . ever Onward." To the new Spirit of Cincinnati, Kroger Stores dedicate this message with the hope that it may kindle in each of us the realization that it is our job to make our city even greater - - even finer. A job in which every Cincinnati home, every Cincinnati merchant, every Cincinnati bank should push and pull and work for . . . together*

## KROGER STORES



Cincinnati's Dreams are coming true



THERE IS NO DOUBT  
BUT THAT CINCINNATI  
CAN GROW EVEN  
GREATER & EVEN  
FINER & IF ITS  
PEOPLE WILL IT SO

Advertiser: The Kroger Grocery and Baking Company  
Advertising Director: E. R. Collord  
Artists: Mackelfresh Studios, Inc.

Beauty and distinction achieved by means of classical lines and decoration

Advertiser: Phoenix Hosiery  
Agency: The Glen Buck Company  
Artist: Donald Denton



A focal point of the world's attention is now  
the revealed knee. It is superbly covered with  
lovely color and sturdy silk if it is clad in  
**PHOENIX HOSIERY**

M I L W A U K E E

*Daintiness is the keynote of this smart advertisement*

9. Sextette from Lucia
10. La Bohème
11. Cæsar Franck's Symphony
12. Carmen
13. The "New World" Symphony
14. Ride of the Valkyres from Die Walküre
15. Rigoletto
16. The Stephen Foster Album, Old Black Joe, etc.
17. The Miserere, from Il Trovatore.

The problem which confronted us here, from the illustrative point of view, was rather a new one, and we gave it the most serious thought. As it was our purpose to illustrate such a delicate and intangible thing as music, it was obvious that we would have to find some one with a subtle and sympathetic spirit—some one who could reflect through the medium of his art, the beauty, mystery, and imagination which are the essential qualities of good music.

In a word, what we wanted was an artist with spiritual facilities to enable him to portray life, as Joseph Conrad put it, "With a smile that is not a grin, a sigh that is not a sob."

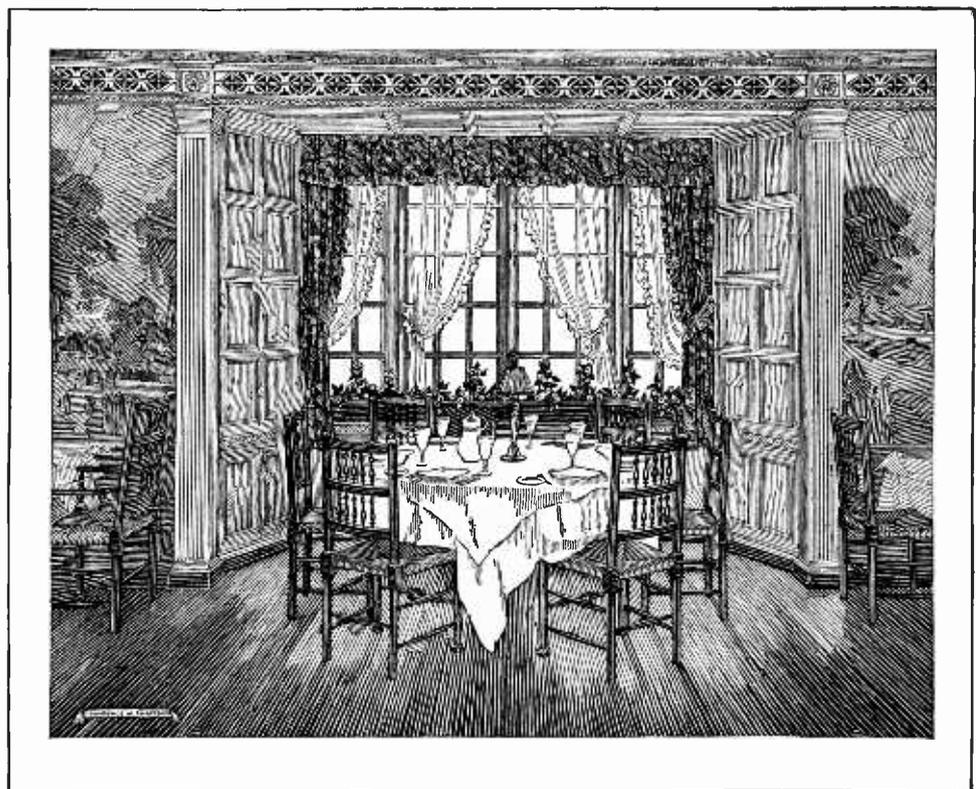
For these reasons we turned to Mr. Buk Ulreich, and I may add that he has more than fulfilled our most sanguine expectations. He is now in Vienna, where he will work for the next year, but we have made arrangements to continue to receive his work.

We do not consider Buk Ulreich a modern in the accepted sense of the word. His style is so fresh and so intensely individual that it lies almost in a category by itself.

I mention this simply because of a reference to our "modernistic presentation," and we would like to emphasize, if possible, that we value him, not for his technique so much as for the essential qualities of mind that lie behind it.

A corner in the Colonial dining room where the charm of early-American chairs, chintz curtains and scenic walls adds to the zest of delicious cooking.

**I**N the choice of a metropolitan hotel lies the key to a person's taste . . . It is more than a coincidence that *The ROOSEVELT* is the preferred stopping-place of those who instinctively appreciate the finer things of life . . . For here they find their own interests reflected in the well-bred Colonial atmosphere, the meticulous service and fine cuisine.



## THE ROOSEVELT

Madison Ave. at 45th St.  
NEW YORK



EDWARD CLINTON FOGG  
Managing Director

Courtesy, *The Hotel Roosevelt*  
Agency: *United Advertising Company*

*The wood-block has been called upon to convey an air of refinement and luxury in this advertisement*

# THE MODERN NOTE

## Powerful Medium in the Hands of the Commercial Artist

MODERNISM is the art idiom of the age. It speaks for today. And so the smart, up-to-the-minute advertiser has adopted modernistic art to promote his sales.

Modernistic art has sloughed away sentiment, stodgy detail, overslickness of painting, and conventional forms of composition and design. It stands for the unconventional, is in a way a rebellion against acknowledged forms. It has succeeded in taking the wheels and angles which are the symbols of our mechanical age and using them as a basis of design. It has taken the broken rhythms and attonality of our present-day music and translated them into line and tone. It thus becomes a thoroughly justified form, interpreting, when properly executed, the spirit of the age in which we live.

This unconventional arrangement of line and tone has distinct shock quality. Variations from conventional pattern have novelty value. Advertising, of course, should be in tone with the publication used, and so we find the smarter, more sophisticated magazines using excellent presentations of modernistic art.

Much of modern art has the naïveté of the Italian primitives, the Byzantine and Gothic forms of art. Dorothy Edinger achieves the same simplicity as a Cimabue or a Giotto. A Rockwell Kent drawing has the air of an old Durer woodcut. The Vici Kid drawing accompanying this chapter, might have been inspired by an old tapestry.

Modern conceptions must be approached largely through "feel" and yet there are certain guides that may be followed. The distortion of perspective is one. Angle is a sharply-arresting factor. To distort perspective so as to increase angle, to approach perspective from an unconventional point, to distort proportions in such a way

as to make the perspective angle more acute, are all modernistic tendencies.

Balance, or rather lack of it, is another modernistic effect. The changing of the proportions of figures, or parts of them, so as to concentrate attention on one part of the composition, or to contrast an unwieldy figure presented in small space with a small one presented in large space, has shock value.

The reduction of objects to their simplest forms is another modernist idea. Trees become triangles; houses, modified cubes; heads, rhomboids; and so on. All of these ideas, executed with a basis of good draftsmanship, carry effective weight.

Hand lettering is much used by the modern artist in unconventional form. The deletion of the capital, its unconventional placement, unconventional stroke emphasis, and asymmetrical arrangement of type, are all employed. Letters and words themselves are used to make vigorous and arresting design without the use of further art (note the Jouel plate in the poster section).

Half-tone and Ben Day are great aids in achieving tone variations as called for. The soft Khoinoor No. 5 pencil when rubbed makes for bold lithographic presentation. Charcoal may be used to gain desired unconventionality of effect.

Modernistic advertising, it cannot be emphasized too strongly, should have a sound basis of drawing and technique. Too many modernistic conceptions are based on the lack of these factors. But, since it is the language of the "smart" advertiser, it is important that the artist acquire facility in expressing himself in its interesting manner.

## MODERNISM

By J. C. McMICHAEL

*General Manager, Huber Hoge, Inc.*

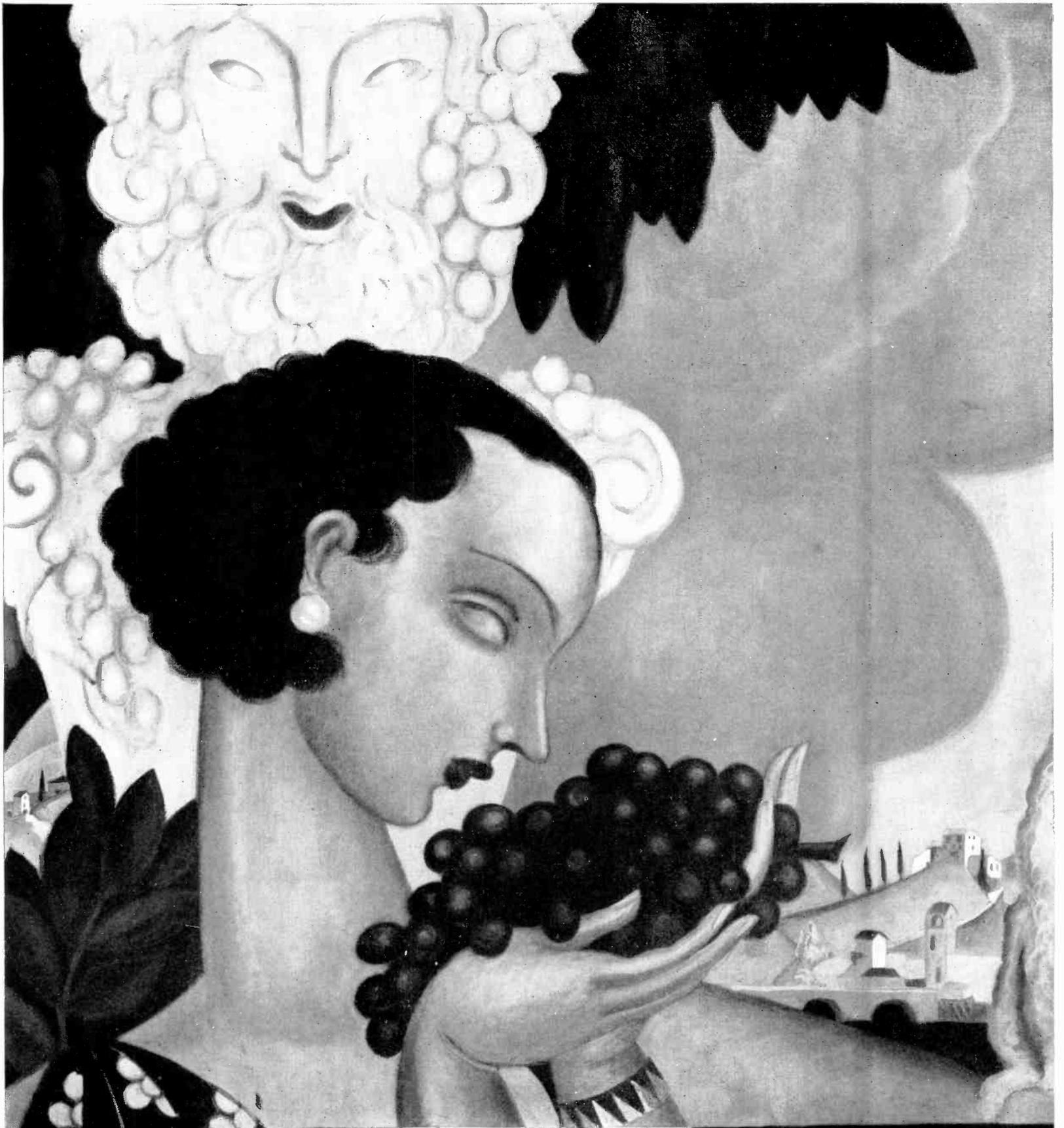
IN OUR opinion high-style merchandise appealing to sophisticated women should have the most modern appearance and be in perfect taste.

The objective of the advertising we use is to build demand and prestige for a leather rather than for any particular make of footwear. This makes the problem more difficult to get over to the reading public, and is one of the reasons for the use of much larger illustrations and

shorter text than would generally have been the rule in former days.

This advertisement (Vici Kid) has produced tangible returns, and there are instances where retail advertisers in the United States have photographed the illustration after it appeared in public print and used it as a basis of illustrating their own advertisements.

The art work was done by Dorothy Edinger.



*The Spirit of Autumn  
painted by Dorothy Edinger for*

# VICI

*Advertiser: Robert H. Foerderer, Inc.  
Agency: Huber Hoge, Inc.  
Artist: Dorothy Edinger*

*This and the page opposite constitute a beautiful example of modernism in advertising art*

# Footwear for Fall

The shoes that are coming back to town in trunks belong to summer. New shoes, more interesting shoes, are waiting to put the Fall ensembles on a smart footing.

Restraint in line . . . deeper, richer colour tones . . . and most important of all, exacting harmony with the new costume shades. This is the footwear mode for Fall. Compromise on one essential, and Autumn chic and peace of mind depart together.

For the first in-town shopping tour, VICI offers three indispensables:

**VICI RIO**—A new luxurious brown presented in both mat and glacé finishes. For either town or country wear with medium brown or rusty beige.

**VICI CONGO**—A deep formal brown, also available in mat and glacé finishes. The correct footnote for the brown ensemble.

**VICI BLACK MAT**—Deep as unpolished jet. The ultra-smart black leather.

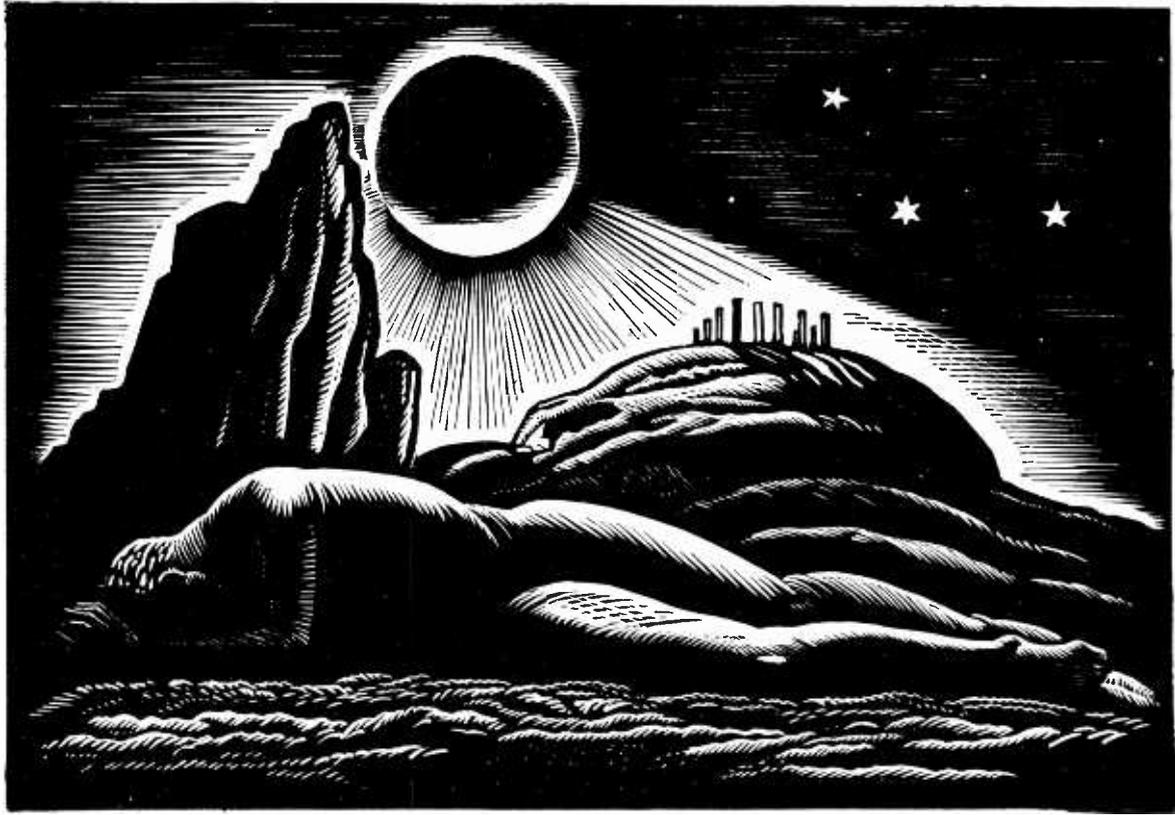
Look for the VICI Lucky Horseshoe stamped inside the shoe. It assures you of costume-compared colours, which means getting what you'll continue to wear.

**ROBERT H. FOERDERER, Inc.**  
PHILADELPHIA

Selling Agents: LUCIUS BEEBE & SONS, Inc., Boston

*Selling agencies in all parts of the world*





## ROCKWELL KENT



**WHAT** special seat is there in the Table Round of American illustration, what Siege Perilous where one may enter, a standard bearer of pure art? Rockwell Kent is known the width of our art-conscious world as an illustrator. But he is rather *in the glowing profession than of it.*

Author, Philosopher, Aesthete, Transcendentalist—there is no mere circumference of appreciative language that can completely inclose the talents of this remarkable man. Rockwell Kent is the rare expression of intelligent life. He is art—the art of exuberant living. The art of expressing the beauty of living. He is art beyond any single easy definition of the word.

Hence in a series of illustra-

critiques it is difficult to speak of Kent the illustrator without digressing to Kent the voyager and Kent the story teller. One cannot dwell, descriptively, on the lonesome and austere mountain peaks of a painting or woodcut of this intrepid Thoreau, Emerson, Blake and Eric-the-Red rolled into one—without exuberance at his writings—without thrilling at countless viewpoints of so complete a devotee of all that is beautiful in life and thought. Tribute must be paid to single expressions of the man, but a greater tribute is due the artist-intelligence.

For in the woodblocks and oils of Rockwell Kent there is far more than the interpretation of an episode, or technical mastery. There is crystallization of philosophic thought—that more than sixth sense of the occasional artist that enables him to wrest from the dark whirls of intellectual consciousness the unshaped whiteness of a beautiful con-

cept—and give it significant form. Like the ability to possess the sensation of a cool raindrop on a fevered brow and to perpetuate in memory the sheer ecstasy it brings. In the simple mechanics of black and white drawing thoughts rest in stark serenity like spirits earth-bound—in a quiet that is in itself an episode.

If there is a modern book with enough spiritual beauty to survive the generations, the edition illustrated by Rockwell Kent asks no improvement from the future. Commerce, too, in the advertisements of a certain high priced automobile and a merchant of fine gems, finds him its most dignified expression. Humor exposes a droll interpreter in this man who once, seriously enough, incorporated himself until the time when he could buy back the creative soul of Rockwell Kent from the astonished stockholders. Such drawings for magazines and advertisements, that might be said to spring from a less profound muse, are usually signed Hogarth, Jr. Lastly, almost every important print exhibit in the world has in its contemporary corner a proud niche in which hangs, perhaps for the eternity of art appreciation, some beautiful concept by Rockwell Kent.

*The Sesqui-Centennial Exposition awarded a gold medal to the beautiful woodcut above and thereby earned one itself for its judgment. It is called "Twilight of Man"*



*and is in the vein of others equally fine in Mr. Kent's book Wilderness. Exhibited at Weyhe's and Prints Exhibit of the American Institute of Graphic Arts.*

## THE WALKER ENGRAVING COMPANY

MEMBER AMERICAN PHOTO-ENGRAVERS ASSOCIATION

*To the painstaking craft of the master woodcut engraver, the photo-engraver defers as to a peer. With significant pride at reciprocated recognition we take this occasion to tell that when Mr. Kent works in other media, pen-and-ink—or oils, he frequently honors the Walker Engraving Company with the responsibility of making engravings to satisfy his own irreproachable standards*

NUMBER SIXTEEN OF THE SERIES WILL BE F. G. COOPER

Advertiser: The Walker Engraving Company  
Artist: Rockwell Kent

*A wood-cut skilfully balanced by bold-face type carrying just the right amount of color*

# STEINWAY

THE INSTRUMENT OF THE IMMORTALS



An interpretation of  
"Rhapsody in Blue,"  
painted by Earl Horter

In any discussion of the future of American music, George Gershwin's "RHAPSODY IN BLUE" sooner or later becomes the center of controversy. Many believe it to be the first significant departure in the establishment of a native school of composition. Certainly it is among the most ambitious and successful of all experiments in the American idiom.

IN THE family that values the better things of life, a piano is little short of a necessity. For people of this sort look upon it as something more than a beautiful piece of furniture, or a means of giving the children a proper musical education. . . . To

Advertiser: Steinway & Sons  
Agency: N. W. Ayer & Son  
Artist: Earl Horter

them it becomes a medium for gaining a more vital and intimate sense of unity with good music.

With such people the Steinway is the inevitable choice, just as it has always been the choice of noted musicians, from the early 19th century down to George Gershwin. They respect the high tradition governing its construction . . . that history of every individual Steinway piano, which, in its five years and eleven months of unhurried growth, reflects the broader history of the firm.

It is this very excellence, this quality of permanence in the Steinway, which places it among the *least expensive of pianos*. The years will make no difference in its playing; time will not mar the beauty of its

tone. . . . For irrespective of models, or styles, or prices, each Steinway is a musical investment. Its rich return of pleasure is unfailing. You need never buy another piano.

There is a Steinway dealer in your community, or near you, through whom you may purchase a new Steinway piano with a small cash deposit, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Prices: **\$875 and up**  
Plus transportation

STEINWAY & SONS, Steinway Hall  
109 West 57th Street, New York

The artist here has cleverly adapted a well-known and strikingly modernistic musical composition, and interpreted it in terms of a successful piano advertisement



# Pedemode

## FEMININE FOOTWEAR

**Y**OU see her only where smart sophisticates gather . . . she has real genius for being at the right place at the right time. She appears in hats and gowns while Paris is cabling us about them . . . her luggage



could be used to illustrate a story by Edith Wharton . . . even her pet dog is the one most in vogue at the moment. If you glance at her feet—and you're pretty sure to—you will inevitably find them smartly encased in Pedemodes.

ALFRED J. RUBY, Inc.  
Chicago  
THE McALPIN COMPANY  
Cincinnati  
ALFRED J. RUBY, Inc.  
Detroit  
W. G. SIMMONS CORP.  
Hartford

DOLLAHITE-LEVY & CO.  
Houston  
J. GOLDSMITH & SONS  
Memphis  
THE RALEIGH SHOP  
Minneapolis  
KILPATRICK'S  
Omaha

**PEDEMODE**  
660 Fifth Avenue, New York

WALKER BROS. DRY GOODS CO.  
Salt Lake City  
MANUFACTURERS' SHOE CO.  
Honolulu

JOSEPH HORNE CO.  
Pittsburgh  
THE KNIGHT SHOE CO.  
Portland, Oregon  
STIX, BAER & FULLER CO.  
St. Louis  
THE GOLDEN RULE  
St. Paul

PRICE SHOE CO.  
Salem, Oregon  
S. C. LAUBER  
Toledo  
ARTCRAFT FOOTWEAR, Inc.  
Washington, D. C.  
BENDHEIM BROS., Inc.  
Wilmington, Del.

**JULIUS GROSSMAN, INC., BROOKLYN, N. Y.**

Advertiser: Julius Grossman, Inc.  
Advertising Manager: Mark L. Sauraine

The effective arrangement of the details in this Pedemode drawing accentuates the rhythms of the larger drawing against which it is placed

# BACKGROUNDS COMPEL ATTENTION

## How the Artist Builds them Into the Completed Design

WE CAN safely enlarge upon a well-known slogan, "Backgrounds are part of the picture," to make it read, "Backgrounds are part of the layout." The first duty of backgrounds is to live up to their name. They must stay "back," but whether they are highly detailed backgrounds, dark flat tones, or merely white areas, they can be made to pay their way. In the case of the detailed background, suitable accessories, action depicting the use of the sales article, or merely beautiful and appropriate settings help put the idea across—these will hold the entire design together, and by their distinction make the advertisement stand out in the mixed company in which it finds itself competing.

The selection of background, beyond being a matter of taste and good judgment on the part of the artist, is often a matter of strategy. He wishes to place his sales idea in a compelling light, and to dominate the page, if he is using part space. Here he would do well to consider the value of using the paper as background. In a restricted area it gives the feeling of greater space; it isolates type and illustration from the matter about it; it is, as it were, a rest zone, luring the eye from the noisy advertising about it. Then, too, it lends an exquisite grooming to the foreground objects and type. In newspaper advertising, where pen and crayon take precedence over wash and oils, this use of white space makes for legibility and attractiveness. Even where a background is used it can be suggested delicately, so as not to blacken up the design, as one dark will nullify the effect of another.

The poster background must of necessity be an integral part of the complete picture design; more so than a vignettted background or a lightly indicated one. It should be flat in tone and contrasty in value; if occupied by title head or text, the lettering should take on this design quality and keep "back" from the central figures.

The detailed or setting background is, of course, a problem in composition. Further, it is a matter of good salesmanship, or we might say, showmanship.

When the good showman sets his stage, he first of all "lights" his central figure. He says in effect: "We wish especially to call your attention to —" Then, as a background for his figure, he arranges "props," which indicate the position occupied by the taste and even the character of his star. And in these, as in the matter of colors and lights, he does all he can to get over the central figure and play theme. The artist, in his setting, may go further. He is not limited by actualities. His imagination may conjure up what beauty it will, and his pen or brush will set it down for him as background.

In the accompanying Cadillac drawing by Tom Cleland the background is shown as a country-club scene,

a fitting setting for a car of such quality. Then, too, the plate was especially created for publication in exclusive periodicals.

A flat solid black background, suggestive of the jeweler's tray is the institutional mark of all Black, Starr & Frost advertisements. So also is that of Copeland Refrigerator Company, carrying out the "display" idea.

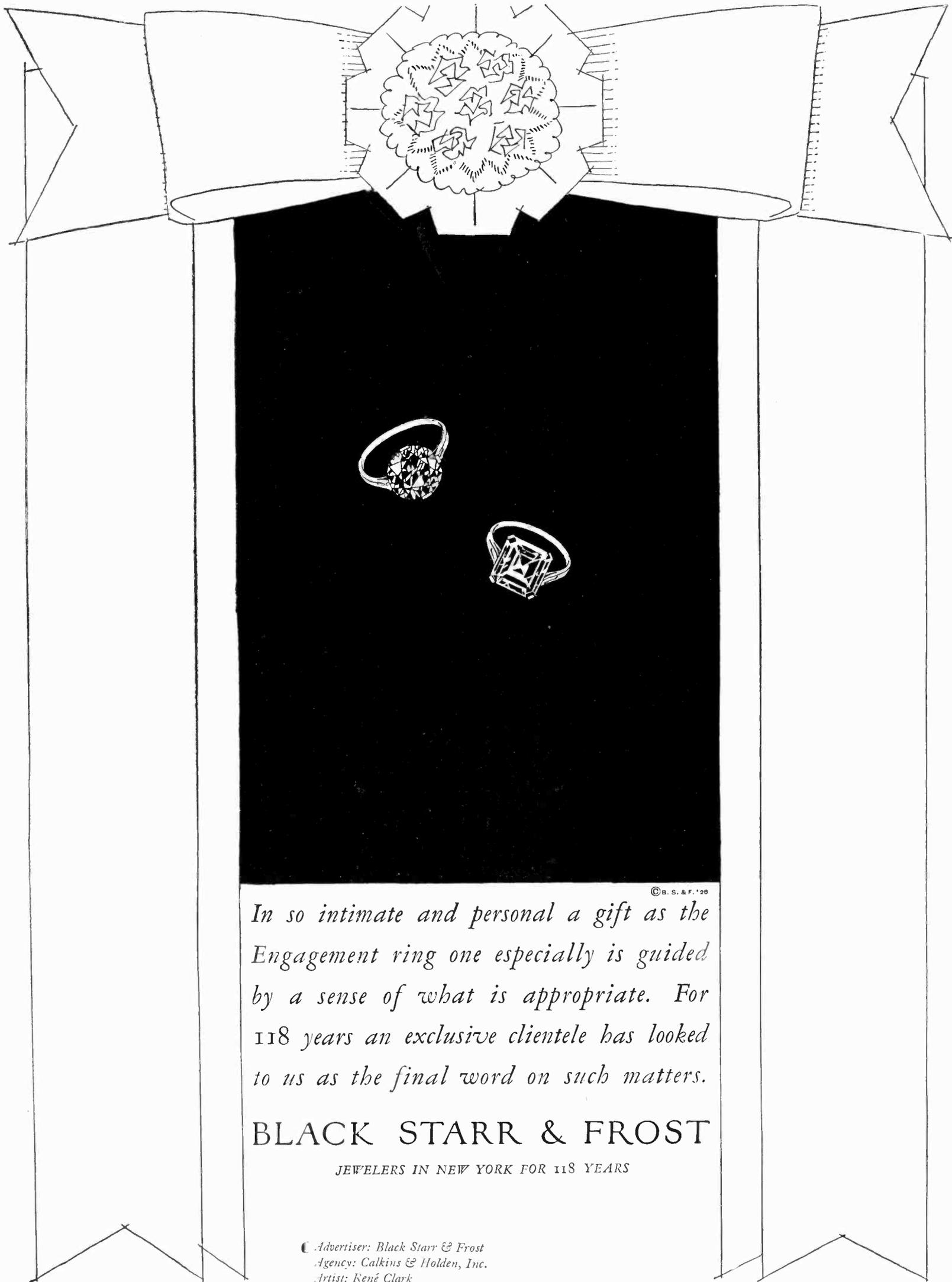
Very obviously this use of black masses has great value in gaining page domination, especially where small space is being used. But actually black is valuable in illustration only when it is fitting, a means to an end. Too much of it defeats its own purpose. The illustration overburdened with black masses becomes an annoyance to the eye and is cold and uninteresting in tone. On the other hand, the brilliant black silhouette, contrasted with white or black against which is posed a properly white object, has excellent attraction value and provides sufficient color balance for good composition.

The injudicious and often unfair use of black in newspaper advertising formerly was so great as to cause a general ruling against receiving such advertising. Today artists are using black areas more intelligently. They relieve the larger black areas by delightfully contrasting whites, or soften it down by the skillful use of grays or multi-line tinting. Moreover, they use blacks more logically. If, for example, an automobile and road are black, they enter them so in design, relieving the composition with high lights, foliage, and sky. If, however, the machine is white or light in tone, it is perfectly permissible to pose it against a black background, trusting to white lines of road and lettering for relief. Using Chinese white as lining or in the manner of woodcut, or applying Ben Day, will often help in solving the problem of too much black.

Bold black lettering is effective where the text is short and simple; and in this particular it is well to keep to fairly uniform size type. This also applies to white lettering on black.

In creating the drawing, pencil in your figures and lettering, making your outlines thin, bordering on the black mass. Block the layout carefully, laying in a tone with soft pencil over the areas you wish to be black, and study your design and composition problem carefully before you proceed—for "black," which can make plenty of "noise" for you, can, when badly used, become an unintelligible jumble of sounds.

The Copeland Refrigerator advertisement is noteworthy for its logical usage of black. The white refrigerator is posed against a contrasting black background; and, lest the black be too strong for the white space devoted to text, it is softened and illustrated by an outlined kitchen interior. The horizontal lines of baseboard,



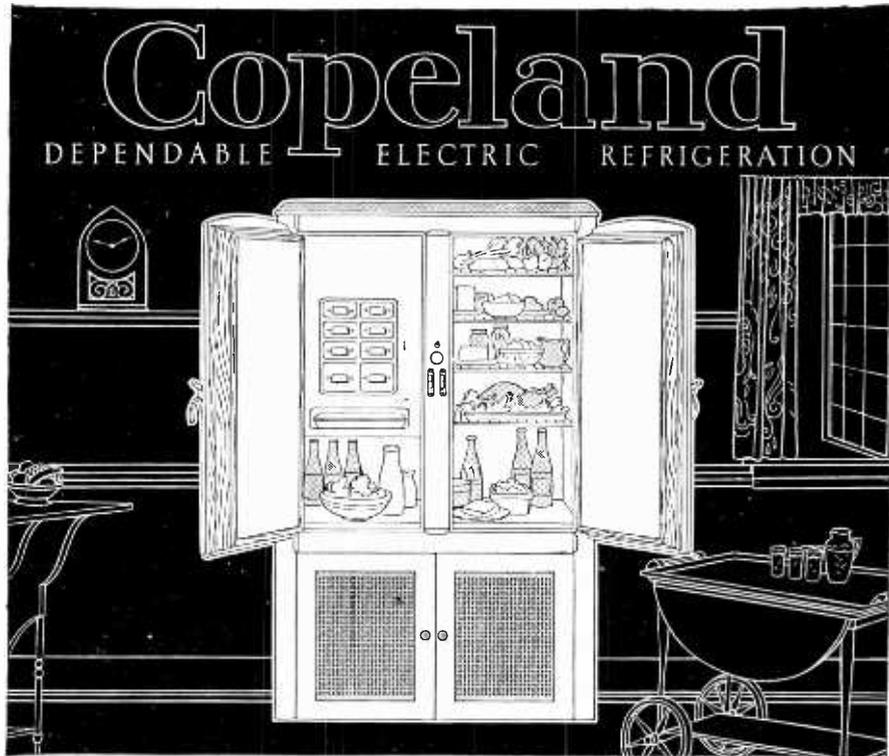
© B. S. & F. '28  
*In so intimate and personal a gift as the  
Engagement ring one especially is guided  
by a sense of what is appropriate. For  
118 years an exclusive clientele has looked  
to us as the final word on such matters.*

## BLACK STARR & FROST

JEWELERS IN NEW YORK FOR 118 YEARS

Advertiser: Black Starr & Frost  
Agency: Calkins & Holden, Inc.  
Artist: René Clark

*An effective use of black background. Observe the pattern obtained by the delicately sketched-in kitchen objects, such as the clock, tea wagon, window and drapes. Note also the dramatic effect, and the fine balance achieved by throwing against this the object advertised, done with plenty of white masses*



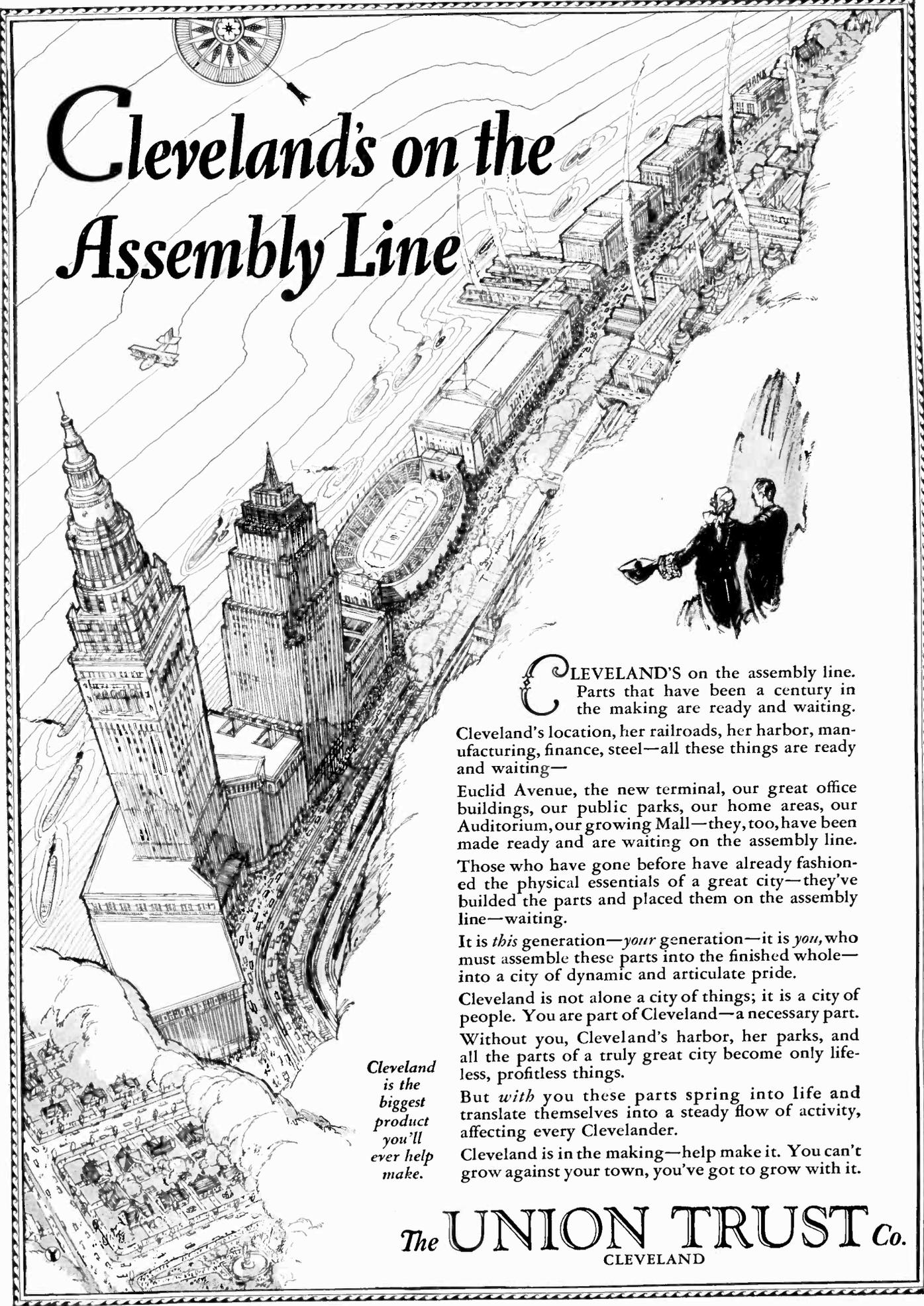
## **YOU do not have to spend a lot of money!**

For those who demand the highest type of luxurious electric refrigeration, Copeland offers models of gleaming white porcelain, inside and out . . . tops and grillwork of optional colors . . . satin-finish hardware . . . cathedral-top doors . . . electric illumination . . . spacious, divided vegetable bins . . . 3 and 4 inches of solid cork-board insulation . . . as many as 4 double-depth ice or dessert drawers in a single model . . . as many as 378 ice cubes or 24½ pounds of ice at one freezing. In short, magnificent new Color-DeLuxe models, probably the finest of their kind the world has ever known! ☼☼ But it is not necessary to spend a lot of money to obtain Copeland quality. All Copelands—even those models as low as \$195 at factory—possess the features that are responsible for Copeland's amazing growth and popularity: *excess refrigeration capacities . . . utmost dependability . . . smooth, silent, economical operation . . . one or more double-depth dessert drawers . . . cold tray for crisping salads, chilling foods or storing ice . . . no drain pipe . . . more ice cubes (minimum of 108) than any comparable models of other manufacture.* ☼☼ In addition to its complete line of domestic electric refrigeration, Copeland manufactures separate units for present ice boxes: water coolers for office, store or factory; multiple installations for apartments and units for commercial refrigeration. Ask your Copeland dealer to tell you more about Copeland products.

☾ Advertiser: Copeland Sales Company  
Sales Manager: A. M. Taylor  
Agency: Campbell-Ewald Company

Free Booklet—Write name and address, clip and mail to Copeland, 628 Lyncaste, Detroit, Mich.

Name \_\_\_\_\_ Address \_\_\_\_\_



# Cleveland's on the Assembly Line

CLEVELAND'S on the assembly line. Parts that have been a century in the making are ready and waiting.

Cleveland's location, her railroads, her harbor, manufacturing, finance, steel—all these things are ready and waiting—

Euclid Avenue, the new terminal, our great office buildings, our public parks, our home areas, our Auditorium, our growing Mall—they, too, have been made ready and are waiting on the assembly line. Those who have gone before have already fashioned the physical essentials of a great city—they've builded the parts and placed them on the assembly line—waiting.

It is *this* generation—*your* generation—it is *you*, who must assemble these parts into the finished whole—into a city of dynamic and articulate pride.

Cleveland is not alone a city of things; it is a city of people. You are part of Cleveland—a necessary part. Without you, Cleveland's harbor, her parks, and all the parts of a truly great city become only lifeless, profitless things.

But *with* you these parts spring into life and translate themselves into a steady flow of activity, affecting every Clevelander.

Cleveland is in the making—help make it. You can't grow against your town, you've got to grow with it.

*Cleveland is the biggest product you'll ever help make.*

The UNION TRUST Co.  
CLEVELAND

Advertiser: Union Trust Company  
Publicity Director: Russell R. Benson  
Artist: Norman V. Wagner

*By arranging, in an unusual background, the salient features of Cleveland's civic and industrial life, the artist has dramatized the point of the text*

wainscoting, and shelf balance the lettered heading and the shape of the refrigerator.

Another logical usage of black was conceived by the clever artist, Renée Clark, who made the Black, Starr & Frost drawing. This drawing performs the seemingly impossible task of splashing a magazine page with black, and yet maintaining beauty and dignity. As a matter of fact, in this instance the black space is not so great, the bow and rosette at the top and ribbon sides taking up a large part of the design and holding the reader to the

text space at the bottom of the entire design. The black in this instance is logical because it is against just such a background of black or dark plush that gems are displayed for sale, one or two of them at a time, just as the drawing illustrates. The artist has caught the facet and sparkle with intermittent black and white with amazing truthfulness. The entire Black, Starr & Frost campaign is built upon this usage of black, and there are few better examples of good taste and general effectiveness in its handling.

BALDWIN ART GRAND  
SPANISH PERIOD DESIGN.  
OTHERS IN FRENCH, ITALIAN,  
LOUIS XVI, SHERATON,  
BEPPLEWHITE, GEORGIAN.  
*Now on Display*

ART cases do not necessarily make great pianos. But a great piano is often desired in an authentic period reproduction. In many beautiful homes where the period, whether Spanish, Italian, or French, is faithfully portrayed in furniture and decorations, Baldwin period pianos have been selected by the famous interior decorators and connoisseurs of design to add that final touch of distinction which every period room requires. The Baldwin Art Grands in our display rooms, distinctive in design and tonal qualities, will interest you. Or special period reproductions will be submitted upon request.

**Baldwin**

CHOOSE YOUR PIANO AS THE ARTISTS DO

Advertiser: The Baldwin Piano Company  
Advertising Director: Philip Wyman  
Agency: Prather-Allen-Heaton, Inc.

*The simplicity of the background is one of the chief charms of this Baldwin advertisement—a mere suggestion of a tapestry design, and chair and lamp, carrying an air of refinement suited, in the thought of the artist, for such an instrument*

# THE CAMERAMAN, TOO, IS AN ARTIST

Photography has Established Itself in Advertising Art

IN THE public mind the camera is always associated with realism; it "tells the truth."

Yet so proficient have the professional photographers become that the photographic study can be manipulated as much as the study in pen or brush. Superimposed negatives, double exposures, and plate patching and retouching are so skillfully employed as to defy detection. Use of lighting and accessory tonal backgrounds all play a part in this new art.

And still the public which trusts the truth-telling camera will see and believe photographed presentations where others might be doubted. Herein lies the selling power of the photograph. So jealous is the photographer of this "veracity" that his studio is equipped with every kind of property and light to enable him to retain it; his files are replete with names of models for characters of various kinds—policemen, peddlers, newsboys, politicians, pretty little girls, etc.

The photographer-artist realizes that he can create illusion with light; that he can paint with it. A ham, a shoe, a bottle placed in an intricate arrangement of planes of light will become a thing of beauty. He knows the value of light in making backgrounds interesting with shadow or in composing "balance" of light and shade.

Two pictures taken with the same lighting may be superimposed, one over the other, so that the still life, for example, will appear in giant dimensions, while the human figures imposed before it will be Lilliputian in size. A small amount of retouching, and a convincing presentation is effected.

Then there is the double exposure with all of its unbelievable achievements. There is retouching in which the artist may deliberately cut away a detail which offends and fill in the area; in which high lights may be accentuated, certain salient features of the picture "brought up" with either white or black; in which imaginative ornament of drapery or background may be added to the simple photograph.

There are times when the "snapshot" of action will serve a purpose unique in value. In sporting and news events, or wherever an undeniable picture statement of fact is required, the camera with its reputation for veracity serves best.

Many artists work from photographs when making portrait studies for advertising purposes. Often these portraits are reproduced by the silver-print method. The pantograph working in conjunction with the photograph is another means of arriving at an accurate presentation.

The Weber & Heilbronner plate is an example of what a clever photographer can do with imagination and the creation of the right props. It is a series of photographs—cartoons in ideation—showing an active trademark and the adventures thereof.

Anton Bruehl's camera has made the "Fabric Group" a trade-mark almost as familiar to New Yorkers as the bewhiskered Smith Brothers' is to the nation. The results appear almost as if they were a series of illustrations handled in the wash medium. Air-brush retouching no doubt may be accredited with this effect.

Undoubtedly without argument this series of photographs is quite equal—for their purpose—to anything a good illustrator could produce.

The work of the artist—the layout man—has gone far to make of the Fenestra plate the fine piece of art that it is. A glance at the plain, original photograph will verify that opinion. I have seen the original, and this is true in almost every instance in which a layout is resorted to or for which it is specifically created.

The great scientific development of photography has enabled the clever cameraman to concoct scenes and arrangements quite as imaginative in the finished products as the cleverest illustrator of *Arabian Nights* might design, the Soap and Water plate, for example. Double exposure and a bit of retouching, appropriate selection of models and setting, and excellent posing have produced a strong illustration in this instance.

## ANIMATING THE TRADE-MARK

By SILAS SPITZER

*Advertising Department, Weber & Heilbronner, Inc.*

THE Fabric Group advertisement (the photographer who did this work is Anton Bruehl) is one of a series which has run in *The New Yorker* for the past two years. So far as I know, it is the first time that photographs of a trade-mark, animated and participating in miniature

reproductions of actual scenes in life, have ever been used in advertising, or, for that matter, in any form of illustration.

Mr. Bruehl attains his effects by making long-time exposures of miniature sets, usually constructed of paste-



## Distinctive Windows

FOR YOUR

Such are Fenestra Casements! Consider these elements of their design: Small, sparkling panes, slender, sturdy, steel muntins, provide character and charm. Fine hardware-appointments, including handles of graceful design, intrigue the eye. . . . Combined, these elements contribute the touch of an artist to any style or size of residence, frame or masonry—to mansion or cottage. . . . And Fenestra Casements are as practical as they are

NEW HOME

decorative. Made of steel, they do not swell, shrink, stick or rattle in any weather or climate; hence always open and close easily. The outside of every pane is safely cleaned from inside the room. The use of interior screens protects draperies. . . . Yes, you *can* afford Fenestra Casements, because they cost little, if any, more than ordinary windows. Send for a free copy of our new book, "Decorating with Casements."

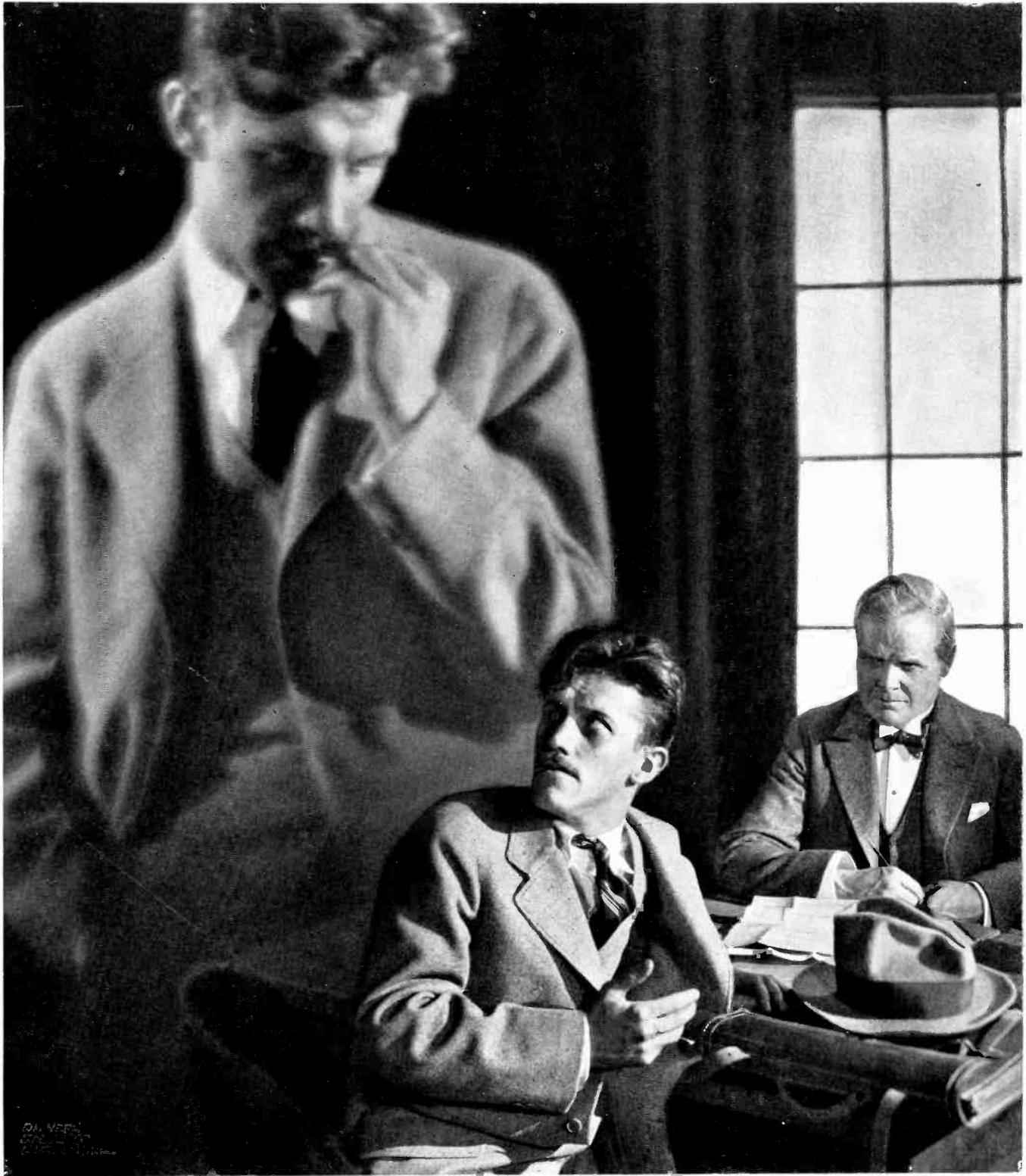
DETROIT STEEL PRODUCTS COMPANY, 2258 EAST GRAND BOULEVARD, DETROIT, MICHIGAN  
 FACTORIES: DETROIT, MICHIGAN, AND OAKLAND, CALIFORNIA. CONVENIENT WAREHOUSE STOCKS.

# Fenestra CASEMENT Windows

of STEEL

Advertiser: Detroit Steel Products Company  
 Agency: Fuller & Smith  
 Artist: John Wallace Gillies, Inc.

*An effect of remarkable charm that is the result of the combined efforts of photographer and layout-man*



He had to fight himself so hard...  
*he didn't put it over*

YES, he was his own worst enemy. His appearance was against him and he knew it. Oh why had he neglected the bath that morning, the shave, the change of linen? Under the other fellow's gaze it

was hard to forget that cheap feeling.

There's self-respect in soap and water. The clean-cut chap can look any man in the face and tell him the facts—for when you're clean, your appearance fights *for* you.

## *There's self-respect in* SOAP & WATER

PUBLISHED BY THE ASSOCIATION OF AMERICAN SOAP AND GLYCERINE PRODUCERS, INC., TO AID THE WORK OF CLEANLINESS INSTITUTE

Advertiser: The Association of American Soap and Glycerine Producers, Inc.

Agency: Newell-Emmett Company

Photograph by Oliver Cabert Underhill

"Trick photography" has turned a successful trick in this advertisement, the figure in the background enabling the artist to achieve a strikingly dramatic effect. Note the composition value of the paned window in the background

board or metal. A good deal of the effectiveness of the photographs is due to the unusual lighting effects employed.

As to the value of the series, I can only say that they have attracted a good deal of attention during the past two years and have been reproduced in advertising magazines all over the world. It is practically impossible to trace direct results from this type of advertising, but I am sure that the campaign has succeeded in establishing the trade-mark with New Yorkers. We are about to discontinue the series, as we feel that the normal span of life of the three little men is about over.

## THE ARTIST- PHOTOGRAPHER

By E. C. ROTHWELL

*Advertising Department, Detroit Steel Products Company.*

THE value of the advertisement, "Distinctive Windows," is a question that is a little difficult to answer. The value of any advertisement or of any kind of advertising is more or less indefinite. Such advertisements as this, in particular one in *House and Garden*, and those we run in other national publications, like the *Saturday Evening Post*, *Good Housekeeping*, and *House Beautiful*, are intended as good-will builders and to constantly bring the name of Fenestra before the buying public surrounded with an atmosphere of quality. The only way we can judge the value of an advertisement is by whether or not our salesmen find a lessened resistance and by the increased demand for our products on the part of the ultimate consumer or home-owner. The number of inquiries received as a result of an advertisement is hardly a fair barometer, since this particular advertisement, for instance, may create a very favorable impression and result in numerous sales of which we would have no record whatever.

The advertisement is illustrated with a photograph taken in Cleveland by John Wallace Gillies, Inc. There was very little retouching done beyond strengthening the windows. It was designed and produced by the Fuller & Smith agency.

This advertisement is not the work of an artist, unless you are willing to consider a commercial photographer as an artist in his own way. The fact that you consider it a piece of art is, in itself, satisfactory proof that the advertisement was successful.



ANTON BRUEHL

☸☸☸ "All the important events of my life are flashing before my eyes!" ☸☸☸ "Anything interesting?" ☸☸☸ "Yes—I just saw the three of us trying on our first Fabric Group suits!"

There are still a few men here and there who have remained adamant in their indifference to Fabric Group suits. May we suggest an early visit to the nearest Weber and Heilbronner store? \$35, \$40 and \$45.

© Advertiser: Weber & Heilbronner  
Advertising Director: Silas Spitzer  
Photographer: Arnold Bruehl

*Modern photography secures  
a cartoon-like effect in advertising art*



© Courtesy, The Odo-Ro-No Company

*This striking still-life picture has a delightfully modern touch*

## PUTTING LIFE IN STILL-LIFE

Hints for Posing, Lighting, Color, and Setting to Get Attention

EVEN at its present artistic best, photography cannot replace the well-drawn or painted still-life for effectiveness. The photograph will always seem relatively "still" when placed beside a good vital drawing or painting, where it is possible to eliminate or to emphasize certain features of the composition.

Nothing so lends itself to the abstractions of design—the triangle, sphere, rhomboid and cube—as do the objects usually posed in still-life. Boxes, vases, bottles, glasses, pans—when well posed these objects make interesting and attention-compelling page design; their very simplicity of line and plane making the artist's work a real joy. Most of the artists of all ages have at one time or another painted still-life, attracted by these very qualities. Add to this the lighting possibilities on varied surfaces of glass, metal, porcelain, and wood, the textures of

materials, the color and glory of fruits, etc., and it is easy to understand the reason for the attraction.

We find two interesting methods of posing still-life, one in company with logical objects against a natural background. First is, for example, placing a pipe, a tobacco box, and an ash receiver on the surface of a small table in natural perspective; second, the posing of still-life in "trick" lighting and unconventional perspective against an exotic background so as to form a highly modern effect of which the object is but a component part.

In the first case the still-life may be merely an effective display of the advertised article, or more cleverly the arrangements of objects may tell a little story. The pipe and tobacco box may be posed with a feminine-looking cigarette-holder or tiny handkerchief or, for another example, a glass may be spilled and its contents shown



*Wood-block is one of the most effective mediums for still-life subjects*

spreading over the polished surface of a table on which is posed a rag doll, hastily dropped in guilty flight. Disasters of this nature or pleasures may be called to the reader's mind by the posing of relevant still-life. They are

circumstantial evidence, as it were, and many a case has been won by their usage.

And still-life lends itself gracefully to production in almost any technique. Simple outline, half-tone, black and white in wood-block, or soft washes—all are equally effective.

Much, however, depends upon the method of presentation. The artist looks upon the page as a store window. And just as the merchant no longer dresses his window with a conglomeration of merchandise, but studies effective arrangement, so the artist must depend upon unique presentation of his still-life if it is to carry conviction and have sales value.

Still-life also becomes the necessary study of the artist as detail. Posing the human figure in tasteful surroundings must of necessity have its accompanying still-life. Dinner service of silver, porcelain, and glass, ornaments which are a necessary part of well-designed interiors, all must be studied out carefully and drawn carefully. Here the artist will find use for his knowledge of history. And if he has on hand the morgue of sketches and print forms with which magazines abound—or, better still, if he has an art library—he will not find himself at a loss whether it be classical or Colonial setting he is to reproduce.

The air brush often is found useful in finishing half-tone still-life, and is useful also in playing up photographs of still-life.

The Odorono plate illustrates the use of unconventional perspective and posing against an imaginative back-

Plates on this page by courtesy of The Rookwood Pottery Company Advertising Director and Vice-President, J. D. Wareham Agency: Venable Brown Company



*A linoleum-cut handling of still-life, with a pleasing background of plant life*

ground. The artist has taken advantage of the distinctive form of the bottle and used it to make an intensely attractive modernistic design. He has used trick lighting to get a repetition of the shape in high lights and deep shadow and has contracted its curves with triangles divergent in tone and color. The slanting lines are produced with opaque wash in varying depths of tone, the bottle shape and high lights in Chinese white, and the lettering in India ink in solid black.

Clever use of an air brush puts the softness and varied tone in the "Ford to Critz" plate; it is an artistic and interesting manner of presenting a still-life subject.

Mr. Brasher, the Goldsmith advertising manager, has an unusual knowledge of layout and ideas that transform an ordinary house catalogue into an artistic book, as you will readily see from this one example.

In this instance the background—planes of light and shade—makes for interesting display aid and sets off the gloves adrift in the foreground space as it were.

By accentuating certain larger more popular articles, let us say every fourth or eighth page, a catalogue is made more interesting and variedly inviting.

Carrying the same type of attractive but unobtrusive background makes for continuity in the booklet.

*A splendid example of air brush, used to add interest to ordinary catalogue subjects. Note the skillful handling of the background, with its plans of light and shade*

**FORD to CRITZ**  
**"Double Play" Model KB**

*Ford to Critz!*  
**"Double Play" Model KB**  
*"The glove that made new world's records"*

*Ford to Critz*  
**DOUBLE PLAY**  
**Gold Smith**  
**KB**  
**GENUINE HORSEHIDE**

**GENUINE HORSEHIDE**

Courtesy, The P. Goldsmith Sons Company  
 Advertising Manager:  
 Charles V. Brasher

# CARTOONS AND ILLUSTRATIONS

## Story Telling Suits Modern Advertising

MODERN advertising is making excellent use of the cartoon. Since the cartoon is but the picture of an idea presented with a mental punch, it has a distinct sales value.

Briggs, the famous creator of "The Days of Real Sport" and other popular cartoon series, has done a series for Old Gold Cigarettes. Don Herold has drawn cartoons for Florsheim Shoes, and Fontaine Fox for Gillette Razors.

The use of the old familiar medium, pen and ink, black and white, the "balloons" speaking for the three fellows, all smack of the "funnies." People who turn to the funny sheet welcome the amusing faces and exaggerated gestures of the three men created to present the "Listen, Fellows" idea. They recognize old friends. The idea has gotten over with a smile.

Then the reader's attention may be sharply drawn to an advertising idea by a "pungent" cartoon. The Soap Manufacturers Association has instituted a series in their "Soap and Water" campaign. Here we find the artist calling attention to lapses from cleanliness which delight the fastidious and "pull up" the naturally lazy reader.

The three members of the "great unwashed" presented in the accompanying drawing by Prince, as individuals who undoubtedly do not use Ivory Soap, delight the fastidious. They are amusing and distinctively drawn types. The drawing, made in broadly handled black and white oils, smacks slightly of caricature, and attention is drawn to the dismal details of their pastime by the preoccupation of the three men, to say nothing of the dog, the dilapidated frying-pan, and the old coffee-pot. Also note the derisive use of the "Society Columns." The figures look disreputable, and they look dirty. That is the punch of the idea. The boxed text superimposed over the foreground with its arresting headlines elaborates the idea.

The other illustration, by Edward Monks, through its somber blacks and grays immediately presents another idea. The two types in the foreground seem to be Mr. and Mrs. Average Reader themselves, anxious to conform, full of self-respect. The figures in the foreground are enshadowed and form a frame for the small figures of the children playing in the light.

The boxed-in question marks, in wash and ink, are more eloquent than lines of text. The headlines are so placed as to invite the reader's attention to the small text below, and the cut line at the bottom in active type arrangement is like an exclamation point after the whole composition. The use of a bold bottom cut line is always effective, but should be very short; one or two words will sometimes balance an entire composition.

Strictly speaking, a cartoon is but an idea in picture form. It may be humorous or serious, human interest in thought, or just outright humor, or both. An illustration, on the other hand, is a depiction of a scene or a composition depicting the article advertised, the use of the article, its value, the care taken in its production. As, for

example, the Gruen Watch Guild drawing by Gruger, depicting a scene in a watchmakers' guild-room.

Most advertising drawings that are used today are of the latter branch of art—illustration. Many of the finest advertisements carry an illustration to promote the subject treated. For example, the Maxwell House Coffee series by Raleigh, and the fine colored scenic illustrations by Edward A. Wilson for the La Salle Automobile. Many advertising agencies create ideas that will be as fitting for one concern as for another in an entirely different line. For this reason it is well for the artist to keep his rough or finished drawing, should it fail to get over with one concern, and offer it to another with different needs. In that way the artist will save time and work.

An illustration—or a cartoon, for that matter—need not be confined in space to the top of the advertisement. On the contrary, some of the best and most effective pictures have seemingly run down through the type, vignettted, or in many instances at the base.

A portrait series makes a good illustration campaign for certain types of products. The Steinway Piano ran an excellent full-color portrayal series with the paintings of famous musicians, such as Paderewski and Percy Grainger. Equally famous painters, such as Zuloaga and C. C. Chambers, did the paintings. The series portrayed the pianist, full figure, at the Steinway product. The musician was featured, but the piano was brought in cleverly and sufficiently. The arrangement of the pictures and backgrounds employed, while distinctly portraiture, might well be classed as fine, highly-imaginative illustrations.

The series of illustrations created in transparent oil for the United States Shoe Company's Red Cross shoe might well have been made as pictures embellishing a romantic tale, they are so like high-class fiction illustrations for a very ultra magazine, and handled accordingly. Withal they carry well the inference intent relative to this famous brand of shoes—ultra class.

With the medium of transparent oil and his unusual technique the artist has imparted an airiness to the entire illustration. It is immediately inviting, intriguingly unusual in conception, and so arranged that the eye of the reader is drawn to the advertisement. This is due to the obvious refinement of the figures and the delicate picturization of the scene. They are up-to-date figures which such an illustration and product absolutely demands to be successful advertising art.

The "Patient Toil" illustration by Gruger, famous artist, for the Gruen Watch Company, is made in wash and crayon, with fine attention to composition, balance, and detail. Mr. H. L. Tuers, advertising director of the Gruen Watch Makers Guild, states that Mr. Gruger made a special trip to Switzerland in order to get correct interiors from the old guild-rooms of the watchmakers of



You will see this emblem only on jewelry stores of character

## The patient toil that made each watch a masterpiece

SIX MONTHS long the old guild masters labored to produce a single timepiece!

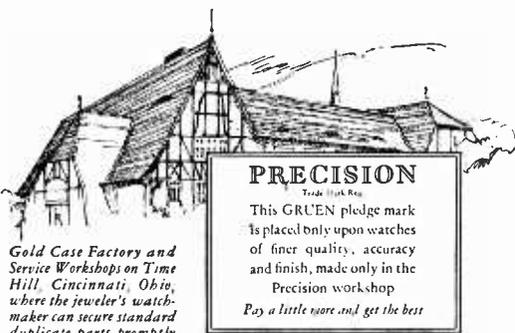
Such was their love for the watches they created that no effort was too great, no period of patient toil too long to make them perfect.

They worked for the pure joy of creating. Day after day, often far into the night, they were carried along by that exaltation which comes to men in any age only with the knowledge that they are doing the best that there is in them.

This was the spirit of the sixteenth and seventeenth century guilds, the spirit which made every watch a masterpiece, which caused guild watches to become so highly prized throughout the world.

It is in this spirit that we all have done our finest things. It is this spirit which has made possible all great works of art, and which alone has won for any work enduring appreciation.

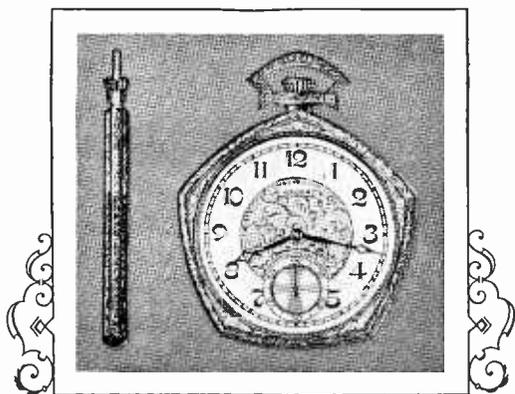
It was to restore this spirit in the watchmaking industry of today that a new guild was founded, more than fifty years ago—the Gruen Watch Makers Guild.



Gold Case Factory and Service Workshops on Time Hill, Cincinnati, Ohio, where the jeweler's watchmaker can secure standard duplicate parts promptly

### PRECISION

Trade Mark Reg.  
This GRUEN pledge mark is placed only upon watches of finer quality, accuracy and finish, made only in the Precision workshop  
Pay a little more and get the best



Many of the members of the modern Gruen Guild are actual descendants of the old guild watchmakers of Switzerland, where the "art and mystery of watchmaking" reached its highest development.

To them the word "guild" incorporated in its name is an inspiration embodying the noblest tradition of the watchmaker's art.

To you it is a pledge that into the making of every Gruen Guild Watch have gone, along with the most advanced of modern methods, an inherited skill and a pride of workmanship rarely to be found in any product of our own too hurried day.

In nearly every community the better jewelers can show you the Gruen Guild Watch pictured here, as well as many other exquisite examples of modern guild artistry. Their stores are marked by the Gruen Service emblem shown above.

**GRUEN WATCH MAKERS GUILD**  
TIME HILL, CINCINNATI, U. S. A.  
CANADIAN BRANCH, TORONTO

*Engaged in the art of fine watchmaking for more than half a century*

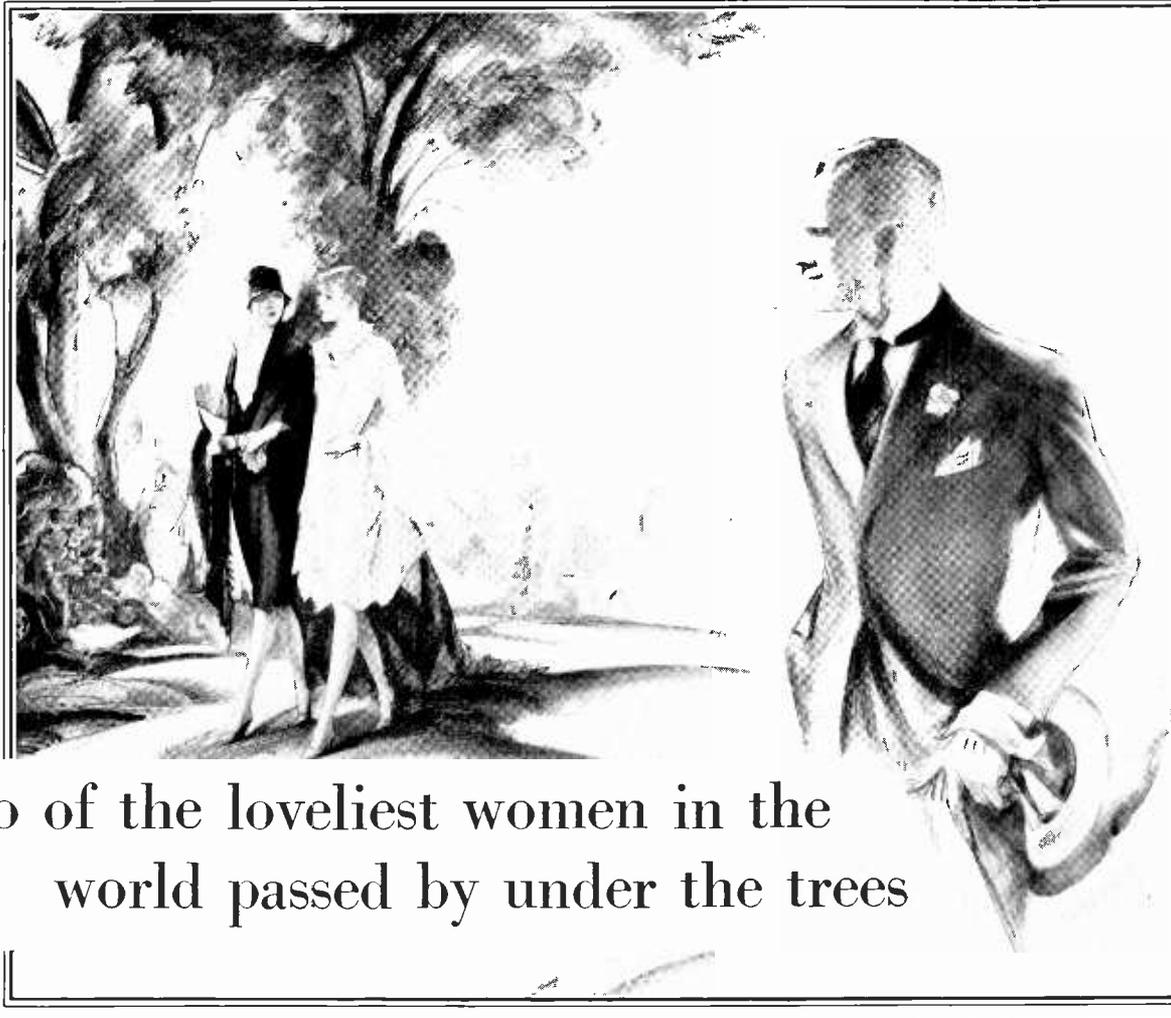
PENTAGON ULTRA-VERITHIN. \$150; OTHER GRUEN POCKET WATCHES. \$35 TO \$500

# GRUEN GUILD WATCHES

Advertiser: Gruen Watch Makers Guild  
Agency: J. Walter Advertising Company, Inc.  
Artist: F. R. Gruger

*F. R. Gruger is one of the country's greatest illustrators. His illustrations for the Gruen Watch Makers Guild and other national advertisers have won him equal fame. His crayon and wash technique is used to splendid effect in this scene in an ancient Swiss guild work-room*

... I FOUND IT  
HARD TO BELIEVE  
THEY WEREN'T  
SISTERS



## Two of the loveliest women in the world passed by under the trees

AND I loved them both—*do*, to be more exact—for why *shouldn't* a man love his wife and daughter?

It was Commencement at Bryn Mawr, and Hope, I am quite convinced, was the loveliest of the lovely in the Class of '28 . . . just as her Mother was in the Class of 1907.

It had been some time since I had seen these two together, and, as they strolled across the campus in the dappled sunlight, I found it hard to believe they weren't *sisters!*

And I'm not old enough to be foolish, either—not even about my own! *Everybody* remarked it.

Later I mentioned it to my wife—"You and Hope are twins," I said, "your step is just as light, as youthful and buoyant as hers. Why, there isn't another youngster in that class, my dear, who could match Hope's mother in natural grace and bearing!"

Well, my wife had a reason for it, of course. Women 'most always do have, in spite of their reputation to the contrary.

She explained that a youthful, graceful carriage—a free, swinging stride, and a light, firm step—are invariably due to shoes that make walking *effortless*—shoes that fit the feet perfectly in *action* as well as repose—that "corset" the active arch without confining it! Exactly the kind of shoes, it seems, that both Hope and her Mother have worn since first they graduated from square-toed "Juniors."

Red Cross Shoes they are called—and, I can add from personal observation, these shoes are as trim and smart and (as they say) "stunning," as any I have ever seen on feminine feet!

And why shouldn't they be "stunning?" They are designed, you know, by Frenchmen—true creators of footwear fashion—designed to stroll in the Bois, or to saunter gaily along the Boulevards.

Yet, for all their Parisian chic, Red Cross Shoes are unbelievably easy to wear. Indeed, every pair is shaped over the famous, exclusive "Limit"

lasts, derived from an exhaustive study of feminine feet, so that every fitting measurement, or "Limit," was established with scientific accuracy. Tread, vamp, instep, heel—at every point, The Red Cross Shoe fits, glove-snug, but without pinching.

Then, too, there's the exclusive Arch-Tone support, that gives just the right uplift to the active arch.

The very smartest shoe store in town will show you Red Cross Shoes for street, sport or formal wear, at prices ranging from \$10 to \$14.50. There are also Sub-Deb models from \$6.50 to \$8.50, and Junior models from \$3.50 to \$6.00. You *really* must see them.

FREE BOOK! Send for this interesting little book, "Walk in Beauty." It tells how many beautiful women have acquired the charm of a graceful carriage. Address Department G-6.



ARCH-TONE  
Red Cross Shoe

FITS THE FOOT IN ACTION AND REPOSE

Product of THE UNITED STATES SHOE COMPANY, Cincinnati

Advertiser: The United States Shoe Company  
Advertising Manager: Charles W. Alexander  
Agency: Ralph Jones Company

Refinement, taste, smartness—all those qualities that appeal to the discriminating buyer—are suggested in this striking illustration in transparent oil

Switzerland. The costuming also is correct in historical detail; even the types are those of the old Swiss craftsman.

The placing of the illustration at the top, to call the reader's attention to the advertisement, the bold type pertinent to the illustration, the tapering off of the tone composition toward the bottom—all make for fine balance and attractiveness. Note the attractively boxed-in watch at the bottom, easily observed by the reader and presented in contrast to the ancient guild-room and its workers at the top.

The curiosity of the reader is drawn from the historical picture at the top to the informative text, in its neatly presented columns on either side of the composition. Note also the small vignette of the roof, center. It directs the eye immediately to the boxed-in message at its right. This vignette is repeatedly used in Gruen watch ads.

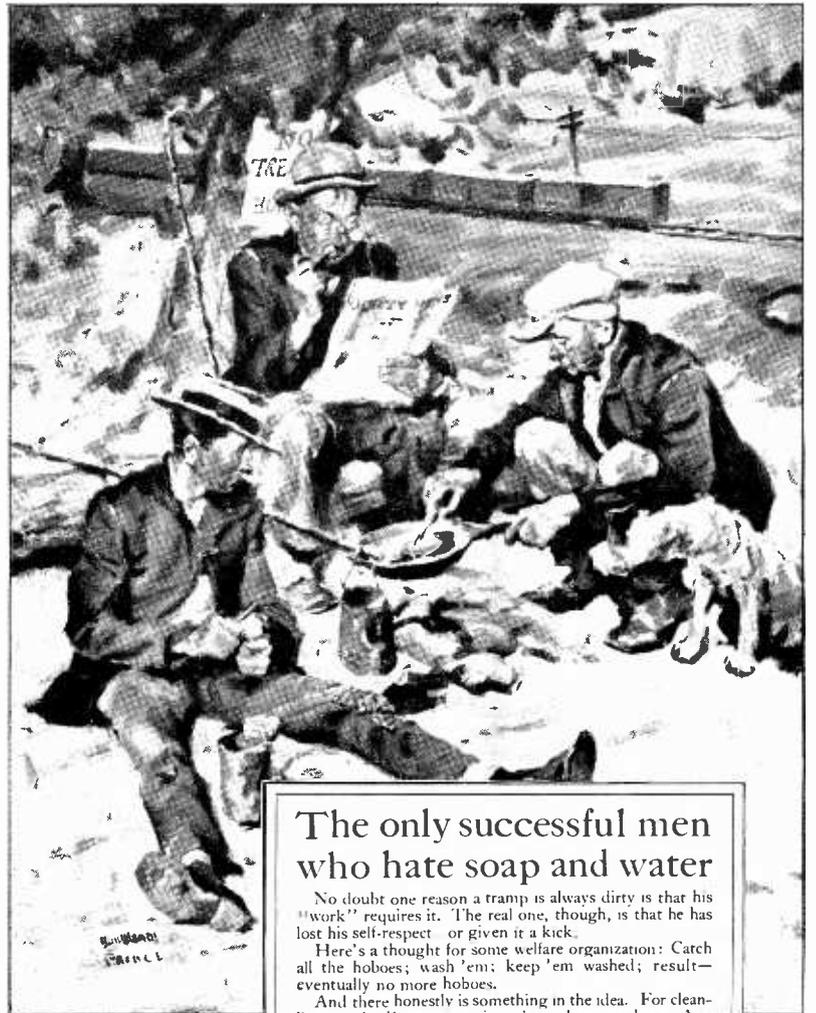
The trade-mark which is always presented somewhere in the Gruen ad has both dignity and distinction, and by always presenting it the advertisement serves to build up good will with dealers who are induced to display the emblem in their shops.



### What do the neighbors think of *her* children?

To every mother her own are the ideal children. But what do the neighbors think? Do they smile at happy, grimy faces acquired in wholesome play? For people have a way of associating unclean clothes and faces with other questionable characteristics.

Fortunately, however, there's soap and water. "Bright, shining faces" and freshly laundered clothes seem to make children welcome anywhere—and, in addition, to speak volumes concerning their parents' personal habits as well.



### The only successful men who hate soap and water

No doubt one reason a tramp is always dirty is that his "work" requires it. The real one, though, is that he has lost his self-respect—or given it a kick.

Here's a thought for some welfare organization: Catch all the hoboes; wash 'em; keep 'em washed; result—eventually no more hoboes.

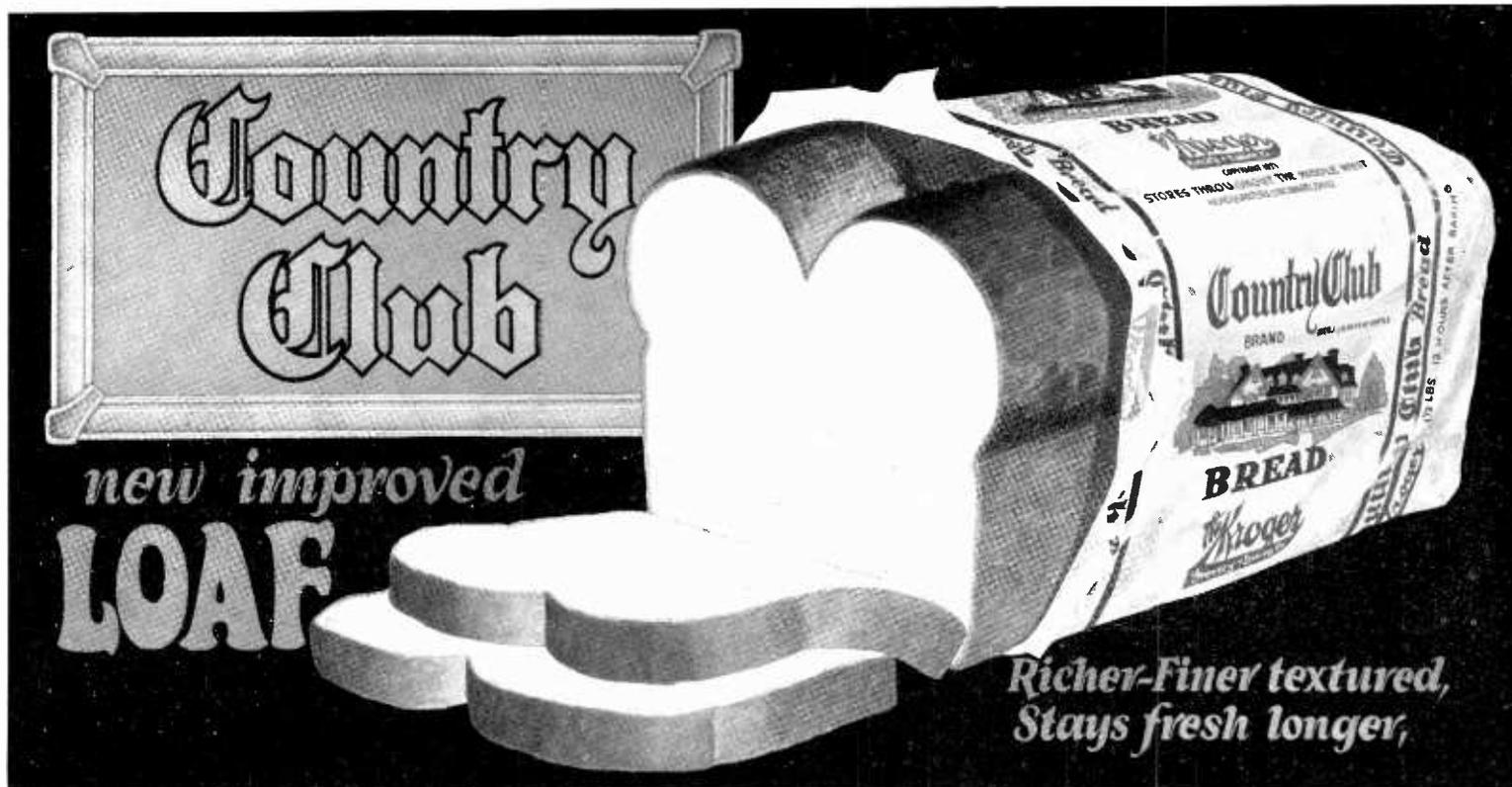
And there honestly is something in the idea. For cleanliness and self-respect are just about the same thing. Any time you feel like questioning it, try starting *your* day with soiled linen or without a bath.

**There's CHARACTER — in SOAP & WATER**  
PUBLISHED BY THE ASSOCIATION OF AMERICAN SOAP AND GLYCERINE PRODUCERS, INC. TO AID THE WORK OF CLEANLINESS INSTITUTE

**SELF-RESPECT thrives on SOAP & WATER**  
PUBLISHED BY THE ASSOCIATION OF AMERICAN SOAP AND GLYCERINE PRODUCERS, INC. TO AID THE WORK OF CLEANLINESS INSTITUTE

Advertiser: Association of American Soap and Glycerine Producers, Inc.  
 Agency: Newell-Emmett Company, Inc.  
 Artists: (left) Edward Monks  
 (right) William Meade Prince

*A soap and water advertising campaign takes to the cartoon type of illustration with excellent effect, as well as straight illustration, as on the left*



© Advertiser: The Kroger Grocery and Baking Company  
 Artist: The Mackelfresh Studios

*An effective use of the advertised product with poster background*

## POSTER ART A FINE ART

The Poster Designed to Be Seen, Not Read

THE poster occupies a strategic position between the home where the goods are used and the shop where they may be purchased. Every time she goes to shop the buyer must run the gantlet of these persuasive salesmen, while she is, as it were, "in the buying mood." In presenting the commodities in their correct form and color, the poster is in itself a form of "shopping" or sampling, and so lightens the task of the salesman. The "poster-educated" purchaser, already aware of the purpose and merits of the article so advertised, is already half sold.

The keynote of all poster art is simplicity. It may be delicate or bold, suggestive or strong, as the subject demands, but simple it must be. In designing and choosing posters it should be borne in mind that not how much can be gotten in, but how much can be left out, is the determining factor of effectiveness.

This applies to letter as well as design. A poster is meant more to be seen than read. Many effective posters need no words to augment design and meaning. If, however, words are required, it is best to confine them to the trade name, or at best to a short slogan or phrase, as this lettering must be part of a design and design must be kept simple.

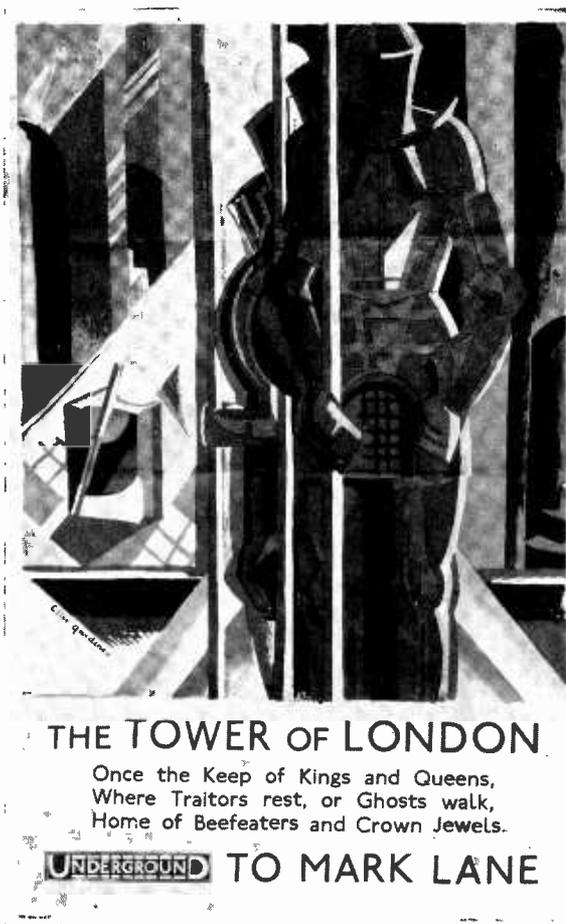
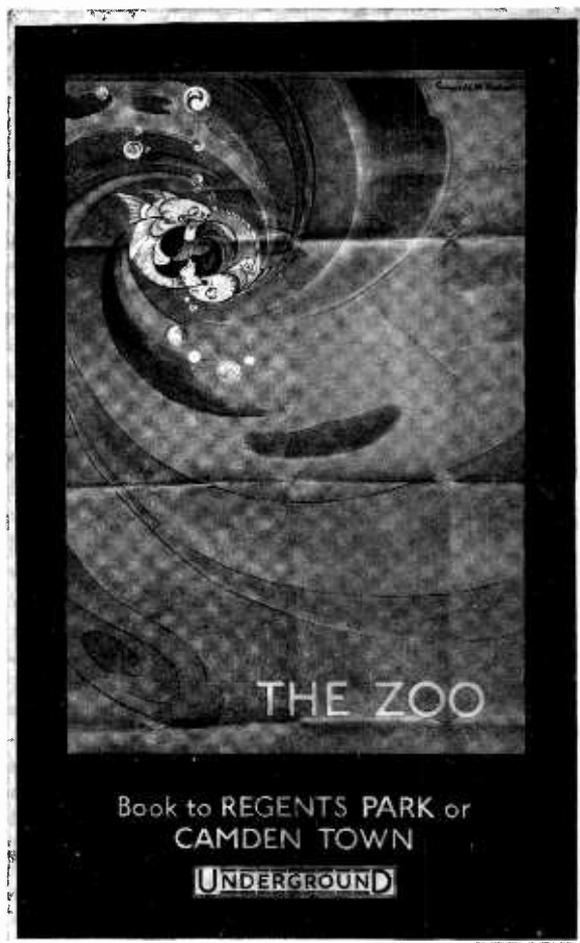
This simplicity of design is possible because the poster artist may eliminate detail and underline essentials, using

the general shapes of the subject to achieve design. He may, by the use of contrast of line or background, "shock" the passer into attention to his poster.

This same latitude applies to color, which must in poster art be an integral part of design. There are certain shapes which are most effective in certain colors, and which vary in their emotional appeal when various colors are applied. Also colors have perspective value to be considered. For example, in presenting three horizontal lines—one red, one blue and one yellow—the red will seem nearest, the yellow next, and the blue farthest away. This calls for a variation from the natural color scheme, since the poster must be seen and its design must seem logical.

Colors also have an "emotional pull." Red, orange, and yellow seem warm and joyous because our mind associates them with the sun; blue and green are cold, reminding us of the sky, snow, water, etc. Gray imparts a sensation of weight because of its association with stone and metals. Black and white are both counted as colors by the poster designer and may be used to modify or strengthen the design.

Black linear accentuation is one of the poster's effective features. It keeps the eye within the design and is excellent for welding shapes together into general unity.



Colorful, unique English railway posters. The artists are, left, Gwynedd M. Hudson; right, Clive Gardiner. Reproduced by courtesy of "Signs of the Times"

White may be used as an effectively startling background, as it can be noisy when properly handled as the most vivid color.

Too often the poster artist does not distinguish between illustration and poster design. The illustration does what its name implies: it illustrates the accompanying text; it springs from the copy which delivers the message or divulges the idea. The poster, however, *is* the idea. It cannot rely on word, or even an illustrative array of actors, to carry its burden.

All of these values make poster art one of the highest forms of advertising expression, useful in magazines and newspapers as well as on the billboard, and making for the poster designer a fruitful field of endeavor.

The development of poster art has been a steady growth. Until the discovery of lithography there could be no quantity production of posters, and it is from the time when men learned to print color from stone plates that we must count the true development of poster art. Two-color work was of course the first timid step forward, but in 1880 the French were making some truly beautiful three- and four-color posters. As soon as the true artist took to poster art he began to create, no longer contenting himself with making illustrations for the huge and ungainly type of trade slogan, and a complete design of which the slogan became an integral part. He used his knowledge of focusing the eye of the beholder to direct attention to the salient points of his

poster. He used effectively the shock of novelty of contrasted color and simple but attractively designed masses.

During the 'eighties and 'nineties, we find men like the Beggarstaff brothers, Will Bradley, Von Stuck, Grasset, and Aubrey Beardsley expressing themselves in poster art.

These men, most of them, since possibly the lithographic process suggested the Japanese wood block, turned to it for inspiration. From it they took their flat well-placed masses of color, their simple, telling lines, their novel shock arrangements. This was true poster art.

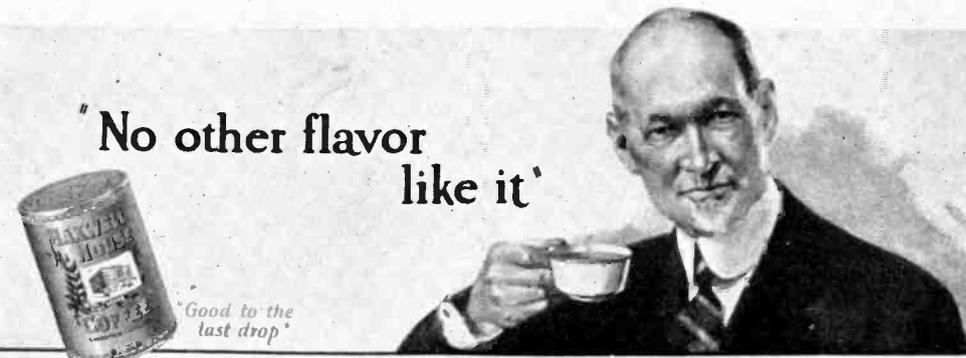
It subordinated painting to design; it concerned itself, as the poster must, with effective compelling design and used a palette high in color and strong in contrast. Type was a bit arty and not nearly so effective as our clear, plain lettering.

Today has developed nothing better in the way of technique, but our color reproduction makes the introduction of pure painting into poster art feasible and sometimes most effective. The newest feature of poster art is its illustrative quality. Really human and attractive faces smile out at us winningly from posters.

While not conceding that the present generation of French and German poster artists are superior in any way to our American artists, yet we must admit that in novelty and daring the Russian and French artists are first in line. In Russia the revolution has changed the

*A page of posters reproduced by courtesy of "Sales Management Magazine"*

"No other flavor like it"



Good to the last drop

# Maxwell House Coffee

Lemon Juice for Mayonnaise or French Dressing!

Sunkist California Lemons



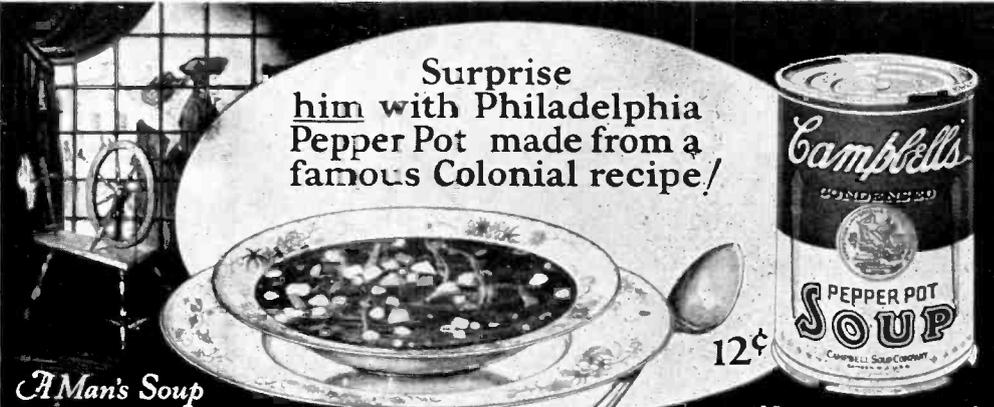
Buy Lemons by the Dozen ~ for Their Many Uses!

NERVOUS?



drink SANKA COFFEE

Surprise him with Philadelphia Pepper Pot made from a famous Colonial recipe!



A Man's Soup

12¢

No other soup like it!

# Campbell's PEPPER POT



**21.  
23  
24 AVRIL**

**A.B**

*Posters on this page are reproduced by courtesy of "Sales Management"*



*Upper left is an English car card; right, a French poster of a bird show, by Zenobel; lower left, a poster by Brodovitch, showing strong Russian influence; right, a Coulon poster*



form of art as well as of government. Thus the poster, which deals in a large extent with governmental economic problems and with overthrowing religion and superstition, shows a bold and almost caricaturistic draftsmanship.

This is further evinced in the use of the peasant designs and flowers, largely exaggerated in form and pattern, and correspondingly used in their poster presentations of various articles, an example in point being the

"Blanc, Meubles, Ménage" plate, created by a Russian artist for a Parisian firm.

The French poster has at times a childlike appeal—it appeals to the fanciful spirit of the people. As such it is expressive and immediately understood. Exposition Avicole, poster of a bird show by Zenobel, is everything a good poster should be. Vivid, having brevity and legibility of text, well-balanced composition, it is art appropriate to its subject.

# STREET CAR "DASH" POSTERS

By HUDSON BIERY

*Director of Public Relations, Cincinnati Street Railway*

THE problem of designing a successful poster for display on a fixed billboard with the observer in motion is one thing, and with the observer standing is another. But the problem of a successful poster that is moving with observers, both moving and standing, is still another. There is likely to be almost as much difference in an effective car card carried inside the street car, where the observer remains from ten to fifty minutes, and an effective poster on the front or rear dash of the car, as there is between a columbine and a sunflower.

Inside the street car the advertiser must compete at short range with many other attractive and sometimes beautiful cards, together with interesting and sometimes attractive passengers, not to mention the view out the windows. The passenger may study the car cards. He may gaze at his fellow passengers or read his paper. He may even tune out of his immediate environment by looking at the changing scene outside. But—*he can't get away*, and so his eyes finally wander back to the car cards and the advertiser registers circulation.

The dash cards on the front or rear of the street car must compete with "all outdoors," including everything that forms a part of that great panorama—traffic, billboards, buildings, homes, the city. The observer, whether standing idly at the curb watching the rest of the world go by, or himself a part of the world going by, only gets a fleeting glance of the small poster on the dash as the car passes.

Fine detail is therefore out of the question, and so, figuratively speaking, instead of attempting to imitate the intricate perfection of the columbine, we try to emulate the flash, the strength, and the simplicity of the sunflower in designing our dash posters. Fundamental use of color is necessary. We incline toward simplicity, even in colors, by using as few as possible to gain the desired effect. We never use more than four colors, often but two. Most of our failures have been the result of disregard of proper color combination. We favor solid masses of color, plain letters and extreme simplicity of design. We have had several failures on account of attempting a picture rather than a poster. But the message is the great problem. Useless words, space-killing words, and meaningless words, "grammatical" words, impossible slang words—all are the everlasting Nemesis of every poster-planner as he struggles to get away from them. One group of his friends tells him the message is too long, the copy too heavy, the letters too small to be read; the other group tells him the message is too brief, takes too much for granted, and won't be understood by an average mentality. Recently we exhibited to one of our officials a very carefully prepared poster that we felt was exceptionally good, and asked him how he liked it. Courteously he replied, "It's very fine, but what's it about?"

We regard the dash space on our cars as extremely

valuable—in fact, too valuable to sell to others at a price that anyone could afford to pay, and so we use it ourselves. We carry a wide range of subject matter in what might be termed an opportunist program. This is really no program at all, so far as a prearranged plan is concerned, leading toward a single definite objective, as advertising campaigns are usually directed.

Our general objective is the binding of public good will, which in turn means more people riding street cars. This program results in an element of newness, timeliness, and interest that we feel is perhaps more effective than we could possibly obtain from any carefully prearranged campaign. Naturally we have many requests for the use of this space that cannot be granted. Our test to determine what events are to be carried is simple. An affair must be of general public interest, or it must directly build our business. Usually an activity which meets the first test automatically meets the second. Cards announcing public events and cards designed to sell rides are carried on the front end of the cars, while cards relating to traffic and safety and of particular interest to motorists are carried on the rear. Examples of the latter are, "Resolve to be Thrifty," "Street Cars Reduce Congestion," "Enjoy Colorful Autumn," "Always Be Careful," etc. A poster addressed to the pedestrian is always carried on the front, such as, "It Is Dangerous to Jay Walk." This happens to be a good example of what the artist can do to produce an impression without actually using a picture. If you will study this poster you will see that it is neither a picture, a plan, nor a diagram, and yet it most certainly registers a definite jay-walk impression.

Public interest justifies carrying such posters as "Boy Scouts," "Aid the Fine Arts Fund," "Baseball," etc. We devote much space to civic and humanitarian enterprises, not merely because there is general public interest in them, but to be consistent in the part of a public utility honestly trying to render public service in the broadest sense.

Sometimes it is possible to achieve a very interesting poster with most primitive methods. An example of this type is shown in "Ride All You Please," which proved so popular that it was adopted in several other cities. The schoolboy's slate idea is as old as the hills, but it can still be used effectively.

Perhaps a few words regarding the mechanics of our posters would be of interest. They are nearly all made from wood-block cuts, although occasionally type is used. The cards are printed on ten-ply board, on both sides, as this saves considerable stock. At the bottom of each card is printed the schedule for its showing, a serial number for quick identification, and the word "Front" or "Rear." This plan almost completely eliminates chance for error in showing the proper card at all times. Print-



"Dash" posters used in the campaigns of the Cincinnati Traction Company

ing both sides of the card also saves much time in changing cards at the end of the first run. The top and bottom edge of the two sides of the cards are reversed, as it was found that the bottom edge of the card on the first showing becomes rather battered by the time it is ready to be changed, while the top edge remains in good shape. By reversing the printing on the back of the card the good, firm edge is now at the bottom of the poster, mak-

ing it easy to insert in the slots of the frame which holds the card on the car.

The cards are full stock size, 22" x 28," requiring no cutting and permitting maximum use of stock and space. The cards are usually carried anywhere from three days to two weeks, and they are therefore water-proofed by a simple process to withstand two or three days of wet weather.

## THE "DASH" POSTER

By JOSEPH ALBERS

*Art Director, The Hennegan Company*

DASH cards and truck cards are comparatively one of the newest mediums in the advertising field. They were created to fill a space on the street car or truck that formerly was considered useless, until it was discovered that a stock-size 22" x 28" card would fit nicely on the front and back dashboards of a street car and on the side walls of a truck. The designing of the card is a bit different from the usual run of display cards that may be found in windows and tacked on poster boards.

The cards accompanying this chapter made for the street cars of the Cincinnati Traction Company by The Hennegan Company, were designed to sell service to street-car riders and increase the number of car riders from the ranks of the automobilists, bus-riders, pedestrians, etc. The designs, as you will note, are very simple, and stress, usually, a note of public interest.

The cards are done in two, three, four, or five colors, as the design requires. The Cincinnati street cars are painted a reddish orange, providing a wide range of backgrounds, usually dark, of blues, greens, red, purple, black, etc. Green, a pleasing outdoor color, was chosen for the "Spring and Sunday Pass" card, spiked with the cardinal redbird for an eye-catcher. Green was also used for the background of the "Baseball" card, with a combination of a proper amount of red and white. White letters on green, as we know, are the best for readability, and this combination we employ whenever possible.

It is harder to imagine a better combination than orange and black for poster punch. The black back-

grounds are used in the cards "A Hot Tip," "Art Music," "Ride All You Please," "The Only Way," and many others not pictured here. The copy, in this instance, is arranged in white panels or "sunk" letters, either white or an appropriate color, such as green, red, light blue, yellow.

At this time it might be interesting to note that we try to time the copy so that it can be quickly read and in proper sequence for putting over a message; size of letters alone will not do this; arrangement and style of type, with proper color relation, are essential.

All the cards shown here have been produced in color by wood-block process, special engravings made by hand after being drawn by the artists. Our Art and Engraving Departments are kept constantly busy on this item alone. After all the plates are made the printing is done, very rapidly, on a good grade of board treated to withstand outdoor wear and weather hazards. We reject colors that fade easily and arrange wherever possible to use strong harmonious colors.

Cards used on the front and back of the street cars differ slightly in design in so far as the design for the front must be very simple, yet striking—more the flash type, while the card for the rear can carry more detail because of its proximity to the reader.

Truck cards come within the same category and are treated much the same in art work and production. Standardized steel slide frames are used so that the card can be held neatly and permanently, and easily changed.

# SIMPLE RULES OF COMPOSITION

## Effective Arrangement of Masses, Color and Lines

THOUGH schools of art have changed from time to time, the rules for composition remain the same as those employed by the earliest classicists. The Greeks especially were masters of this secret, balancing line and space, according to recognized principles.

Just as they strove for unity of design and balance of form and color, so we must strive today for this same unity and balance. Design, in order to be effective (and especially is this so in advertising art), must be dynamic; that is, it must be vital and compelling.

Our first analysis of this subject must of necessity deal with line. Thus, the central or advertised object must be placed in composition so that the eye of the reader is compelled to observe it first. Lines of accessory objects, though they may be either flowing or angular, yet must supplement this central figure and must compose toward it; or as in border or frieze arrangements, these lines may continue in pleasing and compelling repetition. Again, these lines of composition may be both angular and curving, but they must place themselves in pleasing relationship to one another and unify into a complete abstract design.

Color balance may be obtained simply in the following three ways:

First, by evenly distributing the darks so that they balance on either side of the design.

Second, by using one larger and one slightly smaller dark area, as when we place the first at the lower corner and the second at the upper, opposing, corner.

Third, by using one very large and one very small dark area, the one at the lower and the other at the opposing corner of the design, in this way almost equally opposing black and white. A very popular and effective manner of plotting the areas is 75 per cent black and 25 per cent white, or its reverse.

Variants of these color balances must be made in proportion, but may be turned at any angle so long as the darks and lights follow these principles of balance.

Nature is a marvelous teacher of composition. Observe how landscape naturally falls into "two-thirds land (dark) against one-third sky (light) or *vice versa*"; how the shadows and sunlight in a wood compose themselves easily into two triangles, one of light and one of dark.

The human figure in composition easily falls into design. Its lines supplement the angles of pattern, or it may pose dramatically dark against the light of sky.

Again, type is essentially a part of composition; the blocking in of letters or the boxing of text can make or mar an entire advertisement. The thing to strive for always is unity of design and harmony of color, and while some artists and layout men instinctively know and can produce these in advertisement copy, still these qualities should be a matter for serious thought and study to the aspiring student.

The dramatic value of advertising copy must not be

overlooked. The artist is given a white sheet of paper. It is his stage. On it he must set his scene, distribute his "props," place his actors, and light the whole scene with dramatic effectiveness. That is, he must reproduce the advertised product, embellished name plates, trade-marks, typographical blocks, borders, and areas of white space, each effectively and in its proper place, so that out of them evolves a perfect and a "telling" picture.

Just as the spotlight conveys the eyes of the audience to the central figure in the drama, so must the artist lead the reader to the article to be sold. And moreover, the supplementing "props" must be proportionate and directive. No matter how dramatic is the central figure of the advertisement, the entire design must be well groomed and must hold together.

So you find in present-day advertising that the great strides in advertising art are due, not alone to the increased excellence of the artists employed, but also to the taste and artistry displayed by the layout man. He it is who can make or mar advertising composition, and to him is due a great deal of credit for our beautiful advertising in modern copy. Today, where color and balance have been reduced to an exact science, the actual campaign is generally given over to an engineer, who works with exactitude and economy of time and gesture to attain success.

As a commercial artist you will find the knowledge of spacing a very necessary part of your business intelligence. Let us suppose, as an example, an advertisement is to run five columns—five columns art heads the advertisement, with a two- and a one-column drop down about sixteen inches. In such a layout you must make your drawing to meet that requirement, and be mechanically perfect about it. The best way to do is to draw a space layout in the upper left corner of your board, the size of the reproduction. Then if the drawing is to be made twice as large, draw a line across the top, double the five-column distance, and double the length of the perpendicular line; then divide off the drawing into five equal parts, with column lines lightly drawn down those five parts. Next check off the depth of the two- and the one-column space and you have your working space laid out.

If you have created a mortised drawing and want to find the depth on a given size when reproduced, you may make it by simply drawing a light box around the picture and marking off on the top line the width of the cut when reduced in the reproduction. Next draw a diagonal line from the upper left corner to the lower right corner, then measure down perpendicularly from the top-size line to meet the diagonal and stop. There you have the proportionate depth on reduction.

A distinctly modernistic design, that of the White Star line, accompanies this chapter. Here we have for line design the rectangular page, and so opposed by the angle, lower left, as to intrigue the eye.



To know an artist well, one should have a glimpse at the unfinished gems in his sketch book. This beautiful drawing is a comparatively finished specimen from the little pencil ecstasies in the private play-books of Mr. Gruger.

*F. R. GRUGER*



It is not often that Providence works good from both directions, but in illustration it is fortunate that "black and white" is the best all-round vehicle of expression and that there is so gifted an exponent of it as F. R. Gruger. Few techniques in color have the unaffected richness that is possible in etching and lithograph

—and here is an artist who approaches both treatments in the softness and shade sensitiveness of his pencil and often as not surpasses the two older and more distinguished media.

F. R. Gruger is not merely a "black and white" technician. He is also a fine painter. But in "black and white" his pencils, his pen and his crayons know no limitations of technique at all. Mass value, com-

position, perspective and texture in his drawing are as varying as the types, local color and drama he traces with them. Two successive pages of F. R. Gruger may take you from a heart arresting, etching-like portrait of a street waif, to a colossal lithograph-like presentation of some Italian ruins. The man has so mastered perspective as to make it his artistic genii for the rendering of architectural proportions more startling than the real thing, unless you see the actual in the same rich mist of imagination as his own.

Gruger illustrations for class magazines have quite unparalleled class—the artist certainly is an aristocrat in his own right. In prestige advertisements, where symbolism permits exaggeration, the poster illustrations of F. R. Gruger are outstandingly meritorious. Gruger is beyond a doubt a superb draughtsman.

## THE WALKER ENGRAVING COMPANY

MEMBER AMERICAN PHOTO-ENGRAVERS ASSOCIATION

The artistry of the etcher lies as much in the etching as in the drawing on the plate. The artistry of a fine pencil rendering lies first in the accenting of the artist's pencils and second in the final etching of some engraver by whom



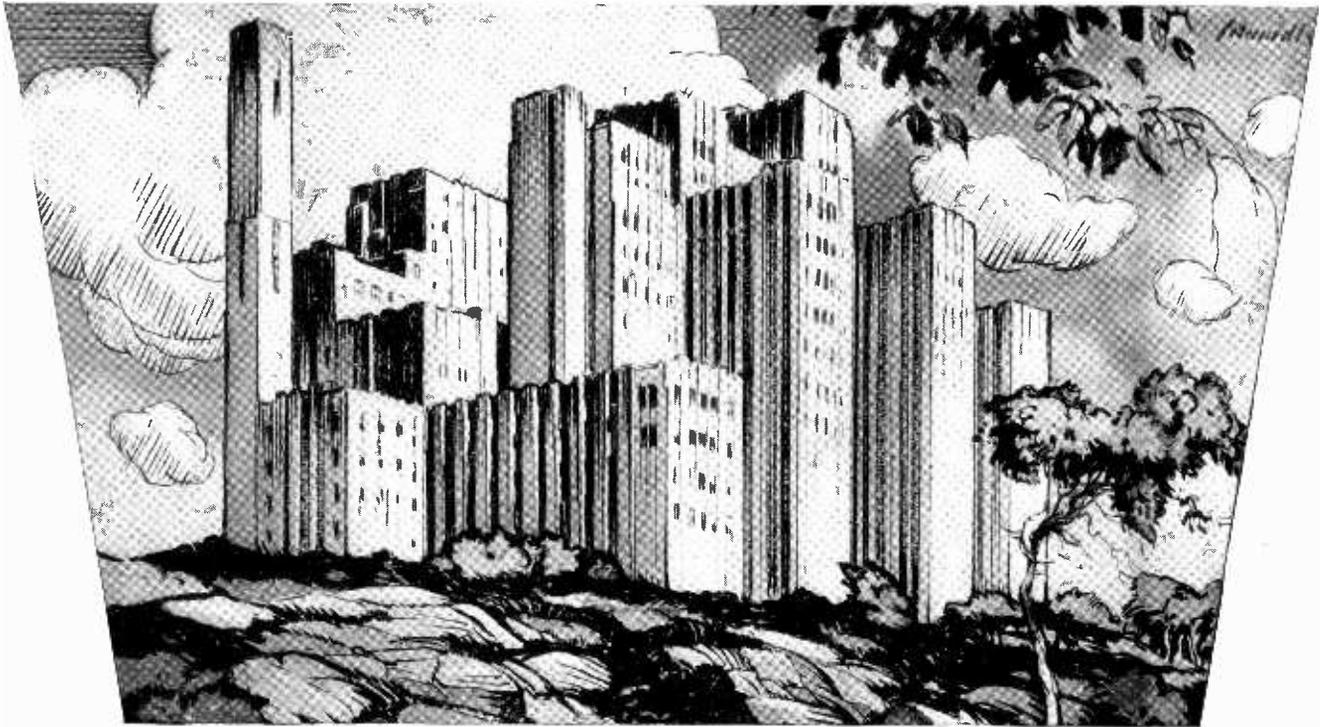
the delicate intent of the artist is intelligently sensed. Many of the finest pencil artists in America have come to the Walker Engraving Company for a translation of their work in engraving.

NUMBER NINETEEN OF THE SERIES WILL BE MAUDE TOUSEY FANGEL

Advertiser: The Walker Engraving Company  
Artist: F. R. Gruger

*This eminent artist in the accompanying drawing has obtained striking composition effects by the skillful balancing of lights and shadows. Note the diagonal lines which guided him as he worked*

DEPENDABILITY and PERMANENCE / / The True Measure of Quality in Portland Cement



MORE than a decade of experience advised what portland cement should be used for the Columbia-Presbyterian Medical Center, completed this year, in New York. In 1916, the same architects, James Gamble Rogers, and the same contractors, Marc Eidlitz & Son, Inc., selected Atlas Portland Cement for the Harkness Memorial Quadrangle of Yale University. The work on this great structure and the intervening years proved the *dependability* and *permanence* of Atlas. It was chosen again. The record of Atlas is replete with similar re-

peated choice for small jobs and mighty projects. Architects, engineers, and contractors, using it once, specify it again and again. And this is a prime reason why Atlas is known as "The Standard by which all other makes are measured."

You can purchase Atlas in any quantity from your own Building Material Dealer. He is the only distributing agency between the Atlas plants and your concrete job. His flexible service and direct delivery of cement to the user bring Atlas to you at less expense than by any other method. And because he performs this essential economic service, the Dealer makes a vital contribution to the upbuilding of the community. For helpful construction information write to The Atlas Portland Cement Company, 25 Broadway, New York.

# ATLAS PORTLAND CEMENT GRAY & WHITE

Main Offices: New York ... St. Louis

NEW YORK • ST. LOUIS • CHICAGO • BIRMINGHAM • KANSAS CITY • PHILADELPHIA • BOSTON • DES MOINES • OKLAHOMA CITY • OMAHA • BOSTON

In 1916, Atlas was selected for the Harkness Memorial Quadrangle of Yale University (at right). 40,000 barrels were used. When the same architects and contractors built the Columbia-Presbyterian Medical Center (above) completed this year in New York, they chose Atlas again. Over 125,000 barrels were used. More than a decade of experience merited this repeated choice.



A vastly enlarged range of artistic possibilities is given to concrete by Atlas WHITE, perfected by The Atlas Portland Cement Company. A true Portland Cement, white in color, it has all the famed qualities of Atlas GRAY Portland Cement—high tensile strength, permanence, economy. It invites architects to plan varieties of color, to choose from widely varied surface textures, and to specify even decorative sculpture of concrete.

Advertiser: The Atlas Portland Cement Company  
Agency: Charles Daniel Frey Company

Note in this advertisement how, by a splendid use of the keystone form in which the drawing was cast, the utmost emphasis is laid upon the word "Atlas"

# CELERY SOUP BLENDED BY CAMPBELL'S FRENCH CHEFS!



## A soup of tonic goodness

**C**RISP, snow-white celery has its own peculiar, delicate flavor — its own wholesome, healthful vegetable goodness. It is a food justly famous for its deliciousness and its tonic qualities. Campbell's Celery Soup comes to your table blended by the sure hand of the skilled soup-chef — refreshing, nourishing, charming to the taste.



The celery is selected and prepared with all of Campbell's strict insistence on quality. Golden country butter and deft seasoning enrich the blend and perfect its flavor. A masterpiece!



The finish and perfection achieved in Campbell's Celery Soup only make the convenience of its service all the more welcome. It requires but the addition of an equal quantity of water and boiling for three minutes.



Cream of Celery Soup, unusually rich and inviting, is easily prepared by adding milk, cream or evaporated milk instead of water, according to the simple directions on the label. Your grocer has, or will get for you, any of the 21 Campbell's Soups listed on every label. 12 cents a can.

Advertiser: Campbell Soup Company  
Agency: F. Wallis Armstrong Company  
Artist: Byron Hussev, Inc.

LOOK FOR THE RED-AND-WHITE LABEL

*A pleasing arrangement of details*

Color balance has been obtained in this design by one large dark area, and a smaller dark area. By turning the design sidewise and drawing an imaginary line through the middle, you have an excellent example of the second

manner of obtaining balance. The design as it stands is, of course, a variant of this principle, but still remains in true balance. The technique used is a lamp-black wash.

Advertiser: White  
Star Line  
Agency: Lord &  
Thomas & Logan  
Artist: Raymond  
Loewy



**ARISTOCRATS OF THE SEA**

With a background of fine traditions and nautical lineage, and a foreground of modern standards, White Star, Red Star and Atlantic Transport ships traverse the ocean lanes, the aristocrats of the sea. . . . Chosen by the fashionables because they are correct—by confirmed travelers for their inimitable service and comfort—by students, artists and economical vacationists because of their delightful TOURIST Third Cabin accommodations.

Ships for every purse and plan.

No. 1 Broadway, New York. Offices and agents everywhere.

**WHITE STAR LINE**  
RED STAR LINE · ATLANTIC TRANSPORT LINE  
INTERNATIONAL MERCANTILE MARINE COMPANY

# HOW PERSPECTIVE MAY BE MADE EASY

## How to Present Objects as They Appear to the Eye

THE dictionary gives this definition of perspective: "The art or science of representing on a plane or on a curved surface, natural objects as they actually appear to the eye."

The simple laws of perspective have to do with the direction which the lines of an object assume in relation to the position of the beholder and the size of that object as it recedes from or comes near to the beholder.

I have used for one of my illustrations the simplest of landscapes, showing railroad tracks with accompanying telegraph poles. In it I have indicated the "vanishing point"—that point on the horizon line where all lines seem to converge. I have used the horizon line, which is the horizontal line at which the angles of the picture seem to converge. This horizontal line must not be confused with the real horizon, for if in your composition you have a line of hills or high foliage, they will appear above this imaginary line.

To determine your horizon line, remember that the higher you are above the converging lines, the higher will be the horizon line. Thus, if you are standing, the horizon line in your picture will be higher than if you are sitting. Or if, for example, you were standing on a high hill drawing a scene in which you wished to include the valley below you, all the converging lines of the valley would run upward to the point where you would have very little sky left. On the other hand, if you made your picture from the valley, nearly all the lines of your picture would converge downward and you would have very little except sky.

The laws of perspective as applied to buildings operate in the same manner. The angle becomes deeper as the object recedes from the beholder.

In the sketching of both people and buildings, an excellent method of obtaining correct perspective is to employ what I term the horizontal method. For example, in drawing a group of people, block out the nearest or key figure.

Then with horizontal lines find the relation of the next nearest head to this key head or figure, and so on to the entire group.

In sketching buildings this method can be elaborated upon by the use of angle guide lines. Draw in the principal building and then, using your horizontal lines with accompanying angles, find the relation of the other buildings in the picture to this one.

Perspective may also be suggested by the use of lighter tones, softer masses, and more delicate lines for the objects away from the beholder, and by using stronger tones for the foreground.

These are some of the simpler fundamental details of perspective, but it is with their elaboration that we are to deal in advertising art.

The possibilities of perspective are just beginning to be recognized, as they deserve to be. Perspective is so plastic, so capable of modification, that the most prosaic object can be given new interpretation by application of its rules.

The "station point," or the point at which the beholder is placed as he focuses his eyes, has numerous possibilities. The bird's-eye view, in which objects are looked upon from above, the worm's-eye view, in which they are viewed from below, the panoramic perspective, the unique angle holder for the artist of vision, great possibilities for the unconventional, and fresh angles which defy the exactitude of the camera.

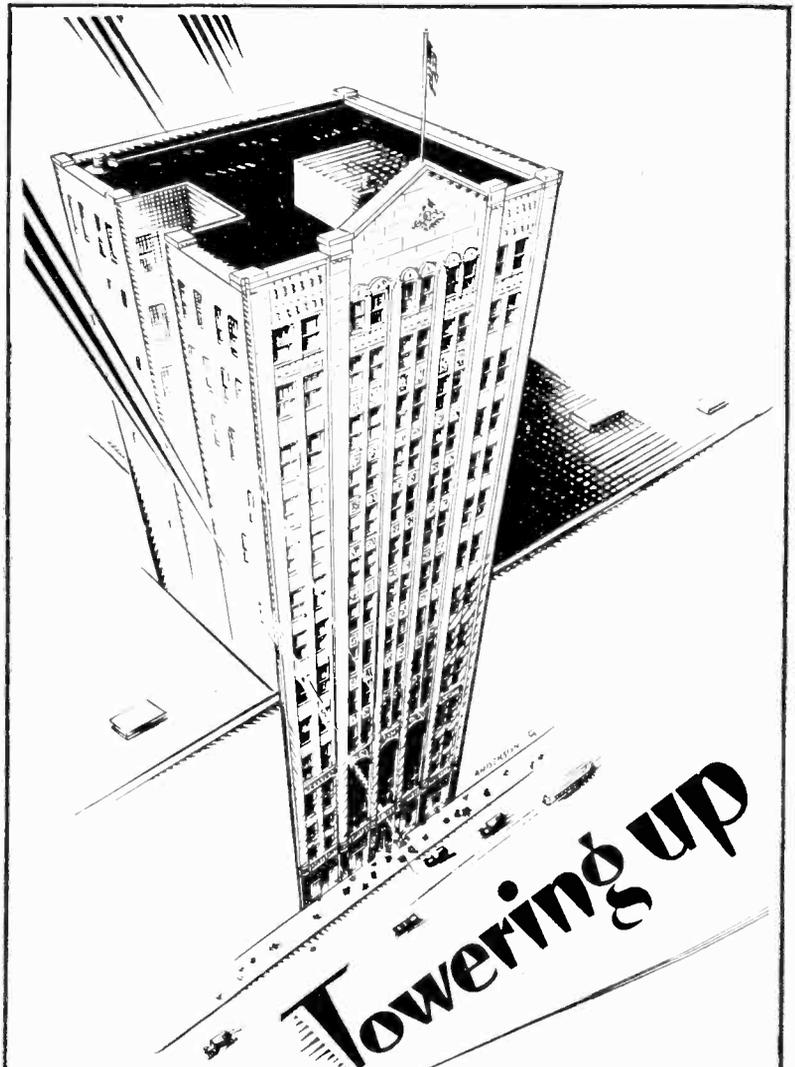
For instance, in displaying the heating system operating through an entire house, a sprinkling system, a cleaning system, or, in the instance of the illustration used, a telephone system, the photographer could show only one room, while the artist, merely with his magic pen, removes the obstructing sides of the house and then draws in as much detail as he pleases, upstairs and down—and all this in perspective of such accuracy as is necessary.

The accompanying Bell Telephone advertisement is more graphic than any story could be. It has a nice sparsity of line and black is economically and effectively employed in the salient points of the picture—*i.e.*, the black dresses of the busy servants and the black of the ringing telephone. The neat heavy black of the border binds it to the heading below it, and the type is so graduated in size that the eye is easily drawn down the length of the advertisement.

Note the effective use of the additional note and small picture at the bottom. It is ingeniously placed as an afterthought and yet has a very definite relation to the matter above it.

Again, the simplicity of the line drawing and the effective use of black present an effective argument by their very inobtrusiveness. There is an almost conversational quality in this whole advertisement which is more effective in this place than masses of black and white and exclamation points would be.

Another advantage the artist has in using perspective is that he may in reason (and sometimes out of it) modify his perspective. Accompanying this chapter is an excellent piece of newspaper advertising in which the artist has presented a modified aerial view of an office building. He has, in keeping with the advertising lead, "Towering



No other Cincinnati office building offers these *unique* features:  
 All offices situated above 5th floor, with maximum light and air.  
 All floors covered with Battleship linoleum, ready for occupancy without additional expense.  
 Complete absence of columns and other obstructions.  
 24-hour-a-day service throughout the year.  
 Latest type Otis automatic elevator equipment.  
 Cincinnati's most famous address, known all over the world.

Every office and every suite of offices for general occupancy in the new Enquirer Building is situated above the fifth floor.

Clean, bright, airy and quiet, these offices afford an ideal situation for the conduct and *transaction* of business.

Give yourself, your assistants, your clients or customers the advantage of a modern, attractive environment by taking space in this magnificent, completely equipped new office building.

Note in the box to the left the many *unique* features of the Enquirer Building.

And yet—  
 rental rates are as low as those in any other Cincinnati office building.

## The ENQUIRER BUILDING

Space available in amounts ranging from small office unit of 230 sq. ft. up to entire floor of 15,000 sq. ft.

THE  
 FRED A. SCHMIDT  
 CO.

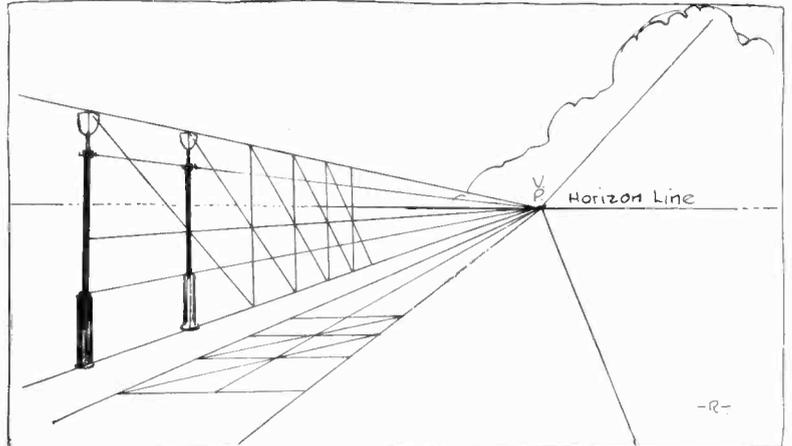
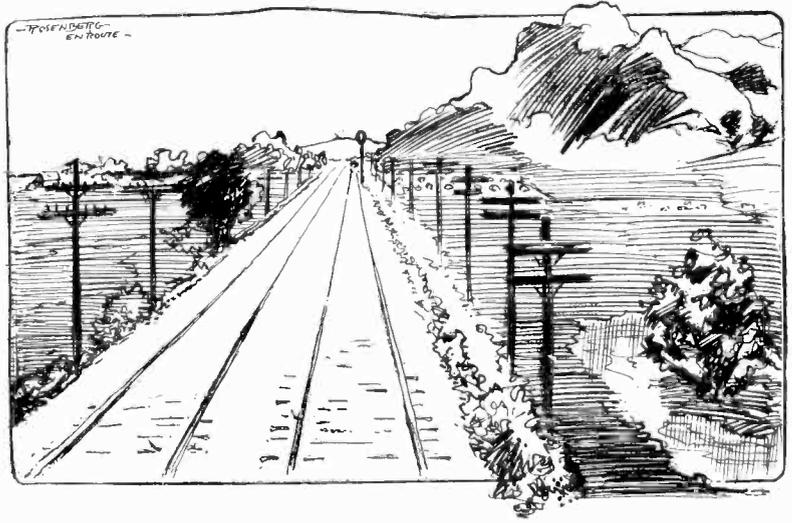
We should be pleased to have our representative call upon you with complete information as to rates, floor plans, office lay-outs, etc.

MAIN 1780 CANAL 2700  
 Agents' office Building office

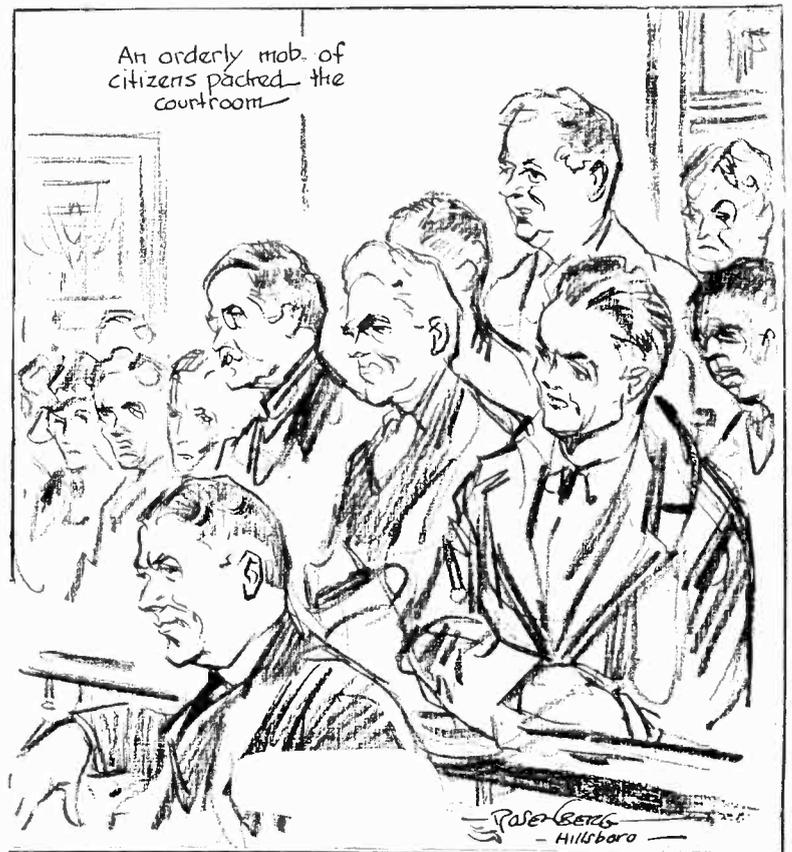
Courtesy, The Enquirer Building  
 Agency: John Bunker, Inc.

In the above drawing, note the use of an exaggerated perspective to secure reader attention. At the left, Wallace Morgan has, in a most difficult grouping of figures in the foreground and background, made perspective seem easy

Advertiser: The Oderono Company  
 Agency: J. Walter Thompson Advertising Company, Inc.



The upper sketch is a roadbed scene in Iowa, and offers a good example in perspective. The trick of uniformly obtaining perspective correctly is shown in the diagram. From the top run a straight line through the middle of the next pole, which leads you to the base of the third pole, etc.; continued you find the rest of the poles in due perspective.



Above is a drawing by the author revealing perspective problems in a crowded room.

At the left, a drawing by L. O. Fellows, reproduced by courtesy of the Kelly-Springfield Tire Company

"You're always preaching economy to me—if you hadn't tried to save a dollar you'd have put that Kelly-Springfield on the wheel in the first place. Now it'll cost you \$3.00 to have your suit cleaned."

"Is that so! Well, that Kelly didn't cost any more than this piece of junk that blew, so I don't know where you get your argument."

Up," given us a feeling of the great distance from the top to the bottom of this building by this modification of perspective and by showing in architectural detail the number of stories which it contains. Also observe the angle of the roof space, presented in black, which lends an air of importance and suggests the wealth of floor space in the building.

The drawing is placed at such an angle that by the use of other angles and the lead beneath it to supplement it, a complete and startling modern design is presented to the reader. This is a pen drawing and the artist has made use of the window shadows to tie up the depths of his drawing to the dark of his roof. Without this continuity of black pattern the effect of depth would be lost and the "exclamation point" quality of the entire advertisement would be flat and fail to carry the reader's eye to the message.

L. O. Fellows, the creator of the accompanying Kelly-Springfield advertisement, has created a drawing that offers all of the elements of directing the eye to that very important spot called the vanishing point.

The telegraph poles and wires, the fence, the roadway, the lines of the car body, and the proportion of the tires, even the rolling farmland, are all in simple perspective, which is arrived at by the method advised in the foregoing article.

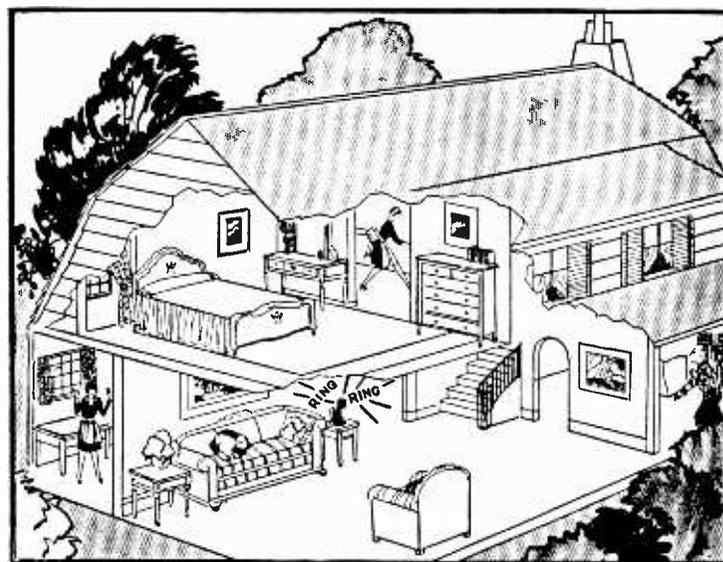
Note also that the recognizable forms above mentioned fade off in the distance as they disappear into perspective. The fence is shown completely, and just suggested by a line after it passes the second post in the offing. The road is suggested in similar fashion. The tone of the hill in the foreground is more pronounced and a few blades of grass are shown. The distant landscape is handled without such character, for in perspective details fade out.

The river scene of the author's illustrating a story having to do with local scenic points, would well be adapted to an advertising purpose, such as a street-car campaign for passengers to see the sights of the town, etc. Note how the trees are handled in detail and in aerial perspective—that is, all detail is blended into a tonal form suggestive of trees but not indicative of their character. Note also how the lines of the foreground roadway, the river banks, the hilltop sky line, and the cloud lines all tend to suggest the perspective toward the vanishing point.

Get the modernistic perspective angle into your drawing if you would forcefully attract attention to a design of this nature.

The background and particularly the lettering, the heading, as in "Towering Up," can be made to work toward this end.

The Odorono advertisement, a Morgan drawing, is a fine example of recession. Perspective is suggested here by the proportion of the human figures.



## Make the Telephone Come to You

*no matter in what part of the house you may be*

**A**LONE telephone in your home brings a whole train of inconveniences. How tiring are those steps, steps, steps from one end of the house to the other, upstairs and down, every blessed day. And how inexpressibly embarrassing are those moments when you must answer or make calls in the presence of others.

Extension telephones change all that. They offer an inexpensive way of having a telephone in different parts of the house — in the living room, library or den, kitchen and bedrooms upstairs. They cost only 75c each a month. Give your order to Official 1008.



### Moving this Fall?

Notify us at least ten days before the moving van backs up at your door, so that we can have service ready in your new location when you want it. Order extension telephones installed in every part of the new home.

**The Cincinnati & Suburban Bell Telephone Co.**



© Courtesy, The Cincinnati & Suburban Bell Telephone Co.

*The artist, in showing the inside of a room, or building, has an advantage over the photographer, in that he can, with X-ray-like vision, see the entire interior*

The man to the lower right is the key figure. The empty chair and the two girls before it carry the reader's eye into the perspective scene, which leads him to the action, suggesting figures of the tennis-players and the fading-out inference of people in the background grand stand.

# DEPICTING THE HUMAN FIGURE

## Importance of a Knowledge of Anatomy

WHEN the advertiser has a "punch" to deliver, invariably he "sends a man"; when he would please, he sends a girl, or perhaps a little child. The human figure is more used in advertising than any other because it is so suavely persuasive, so dramatic.

The artist who has fortified himself with a thorough and exhaustive knowledge of the human figure is fortunate.

If he has had life-class experience, and has paid close attention to details of the anatomy, such as hands, feet, posture, expression, he is fortunate indeed. For the man who can convincingly portray the human form is the man most in demand as an advertising artist.

The human figure, with its mobility of curve, fits into any layout, any design, under the pencil of a clever draftsman.

Experimentation with the cube, the triangle, the circle, where the figure fits with angularity or curve, as the case necessitates, shows how true this is. The head and shoulders which heroically fill a semicircle; the crouching figure, which fills it equally well; two figures, backs bent to uphold the sides of a triangle; the blocked figure in the square—all are examples of the fluidity of line possible in design as formal or free as may be required.

For this reason even the man who has equipped himself well as to the rudiments of anatomy can find field for future study in the application of the human figure to formal design. The Egyptian friezes, the freer Greeks with their beauty of rhythm, the Byzantine angularities, will intrigue him and tempt his pencil. For in the frieze, border, vignette, or medallion he will find the human figure a most beautiful and facile medium for his advertising art.

Finally, the student of anatomy must of necessity be a student of psychology—a student of moods. The modern advertiser is not content with the well-drawn figure. It must have character, it must be a vital thing, and its posture and expression must convey a mood. The figure of a man looks down in pleased appreciation on a suit by Hart-Schaffner & Marks. A man looks down in disapproval on a girl who has one of the well-advertised ailments. A child listens in happy surprise to a melody played by the Victor phonograph. The senses and emotions are an integral part of the human figure.

All this means study. And no artist is so entirely beyond the advice which this lesson conveys that he can afford to ignore it. Human nature is an endless lesson. So when you see a unique expression of it, when you observe a particularly eloquent posture or expression, make sure that the drawing pad is handy.

We have spoken of eloquence, of posture, and of expression. Now let us return to detail. There is eloquence in the foot, so tired, or perhaps so light and gay, the hand so tense, so grasping, or perhaps so generously out-

stretched. Sometimes, as in the paintings of Sargent, Bellows, or Rembrandt, one perceives the possibilities of these hands. They may be pathetic or conquering. It is the problem of the artist to convey the impression. The man who can draw a weary foot or an eager hand is great indeed in demand.

Color in anatomy is a godsend to the advertiser. Where in the rainbow can he find so many lovely tints as in the feminine form? The mauve depth of shadow, the pearly iridescence of young flesh, are seductive messengers for him. I venture to say that the suavely colored Barclay paintings, "Body by Fisher," have sold more automobiles than the finest of detailed mechanical drawings; the Underwood "Skin You Love to Touch" have drawn more buyers to Woodbury's than the most erudite brochures on chemical values ever did.

The John LaGatta drawing for Spalding, is an inspiration for every advertising artist. Handled in the illustrative style—wash medium outlined with the crayon pencil, LaGatta has inserted a rhythmic charm that draws the attention of the reader and holds him fascinated to the page. There is life in this anatomical drawing as well as commercial presentation; form, grace, color, composition—everything. Note the knowledge of strong masculine and supple feminine anatomy displayed. Expression of freedom and joy is achieved throughout the drawing.

A knowledge of shading, trick high lights, etc., adds to the charm of this picture. The water is suggested, but in subdued form to give more emphasis to the garments advertised.

The ability to do recognizably good portraiture is also valuable to the commercial artist. You will find many advertising campaigns in which a series of portraits of celebrities, types, and personalities form the major part of the advertisement. For example, the woodcut effect series of Lucky Strike cigarettes, Lucky Strike poster series, a bank series of autographed sketches of famous financiers, and statesman quoted on "savings," etc.

Remember that a good portrait-drawing with proper expression can deliver a sales message most effectively. Many of the heads used in the national campaigns are drawn from photographs, as the subject to be portrayed is, perhaps, miles away from the studio. Then, too, many of these celebrities, actors particularly, like to have only their more youthful portrait used in an advertisement, and you must, therefore, have a photo to work from.

If you are adept at freehand sketching you are fortunate. If not, you may use a pantagraph, or trace through the photograph. Another, and perhaps the best, method is to make a silver print the size you desire to work in. The silver print is a photoprint on a sensitized sheet of paper upon which you can work in pen or crayon. When you

Health is something to be thankful for  
*-safeguard it always*



THE best thing about the goodies that come out of a General Electric Refrigerator is that they're always healthfully fresh. This quiet, automatic refrigerator maintains the scientifically correct temperature.

For perfect refrigeration, food must be kept at a temperature *below* 50 degrees—always. Kitchens are almost as warm in winter as they are in summer. That's why correct refrigeration is now recognized as being a vital year-round necessity.

The General Electric Refrigerator, is different from all others. It is actually "years ahead"

in design. All the mechanism is up on top, sealed in an air-tight steel casing. It is so completely automatic that you never even have to oil it!

And it is particularly easy-to-keep-clean. The cabinets are up on legs, with plenty of broom-room underneath. And the coils, up on top, radiate a gentle upward current of air which prevents dust from settling.

General Electric Refrigerators are guaranteed for perfect refrigeration—quiet, automatic and economical. For details, write for the new descriptive booklet F-11.

GENERAL  ELECTRIC  
**Refrigerator**  
"Makes it Safe to be Hungry"

ELECTRIC REFRIGERATION DEPARTMENT · OF GENERAL ELECTRIC COMPANY · HANNA BUILDING · CLEVELAND, OHIO

*Advertiser: General Electric Company*

*A mastery of anatomy is essential if an appeal such as is made in this beautiful General Electric advertisement is to be convincing and effective*



Advertiser: A. G. Spalding & Bros.  
Agency: Young and Rubicam  
Artist: John LaGatta

*A wash medium, outlined with crayon pencil, is the medium with which LaGatta has secured a superb effect of suppleness and lithe, vigorous youth*



*MAUDE  
TOUSEY  
FANGEL*



★ Daily with souls that cringe and plot,  
We Sinais climb and know it not: ★

*The Vision of Sir Launfal—Lowell*

IN the sudden interval between infancy and maturity there comes an almost impassable gap. The adult seems completely to lose the very idiom and perspective of the infant. Poets have written impossible drivel about the newcomer. And artists—Not in all the museums and galleries of the world nor on the canvasses of the masters does one find the painting of a baby that is, save in the correctness of anatomy, really a baby. The astonishing sophistication, the absurd maturity of those faces. It would be overbold to say that such famous masters had tried and failed to represent the charming freshness, the utterly unplotting, quick laughing, exquisitely trustful expression of the infant. A more acceptable reason would be that they were rather concerned with the baby as some profound metaphysical symbol.

Whatever the reason, it would be difficult to find, anywhere, truer, more sympathetic,

more accurate presentations of the infant types than the charming pastels of the subject by Maude Tousey Fangel. Being pastel, the medium in the hands of this talent becomes as quickly responsive as the fleeting moods of the subject. And as gayly fresh in color. Here are real babies. Not wise Cupids. Babies—bless them. Not precocious cherubs or pudgy divinities. Real babies and therefore the divinest things in all creation.

One associates the name Maude Tousey Fangel with baby portraiture alone. But this is no limited, specializing talent. Within the past year, Ladies' Home Journal covers, among others by Maude Tousey Fangel, have portrayed to the careful observer an interplay of expression between Mother and child that is positively dramatic. If there were a book called "Modern Madonnas" there would need to be no word of text in it. Just a series of gripping stories-in-pastel by Maude Tousey Fangel.

## THE WALKER ENGRAVING COMPANY

Let there be no misunderstanding about the mechanical nature of Photo-Engraving. Equipment is fairly standard. But each drawing that comes here, whether it be an obvious line plate or an involved color job, is looked at by some designated "responsible."



And if there is something special that might be done to make a better job of it, there is authority on the subject and this authority is consulted. We make no claim of the term "photo-mechanical." A Walker substitution for the expression is "photo-intelligent".

NUMBER TWENTY OF THE SERIES WILL BE HUGH FERRISS

Advertiser: The Walker Engraving Company  
Artist: Maude Tousey Fangel

*The staff of the engraving house frequently serves as a fine introduction to the world of commercial art. The all-round character of the work familiarizes the artist with the many demands which advertising art makes upon his ingenuity*



*Soft, natural waves beautify any type of hair without  
the discomfort of excessive heat*

A Free TEST CURL on your own head will prove it

WOMEN who have never had their hair waved; women who never expected to have their hair waved; women who have dreaded the ordeal; women who have been accustomed to the hot marcel iron—have all waxed enthusiastic over the FRIGIDINE Method of Permanent Waving, when they have experienced its coolness, comfort and speed, and have seen the beautiful results.

How can we most quickly and conveniently demonstrate these features to you? We know that a "sample" will intrigue you, and convince you. Therefore, we offer a free test curl on your own head. Send us the

coupon below and we will send you a Courtesy Card to be presented to any of the hairdressers near you who use the FRIGIDINE method.

A single section of hair on your head will be placed in one of the non-metallic FRIGIDINE heaters and steamed into a perfect, natural ringlet. This test curl will show you the difference between FRIGIDINE and any other method you have ever experienced.

At all the fashionable watering-places this summer, FRIGIDINE Permanent Waves will be notable for their softness and smartness.



**RE-WAVING**  
Hair which has been waved before can now be re-waved easily and safely with FRIGIDINE. Constant re-waving will not harm the hair because there is no carbonization with this finer method.

# FRIGIDINE

The cool  Method of Permanent Waving

FRIGIDINE METHOD  
Dept. N-4, TOWNSEND MFG. Co., 11 West 42nd St., New York City.

You may send me a Courtesy Card which I will present to one of the Hairdressers you specify, and receive a free TEST CURL by the FRIGIDINE Method of Permanent Waving. Also send your new booklet "What Will A Test Curl Prove?"

Name .....

Address .....



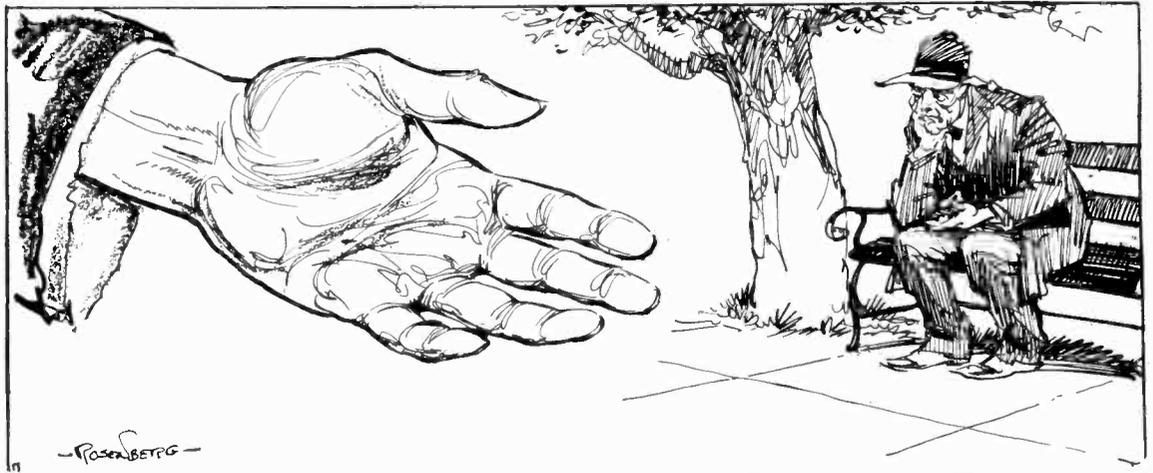
**DYED HAIR**  
Successful permanent waving has generally been denied to dyed hair, but, because of constant moisture, due to steaming, dyed hair can now be safely waved by the FRIGIDINE Method.

Advertiser: Frigidine, Inc.  
Agency: Cecil, Warwick and Cecil, Inc.  
Artist: C. S. Beall

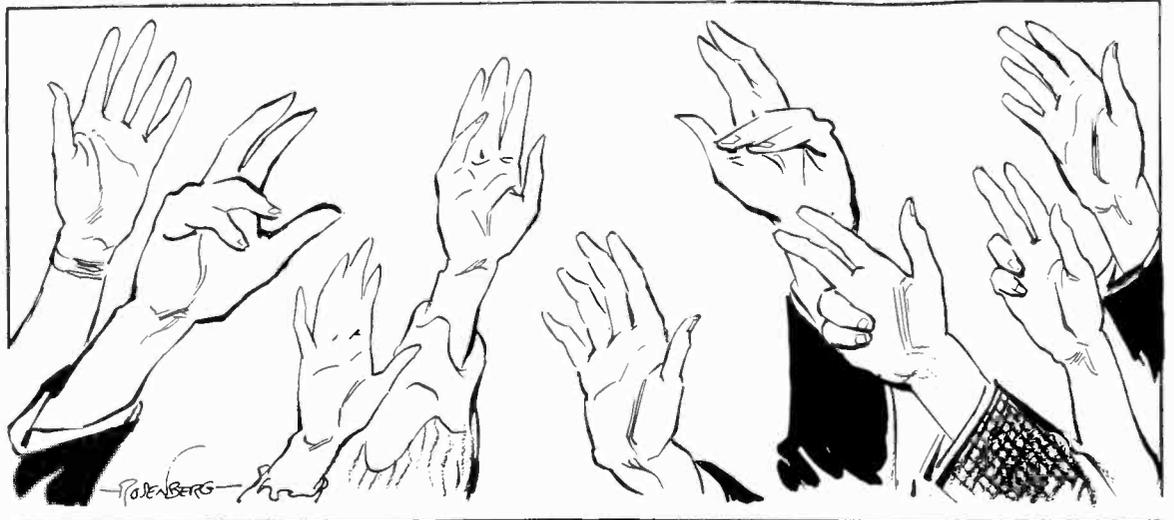
*The portrait in advertising art must have character if it is to interest the sophisticated reader, a quality that results from a study of anatomy*



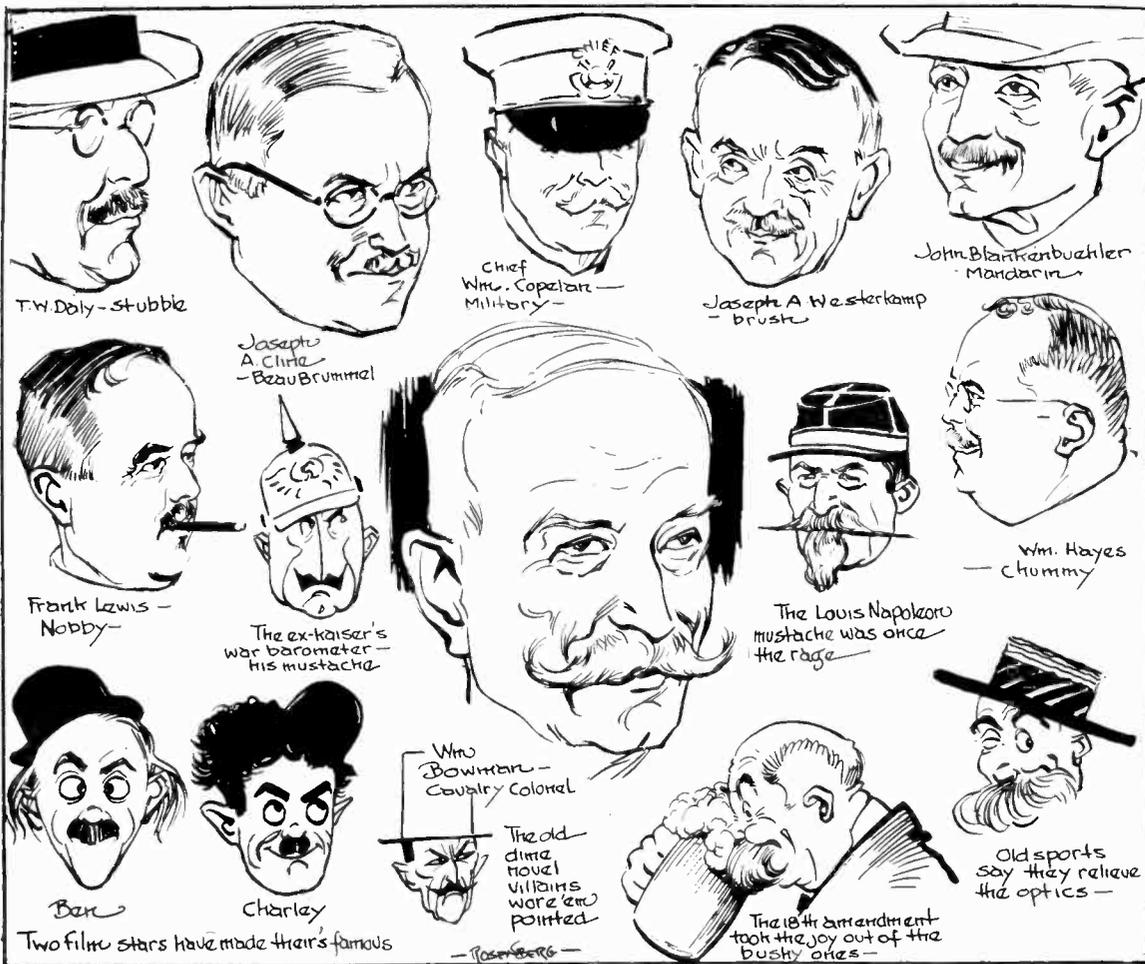
Mrs Barbara Rouch



-ROSENBERG-



-ROSENBERG-



T.W. Daly - stubble

Chief Wm. Copeland - Military

Joseph A. Westerkamp - brush

John Blankenbuehler - Mandarin

Joseph A. Clite - Beau Brummel

Frank Lewis - Nobby

The ex-kaiser's war barometer - his mustache

The Louis Napoleons mustache was once the rage

Wm. Hayes - Chummy

Bar

Charley

Who Downham - Cavalry Colonel

The old dime novel villains wore 'em pointed

Old sports say they relieve the optics

Two film stars have made their's famous

The 18th amendment took the joy out of the bushy ones

-ROSENBERG-

In the upper left-hand corner are seen the strong lines characteristic of advanced age. Above are studies of hands, with a figure in a bent-over posture. At the left is a group of studies in expression, made for the Cincinnati "Post"

have made your drawing by going over the photo, you can bleach out the photoprint in a bleaching solution and behold, you have before you a finished drawing. Many, in fact most, of the fine portraits seen in the sport-page cartoons are made in this way, as are the portraits on the posters.

My method of getting a likeness is to measure each part and feature in relationship to the other on a horizontal plane and perpendicular position of relationship. In other words, I start at the eyes and measure out the distance of the forehead from eyebrows to the hair line in proportion with the eyes, the distance across on a horizontal line of the ears from the eyes, etc.

With considerable practice in pencil and charcoal you will master the ability to create a likeness. Remember that there are no round lines in reality—every line and proportion is at an angle. The face and character parts are made up of a series of angles. Get these angles in right proportion and you cannot fail to get a likeness.

A point to strive for in making portraits is putting life into your faces—with character and expression.

By leaving or putting in a white high-light into the circle of the eyeball (iris) you can obtain the effect of life and vitality.

Character is achieved by lines and form. Character is best gained through subtle angularities, while roundness of line and freedom of light and shade and lines reduces the amount of character in a face.

In seeking expression, learn the different lines that make for the various emotions. Thus, you will readily accomplish any expression you may need.



**Choose your  
Piano as the  
Artists do**

**GIESEKING AT THE BALDWIN**  
Giesecking, in his own words, "Only at the Baldwin am I at my best—only the Baldwin permits me to realize every intention." See and hear the Baldwin Piano, yourself, to understand fully the tremendous significance of Giesecking's preference.

**Baldwin**  
P I A N O

Courtesy, Baldwin Piano Company  
Agency: Prather-Allen-Heaton, Inc.

*Above, right, is a portrait study of Giesecking, seated at the piano, a splendid example of portrait art applied to advertising. Below are children's studies by Dorothy Hope Smith, for Procter & Gamble*



# IT HAS NO EQUAL . . .

## A PET MILK *Window* is the best advertising you've ever had

### *Because . . .*

- 1—There's more *new* business to be had, for your store, on milk than on any other item.
- 2—There is more and better advertising (75,000,000 color pages) behind Pet Milk than is done on any other brand.
- 3—A Pet Milk window makes all that advertising *your* advertising—tells your customers, at your store, that buying this milk from you will give them a *better*, more economical, and more convenient milk supply than the one they get from a wagon.

This window will build new business on

*“The Milk Route Through the Grocer”* for you

*The Pet Milk Company features a jumbo-size drawing of its product in stimulating window displays in the trade. Designed by the Gardner Advertising Company*



This full color page appeared  
in the April  
WOMAN'S HOME COMPANION  
Circulation . . . . 2,334,997  
and the March 24th issue of  
THE SATURDAY EVENING POST  
Circulation . . . . 2,845,568

## THE DÉBUT OF THE PRODUCT

### Finding the Alluring Dress for the Occasion

HOWEVER commonplace a product, there is always a way of presenting it to the public in an attractive pictorial manner. In presenting new models, analysis indicates that Jumbo-sized illustrations, in which the product is the central figure, reproduced with faithfulness to detail and with actual color, if possible, serve most effectively.

Every detail of workmanship, if the product so indicates the actual color and size of the package, or container if the product is of that nature, the stressing of the name throughout the copy, and always an eye-attract-

ing, alluring presentation, are necessary to a successful début.

To anyone except the artist this glorifying of the product may seem impossible. Skillfully placed high lights and contrasting tone, decorative but unobtrusive backgrounds, a stressing of the outline of the object, if it be unusual of contour, a poster presentation, or even a picture of portrait quality carried to a high point of excellence—all these may assist the artist giving the product pictorial introduction.

# Kroger Store Managers

*an important message  
from your President*

NEVER before have Kroger stores created so much favorable attention in the eyes of the public. While I realize, of course, that our constant growth, clean, neat stores, high quality foods, and excellent values have done much to bring this about, I believe that the chief reason has been your own efforts in fulfilling the Kroger desire to serve.

This interest of the public in our stores today obligates each and every one of us, more than ever before, to offer a still greater and broader meaning to the word "service." For increasingly there rests upon us the responsibility for the satisfaction of the most important thing in life to those we serve—their food.

And this satisfaction should be offered to more people every day.

With this thought in mind our company begins a "New Customer Drive." Let us invite the public and especially women who have never dealt with us before to test Kroger service as it is today. Let us invite inspection of our stores—our merchandise—our values—our service.

I hereby pledge to you a continuance of all the features of our business that, combined, have won success in the past. And I ask that each of you pledge to me your support in the fullest execution of Kroger Service in its greater meaning today.

*W. H. Albert*  
President

*The Kroger*  
**CODE OF ETHICS**

At the beginning of our "New Customer Drive" we request that every Kroger Manager re-read the "Kroger Code of Ethics."

1. To consider our vocation worthy, and as an opportunity to serve the public.
2. To sell only wholesome merchandise at a fair price, and to represent that merchandise truthfully at all times.
3. To render efficient and courteous service, and to maintain a high standard of cleanliness and sanitation in connection with every operation.
4. To be considerate of our employees—assist them with their problems, and treat them in a fair and just manner.
5. To deal in an honest, upright manner with, and to have the confidence of, the business men and women with whom we deal.
6. To oppose improper business methods and illegitimate practices.
7. To comply with all food laws, both State and National, and to cooperate freely with the officials charged with their enforcement.
8. To sell all foods at honest weight.
9. To be fair with, and always considerate of our competitors.
10. To endeavor to elevate the standards of the business in which we are engaged, and to conduct our business so that it will be an asset and a credit to the city or community.

## Canned Food Sale

*New Customer Drive  
starts today—Specials for all this week*

Every Kroger manager is hereby authorized to cut the prices on canned foods for the first week of our "NEW CUSTOMER DRIVE." Remember please—one week only—from Monday, October 8, to the close of business Saturday night. This is an opportunity for every Kroger manager to prove the value of Kroger service.



Every Kroger manager will be interested in the \$500 cash award offer announced on another page of this paper. There is no better source of information than the constructive criticisms and suggestions of the public, and as it is the aim of The Kroger Grocery & Baking Company to continuously serve the public better we ask that you call the attention of your customers to this announcement.



This is the time of year when women like to stock their pantries with canned foods for winter use. Our canned foods sale comes at an opportune time. Women will want to take advantage of the quantity prices. Be of every assistance to your customers that you possibly can. Help them in the selection of their foods, and of course show such courtesies as helping them to their cars, with their purchases.



You will see many new faces in your store this month. Women who have come to test the truth of our statements about your service, and these women will find every word backed up by a degree of satisfaction which they have not found anywhere else. Let us prove beyond a doubt that there is no where finer service, better foods or greater values. Let us show every housewife the ideal grocery service.



THANK YOU

We are gratified to hear how genuine the Kroger managers' "Thank You" sounds. You say it as though you mean it—with a ring of true sincerity. And you do mean it, because you are part owners in the business, share holders of the company's stock. You know that your every effort boosts your business, or prepares you for the higher job just around the corner. That is why you are sure to see that your customers are pleased.

**Del Monte Peaches** 3 Large Cans 67¢  
Large Can, 23¢ Dozen, \$2.65

**Country Club Clifton Peaches** 3 Large Cans 59¢  
Fancy golden California Peaches in heavy syrup. Large can, 20¢; dozen, \$2.33  
In own unsweetened syrup. Size for pils. Large can, 15¢; dozen, \$1.69

**Bart. Pears** 3 Large Cans 85¢  
Country Club: In syrup: large can, 28¢ 8 cans, \$1.60  
**Royal Anne Cherries** 3 Large Cans \$1  
White Cherries: Country Club large can, 35¢ 6 cans, \$1.95  
**Cherries** 3 No. 2 Cans 73¢  
Country Club Sour Pitted: for pils. No. 2 can, 25¢ 6 cans, \$1.50

**Loganberries** 3 for 67¢  
Country Club: No. 2 can, 22¢ 6 cans, \$1.32  
**Raspberries** 3 for 79¢  
Country Club: No. 2 can, 27¢ 6 cans, \$1.62

**Apricots** 3 Large Cans 83¢  
Country Club: heavy syrup: large can, 28¢ 6 cans, \$1.68  
**Apricots** 3 Large Cans 50¢  
Clifton: in own syrup: large can, 17¢ 6 cans, \$1.02  
**Fruit Salad** 3 No. 2 Cans 82¢  
Country Club: ready to serve: No. 2 can, 27¢ 6 cans, \$1.62

**Fine Corn** 3 No. 2 Cans 40¢  
Country Club Fancy Illinois White Country Gentleman; No. 2 can, 14¢; dozen, \$1.57

**Avondale Corn Standard Corn** 3 No. 2 Cans 35¢  
Extra standard, extra sweetened; No. 2 can, 12¢. Dozen, \$1.33  
Good quality; No. 2 can, 9¢ Dozen, 99¢

**Fine Peas** 3 No. 2 Cans 46¢  
Country Club Sifted—From the finest gardens of Wisconsin; tender, flavory, delicious. No. 2 can, 16¢; dozen, \$1.79

**Del Monte Peas** 3 No. 2 Cans 50¢  
Fancy quality, No. 2 can, 17¢ Dozen, \$1.95  
**Avondale Peas** 3 No. 2 Cans 37¢  
Sweet variety peas, No. 2 can, 13¢ Dozen, \$1.43  
**Standard Peas** 3 No. 2 Cans 25¢  
Good quality, No. 2 can, 9¢ Dozen, 99¢

**Tomatoes** 3 No. 2 Cans 35¢  
Avondale: hand packed No. 2 can, 12¢ Dozen, \$1.35  
**Kraut** 3 No. 3 Cans 34¢  
Avondale: beautiful, delicious No. 3 can, 12¢ 6 cans, \$1.00  
**Green Beans** 3 No. 2 Cans 31¢  
Clifton: very tender, No. 2 can, 11¢ 6 cans, 66¢

**Tomatoes** 3 No. 3 Cans 40¢  
Clifton: solid pack: No. 3 can, 14¢ Dozen, \$1.37  
**Green Beans** 3 No. 2 Cans 85¢  
Country Club: very fancy: No. 2 can, 28¢ 6 cans, \$1.68  
**Red Beets** 3 Large Cans 35¢  
Avondale: cut: large can, 12¢ 6 cans, 72¢

**Asparagus** 3 for 79¢  
Avondale: No. 2 can, 27¢ 6 cans, \$1.62  
**Asparagus** 3 for \$1  
Country Club: Tip: No. 2 can, 33¢ 6 cans, \$1.98

EVERY ARTICLE NEW 1928 PACK

Another effective method of presentation is the display-counter idea, in which the product, in company with one or two others, or alone, is shown on the counters of a store similar to that in which it is to be sold; on the table of a home where it is to be used, on the work bench of the mechanic, etc. Backgrounds in such cases may be merely suggestive and always the product must be central in interest, well lighted and presented so that the name-plate, the label or trade-mark is conspicuously displayed.

The distinctive features of the product should be stressed. There are a number of excellent methods of doing this: the article, posed against a background or in the midst of vignettes of action, indicating its distinctive features; the simple diagram pointing to features of strength, beauty of innovations in manufacture; the products in use by an actual individual, or in giant size in the midst of smaller accessories; scenes indicating its base materials or depicting its usage, or symbolic of its virtues; or in contrast with other products of similar nature which do not contain the particular feature advertised; by a guaranty or accurate formula, or an insert of slogan quality which may be carried throughout the campaign; by testimonials from famous persons using the product, and so on.

The family from which the product springs should not be lost sight of. When a manufacturer adds a new product to his line, he naturally trades upon his past advertising. His well-known products here may become sponsors for the new one. They should be introduced pictorially and the trade-mark or name plate of the manufacturer placed importantly.

There are products which are so well known to the public that their actual picturization is no longer necessary. The trade name with pictures of action, drama, or narrative value serve to keep their use before the public.

Here the negative illustration indicating catastrophe resulting from the absence of that product may be effective. Narrative quality in illustration indicating the romance of its base materials or care of manufactory, or historical illustrations indicating progress and improvement leading up to its present excellence, all assist in advertising the product by inference.

Many large manufacturers assist in the retail sale of their products by creating and offering free, or at cost, excellent advertising copy and art to their dealers. The Gruen Watch Makers Guild offers its dealers an attractive seasonal art advertisement which is one of several series it issues, allowing local competitive dealers to select copy and art different from their immediate competitor. In the white space below the main body of type is mortised space for the retail dealer to add in his name and location.

The Kroger form of advertising, its official messages to the 5,000 store managers and to other employees of this great chain of grocery stores, is a subtle appeal to gain the confidence and good will of its patrons and prospective clientele. The reader cannot but be impressed favorably with this organization when he reads the code of ethics under which the store managers work to serve the patronage. This, with the president's message, at once gains the good will of both the store managers for their loyalty and the customers who choose to deal where they are accorded such fine consideration. Mr. Collord is the creator of this new idea of institutional merchandising-advertising. Sufficient art is used to dress the advertisement message and to warm the type so that it will catch the reader's eye. The inviting border designs and hand-lettered heading call the reader's attention to the main message. The small illustrations attract the reader to a further taste of inside matter, subtly meant as much for him as for the store manager.

## COMPETITION FOR ATTENTION

By O'NEIL GOODWIN

*Advertising Director, Crown Overall Manufacturing Company*

FROM the use of just a few magazines, Crown advertising budget and business has rapidly grown to the use of ninety-two publications today. This, I submit is a recommendation for advertising, and also we feel that it speaks well for the soundness of our methods.

Our first exhibit shows the covers and headings of ninety-two magazines and newspapers used by the Crown Overall Manufacturing Company for its fall, 1928, campaign. The covers and headings were photographically reduced, then placed in position on the layout. A broadside announcement, size 15 x 21 inches, showing the covers in their original colors, was then mailed to thousands of retail merchants throughout the United States. This Crown advertising was merchandised at a glance.

Competition for attention is increasing daily, and even the smaller retail merchants have scant time for reading the large amount of direct-by-mail, magazine, trade-jour-

nal, and newspaper advertising that reaches their stores. For that reason, we use picture language to the fullest extent, rather than lengthy printed messages. When we announce our advertising schedules we reproduce the magazines and newspapers to be used and tell the whole story as briefly as possible. This method enables us to merchandise our entire advertising program without infringing too much on customers' and prospects' time. The illustration is attractive, convincing, and brief, yet leaves nothing unsaid.

Work-clothing illustrations demand ruggedness and detail. This ruggedness must be secured without making the figure look like a stone image. Every stitch and feature of construction must show; yet the drawings should possess a certain freedom of action and life-likeness. This formula may sound simple, but the average artist experiences great difficulties in securing the desired results.

**Copper's Farmer** **Southern Agriculturist** **THE PROGRESSIVE ARMER** **THE PROGRESSIVE ARMER** **THE PROGRESSIVE ARMER** **THE PROGRESSIVE ARMER**

**Country Gentleman** **Farm & Fireside**

**EIGHT OUNCE**  
**CROWN SHRUNK OVERALLS**  
 A New Pair Free if they Shrink  
 UNION MADE  
 DURABLE - COMFORTABLE - ECONOMICAL

**NATIONALLY ADVERTISED**  
**IN 92 POWERFUL PUBLICATIONS**

**FARM PAPERS**  
 RAILROAD-MAGAZINES  
 METROPOLITAN-NEWSPAPERS  
 COUNTRY-NEWSPAPERS  
 SIGNS  
 WINDOW DISPLAYS  
 REFERENCE BOOKS  
 TIME BOOKS

*- and many other DEALER HELPS carry the -*  
**CROWN MESSAGE**  
 to Millions

**THE GREATEST ADVERTISING CAMPAIGN EVER PLACED IN WORK CLOTHING!**

**YOUR STORE GETS THE BENEFIT OF THIS LARGEST IN THE WORLD**

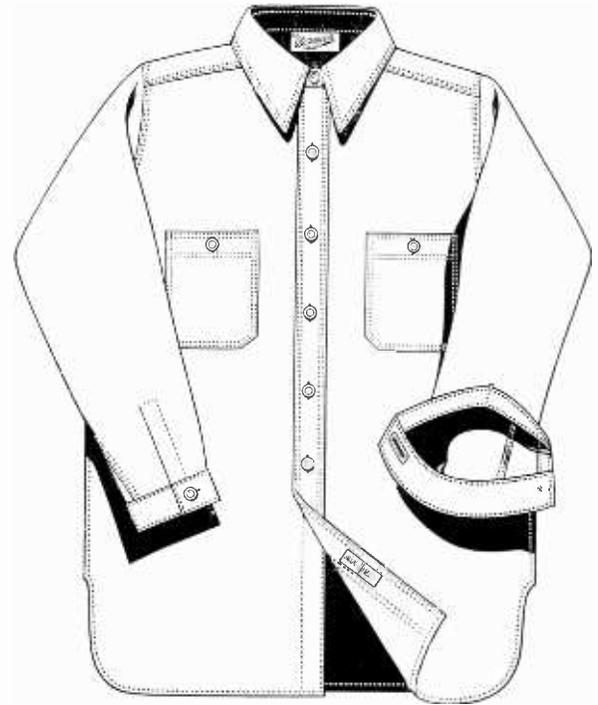
**CROWN SHRUNK OVERALLS ARE THE BEST SELLING AND BEST ADVERTISED OVERALLS IN AMERICA!**

**THE CROWN OVERALL Mfg. Co.** **LARGEST IN THE WORLD** **Cincinnati, Ohio U.S.A**

*See other side for Complete Price List*

Advertiser: The Crown Overall Mfg. Co.  
 Advertising Director: O'Neil Goodwin

A broadside, in original colors, reproducing the headings of ninety-two publications carrying Crown advertising



*Above are shown two examples of detailed Berman Work Shirt drawings. All features of construction are clearly shown, and the sleeves arranged in such a way as to show the cuff and button on one and the continuous sleeve facing and inside of cuff on the other. One was made for magazine, the other for newspaper use*



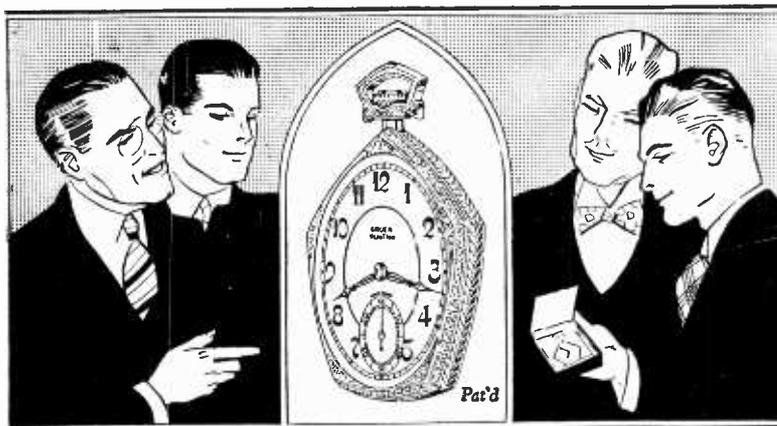
*The illustration to the left represents Mr. Glad and Mr. Sad. The former wears Crown Shrunk Overalls, with iron-clad guarantee, the other has on a pair of overalls of doubtful manufacture. Under the illustration in national farm publications appeared this dialogue:*

*Mr. Glad: "I wear Crown Shrunk Overalls. They don't shrink or fade."  
Mr. Sad: "I wish I did."*

The figure must be posed in such a way that the most important features on the garment are displayed. For example, the bib pockets should not be covered with hands, tools, or papers, the pockets should be visible as well as the hammer loop, rule pocket, and side seams. In

other words, overall illustrations are mechanical animations.

They require the skill of a machinery retoucher plus the technique of a figure artist. In these pages we present a few examples of our overall illustrations.



The Gruen Pentagon  
\$75 to \$500

*From a series of advertisements issued to Gruen dealers, with space left for latter's name and address*

## In your business . . . which man served best in 1927?

Perhaps a salesman whose record out-topped all others. Perhaps a retiring or promoted official or faithful factory worker. Whoever it is let your recognition take the permanent form of a Gruen Pentagon—America's accepted presentation watch! General John J. Pershing, Mr. Charles P. Taft, and hundreds of other famous men have been honored with Pentagons. So this celebrated watch has won the title: "The Croix de Guerre for American Achievement." We'll gladly help you choose from our complete showing of Pentagons, and handle details of presentation, if you wish.



MEMBER GRUEN WATCH GUILD

# THE LAYOUT ARTIST

## Careful Planning Insures Pleasing Design in Color and Pattern

THE layout man occupies one of the most important positions in the advertising field. He must be an artist—a salesman—a student of psychology—and in addition a good business man.

As an artist he must apply his knowledge of design, his imagination, his skill at lettering, and his knowledge of technique.

As a salesman he must combine a knowledge of copy and art and an ability so to display the wares being advertised as to enable them to hold their own in a highly competitive market. The idea used to prevail that the artistic sense was somehow incompatible with the instinct and talents of the salesman, but we now know, thanks to the genius of the modern commercial artist, that he may be a very good salesman. Indeed, his entire success in his chosen field is predicated upon his ability to merchandise his own abilities as an artist.

As a student of psychology he must understand how to create impressions and to effect reactions of both eye and mind.

As a business man he will be, in his capacity of art director, the purchaser of all of the art used, and this sometimes runs into thousand of dollars annually. He is relied upon to purchase the right kind of art, and to purchase it advantageously. Consequently, there is room here to outline but a few of his methods.

Most layout men prefer to work with tissue or tracing paper, as these give a better opportunity for experimentation. After one arrangement has been made, a fresh piece of paper can be placed over it and various arrangements tried out, or a new element entered into the composition.

While it is permissible for the layout to be fairly rough, yet it must present an intelligible plan of how the printed page will appear. The design of the entire composition must be accurate—attractive, and the values of the color tones must be sure; that is, the blackest tones must be darkest, the middle tones will be closely adhered to, and a general idea of the technique to be employed should be indicated.

For example, when smooth gray half-tones are desired, the back of the tissue

may be grayed with soft pencil. Colored pencil may be used in the same way for color effects. The layout man usually indicates type areas and sizes with lines, but it is safer for him to draw decorative initials and headings in detail. He knows that the initial or the heading can form an effective apex for his design.

Hand lettering is one of the layout man's many tasks. He is greatly handicapped if he does not excel at this. He need not design new and bizarre lettering, but he must be able to adopt the traditional forms. A lightening of the thin and the accentuation of the thick line of Roman type, for example, may make his headings more emphatic. Changing the length and form of the "serif" of the letter may help in design formation.

An even grayness of tone over a given area of the composition may be achieved by use of evenly spaced and colored type.



*Layouts for every commodity*

**The Old Favorite**  
in a new package

**COUNTRY CLUB COFFEE**

**39¢**  
POUND TIN

*Specially priced to introduce*

**KROGER STORES**

**Outstanding values**  
**KROGER STORES**

**The Old Favorite**  
in a new package

**COUNTRY CLUB COFFEE**

**39¢**  
POUND TIN

*Specially priced to introduce*

**KROGER STORES**

COUNTRY CLUB COFFEE represents the peak of coffee perfection. The best coffees that South and Central America produce are blended perfectly in exact proportions to suit the most critical tastes—variable and unchangeable in flavor. Like all Kroger Coffees, it is always fresh whenever you buy it. You always get full flavor.

Here is an opportunity to get this superlative coffee at a price just ordinary coffees usually command. Country Club Coffee has been selling regularly at 47¢ a pound. We are reducing it for one week only as a special inducement to have you try it. Next week its price goes back to 47¢. We are certain that once you acquire yourself with its remarkable quality, you will continue using it.

Country Club Coffee Comes in 3 Varieties: Various Methods of Preparation

**KROGER STORES**

**Outstanding values**  
**KROGER STORES**

Here are items that you need every day—prices that warrant making your requirements for weeks ahead and stocking up accordingly.

**Campbell's Beans Special 3 Cans 27c**  
**Campbell's Tomato Soup 3 Cans 25c**

**Genuine Pink Salmon 2 1/2 Lb Cans 35c**

**KROGER Gelatine 2 Pkg. 37c**  
**FREE** (See Bonus Card for details)

**Cake 22c**  
Layer Maple Butter Cream Iced

**Ginger Snaps 10c**  
**Soda Crackers 28c**

<b>Butter 52c</b>	<b>Eggs 35c</b>
<b>Lake Herring 98c</b>	<b>Spiced Herring 5c</b>
<b>Crisco 25c</b>	<b>Chips 22c</b>
<b>Lava 5c</b>	<b>Kroger 15c</b>
<b>Camay 3 cans 23c</b>	<b>Oxydol 3 cans 25c</b>

**Pork Steaks 24c**

**Plate Beef 19c**  
**Boneless Beef 25c**

**Link Pork Sausage 30c** **Fresh Liver Sausage 22c**

**Potatoes 15 1/2 lbs 17c**

**Lettuce 2 lbs 15c**  
**Oranges 19c**

**Apples 3 lbs 25c** **Bananas 4 lbs 25c**

Layout and completed advertisement for the Kroger Grocery and Baking Company

Exclamation-point quality may be given to the letter or word printed in a variation from the standard type used in the rest of the advertisement.

The layout man, while he need not create borders, should be the final judge as to their use. He may need a segment of border to "bracket" in an isolated bit of information. He may be called upon to weld together the opposing parts of an illustration with a dovetailing border. He must at all times be a master of the use of the single line and multiple lining, and understand that a harmony of edges should at all times be sustained in layout. If the top of a layout, for example, is irregular, it is best to keep the bottom from being perfectly flat, while for the formal arrangement the widths should be equalized.

This formality and informality of arrangement are known as "balance," and can be arrived at by application of the varied application of color masses and design formation.

Formal balance is arrived at by placing each element squarely on an imaginary central vertical line, or by duplicating each mass, shape, and line appearing on one side of this line in a corresponding position on the other. This is "symmetry," and is the basis of decorative de-

sign; a regular repetition of the decorative motif as applied by such painters as Raphael and others of his school. It makes for dignity and formality, and is best applied to conservative advertising.

Informal composition consists of balancing the elements over an imaginary central vertical, but in an unsymmetrical manner. A large or heavy mass placed near the center may be balanced by a small one placed on the other side of the center, but much farther removed from it. This suggests that the quantity advertising might be placed as the heavy mass, while the quality occupies the smaller space; or the quality may occupy the larger, while the smaller forms the addenda—additional information such as trade-mark or small vignette.

In the matter of balance the layout man must be an artist. A certain number of elements must be drawn into a unified whole. Certain elements must dominate, certain ones be subordinated. There must be a certain definite thrust toward the central figure, and this calls for a definite application of the science of composition.

An excellent test for balance in a finished layout is to turn it upside down or reverse it before a mirror. These views will bring out any defects that may exist.

Glance over the advertisements used as illustrations

in these pages. To our minds they are splendid examples of advertising layouts. We can offer no better advice than that they be studied for their virtues, and, if possible, to improve upon them. And the layout man who does improve upon them has a real accomplishment to his credit, for they represent the kind of work that is making advertising what it is today.

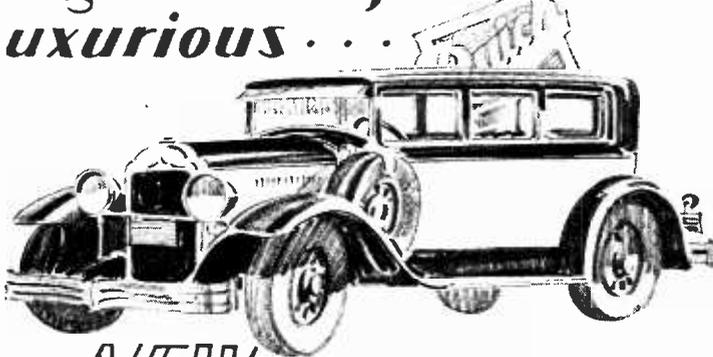
The illustration on the previous page shows how, in creating a layout, one suggests spacing for type by a series of ruled lines. The amount of type called for can be approximated and suggested by the number of lines in the space allotted, as noted in the drawing. In this way the typesetter can start work and make ready his end of the advertisement while the artist is creating the illustrations.

In the Kroger advertisement, which is the finished body for the advertisement composition, you will observe how a layout is completed and made ready for the type matter.

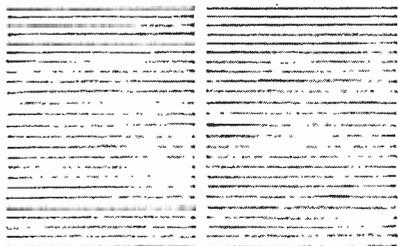
Each of the spaces for copy is mortised and most of the type copy set in place, a portion thereof being left blank for local changes in prices and goods, Kroger

*An interesting example of artist's layout with design altered in the completed advertisement. Note the greater emphasis placed upon the lettering, and the new position of the trade-mark and the Buick slogan*

**Longer . . . Larger . . . More Luxurious . . .**



**NEW masterpiece bodies by Fisher . . .**



WHEN BETTER AUTOMOBILES ARE BUILT . . . BUICK WILL BUILD THEM . . .

*eclipsing all previous standards of style . . . beauty . . . roominess . . . comfort . . .*

**The SILVER ANNIVERSARY BUICK**

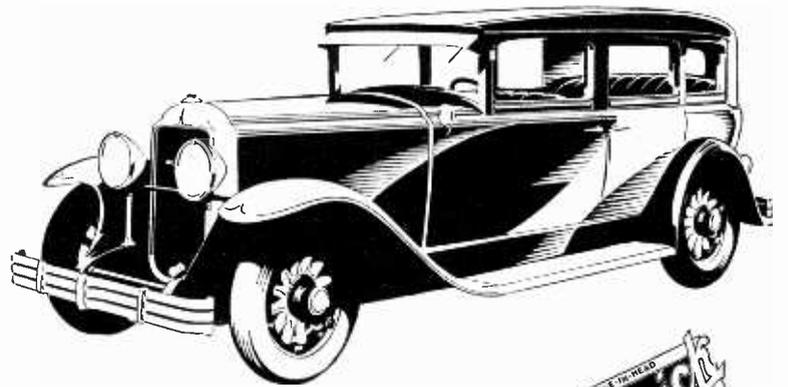
**BUICK DEALERS NAMES**

being a chain-store concern. However, where the same complete advertisement is to appear in newspapers in the many cities throughout the territory of this corporation, the type matter is set up and a good proof pulled. This print is then pasted upon the drawing and the entire advertisement is reproduced at once. Electrotypes are then made from the original plate and forwarded to the various newspapers included in the campaign schedule.

The Buick illustration is of the largest automobile advertisement ever published in a newspaper, appearing as a "double truck" advertisement, and was interestingly worked up in the rough layout. Of the entire series of layouts in this advance booklet, this was the best example of the make-up of the car. The drawing may have been made from a photograph of the first new machine assembled, or possibly from the machine itself. Quite likely it was created from blue prints of the car or from drawings of the body designers.

The layout is boldly handled in crayon pencil and the entire drawing was apparently made on a sheet of rough-surfaced illustration board.

**Longer . . . Larger . . . More Luxurious . . .**



**NEW masterpiece Bodies by Fisher . . .**



In one tremendous stride, Buick has overlapped old modes of car design and attained an order of beauty without parallel in the automotive world. To know the new style—to appreciate its superiority—simply see the Silver Anniversary Buick with new Masterpiece Bodies by Fisher.

The world's foremost builder of automobile bodies has co-operated with the world's foremost builder of fine cars to produce the most beautiful creations ever shown. And with what results!

Dashing new lines, different from any heretofore known—longer, larger, more luxurious bodies, matchless in their grace and symmetry—gorgeous new color harmonies—the richest of

upholsteries and appointments—full width rear seats providing plenty of room for three adult passengers—an ensemble of beauty and luxury that has never been equalled!

New and deeper radiator lines—new chrome-plated headlamps and cow-lamps—new wheel and fender design—all combine to lend incomparable poise, fleetness and distinction.

The new Buick Bodies by Fisher mark the supreme achievement of the body-builder's art. To see the Silver Anniversary Buick is to see the most beautiful and fashionable car of the year, as well as the most capable and comfortable.

Visit our showroom. See the Silver Anniversary Buick—today!

*eclipsing all previous standards of style . . . beauty . . . roominess . . . comfort . . .*

**The SILVER ANNIVERSARY BUICK**

(Dealer's Name and Address)

WHEN BETTER AUTOMOBILES ARE BUILT . . . BUICK WILL BUILD THEM . . .



Photo by CLARENCE WHITE

## WALTER DORWIN TEAGUE

As a Park Avenue address is to the socially ambitious, so is a Teague border to the hitherto unidentified product. Until it is so graced this product is merely another cigarette, another suit of clothing, or a new and questionably superior automobile. Then suddenly—it appears in the national magazines, framed in the exquisite elegance of these engraving like borders. Here is yesterday's well-made stocking, now the chosen hosiery of aristocracy. Or in another instance some very fine automobile, becomes, by virtue of a beautifully drawn Greek or Roman sculptural motif, the motor car of European Princes.

The elegant art of W. D. T. is not resigned to the subordinate fate of most borders. It is not content to function merely as tie-up between illustration and copy. Nor even as liaison between a fine thought and the product it describes. The border signed W. D. T. is often the most flattering interpretation a product can have.

## THE WALKER ENGRAVING COMPANY

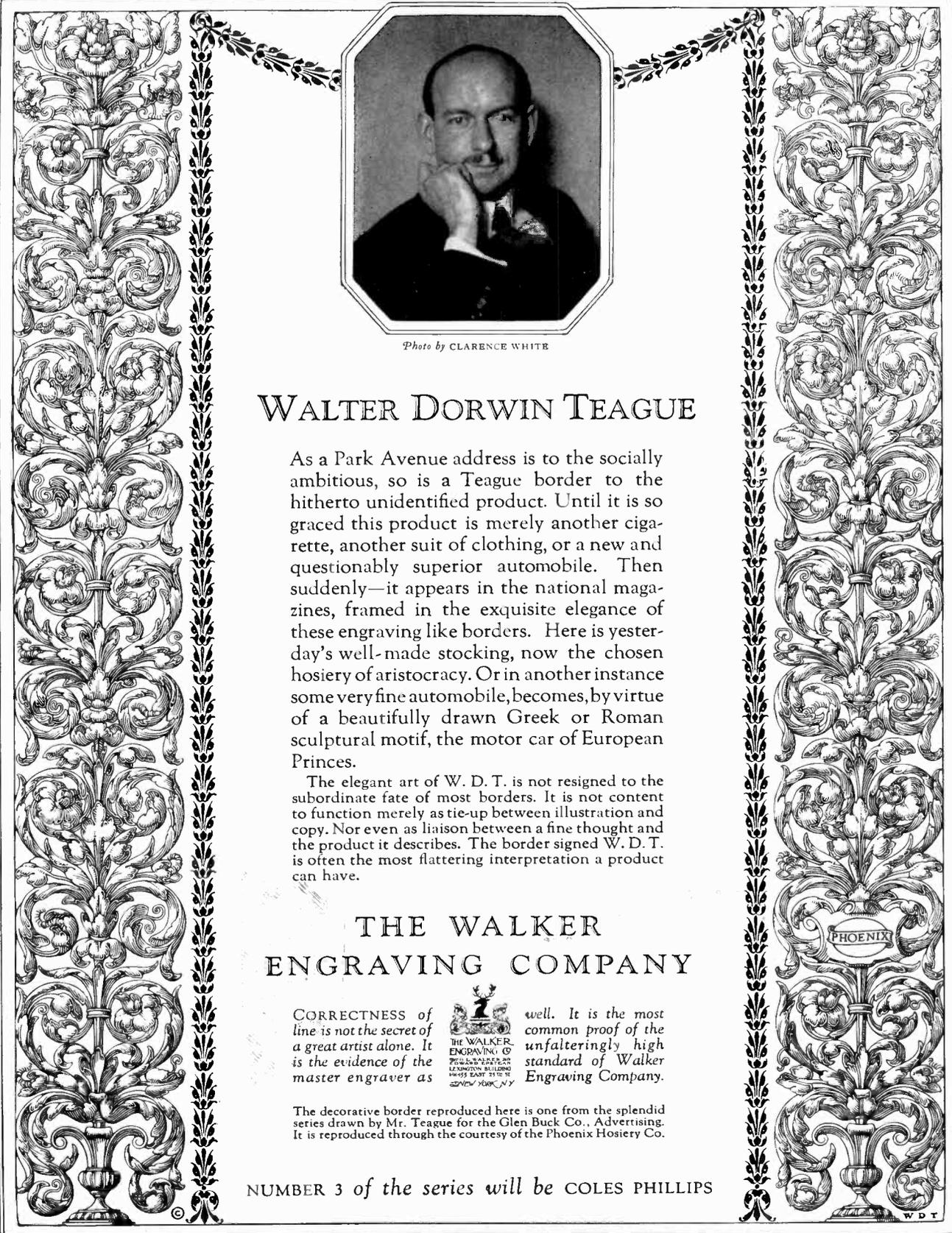
CORRECTNESS of line is not the secret of a great artist alone. It is the evidence of the master engraver as



well. It is the most common proof of the unfalteringly high standard of Walker Engraving Company.

The decorative border reproduced here is one from the splendid series drawn by Mr. Teague for the Glen Buck Co., Advertising. It is reproduced through the courtesy of the Phoenix Hosiery Co.

NUMBER 3 of the series will be COLES PHILLIPS



Advertiser: The Walker Engraving Company  
Artist: Walter Dorwin Teague

The complete reproduction of this advertisement, according to the dealers, was prepared for business in the new model by the layout copy and buyers were "sold" by the striking appearance of the finished copy.

In the layout, the layout man plays with his lettering for emphasis. The word "New" is given particular stress.

The completed advertisement follows the original layout, save for the trade-mark, which is placed elsewhere. In the finished newspaper form the drawing, by its play of solid color, makes a powerful bid for reader attention. The headlines tell the story sufficiently and interestingly to tempt the reader to read the rest of the copy. The busy reader, however, is fully informed by the headlines should he lack time to read more.

The lower space reserved for dealers' names is handled so as to allow plenty of latitude to the depth in order to carry all the news and locations desired, and in the amount of space more or less the dealer may choose to take up.

A satisfactory distribution of masses in an advertisement, whether of type, picture, or border, so that the final result will entice the eye of the reader toward the salient point of the advertisement, constitutes design, and here the layout artist again proves his worth. How often we find an advertisement well drawn, well written, but with its component parts not given their proper values! We pass the page by. But where color and line form an intriguing ensemble we pause and take in detail after detail, until we have perused the entire subject.

Here it is the layout man who, working with the usual rectangular page, creates thereon a pattern of type, picture, and sometimes border, so enticing that the eye lingers in admiration.

To gain his effect, especially where there is a specialized message to be delivered, or where an educational thought is to be broadcast, he often brings to his aid the ornamental border. The border establishes a sense of unity, serving to keep the eye from wandering off to the rest of the page and forming a charming setting for its inclosed message. Indeed, it is like an ornamental door, held invitingly open to lure the reader within.

The artist seeking for ornamental border motifs finds a wealth of material at his disposal. The lotus and bud; the sun and serpent of the Egyptians; the acanthus and honeysuckle; the egg and dart; the sculptural, flowing frieze of the Egyptians; the more geometric patterns of the Persians; the refined Pompeian borders, and those of the Renaissance, which turned for inspiration to the Greek, adding fret and shell and natural life to Greek austerity; the simple but telling borders of American Indian motif—all these are at his command.

*A railway finds inspiration for its advertising from the Indians whose region it traverses*

**Santa Fe  
Summer  
tours ~  
Scenic regions  
FAR  
WEST**

**Santa Fe**

**Customs  
California  
Colorado  
New Mexico  
& Arizona  
Rockies ~  
Grand Canyon  
Indian-detour  
National Parks**

**GO ~ FARES ARE LOW**

Ask for Picture Folders

There are, however, purists in advertising who contend that every part of an advertisement should aid in the selling campaign, and not consist of irrelevant material. In such cases the trade-mark, the product itself, or a pictorial arrangement leaving an interesting mortised space for printing, can be effectively employed. Again, a frieze arrangement, suggestive in action of the advertised product, may bind the layout at top and bottom, leaving the sides inclosed in simple line; or the package or container of the product itself, boldly outlined and reinforced in line, may form an irregular but enticing border for the subject matter.

A thorough study of the advertisements of this book will prove an excellent guide as to when to use the border and when not to. Wherever a feeling of space is desired, omit the border. Where unity is desired, and where the burden of the advertisement is carried by the text, a border is clearly indicated. In the case of the purely ornamental border a certain formal elegance is achieved, while in the trick border the reader attention is hedged in by the object which is being described in the text.

A splendid example of the first mentioned, the purely ornamental border, is the one drawn by Mr. Teague for Phœnix Hosiery, and reproduced in the Walker Engraving Company plate. The artist has gone for inspiration to the illuminated page which the master scribes of the Middle Ages have left us as rich heritage of a beautiful art. Indeed, these borders of Mr. Teague's may serve the same purpose, for he is a master of page decoration. His designs come to the reader like a strain of soft music playing through the performance of a charming play. You hear it gently, and yet it does not disturb your appreciation of the play nor cry above the performance of the players. And so a border should be. It should invite and hold the attention pleasantly, so that the reader will go direct to the message it incloses.

Mr. Teague's work is a perfect example of balanced design. The width of the side borders controls the eye, guiding it to the subject matter, where a full border might seem overornate and too powerful for the type. The delicacy of pen work, the meticulous attention to detail,

and the lack of over-repetition of motif—all commend themselves to the artist for study.

The late Louis Treviso of Los Angeles designed the Santa Fé plate which accompanies this chapter. Logically he went for inspiration to the Indian through whose country the road passes. Here we have a design so complete in unity, from type to general outline, that it is worthy of analysis and study. The breaking of the black edges on the one side by triangular dentation, and on the other by the two primitive arrows, is unique. The posing of the white bold type against a black background, the gray Ben Day'd insignia of the road, the trick use of the crossed arrows for the "ex," all bespeak the master designer. Note the beautiful blending of the Santa Fé insignia with the primitive border design. See how the disposing of the design proper high upon the page space leaves room for local agents' names and announcements below.

Here is a problem which often confronts the artist in preparing a design for national newspaper broadcast. Absolutely relevant material has been used here to create a design far more tempting than the usual scenic drawings which accompany railroad advertisements, and in this connection you will note that very authentic Navajo patterns have been copied showing the taste and intelligence of the artist.

For an outstanding example of the second manner of handling the border we have turned to an Atlantic Bond advertisement. Here we find the scenic border at its best. The suggestive sea and ship in pictorial effect, the mortised space for text well placed near the bottom of the design, the neat multi-line binding of the text, the strategic use of black to further hedge in the subject matter—these bespeak the master designer.

Note how the blacks which might over-emphasize the importance of the picture and detract from reader attention, are subdued by a judicious use of Ben Day on both ship and sea. The bold black printing of "Atlantic Bond" is so well placed at the extreme top of the drawing as to further bind both picture and text into a dignified unit of design.

# LETTERING FOR LAYOUTS

## Taste and Technical Skill of Paramount Importance

LETTERING for advertising layouts requires as much taste as technical skill. The artist who creates perfect Gothic letters for an advertisement requiring a delicate, graceful type—in advertisements of ladies' slippers or jewels, for example—fails, though his skill in lettering be beyond reproach.

The selection of type is often the making or breaking of an advertisement, wherefore it behooves the advertiser to engage only the capable, intelligent letterer, who will study his subject before applying his creative skill to the task in hand.

First, the artist should note the illustration or picture the lettering is to accompany. If it is lightly handled, or bold in tone, he must give his letter body strength and shape in accord therewith.

Second, if the picture is oblong, square, oval, triangular, or circular in design, he must guide his lettering lines accordingly and in keeping with the rest of the layout.

Third, he must weigh the value of the letter size, with reference to its comparative import in relation to the rest of the text. Perhaps that headline should be handled at the side, or across the page, or italic used. Or again, larger or smaller in the entire line, or perhaps with an individual word therein handled so as especially to gain the greater emphasis for the thought of the copy.

Fourth, the family to which the type belongs requires much thought. For example, if you are to illustrate an Old English Furniture sale, what more appropriate than Gothic, or Old English type? Again, for a jewelry sale, the slender Roman type in italics is most fitting.

Art moderne—modernistic drawings—should always be lettered with modernistic type forms.

In using Gothic or Old English forms, the capital letters should be used for the initial letter only, with lower case or small letters to follow, that family of type being hard to read in capitals. Roman design and the other more or less plain type forms are equally easily readable in upper and lower case (capitals and small letters), and are safe to use either way.

To be successful, lettering must be easily legible. Especially is this true of a headline, which should invite the reader to follow further into the body of the text without tiring his eyes or disturbing him by exotic, illegible type forms.

Letters too much aslant, or too close together, or too small, are always a bane to the reader, and besides being hard to read are annoying and not the least inviting to the busy reader.

For artistic form and color the Old English family of designs is not to be surpassed. For easy reading the Caslon Old Style design is best, for it combines distinct legibility and clean, artistic form.

In creating lettering for posters, color must be considered as part of the letter design. For example, a simple black poster letter imposed on the body of a flat red square will be more effective than an ornate letter on the same colored surface. Here color achieves the art and effect desired more successfully.

Starting an advertisement's message with a fancy decorative or ornamental letter always emphasizes and draws attention to the body of text. The letter may also be embellished with any figure suggestion or petty illustration of the theme of the copy.

The mechanical limitations of the type fonts will always make the work of the good lettering artist superior to the efforts of the best typesetter.

The accompanying bold poster letters, designed by H. C. Martin, are excellent for show cards, car cards, and any other advertising matter that calls for bold display letters.

The capitals in this design are especially colorful and bold for headline use.

The French-Roman alphabet prepared by R. L. Monroe recalls a visit to Rome, where the author spent an hour sketching the lettering on the ancient Trajan Column, lettering which for grace of design has never been surpassed.

The "French Coffee" card and counter card offer three distinct forms of letter to take the reader from the bold poster letters used in the bottom line, which is so presented that it captures the eye and fixes the name indelibly on the mind of the prospective customer. Then, too, note how the message is introduced by a graceful initial "T" and presented in a neat lower-case hand letter form.

In this example the black background for the poster letters of the bottom line makes for a fine base for the still-life arrangement of the rest of the design.



*Standard form of French Roman Alphabet by R. L. Monroe, reproduced from "Signs of the Times"*

# MAKING YOUR LETTERING SING

By E. THOMAS KELLEY

*Editor, "Signs of the Times"*

IN THIS section, assigned to me by the compiler of this book, it will be my desire to present a general picture of the commercial lettering field, the illustrations being selected from among the best recently produced in *Signs of the Times*.

Of all the theories I have ever heard advanced in the interest of better lettering in advertising, the one that seems to cover the situation in a single phrase is the advice, "Make your lettering sing!"

Only a few years back the height of lettering efficiency, as viewed by commercial artists, was mechanical perfection for the sake of mechanics alone. Then came the new profession known as "show-card" writing. Crude as the work was in this field during its embryo stage, it introduced on a broad scale the art of free-hand lettering. Lack of restraint was what characterized the work of show-card writers from that of letterers in the commercial-art and sign-writing fields.

Show-card writing was at first considered the art of undertrained sign-writers. Contempt for the class was shown by refusal to them of admittance to trade unions, whereas today they are duly recognized members of such organizations.

The greater proof, however, of the recognition given to freehand lettering came with the adoption of show-card writers' styles by the commercial artists who prepare illustrations for the printed page. Today we are confronted with hand-lettered headings, and even complete advertisements, that actually do "sing" their messages to the readers. It is the lettering, and its characteristic conformity to the subject at hand, that give it the "singing" quality and the individuality not attainable in the old popular type faces that the commercial artists of the past copied so religiously. Script lettering was about the only relief from this rule, and that often was expressed with such a profusion of flourishes that it was banned for

36 POINT GARAMOND

ABCDEFGHIJKL  
MNOPQRSTU  
VWXYZ  
abcdefghijklmnop  
ghijklmnop  
qrstuvwxyz  
1234567890

36 POINT GOUDY

ABCDEFGHIJ  
KLMNOPQRST  
UVWXYZ  
abcdefghijklmnop  
ghijklmnop  
qrstuvwxyz  
1234567890

36 POINT CASLON BOLD

**ABCDEFGHIJ  
KLMNOPQRS  
TUVWXYZ  
abcdefghijklmnop  
qrstuvwxyz  
1234567890**

36 POINT GOUDY ITALICS

*ABCDEFGHIJ  
KLMNOPQRST  
UVWXYZ  
abcdefghijklmnop  
qrstuvwxyz  
1234567890*

36 POINT CHELTENHAM BOLD

**ABCDEFGHIJKL  
MNOPQRSTU  
VWXYZ  
abcdefghijklmnop  
qrstuvwxyz  
1234567890**

36 POINT GOUDY OPEN FACE

ABCDEFGHIJKL  
MNOPQRSTU  
VWXYZ  
abcdefghijklmnop  
qrstuvwxyz  
1234567890

36 Point Old English

A B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z abcdef  
ghijklmnopqrstuvw  
xyz  
1234567890

36 POINT SCOTCH

A B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z abc  
defghijklmnopqrs  
tuvwxyz  
1234567890

36 POINT CASLON

A B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z abcd  
efghijklmnopqrs  
tuvwxyz  
1234567890

36 POINT CHELTENHAM WIDE

A B C D E F G H I J K L  
M N O P Q R S T U V  
W X Y Z abcdefghijk  
lmnopqrstuvwxyz  
1234567890

36 POINT CHELTENHAM BOLD ITALICS

***A B C D E F G H I J  
L M N O P Q R S T U  
V W X Y Z abcdefg  
hijklmnopqrstuvw  
xyz  
1234567890***

36 POINT BODONI BOLD

**A B C D E F G H I J K L  
M N O P Q R S T U V W  
X Y Z abcdefghijklm  
nopqrstuvwxyz  
1234567890**

*Poster Alphabet and numerals by H. C. Martin, reproduced from "Signs of the Times"*

**A B C D E F G**

**H I J K L M N**

**O P Q R S T U**

**V W X Y Z &**

**a b c d e f g h**

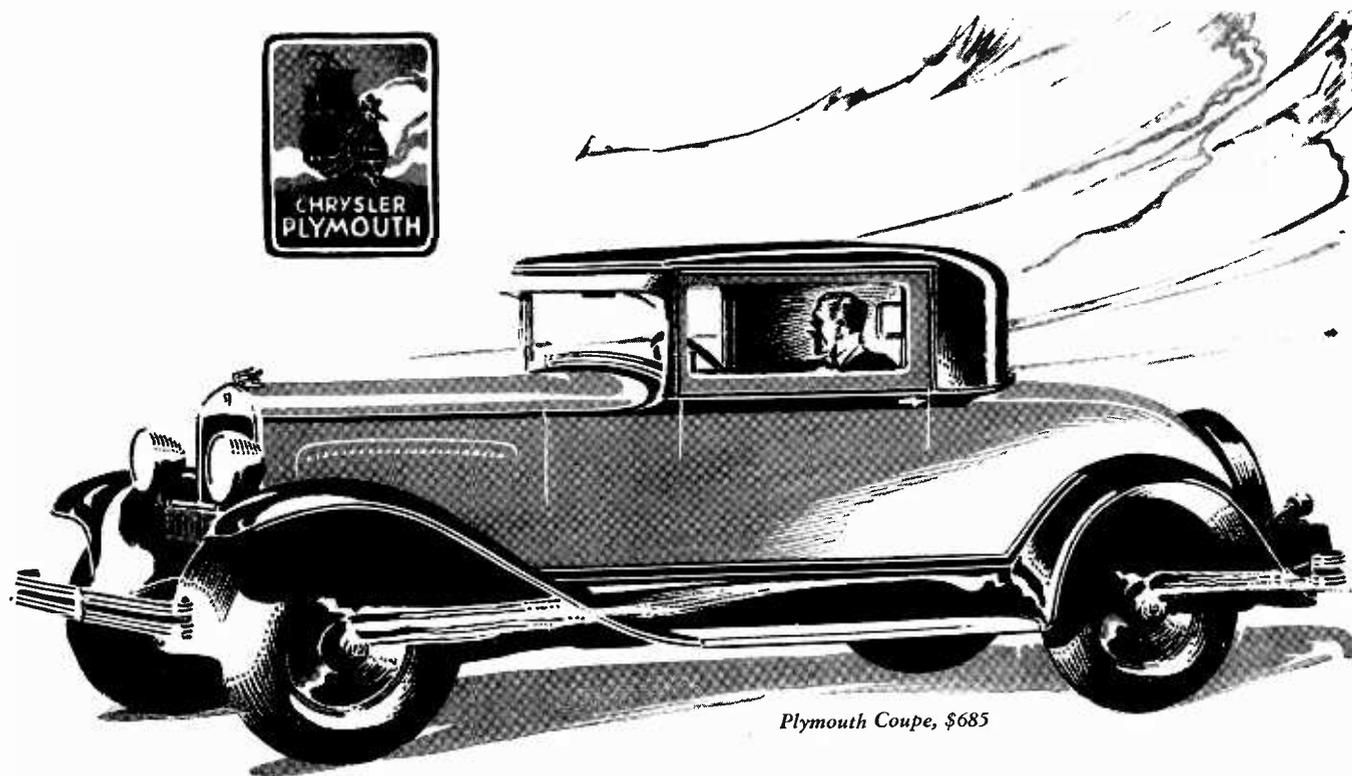
**í j k l m n ò p**

**q r s t u w y z**

**1 2 3 4 5**

**6 7 8 9 0**

# CHRYSLER PLYMOUTH



Plymouth Coupe, \$685

## Dollar Value Above All Others In Its Field

When you compare the new Plymouth in dollar value with the few other cars in the lowest-priced field, you know at once the reason for its overwhelming acceptance.

You are surprised by the extra roominess in its full-sized bodies, ample for all adult passengers.

You are astounded by the difference in style and smartness—slender-profile, chromium-plated radiator, bowl-type headlamps, “air-wing” fenders, arched-window silhou-

ette, richness of upholstery and interior appointments.

You marvel at the Plymouth’s speed, power, pick-up, smoothness from the “Silver-Dome” high-compression engine, using any gasoline; and the safety of internal-expanding hydraulic 4-wheel brakes, sure in any weather.

With these and many other obvious advantages it is not surprising that the millions who count the cost of motoring, have instantly recognized the new Plymouth as the greatest dollar-for-dollar value in the lowest-priced field

\$**675**  
AND UPWARDS

Roadster - - -	\$675
(with rumble seat)	
Coupe - - - -	685
Touring - - - -	695
2-Door Sedan - -	700
DeLuxe Coupe - -	735
(with rumble seat)	
4-Door Sedan - -	735

All prices f. o. b. Detroit. Plymouth dealers are in a position to extend the convenience of time payments.

Advertiser: Chrysler Motor Corporation  
Agency: MacManus, Inc.

Note how the graded tone planes suggest roundness of form to these modern letters, making up the name “Plymouth”

most purposes because not legible enough to use in advertising copy. Even the antique Roman, from which most of our modern lettering styles have sprung, lost much of its original beauty in the attempt to reach mechanical perfection.

Then the Gothic, also known as Egyptian, became popularized, and the advertising pages became hideous with the attempt to reach the limit in letters so closely jammed that scarcely a white line was visible between them. Block letters, with square and elaborated serifs, tended to vary the general appearance of the lettering of this period somewhat, and the plain Egyptian letter was varied with the addition of spurs of assorted angles.

While the bold, black faces were at the height of their popularity, some thoughtful advertiser discovered that smaller and more genteel lettering, surrounded by sufficient white space to give it relief from the surrounding advertisements, made his advertising stand out more clearly than that of his neighbors. From that day to this, advertisers have been investing profitably in white space.

In increasing white space, the next step was to reduce copy and tell the message in as few, well-chosen words as possible. This opened the field for an ever-increasing demand for hand-drawn advertisements, especially of headings.

Hand in hand with the selection of improved type faces came the increased cost of advertising space backed by circulation previously unheard of. It is obvious that in directing a message of a few words to such a vast number of readers every care was taken to make the lettering itself express the spirit of the message. Letterers who could catch the spirit and purpose of advertising messages soon became exceedingly popular, and today the search for letterers possessing such skill still continues.

Today we see the full influence of show-card styles in the commercial-art field, although there may be many using the style who do not recognize the source from which it came.

The modernistic styles, the slender graceful Romans, the variations of the thick-and-thin series (departures from the pure Roman), with their variegated surfaces, hand-tooled effects, zigzag arrangements, semi-bold types, single strokes shorn of serifs, modified script, and many others, have all given lettering a new importance in the advertising world, and its influence is felt in all forms of advertising, including outdoor advertising, commercial signs, newspapers, magazines, direct-by-mail, theatrical posters, show cards, window displays, etc.

This will give a picture of the market in which a good lettering artist can expect to find ready use for his services. A glance through any popular national magazine will indicate the part that lettering plays in making the public name-conscious in connection with advertised products. Any artist who can fully sense the need in this field, and put his creations on paper in a professional and characteristic way, will not want for contracts to keep himself busy.

A review of statements made by some of the lettering experts will be found to be of interest, inasmuch as it will give a diversified viewpoint from which the reader can

draw his own conclusions. "The æsthetic sense of the general public, as well as that of the advertiser, has been developed in late years to the point where effective lettering means good lettering. It takes time to do good lettering, no matter what means are used to accomplish it," says Carl Lars Svensen, in describing the many instruments, such as lettering pens, that are now available for producing rapid and uniform lettering.

In a later article he states: "When letters of different sizes are used, the character of the whole composition must be kept in harmony with the separate parts."

H. C. Martin, author of "1000 Show Card Layouts," asks, "At what point may boldness of display become a fault?" and answers by saying: "Psychology shows us that mere heaviness does not increase the real legibility of lettering, but one thing may be said in favor of the heavier treatment, that it shows color values to a good advantage and so is unusually effective in attracting attention."

"One of the most important details of commercial design is the lettering," states Louis F. Bense, lettering artist with the United States Lithograph Company. "It would be an easy matter to arrange our letters if all of them were of a uniform size, like bricks, and all had the same color value. Good effect in spacing is entirely a matter of artistic judgment, and is acquired by persistent study of good examples and the actual application of this acquired knowledge."

R. C. Magrath, of the Kimball System, outdoor advertising, gives us the viewpoint of the salesman who must sell lettering in his statement: "Those of us having contact with buyers of lettering know how difficult is the task of convincing customers that letters with plain outlines are not necessarily the most easily read. To my mind, spurs, and the varying thickness of body strokes, add definite characteristics to a letter. These characteristics aid the eye in detecting more *differences* between letters having similar forms. To me it seems highly desirable that the individual characters of our alphabet should retain every mark that will help to make them as individual as possible."

Commercial artists have learned that lettering is equally as important a part of the layout which contains their illustrations as the illustrations themselves. If one or the other is out of key the entire design loses its effectiveness. For some unknown reason many artists have neglected lettering, being content to do illustrating solely and to take their sketches to a specialist for completion. Some have felt that lettering is not of sufficient importance to warrant their consideration, but today no such thoughts are being entertained by those who know the power of a message when presented in the most effective lettering style.

With each new advertisement containing the masterful drawing of harmonious and tasteful lettering in pleasing grace and charm, the reader gets a deeper appreciation of the art. Therefore, the trend of lettering is upward in quality; each advertisement of the better class helps to create a higher standard among artists and a demand for the best from buyers and readers of advertising alike.

# IDENTIFYING THE PRODUCT

## Trade-Mark Calls for the Best Artistic Ability

THE first crude artisan, desirous of keeping the identity of the article made by him, stamped upon it a hammer, a tree, or an anchor. Today the manufacturer takes upon himself the prerogatives of royalty. He signs his advertisement with a signet, or writes it beneath a crest borrowed from ancient heraldry, or simply signs it with a name as kings did in times past.

Take, for examples of the simple signet, the entwined "G E" of the General Electric Company, created by the great Rockwell Kent, the ornamental "F" of the Firestone Company, the encircled "A" of the Armstrong Linoleum Company. Their distinction lies in their simplicity. They are recognizable and fit into the design, of which, however, they must necessarily be a minor part.

Again we find the manufacturers of the Cadillac and Packard automobiles using the crest to advertise these aristocrats among motor-cars. In the use of such crests there is the advantage of great dignity, color possibilities, and the fact that on occasion the crest or shield itself may play a major part in the advertising design.

The ukases sent out by the king of France were signed simply "Louis." Today we read at the bottom of advertisements of food products the signatures, "Libby," "Heinz," "Del Monte," "Winchester," "Colts," "Buick," "Hudson," etc. Much credit is due the advertising agency, the designing artist, and the layout man for these designs, since the problem here is not alone one of text, but of pictorial and distinctive quality.

As new articles are being manufactured every day, the creation of new trade-marks becomes the artist's task. The general trend is toward simplicity; the signature type of name plate, the inclosed initial, the shield or crest, and the trade name with legible and well-designed lettering seem to have taken the place of elaborate and cryptic signs. Those who pay for the highest type of advertising trust to text, layout, and art to sell articles, and make their repeatedly used trade-marks distinctive and simple.

Animated trade-marks are an excellent association method of promoting firm names and making them remain in the reader's mind. These entertaining figures, which clever artists have brought to life, have proved to be good selling agents. The Wrigley Spearmen have marched across the pages of the larger magazines and at last have found their way to the microphone.

In the instance of the Campbell Kids, with their accompanying quatrains, real personalities have been created. You'd know the faces of these little boys and girls anywhere. They are friends. They may dress as they please, do what they please, and still keep their identity. A personality is much easier to identify than a type and has a familiar appeal. In this class belongs the little Clicquot Eskimo boy who pours the ginger ale—a jolly personality, always himself, always clad in furs, but capable of almost anything the artist cares to have him do.

You recall the Gold Dust Twins and the soap powder

they represented. Old Dutch Cleanser, another animated and familiar trade-mark character, still does business and is worth millions to her firm. Private FLIT, the gallant soldier trade-mark for the Flit Germicide product, makes a hit with the child in us. He reminds us of our childhood days and wooden soldier toys, and we naturally glance at him wherever he appears in print. When we see him we know it's FLIT he is advertising.

The fox terrier in the Victor Phonograph trade-mark, "His Master's Voice," appeals to us with his alert and solemn attitude. The famous bull on Bull Durham Tobacco is a clever trade-mark. The Columbia Phonograph Company notes seem animated, as though being sung or played off the printed paper. The Sherwin-Williams Paint Company trade-mark, with the paint spilling over the top of the world, has a spirit of animation about it. The devil on the Bosch Magneto is another chap who is familiar to motorists and auto mechanics. They never will forget him, he is so distinctive and so fully represents his product.

Yet even a very active trade-mark cannot be 100 per cent valuable unless it conveys the idea of the product. You may recall a number of clever trade-marks, but do you remember the product they represent? Probably not, unless they definitely suggested their products, as is so well achieved in the Old Dutch Cleanser trade-mark.

The good animated trade-mark will be appropriate, adaptable, and, wherever possible, humorous. The American mind, which adores the funny strip, will watch for the future antics of the animated trade-mark, which explains its continuity value in an advertising campaign.

We are indebted to Mr. F. S. Hart, Advertising Director of the Radio-Victor Corporation of America, for the following history of that company's noted trade-mark, "His Master's Voice":

"Strange to relate," says Mr. Hart, "and, indeed, contrary to the general belief, 'His Master's Voice,' which has been called the best-known painting in the world, was executed as a commission from the great institution whose trade-mark it has become. The painting is the work of Francis Barraud, an English artist distinguished for his paintings of animals. By chance only did the famous picture come to the attention of the Gramophone Company, Ltd., of England, and through this institution to the Victor Company.

"Mr. Barraud had noticed his little dog, Nipper, squatting with an expression of puzzled interest before an old-fashioned talking-machine. Immediately he recognized a picture that would have popular appeal, and he at once set to work to get it on canvas. Not satisfied with the result, Barraud asked the Gramophone Company to lend him a brass horn to give more life and color to the picture. Company officials, seeing the picture, realized its value and bought it as soon as it had been completed. The rest of the story is a matter of history. The picture has



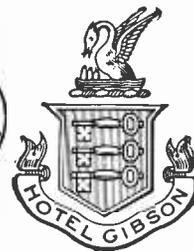
REG. U.S. PAT. OFF.



**Clicquot Club**   
GINGER ALE



*Sally Sweet Shoes*



*A group of well-known trade-marks*

been reproduced millions upon millions of times, and as a leading American periodical stated some time ago, has become the world's best-known painting."

Incidentally, the original of the Victor trade-mark is carried in inventory at a valuation of one dollar. Prob-

ably five million dollars could not buy it, however. Francis Barraud was not the world's most famous artist, but it is safe to say he painted the world's most famous picture! And probably its most valuable one.

From Mr. R. S. Anderson, of the Advertising De-

partment of the Hartford Fire Insurance Company, we have the following information relative to the company's famous trade-mark, "The Stag at Bay." These marks are carried on all of their literature and advertising matter; every policy carries this trade-mark on its face. Since millions of policies have been issued, you can gather some slight idea of the widespread publication of this noted mark in that field alone.

"Our trade-mark is a small reproduction of Landseer's 'Monarch of the Glen'—or at least of the stag in that picture," says Mr. Anderson. "We use the Monarch at times and in various places. Every art student has heard of Timothy Cole, one of the most famous of modern woodcutters—our own woodcut of the 'Monarch of the Glen' was made by him and is a beautiful piece of work. The electrotypes which we ordinarily use are rather crude reproductions of the Stag, I know, but they serve the purpose very well. Of course, the tie-up between the 'Monarch of the Glen' and the 'Hartford' is very apparent—a hart at the ford."

Mr. Edward S. Pierce, Advertising Manager of Clicquot Club Company, has selected the reproduction of the numerous animated designs of the little Eskimo trade-mark. In a conversation with Mr. Kimball, President, at a recent convention in Detroit, I was informed of the history of this very appropriate trade-mark.

"We had been seeking a good trade-mark for a long time. Finally some one submitted a drawing—from Paris—of about the design we now use. We worked on the idea a good bit and eventually developed our Eskimo boy. Oddly enough, four or five people claim the honor of having been the creator of the trade-mark."

An animated trade-mark is a blessed asset to the artist, the layout man, and the advertising man. It gives them a chance to put a touch of life into any type of advertisement and change the form of arrangement readily.

The creator of the Campbell Kids might have been Rose O'Neill, so truly do they remind one of her clever child creations which appeared in the *Ladies' Home Journal* for years, later coming out in doll form.

They are another and excellent example of the animated trade-marks with a wide latitude for types. You have seen many of these kiddies in various advertisements—with delightful little poems beneath their robust cheery forms. They smack of health and joy and radiate this feeling to the readers of the Campbell Soup advertisements. These advertisements are prepared by F. Wallis Armstrong Company, Philadelphia.

Rastus, the ever-smiling animated trade-mark of the Cream of Wheat Company, is probably the best-known "cullud gen'leman" in print. Leslie Thrasher painted a series of illustrations of this ducky and the Cream of Wheat product that made both the trade-mark and the product an advertisement that was as much sought by readers of the magazines as the illustrations and cartoons appearing in those publications. In fact, Rastus became a friendly personality. Though his skin is nigh black, he always has a clean outfit on and looks upon the world with a cheerful expression.

"Dolly Sweet," of the Red Cross Shoes, was a girl in the days when grandma tripped the light fantastic to a minuet. Her costume suggests that. She graced the box of many a neat slipper and achieved a great deal of fame—made her "mark" in the world of footwear.

Mr. Alexander, on becoming Advertising Director of the United States Shoe Company, which inherited Dolly Sweet, modernized her. But before dropping Dolly of yore for her modern granddaughter, he cleverly combined the two marks. Dolly introduces her offspring, as it were, and fades out of the picture. Thus a trade-mark is successfully modernized without resultant loss in the transition.

## VALUE OF NAME PLATES IN ADVERTISING

By LEONARD J. FOX

*President, The Gustave Fox Company*

THE story of the evolution of name plates is an interesting one—a story that fully illustrates the creative genius of man. Starting in a most humble way as an identifying mark, it has now become a thing of beauty, used by many manufacturers as an embellishment to their product. Used in this manner, a name plate serves a twofold purpose. In addition to enhancing the appearance of the product, it identifies it as well.

Most manufacturers give great prominence to their trade-mark—it not only appears on their product, but in their advertising as well. Much time, effort, and expense is expended in an attempt to create a suitable trade-mark. Names are often difficult to remember, whereas

a trade-mark will instantly be recalled. At least something familiar about the trade-mark—some feature about it—will be remembered and the product identified. As an example, Dodge Brothers use an exclusive style of lettering; the Ford Motor Company invariably reproduces the word "Ford" in script; the new Roosevelt automobile has adopted a likeness of Theodore Roosevelt as a trade-mark; the Schacht Truck name plate is embellished with a Fleur-de-Lis; and so on.

There are several grades of name plates, the cheapest being etched on metal. These, however, are not enduring except when used as faces of dials, clocks, etc. When used in this manner they are invariably covered with glass,



Advertiser: Clicquot Club Company  
 Agency: Batten, Barton, Durstine and Osborue, Inc.



DELIGHTFUL ALONE . . . . BLENDS WITH FRIENDS

## SEC'S Appeal is Irresistible!

The climax of forty years' experience...  
 a secret blend...AGED 6 MONTHS...  
 Clicquot Club SEC...the Ginger Ale  
 Supreme. Such distinct ripe taste...rich  
 ...dry...very dry...for those who demand  
 finer things.

A distinctive beverage...a distinctive  
 bottle...nothing quite like it...aristo-  
 cratic in shape...smart in color...its  
 sheer beauty insures against substitution.

Popular with everyone...at smart  
 clubs...hotels...like the Brevoort...  
 the Lafayette.

**Clicquot Club**  
 SEC  
 GINGER ALE SUPREME

CLICQUOT CLUB COMPANY, MILLIS, MASS.  
 New York Office: Two Park Avenue · Phone Lexington 2188  
 An effective use of the famous Clicquot Club Eskimo trade-mark



SOME OF THE ABOVE ILLUSTRATIONS ARE  $\frac{1}{2}$  ACTUAL SIZE

which protects them and thereby makes them last much longer than under ordinary conditions. Next in line comes the embossed metal name plate, made of various grades of metal and in a number of finishes, such finishes usually making contrasts or matching the article to which it is applied. Then there is the very highest grade of name plate, inlaid with vitreous enamel. Such plates are used where a manufacturer is very anxious to identify his product and get great advertising value. This type of plate is most durable because high-grade vitreous enamel is immune from oils, acids, heat, cold, tarnish, and the elements. It is the type of name plate that larger manufacturers are using to embellish and beautify their product. It has greater advertising value. It tells the public that the manufacturer of the product is proud of his craftsmanship.

The writer has seen the name-plate business grow to great proportions. The Gustave Fox Company was among the pioneers in the development of metal name plates, as well as the introduction of vitreous enamel in their construction. Its first productions were during the old carriage days in Cincinnati, and with the inception of the automobile, the refrigerator, and radio its business naturally grew to great proportions. Each day it manufactures thousands and thousands of plates for every

imaginable industry and makes escutcheons of every size, shape, and design.

The entire Fox Building is devoted to the manufacture of such products. Several hundred artisans are employed and do every class of work in connection with their products.

Large departments are maintained for manufacturing dies and tools, supervised by foremen and production engineers and operated in conjunction with a special art department. In its press department the company operates every conceivable kind of embossing and debossing press from small power presses to monster percussion presses and drop hammers. Its vitreous enameling department uses enamels imported from every section of the world. This enamel comes in lumps and the company does its own grinding and carefully washes and sifts the enamel to a certain scientific mesh. All modern methods are used for inlaying these delicate shades of vitreous enamel. This work calls for the services of expert inlayers, firemen, grinders, and polishers.

In fact, every department of the company is equipped with special machinery built by its own machine shop for its exclusive use, and with skilled operators in charge. In this way the company has taken its place among the largest producers of quality name plates in the world.

## CATALOGUES, FOLDERS AND BROADSIDES

### Mail-Order Selling Presents Special Problems

POST-OFFICE figures tell us of millions of catalogues and folders issued annually by business houses and mail-order concerns. To make these folders, catalogues, and broadsides appeal to the reader so that he will read their message is the task of the layout man and the artist. An attractive, artistic folder or circular—particularly if it is printed in colors, with type and art well displayed—will stand a much better chance of getting results than a mere typographic sheet of paper, regardless of the message.

The modern method in advertising is psychological, with its appeal as subtle as possible. Good paper and colored stock catch the reader's eye and induce him to read the printed message. Thoughtful art work, clever drawing, and a clever idea captivate the prospect and sell him the message in a few seconds. An analysis of many of the most successful catalogues, folders, and broadsides will prove that the effort of the artist is the first factor in the printed salesmanship job. And his best ally is color.

Catalogues are designed with a thought to the type of product that they are to sell. A Sears-Roebuck catalogue would not appeal to customers who might be interested in jewelry sold by Marcus & Company, Black, Starr & Frost, or the Gruen Watch Company, and the converse would be true.

It is a big task to produce a complete catalogue for such mail-order houses and they have artists working steadily on their staffs or on the outside—art studios—making new or revising old drawings. Revisions are necessary because the reader tires of seeing the same picture of the same article, and is therefore less apt to order that article again. Dressed up in a new picture, the article has better resale chances.

Inasmuch as illustrations produced by staff artists are usually reduced to small sizes, they should be drawn in pen and ink, about three or four times larger than their size in reproduction. Pen and ink is the safest medium for small catalogue reproduction, especially where cheaper grades of paper are used. Wash drawings are good for small reduction if a good grade of paper is used. Such drawings should not be too elaborate in fine detail.

In creating drawings for a house catalogue of a jewelry-producing or machinery concern, the silver print is a handy working arrangement. You obtain accuracy and can work faster and with less effort.

When drawings for a smaller catalogue in which you can expand your art work are being made, it is wise to put in a bit of background and life figures showing how or where the article is used.



The cover is vital to the catalogue. The catalogue frankly aims to sell something, hence it must first make a friendly impression, so essential to the business of being a salesman. To that end lettering, art, and color league with good paper to make a successful impression.

A coupon, where offered in a catalogue, should stand out and meet the reader's eye. It should not gamble on waiting for the reader accidentally to find it. The best plan is to back the coupon with an interesting picture or

design, so that the eye will note the coupon immediately.

A mail-order advertisement is always to the point and usually offers an invitation to return something—a coupon by letter, perhaps. Or it may be an offer of another catalogue or booklet. The public always appreciates getting something for nothing, especially when it is attractively offered. The mail-order advertiser is ever playing on the frailties and emotions of human nature. It is well for the regular advertiser also to play on those traits.

## RELATION OF ART TO COPY

By CURTIS W. VAN DE MARK

*Vice-President and General Sales Manager, The Health-O Quality Products Company,  
Advertising Manager, The Milson Company*

HAVING specialized in mail-order copy for a good many years, and as a result of this specialization, having become more thoroughly familiar with the technique of this type of advertising, I will naturally refer very largely to mail-order type of copy in this article.

Mail-order copy is often referred to as the "advertising man's Waterloo." Nearly all mail-order copy is keyed and must produce a definite result in a given time. There is a finer line of demarcation between art and copy in mail-order than any other style of advertising. Mail-order layouts are quickly recognized by the advertising man because of their departure from certain well-defined rules that obtain in institutional advertising.

In mail-order style of copy, the product is invariably given a conspicuous place in the layout. The art work and illustrations depict action, and to be highly successful must have sufficient psychological force to produce a definite favorable reaction on the part of the prospect. Institutional copy and art may hide under the *nom de plume* of good will, but with mail-order copy there must be both good will and immediate action.

Mail-order layouts have always been noted for their profuse art and illustration. Several books have been written regarding the advertising of large mail-order houses, such as Sears-Roebuck and Montgomery Ward. While in very recent times their layouts have been modified, as a matter of fact their style has been accentuated, rather than reduced, so far as the relation of their art to their copy goes. This mail-order style was developed about the year 1900. While it has undergone a great many improvements, it still has all of the positive characteristics.

Makers of mail-order catalogues allocated the space cost in the catalogue to each product. This was their first step in determining what type of illustration and art to use.

Later they analyzed the copy and art for "reasons why" any particular space paid, or failed to pay, as the case might be. This analysis soon developed into a set of rules that taught that copy size must always be regulated by the illustration and size of the art work used. They went further than this and proved that wash drawings

had a superior pulling power and selling value over the old line drawings and woodcuts.

After careful research, extending over several years, of the careful analysis of results obtained from the various catalogues, they came to definite decision that large copy would fail when placed beside a small illustration. The psychology of this reaction seemed to be that the reader judged the importance of the product by the size and quality of the illustration. Nor is this a difficult reaction to understand by anyone versed in the primary principles of psychology. The great mass of humanity is picture-minded and will react favorably to art and illustrations because of their ability to understand them. Their power of comprehension, or their ability to realize the significance of a situation, is very greatly enhanced when they can see it in pictures. In this style, art is more than the illustration. It is the background of the layout as developed by an artist who has a keen realization of merchandising values.

The speed of the times demands illustrations that instantly register action on the consciousness of the reader. More far-reaching even than this is the demand from the public that our illustrations and our art work be unique, original, and plausible. Copy may draw upon the imagination even more than we would dare to do it with an illustration. My own experience has proved how quickly the public will sense an illustration that is not genuine.

The best piece of merchandise can be entirely ruined by the use of a charcoal sketch, unless that sketch is so placed in the layout that it does not purport to be anything but a caricature.

Next we come to quality, from the angle of proportion, symmetry, and association of objects. The man who says, "I'd walk a mile for a Camel," in the art work, of course, would not want to be mounted on a motorcycle. It would not even be good psychology to have him dressed in golf togs, without very careful consideration.

Many other details and some tie-up refer to the "reason why" in the copy. Surely you want him to look like a virile he-man, not an anæmic individual. If this be true in a cigarette advertisement, then why use a contorted

# Replace Your Old Radio!

Your radio may seem to be pretty good—but you will not be satisfied when you hear the new, improved, full-toned Crosley sets.

Few radios at any price combine ALL the following features which are so necessary to the fine radio reception you may have today. Crosley gives you them ALL at the world's lowest prices.



**Crosley Radios tune efficiently**

The Crosley neutrodyne circuit is sharp, sensitive and selective. Farms and homes remote from broadcasting stations will welcome the great number of stations available with these new sets.

**Crosley Radios are shielded**

Each element is shielded from each other. This improves the efficiency of the set. Stations close together are easily separated. This feature is featured in the most expensive radio.

**Crosley Radios are selective**

In the lower end of the dial where stations are crowded together you will appreciate the selective qualities of Crosley radio. You only listen to ONE station at a time with Crosley.

**Crosley Radios have volume**

The volume of Crosley Radios is phenomenal for the slight amount of battery or AC current consumed. The volume may be increased tremendously without distortion.

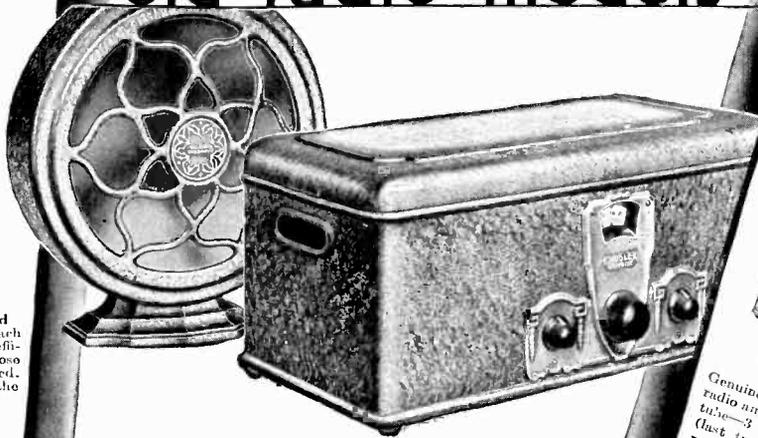
**Crosley Radios can be softened to a whisper**

The volume control of Crosley sets is so positive that the operator may cut any broadcast program down to faint and scarcely audible reception.

**Crosley Radios fit any kind of furniture**

Outside cases of Crosley radios are easily removed for installation into any cabinet. Such installations are quickly made. Any one the least bit handy with tools can make them.

# New AC electric receivers replace old radio models



## Genuine 6 tube Neutrodyne Crosley GEMBOX \$65

Self-contained AC electric receiver. Utilizes two radio, detector, two power and a rectifier tube (171 power output tube). Operates from 110 volt 60 cycle AC home lighting current.

Try this amazing set. Prove to yourself on a 5 DAY FREE TRIAL IN YOUR OWN HOME that no radio that approximates Crosley price can compare in performance. Why pay higher price?

This wonderful little Gembox is designed to use the new and astounding

### DYNACONE

the Crosley power speaker, which is radio's greatest development this year. A genuine dynamic speaker selling for \$25 equals ANY in pure realistic tone—unmatchable in price.

### 5 tube dry cell operated BANDBOX Jr. \$35.

Uses 190 tubes with 120 power output tube. Ideal set where recharging of storage battery is convenient. Uses type D Musicone for speaker.



### Improved Musicone \$15

This Crosley achievement is the world's greatest success in the field of magnetic type speakers. Improved—it adds brilliance to the tone of the receiver.

# CROSLEY AC Electric Radio Sets unequalled values

Crosley AC Electric Radios operate on 25 to 110 and 60 cycle. Where AC 110 volt current is available they are perfect receivers. No better performance is obtainable. Cabinets can be built at any price to make radio expensive, but for realistic, powerful reception Crosley receivers know no superior.



**8 tube AC Electric JEWELBOX \$95**

Genuine neutrodyne—3 stages radio amplification—227 detector tube—3 stages audio frequency (last two stages 171 push-pull power tube) and 280 rectifier. Shielded coils, modern illuminated dial. Highly selective.



**8 tube AC Electric SHOWBOX \$80**

Genuine neutrodyne—3 stages radio amplification, two being 171 push-pull tubes) and 280 rectifier.



**The 6 tube BANDBOX Battery type—\$35**

The Bandbox is the ideal radio for places where electric current is not available for AC receivers. Genuine Neutrodyne, housed in a beautiful gold highlighted case. This receiver can be converted for use from the power lines by means of a suitable power supply unit.

WHATEVER HAPPENS IN 1928 YOU'RE THERE WITH A CROSLEY

## FREE TRIAL

Ask any Crosley dealer to hitch a new Crosley radio to your antenna. Test, try and prove in your own home (under the exact conditions you will enjoy your radio) the superior performance of Crosley sets. If you can't locate a nearby dealer, fill out the coupon below.

Mail this

# CROSLEY RADIO

THE CROSLEY RADIO CORPORATION  
Cincinnati, Ohio  
Powel Crosley, Jr., President  
Montana, Wyoming, Colorado, New Mexico and West  
prices slightly higher  
Crosley Radio prices do not include tubes

## COUPON

The Crosley Radio Corporation, Cincinnati, Ohio. Dept. 0000.  
I cannot locate a Crosley dealer in my own home of the FREE 5 DAY TRIAL. I have checked.

Gembox ( ) Musicone ( )  
Showbox ( ) Bandbox Jr. ( )  
Jewelbox ( ) Dynacone ( )  
Bandbox ( )

Name \_\_\_\_\_  
Address \_\_\_\_\_

Advertiser: The Crosley Radio Corporation  
Agency: The Prather-Allen Advertising Company

A page designed to catch the eye of the reader, and to put before him, simply and clearly, a number of features of the advertised product

female figure, out of all proportion to our knowledge of physiology, and worse still, have her doing some impossible stunt to advertise a sport coat or a new blouse.

This old custom of making the art layout first is very fine for the artist, but modern demands make it imperative that we have the artist first consider the kind of copy and the job to be done. He must have some degree of certainty that his art and layout, when finished, will put the idea across with something near the right values.

In the illustration of the Crosley Radio Company, where quick action is required because of the short sales season and the necessity of quick returns, the sales department resorted to a high-power type of mail-order copy, showing a large illustration of the product, strong

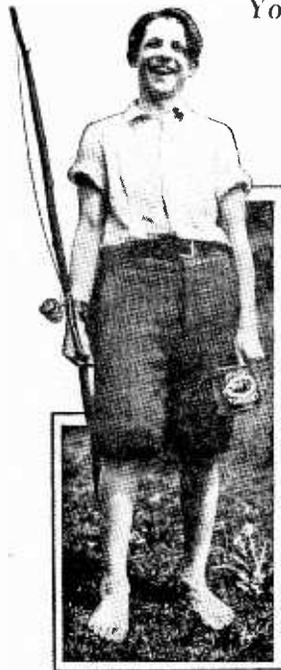
tie-up with the name, plenty of copy to describe what the product will do, and some excellent small pen line drawings easily interpreted and quickly understood. I would consider this a very excellent piece of mail-order copy used in general merchandising.

A good copy-writer can take any piece of art and write copy for it. The danger of this is that the third factor and, after all, the most important one, that of the merchandise and the sale of it, may suffer a serious neglect as the result of this highly impractical method. An artist with a vision may create a smashing layout. He may have art to fit his layout, then have it ruined by the copy-writer trying to inject his own ideas into the layout at the last minute.

Broadside of the  
Health-O Quality  
Products Company

# HAPPY FEET

You, Too, Will Be As Happy  
As A Barefoot Boy



Paul Lucas, of Kentucky, After Receiving  
a Jar of Happee Foot Balm from His  
Sister, Writes:

"I thought I loved you as much as any brother could love a sister, but since you sent me that jar of HAPPY FOOT BALM, I know I love you more than a brother ever. I will tell the world it is a wonderful preparation. I have worn my shoes all day in search for the first time in weeks without those hurting me a bit. You know that I have been wearing heavy slippers to work for months and by that you will understand the kind of relief that I have secured. I told the boys here at the factory about HAPPY FOOT BALM and they want me to send and get a few dozen jars of it."

HAPPY FOOT BALM IS A SURE RELIEF FOR SUFFERING FEET. WHY SUFFER WHEN YOU CAN HAVE INSTANT RELIEF?

Health-O Quality Products Co.  
117-119 DUANE STREET, CINCINNATI, O.

Amazing new preparation for relieving foot discomfort. Health-O Laboratories again triumph in bringing relief to suffering humanity. A soft, soothing, vanishing cream that wipes away the painful annoyance of sore, tired and aching feet.

### Immediate Relief Given

Walking upon paved streets and hard floors, instead of being out on the soft earth where nature intended us to be, is developing many kinds of dangerous foot maladies. Being upon our feet all day long results in pain and discomfort which faster causes permanent injury. If you should suddenly find that you cannot walk even for one day, you would instantly recognize the terrible penalty you would have to pay if your feet were permanently disabled.

HAPPY FOOT BALM is a simple, easily applied remedy to be used daily for the relief of tired, aching, swollen, sweaty or painful feet. It is a quick and reliable relief for factory workers, farmers, housewives, school teachers, clerks, dancers, hikers, picnickers, office workers, or any man or woman who is compelled to be on their feet a great deal of the time, or do a great amount of walking.

HAPPY FOOT BALM offers permanent relief for almost all kinds of foot discomfort.

NOTHING ELSE LIKE IT!



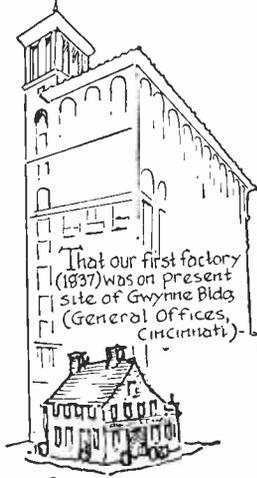
Here's How To Have More Fun!

ONLY  
50c  
A JAR

You cannot enjoy the pleasures of life with swollen, burned, tired and aching feet. Men and women who are engaged in business, or other daily occupations which require them to be on their feet cannot afford to suffer pain, discomfort and the annoyance of sore, swollen, sweaty, burning feet. When your feet hurt all the pleasure is taken out of life. You cannot enjoy an evening at the theatre, a party, dance, or evening at home with aching feet.

HAPPY FOOT BALM relieves all of this pain, annoyance and discomfort. It gives almost instant relief with permanent curative effects.

# DO YOU KNOW-



That our first factory (1837) was on present site of Gwynne Bldg. (General Offices, Cincinnati)

-Pascarella-



That John Schroth weighs 240 pounds-



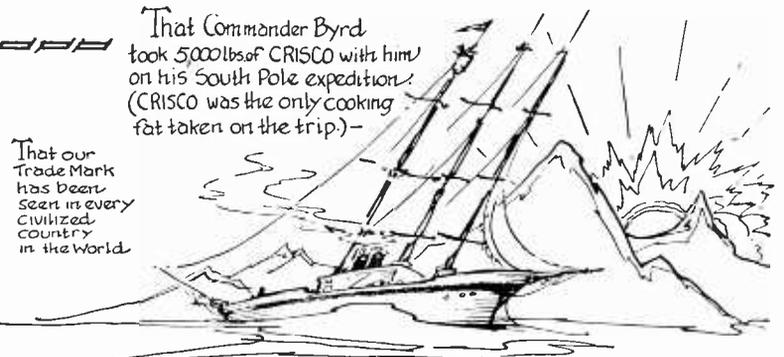
That last year autos driven by our Salesmen in the United States and Canada traveled over 9,000,000 miles, or 400 times around the world-



That Col. Wm. Cooper Procter played 99 holes of golf in one day, walking 25 miles - (Watch Hill Course, Rhode Island)

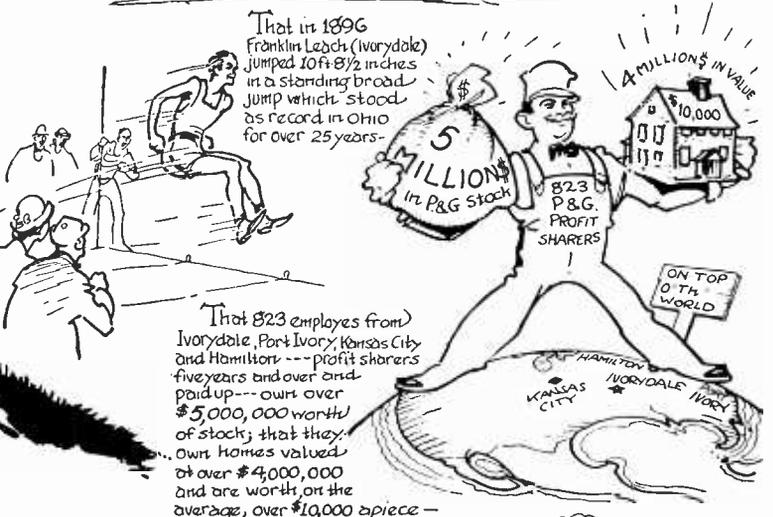


That Joseph Schwetschenau, pensioner, worked at Ivorydale 36 years had made a study of Central European history, reading in French, German and English, and plays the old German Masters on Piano, Violin and Organ-



That Commander Byrd took 5,000 lbs of CRISCO with him on his South Pole expedition! (CRISCO was the only cooking fat taken on the trip)-

That our Trade Mark has been seen in every civilized country in the world



That in 1896 Franklin Leach (Ivorydale) jumped 20 ft 8 1/2 inches in a standing broad jump which stood as record in Ohio for over 25 years-

That 823 employees from Ivorydale, Port Ivory, Kansas City and Hamilton --- profit sharers five years and over and paid up --- own over \$5,000,000 worth of stock; that they own homes valued at over \$4,000,000 and are worth, on the average, over \$10,000 apiece -

That the Largest Chip Soap order ever recorded came from the HOME SERVICE GROUP of LAUNDRIES Los Angeles, for 48 carloads of SOAP ( June 27, 1928 )-



Courtesy, "Moonbeams" Editor: J. M. Eagan

A two-page cartoon spread, by the author, for "Moonbeams," Procter & Gamble house organ

## ART FOR THE HOUSE ORGANS

### Making the Staff Happy with Pictures

THERE was a time when organizations were so small that executives could boast of knowing every employee by his first name. Now that these organizations have spread themselves across the nation, this is no longer possible. And here the house organ serves as contact man. It creates good will, it acquaints its readers with the personalities of its executives, makes for good-natured rivalry, and serves to carry policy and trade campaign ideas into the personnel of the organization.

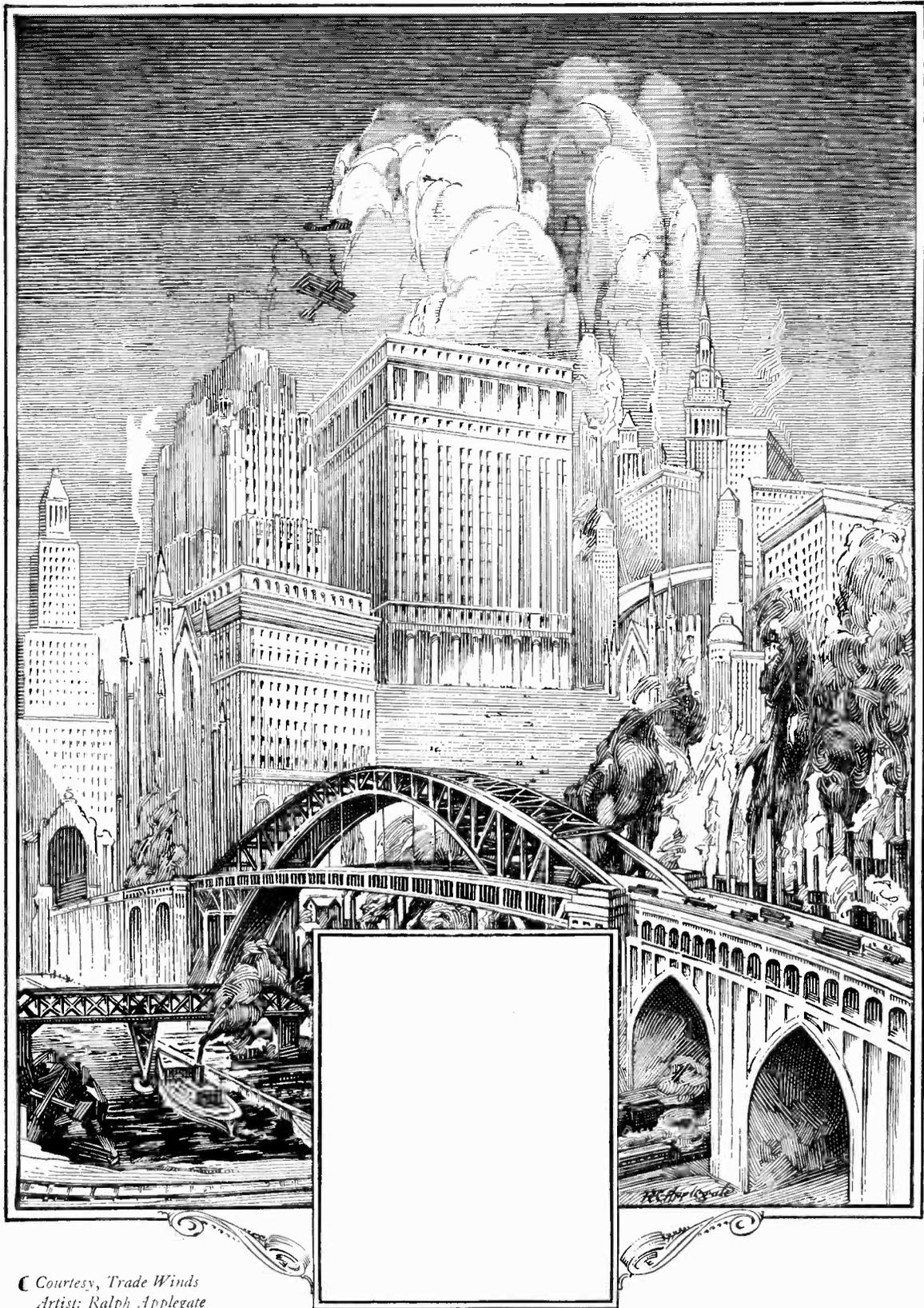
And the simplest way to accomplish all this is to let the picture carry the burden. A profusely illustrated magazine is more certain to be read than one devoid of illustration. The reader accepts more good-naturedly the cartooned idea than he would the lengthy article, and he understands it just as well. He likes to see the faces of his executives. He enjoys laughing at amusing caricatures. Then, too, the cover of the magazine, if attractive, is an asset in gaining his attention. For there is no getting around the fact that many a house organ finds its unread

way to the waste basket, just for the lack of these things. Generally speaking, the use of good art will save it from this fate.

The cover of the first number of the Scripps-Howard house organ, *Scripps-Howard News*, bears a sketch of the late E. W. Scripps, drawn by myself. It was quite a thrill to land on the cover page of the first number of that publication. Mr. Scripps himself had liked the sketch and had autographed it for me, and the magazine editors felt that it was an excellent likeness of the great man. Added to this, it bore his autograph. They knew every man in the organization would be glad of this glimpse of "the chief."

The house organ reaching the general or public field may carry a cover of less personal note, a seasonal or purely ornamental one. An attractively arranged list of contents with snappy heads, or an interesting design using the company's product, will tend to create reader interest.

The cover of *Moonbeams*, the Procter & Gamble house



Courtesy, Trade Winds  
Artist: Ralph Applegate

An attractive title-page in pen and ink, for the house-organ of the Union Trust Company. The mortised box carries the contents

organ, issued for several thousand employees and salesmen, uses the seasonal idea to good effect. In addition the specimen shown carried an encouraging slogan off with a bang, and the whole design is presented in such an artistic manner that it immediately delights the eye with its gay colors and amusing figures.

While the house organ earns its way through good will and sales promotion, it seldom is self-supporting. In

practically every organization it operates on a budget, wherefore the editor must be thrifty and economical and make the most of his purse.

Jack M. Eagan, editor of *Moonbeams*, among other economical achievements has produced covers with one engraving which appear as two- or three-color jobs. The plate on the July number was printed in light blue on a red cover stock.

# SCRIPPS-HOWARD NEWS



Cover in one color for "Scripps-Howard News," with sketch by the author

The art contents of a house publication usually receive the reader's first attention. The chief problem is to give him interesting art so that he will be interested in the rest of the contents. House-organ editors tell us that it is difficult to interest the average man in his house organ unless it carries very strong subject matter, something to amuse him or something directly pertaining to him—his name, perhaps, or a picture or article about some one close to him.

Mr. J. J. Doyle, editor of *Field News*, house organ of the Western and Southern Life Insurance Co., has found the solution, he believes. Proof of that fact is attested by receipt of letters and frequent requests for extra copies of certain issues. He ascribes the first honors to the cartoon. "A clever cartoon always interests 100 per cent of them," he says. "Next comes good human-interest copy with a touch of humor when possible. Don't ride them in your copy—boost them along."

*Field News* carries a front-page cartoon and alternates with a double spread in the center each week. "The success of a good cartoon is in the hands of the artist," is another Doyle maxim.

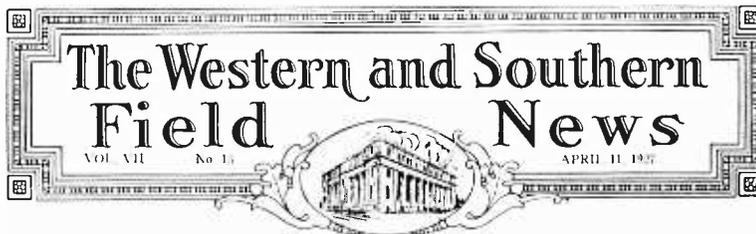
The contents of the issue are built up with the cartoon, illustration, or at times an idea photo, in keeping there-

with. A sales promotion ("canvassing") issue or article carries a sales promotion idea in cartoon form.

Thus it is that the message is absorbed pictorially and through type.

As in any other field, "ideas" are the greatest force for attainment of success.

PRESIDENT'S MONTH — ORDINARY INCREASE



Courtesy, "The Western and Southern Life Insurance Company Field News"  
President: W. J. Williams  
Editor: J. J. Doyle



Copyright by W. & S. L. Co.  
No Need to Worry About the Saturation Point in Life Insurance as Long as the Stork Stays on the Job

*Cartoon used as cover for insurance house-organ*

## ART IN THE HOUSE ORGAN

By J. M. FAGAN

*Editor, Moonbeams, Procter & Gamble Co.*

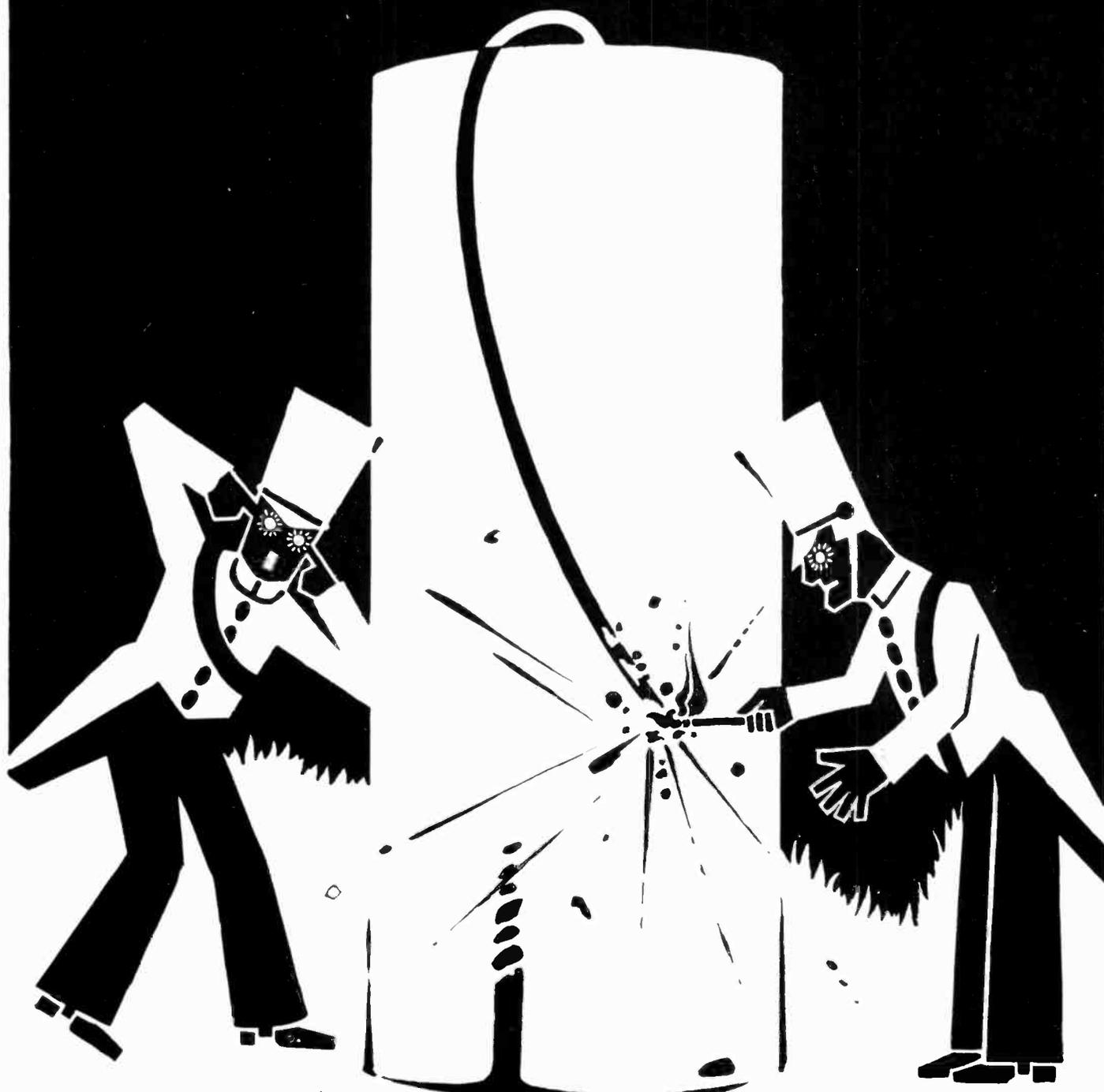
EACH type of house organ, in carrying out its own specific purpose, is bound to become dull and tiresome and uninteresting if the necessary "life" is not injected. Cartoons are ideal entertainers and render the text of magazines much more readable.

Of course, when we speak of cartoons, we are speaking of illustrative art of serious as well as humorous mien. Too much caricature, or too many straight sketches of officials in familiar scenes around the factory, may result in optical as well as literary indigestion for the reader. A balanced diet of art, remembering, of course, the capacity of our readers, is always an advisable policy.

The house-organ editor will find a feeling of security when his artist becomes familiar with the policy of the company, types of readers, etc. House-organ art should not be solely dictated by the editor. We must remember that our artists should have original ideas, and a loose rein given to the majority of them will generally develop some very interesting material. Last winter, for instance, Rosenberg was to cover the regular semiannual gathering of Procter & Gamble employees and associates in the Music Hall at Cincinnati. Six thousand employees and pensioners were to gather. The house-organ editor had planned to meet Rosenberg early at the Hall, to show

# MOONBEAMS

JULY 1928



*"off with a bang!"*

© Courtesy, Procter & Gamble Co. "Moonbeams"  
Editor: J. M. Eagan

*A one-color (light blue) cover design, printed on red cover stock*

him just how and what he should sketch for the special edition of the house organ. Fortunately for Rosenberg, the house organ, and the employees who were to read it, the house-organ editor failed to arrive on time and Rosenberg sketched undisturbed. The result was a group of human, interesting, and entertaining sketches, a few of which appear on various pages of this chapter.

This story was told to me a couple of years ago. I believe it is a good example of a house-organ editor being forced by circumstances to use cartoons in his paper. If there is any moral at all in the tale it will sound something like this, "Don't wait for art to come to you." Behind every house organ is some purpose. The paper that speaks to the factory employees certainly has a different tone and a different approach from the one that speaks to the salesmen of the company or to the jobber or to the consumer.

Once upon a time there was a house-organ Editor who was almost ready to "sign off." Copy for the next number was due at the printer's. Somehow or other there wasn't much material to fill the issue that somehow or other had to get to the desk of the "Big Boss" on the first of the month pronto!

And so it is told that, as the house-organ Editor was tearing his hair in his modest little sanctum, and wondering if he could get by with another full-page cut of the Big Boss, a Figure of a Man appeared in the doorway.

The man in the doorway was a Cartoonist. He explained that to the house-organ Editor. He also told the house-organ Editor that his work would put Pep, Pulchritude, maybe even a little Pathos, into this already great magazine.

Now, as the story goes, any other day in the year this

certain Cartoonist would have crashed the factory gates in advance of a paste pot or scissors. But not today—the house-organ Editor was short of copy.

In the last scene of Act I we see the Cartoonist strolling around the factory, sketching various figures and buildings or landmarks, bent on saving the Big Issue.

It is the morning of the first of the month, 9:30 to be exact.

The H. O. E. is in the Big Boss' office. The B. B. isn't saying anything to the H. O. E. He can't think of anything else to call him.

The latest number is spread before them, the line cuts of Gashouse Johnny in his new overalls and Mamie and Alice in front of the main office, and Mr. Hassen with his five sons and the pump house boys playing baseball, all have big X's over them. The Big Boss made the X marks. Judging from the way he talks, he doesn't like the cartoons. The H. O. E. is sure of this. He pulls himself together and suggests that they run a picture of the Big Boss in his garden on page 3 of the next issue. The Big Boss thinks the idea is hot. The H. O. E. leaves the office, tired but still hired.

The Big Boss still claims inwardly (and outwardly to the H. O. E.) that his picture put over the issue with all the cartoons in it. Nevertheless, that issue was a hit. The reserve supply of copies was gobbled up, the H. O. E. was deluged with contributions for a number yet to be, and everybody was happy.

P.S.—The H. O. E. ever since that memorable issue has been sold on illustrative art in his paper. Strangely enough, the Big Boss allows every issue to carry the cartoons. Sometimes, however, they have to run his picture, too.

# DRIVES BY NATIONAL GROUPS

## Selling an Industry by Big-Scale Campaigns

BEFORE a national-association campaign is created a good-sized fortune is expended in investigating the entire field and the possibilities for increased use of the product to be promoted.

For years the furniture men, for example, have been "asleep at the switch," while the motor manufacturers, travel, outdoor pleasures, the movies, etc., have been weaning away the possible share of the American earner's dollar from the hands of the furniture men. What with our national interest in the above-mentioned pleasures and vehicles the average home has less need for furniture, for changes and additions thereto, because under the new arrangement people entertain less and have less to spend for their homes since the incoming dollar went to the outside demands.

Radio helped the furniture men by making the public stay at home. However, this ally was not sufficient to offset the other enemies and competitors.

A noted mid-Western advertising company spent a fortune gathering information for a campaign to aid the furniture manufacturers to retrieve their share of the dollar. They sent their agents throughout the land, interviewing housewives, dealers, farmers, women's clubs, and numerous other prospective sources of interest that would aid in determining the trend to direct the campaign. Their plans completed, they submitted them to the furniture men's national association.

The campaign idea was accepted, and several million dollars will be spent annually for a period of at least four years.

All national-association advertising campaigns, with advertisements seen in national periodicals of national circulation and on billboards throughout the length and breadth of the land, are likewise crystallized and matured into the presentation form seen in print.

Within the covers of this book are examples of a paint manufacturers' campaign, the photo-engravers, brick-manufacturers, soap, steel-manufacturers and several other fields of nationally required products.

Most campaigns are handled in serious vein, educational for the most part. However, the National Bottlers of Carbonated Beverages campaign, created by the Millis Agency in Indianapolis, was handled cleverly in cartoon form.

A series of wash drawings showing noted historic fig-

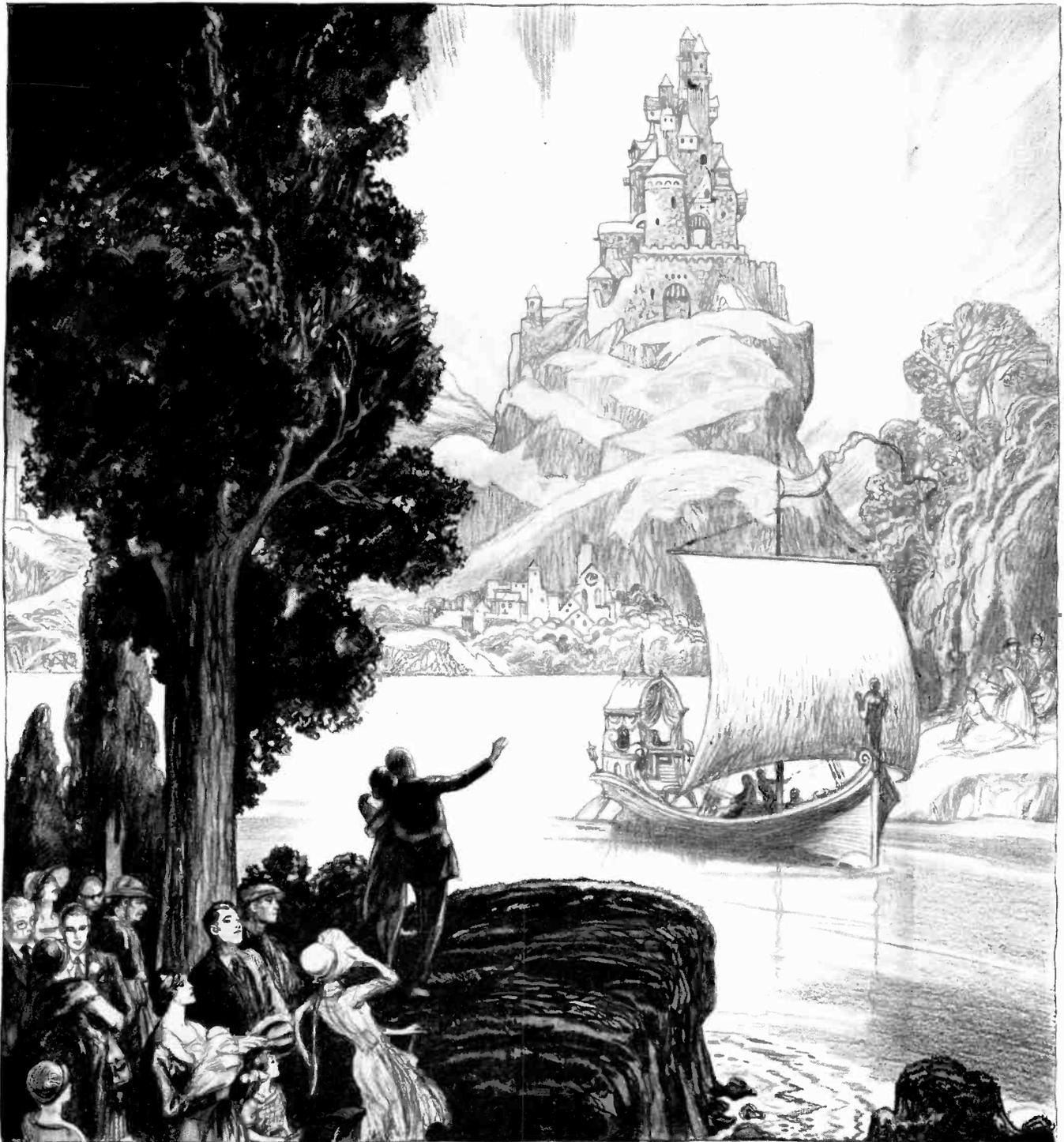
ures, such as Noah and his Ark, Napoleon, etc., were shown in connection with a humorous allusion to their preference for bottled beverages.

The campaign series was exhibited before the delegates to the National Bottlers Convention in Detroit in 1928, which I covered for the *National Bottlers Gazette*. There was much debate on one point—the use of the name "Bottled Beverages." Some argued for "soda water," others for "pop," another section of delegates agreeing to "Bottled Beverages"—which carried the floor. The campaign was to be launched in 1929.

Inaugurators of national campaigns have invented a new use for an old word. Through the medium of advertisement, we are invited to become "clothes conscious," "home conscious," and so on. This awakening or reviving of interest in some specific product is becoming more and more a difficult matter. An analysis of successful campaigns will show that the human-interest picture, one depicting an everyday incident in which the product's use is shown to advantage, will catch the eye and invite attention to the copy. But the copy itself in this case is of vital importance. It must be a thorough-going, unanswerable argument. It must be informative, and for remembrance value its wording should be terse, and if possible carry a slogan.

Here is a legitimate use for the "dilemma" or domestic catastrophe form of argument. The picture may carry the drama, while the copy may solve the problem by offering the product, or the picture may carry the catastrophe, a recognizable one to the average reader, while the copy may tell how it may be prevented.

There is another use for the national-organization campaign. Where negative propaganda or actual abuses have placed an organization in disrepute, vital facts pertaining to its rehabilitation, its new principles of service, may be carried to a receptive public through the medium of advertising. This type of advertising is at its best when it is dignified, well typed, and laid out in copy with little of drama about it. It should carry "article quality" in order that the information may be taken in by the thoughtful reader. Copy of this type is more often read when written by a recognizable authority on the subject. And it is a great stride forward for advertising when we find at the head of advertisements of this nature names of great scholars and men of letters.



## *The difference between Tillie Wish and Tillie Wash*

"She seems to get so much that's worth while out of life . . . I wish I knew how she does it," laments Tillie Wish . . . Tillie doesn't realize it's the difference between wishing and washing.

Did anybody ever put sparkle into Junior's hair, hands and cheeks or an irresistible air

of spotlessness into Dad's linen — just by wishing it there?

Thinking women see in these things part of the real stuff of which dream castles are built. They rank cleanliness as well worth while — and by that they mean clean homes, closets full of clean things, a clean-looking family.

## FALL IN LOVE WITH SOAP & WATER

PUBLISHED BY THE ASSOCIATION OF AMERICAN SOAP AND GLYCERINE PRODUCERS, INC., TO AID THE WORK OF CLEANLINESS INSTITUTE

Advertiser: Association of American Soap and Glycerine Producers, Inc.  
Agency: Newell-Emmett Company  
Artist: John Flanagan

*In this drawing John Flanagan has illustrated, in a telling manner, the theme of the text—"The real stuff of which dream castles are built." By his skilful assembling of masses, and an almost ethereal lightness of tone in the background he has produced a picture that must arrest the attention of every reader who turns through the advertising pages*



**THE DISTINGUISHED HOUSE . . . IS BUILT OF FACE BRICK**

**B**EFORE you buy or build a house ask yourself these questions. Will its design, treatment and the material used in its construction be as popular in ten years as it is now? Will it be as salable?

These are important considerations in your decision. Unusual designs and daring wall effects may be a transitory public fancy — and, therefore, a speculative investment. The house that is conservative in design and treatment and substantial in construction is always the soundest investment.

All the colors, all the textures and all the artistic effects which may be employed with safety may be had in face brick. And in buying or building a face brick house you have the security offered by the *permanency* of face brick.

Conservative and honest builders who build houses to sell are building of face brick. It will pay you to seek such a builder. Or if you expect to build your own house you will be interested in learning why it is real economy to use face brick. You will find the booklets listed at the right both interesting and helpful.

AMERICAN FACE BRICK  
ASSOCIATION  
1736 Peoples Life Building  
Chicago, Illinois



*"The Story of Brick"* — a beautifully illustrated booklet for the home-buyer and home-builder. Sent free.

*"A New House for the Old"* — an interesting book on remodeling. Sent free.

*"The Home of Beauty"* — containing 50 two-story, six-room houses, in a wide variety of designs. Sent for 50 cents.

*"Face Brick Bungalow and Small House Plans"* — Four booklets showing designs and floor plans for inexpensive 3 to 4-room, 5-room, 6-room and 7 to 8-room houses. Each 25 cents.

**Rich in colors, distinctive in textures and endowed with endurance that defies time, face brick possesses that rare beauty which never grows old. The house built of face brick becomes lovelier with the passing years and always says**  
**"worth-while folks live here."** **FACE BRICK**

Advertiser: American Face Brick Association  
Agency: Williams & Cunningham, Inc.  
Artist: S. H. Waples

*Uniqueness is the keynote of the above advertisement. Note the dramatic use of black background, the loose, sketchy handling of detail, and the interesting line of white letters across the top—the whole balanced by the block of bold-face lettering at the base*

# THE CHAMBER OF COMMERCE

## When Art is Used to Bring Visitors to the City

TODAY the local Chamber of Commerce or similar group, unites the citizens responsible for the community's commercial progress. In this union the citizens gather strength to increase the power, prestige, and prosperity of their respective communities.

The larger cities have found the potential value of spending dollars to bring business men and tourists to their communities. To that end community campaigns have been running in national magazines and on billboards; by means of expositions and national conventions cities have vied with other cities in bringing the prospective customer or citizen to their folds.

Art is again the great factor in aiding such campaigns. The type of art to be used will depend on the trend of the campaign. If it is an effort to invite tourists, the publicity should stress such advantages as entertainment, scenery, etc., for that is the bait that lures the tired business man and the business man's family—the general reader who will be the patron of the hostelrys and furnishing stores.

The Cincinnati Chamber of Commerce, now in its new skyscraper office building, advertises on a full page in the

Cincinnati Telephone Directory its cardinal points of service to its community.

By way of illustration the original pen sketch of the Chamber of Commerce Building is used. This is well, for it is immediately recognized and places the advertiser and location in the reader's mind. The phone number, by hand lettering, is distinctly and effectively brought forth to remain in the reader's memory.

The advertisement is further emphasized by its clever, unusual form of layout and type alignment. The heavy slanting lines bind in the copy matter, keeping it intact.

This is excellent local advertising, particularly when space cost must be reckoned, and was placed in the very best local medium.

St. Louis, seeking to capture the style and ladies'-wear market, advertises with the broadly handled plate, "The New St. Louis." In the second plate the entertaining feature is inferred, and by way of decoration and background the sky line of St. Louis is impinged. The reader merchant and his family are enticed by the inference in the drawing—a big city! and a pleasurable, entertaining trip!

## AN UNUSUAL ADVERTISEMENT

By JOHN RING, Jr.

*President, John Ring, Jr. Advertising Company, St. Louis*

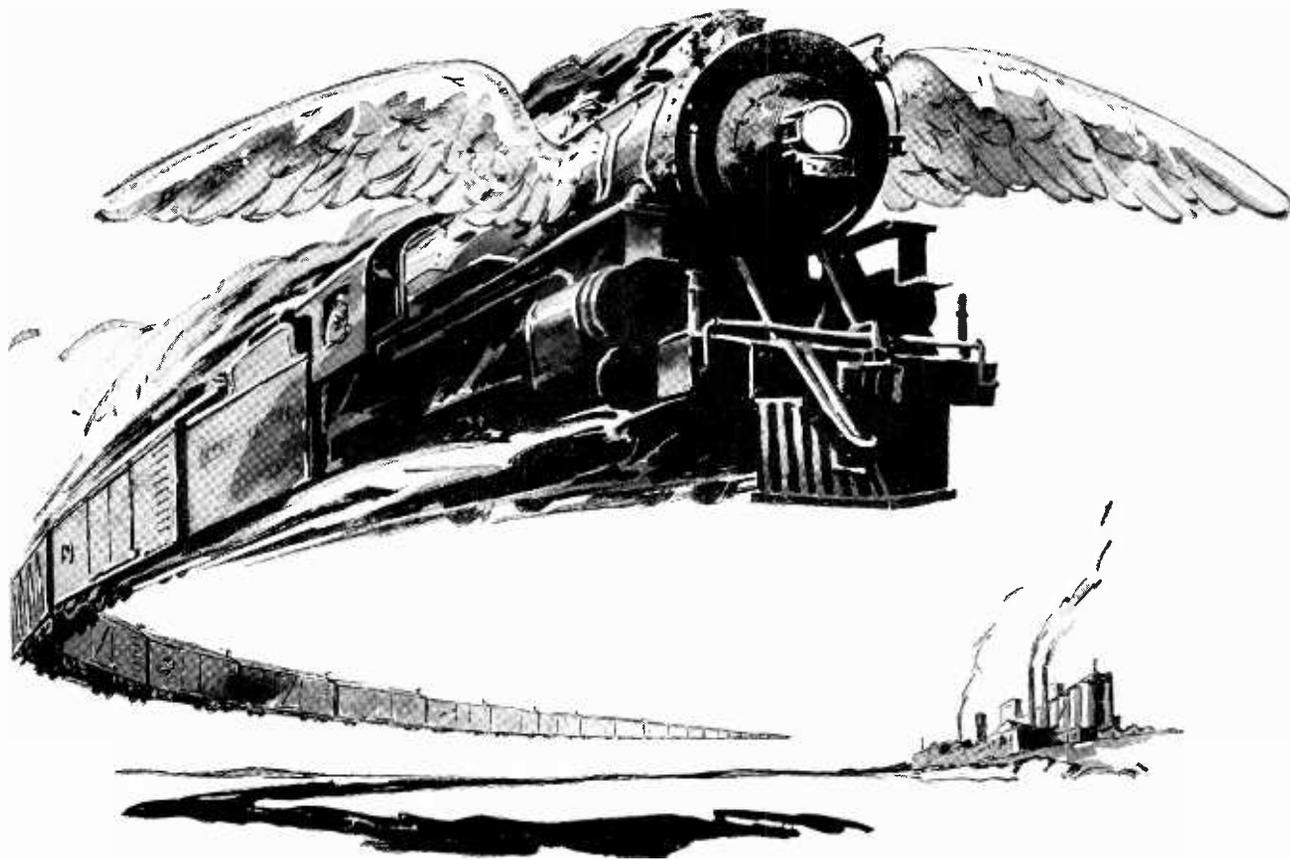
THE purpose behind the advertisement shown—which was part of a newspaper series appearing throughout the St. Louis wholesale trade territory—was to attract more merchants to St. Louis markets. Such seasonal trade-promotional work has been carried on by that city for a number of years, and has proven very resultful. In previous seasons the more obvious commercial advantages of St. Louis have been dwelt on from various angles, and a somewhat different treatment was desired in the present instances.

Today the style appeal is supreme in merchandising. St. Louis has become an outstanding leader in style merchandise.

The entire intent of this advertisement, consequently, was to present the thought of a great, near-by style center, with a background of solid, substantial business houses having the resources and facilities to interpret the styles

of the day in practical, salable merchandise. Too futuristic or bizarre an art treatment would, of course, have been extreme for the majority of its audience. A simple black-and-white illustration of an exhibitor's *salon* in the corner of a wholesale establishment, with an atmospheric suggestion of a metropolitan merchandising center behind it, was deemed most suitable.

In the copy the tangible, definite advantages of wholesale buying in the St. Louis wholesale markets were shown. It stressed the fact that merchandise, to be readily salable, must be chosen with an extremely practical eye, and that such merchandise was most readily and most economically obtainable from near-by manufacturers and wholesalers who were personally familiar with the retail buying needs of the territory. Some of the other high-spot advantages of the St. Louis wholesale markets were briefly sketched.



# Give your shipments wings

**D**ELIVERING THE GOODS is more than a figure of speech in successful industry today. Hand-to-mouth buying presents a problem in distribution never before equalled in American business.

Upon the ability to serve the largest number of customers in the shortest possible time depend, in a major degree, the stability and growth of profitable sales.

## *Locate in Louisville— Center of American Markets*

Because of the rising costs of distance and delays, more and more manufacturers are directing their attention to Louisville—the natural and inevitable center for economical distribution.

From Louisville *all* important markets can be reached in less time and at less cost than from

any other city in the low-cost-production area south of the Ohio.

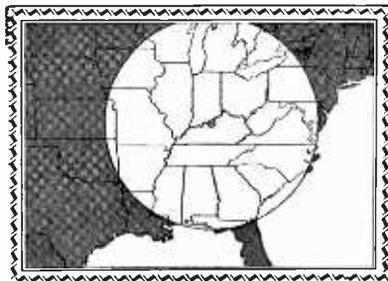
Forty-seven per cent of the population, 41.5% of the taxable incomes and 48% of the native-white families east of the Rockies within a radius of 500 miles . . . Eight trunk-line railroads . . . Uncongested terminals . . . Embargoes unknown . . . River transportation to the Alleghenies and the Gulf . . . Airplane, bus and truck service.

Acreage plant sites with five-year exemption from city taxes . . . Contented, willing labor (97.3% native-born) . . . Low-priced power from the largest automatically-controlled hydro plant in the world . . . Raw materials in abundant quantities in nearby districts.

## *Send for This New Book*

Send for a copy of "LOUISVILLE—Center of American Markets," presenting without boast or bombast Louisville's unique combination of advantages for plant, branch plant or warehouse. After reading, you will more readily appreciate why, in six years, more new factory workers were added to Louisville's payrolls than those of any other city east of the Mississippi—why in the same length of time Louisville's industrial output doubled. Address—

LOUISVILLE INDUSTRIAL FOUNDATION  
Incorporated  
311 Columbia Building, Louisville, Kentucky



*Largest inland city south of the Ohio; Census Bureau reports 329,400 July 1, 1928*

# LOUISVILLE

CENTER OF AMERICAN MARKETS

Advertiser: Louisville Industrial Foundation  
Agency: E. H. Doe Advertising Agency

*In this striking advertisement the novelty of the illustration intrigues the reader's attention and forcefully conveys the thought of the advertisement*



*Now Showing - the Styles and Staples for Fall*

*Merchants ~*

**ST. LOUIS**

*Your BEST Buying Market!*

—A Manufacturing as well as a Wholesale Market, St. Louis offers the advantage of direct buying from the source. Behind this “Market that knows Your Market” is a close personal acquaintance with your territory. Here in St. Louis is intensely practical Merchandise; a comprehensive assemblage of standard and specialty goods that your customers want; a showing of the Styles that sell.

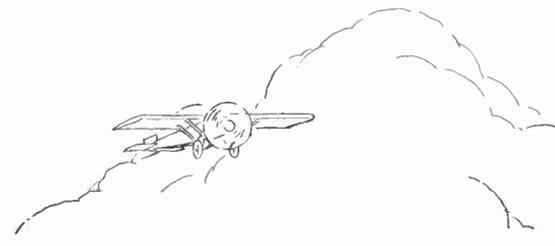
The nearness of the St. Louis Market means time and money saved; low freights; quick receipt of orders. Its great reserve stocks and fast Package Car deliveries mean a flow of fast-moving, up-to-date goods in your store; overnight replacements. These are invaluable advantages in successful merchandising. St. Louis invites you to profit by them now.



*Specially Low Fares on all railroads during the American Retailers' Convention, Aug. 6th to 13th. See local ticket agent for Validation Certificate*

Advertiser: The St. Louis Chamber of Commerce and The Industrial Club of St. Louis  
 Agency: The John Ring Jr. Advertising Company

*Pen and ink, with a tone of Ben Day, are used in the central picture to tell, in a cogent manner, the theme of the text. Note the interesting pattern effects achieved by a careful handling of the chair-backs*



The New

# ST. LOUIS

*Style Interpreter For Millions of People*

## INVITES THE MERCHANTS OF AMERICA

St. Louis, for more than a century the great, friendly wholesale market of the South, West and Southwest, speaks to its vast trade-audience in terms of **STYLE**. For style is the key-note of present-day good merchandise. And to St. Louis—St. Louis the energetic, the far-sighted the practical—half a nation's populace looks for the Style of the day.

Here an army of skilled designers, importers and manufacturers have assembled Fashion's best. Here they have adapted, recreated and made usable the ideas of a thousand artists. Here St. Louis has ready the most desirable—the most saleable—Style-Merchandise which America offers. —Merchandise characteristic of *the Market that knows YOUR Market!*

Come! A score of attractions will make the trip enjoyable to yourself and to your family. The Convention of American Retailers; the colorful Municipal Opera; the Exhibit of the famous Lindbergh Trophies; the Special Wholesalers' and Manufacturers' Showings,—these are but a few of the many things that say "*Come; come now to St. Louis!*"



### REDUCED RAIL RATES

*Special low fares on all railroads during the American Retailers' Convention, August 6 to 15. Be sure to get a Validation Certificate from your ticket agent.*

*Dry-brush has been employed in this picture to balance the block of bold-face type used in telling the story of the advertisement. This is a medium that makes for dramatic treatment with the utmost simplicity of handling*



Painted for Scripps-Howard Newspapers  
by Saul Tepper

## “Kill my cow for an Editor?”

*I should say not!”*

A SCRIPPS-HOWARD newspaper in the center of a western dairy district led a state fight against tubercular cattle.

For five years it struggled to convince farmers and dairymen that infected animals were not only dangerous to life and health, but were business liabilities . . . A long series of editorials and articles was published. The State Agricultural College was enlisted. And the day finally came when the dairymen who had

bitterly assailed the editor wrote to the state inspector, asked him to inspect their herds, and to slaughter all infected animals.

Sections of the public are often wrong-headedly committed to a course against their own interests. The editor who attempts to convince them that they are wrong must have the courage to stand both circulation loss and ad-

vertising loss. Public opinion changes slowly.

But he gains both back in the end, in heaping measures. And he establishes his paper so firmly in the homes and hearts of his readers that no opposition can shake their trust in its integrity . . . This reader-confidence that the SCRIPPS-HOWARD Newspapers have built up through many strenuous years is not for sale at any price. But it can *make* sales for the advertiser.

NEW YORK . *Telegram*    SAN FRANCISCO . *News*    DENVER . *Rocky Mt. News*  
CLEVELAND . . . *Press*    WASHINGTON . . . *News*    DENVER . *Evening News*  
BALTIMORE . . . *Post*    CINCINNATI . . . *Post*    TOLEDO . . . *News-Bee*  
PITTSBURGH . *Press*    INDIANAPOLIS . . *Times*    COLUMBUS . . . *Citizen*  
COVINGTON . . . *Kentucky Post*—*Kentucky Edition of Cincinnati Post*



AKRON . . . *Times-Press*    YOUNGSTOWN *Telegram*    KNOXVILLE *News Sentinel*  
BIRMINGHAM . . . *Post*    FORT WORTH . . . *Press*    EL PASO . . . . . *Post*  
MEMPHIS *Press-Scimitar*    OKLAHOMA CITY *News*    SAN DIEGO . . . . . *Sun*  
HOUSTON . . . . . *Press*    EVANSVILLE . . . . . *Press*    TERRE HAUTE . . . *Post*  
ALBUQUERQUE . . . . . *New Mexico State Tribune*

**SCRIPPS-HOWARD**  
MEMBERS OF THE AUDIT BUREAU OF CIRCULATIONS

**NEWSPAPERS**  
AND MEMBERS OF THE UNITED PRESS

NATIONAL ADVERTISING DEPARTMENT

250 PARK AVENUE, NEW YORK · CHICAGO · SEATTLE · SAN FRANCISCO · PORTLAND · DETROIT · LOS ANGELES · ATLANTA · PHILADELPHIA

Advertiser: *Scripps-Howard Newspapers*  
Agency: *Lennen & Mitchell, Inc.*  
Artist: *Saul Tepper*

*In this oil painting by Saul Tepper we find drama portrayed in a powerful manner by means of an unusual composition and by the removal of unessential backgrounds through silhouetting. Winner of first-prize in its field in the National Advertising Contest*

# "THE MUSIC OF WHAT HAPPENS"



**L**IFE, the Great Conductor, raises his baton and from four corners of the earth comes the great symphony of What Happens . . .

In Russia, Trotsky damns a Tribune correspondent for persistence . . . six million dollars in gleaming gold are shipped to the Argentine . . . Al Smith tells his dry law views . . . Tribune London correspondent cables British flare-up at Coolidge message . . . Chicago council plans more double-decked streets . . . Vienna correspondent cables of new riots . . . Mexico City telephones of Calles invitation to Lindbergh—every political, social and economic happening is there, black on white in your morning Tribune!

A thousand eyes and a thousand ears could not see and hear what the World's Greatest Newspaper brings to you in print every day. Hundreds of men and women, keen, news-hungry, unflagging, patrol the thoroughfares of the universe. Ships, trains, motor cars and 'planes transport them where history is being made. Photographs and word-pictures are flashed to Tribune foreign offices to be hurried across space to the Tribune Tower, monolith of the world's most efficient news agency. Wherever a significant chord is struck, you will find Tribune people recording every note of it . . . The Music of What Happens.

News is the elusive, costly ingredient which makes newspapers great. The World's Greatest Newspaper is so highly regarded by other publishers that 29 leading American newspapers maintain special leased wires into The Tribune office so they may share in Tribune scoops. Some 402 other papers regularly buy Tribune features, art and articles. European newspapers often get European news from The Chicago Tribune quicker than from their own European correspondents. Hundreds of thousands of people see the flashing stride of



civilization's advance as it passes before them on Tribune pages. To get world news first, to read it while the echoes of events are still sounding, more than 775,044 people buy The Chicago Tribune each week-day—1,152,481 buy their Tribune every Sunday. Their experience has proved they can trust what they read in The Tribune

Abraham Lincoln praised The Chicago Tribune's reader influence. The Tribune carried first word of Dewey's victory at Manila to McKinley. The Tribune gave advance copies of the Versailles Treaty to the Senate. In everyday news, too, The Tribune is as far ahead. Forceful, frankly written. The Daily Tribune has more circulation in Chicago

and suburbs alone than the total circulation of any other Chicago week-day newspaper. In addition, The Tribune is the preferred newspaper of 20% to 90% of the families in 1412 cities and towns throughout the Chicago territory.

Because The Tribune does the world's greatest news-gathering job, it is of incalculable value as a newspaper and an advertising medium. The confidence which The Tribune has built in itself is shared by its advertisers. Supreme in its field, The Tribune has always offered the high quality of its advertising columns at a quantity price. Well-advised advertisers are planning now to concentrate in The Tribune in 1928—place your orders early!

## Chicago Tribune

THE WORLD'S GREATEST NEWSPAPER

DECEMBER  
DAILY  
CIRCULATION  
776,044



DECEMBER  
SUNDAY  
CIRCULATION  
1,152,481

Advertiser: The Chicago Tribune  
Director of Publicity: B. T. McCanna  
Artist: Rockwell Kent

*The wood-cut, in the hands of no less a master than Rockwell Kent, has been included in this newspaper's promotion series of advertisements. Observe how, to balance the white areas in the layout, the artist has introduced large spaces of white into his drawing*

# FINE ART

By M. D. STEVERS

*Crowell, Crane, Williams & Company, formerly of the Business Survey, Chicago Tribune*

FROM the authors' remarks and their choice of the particular advertisement reproduced herewith, I judge that they are interested in advertising art that approaches fine art. Accordingly, I am enclosing a tear sheet from a forthcoming publication, showing a Rockwell Kent.

As to the value of art such as the Rockwell Kent, my theory—and I suppose, without having taken a vote, that it squares pretty much with the theory held throughout the *Tribune*—is that advertising has value for us through predisposing advertisers to use *Tribune* space, preparing the way for our salesmen, implanting ideas that otherwise they would have to put over by word of mouth. One phase of this work consists in creating general good will, liking for the advertising medium. Here the use of art, such as Rockwell Kent's, finds its great place. People feel more warmly toward us because we have given them pleasure with a fine piece of art and they acquire whatever general idea (it must be general) is embodied.

The Scripps-Howard Newspapers have been running a remarkable series of advertisements created by Phil Lennen that have made a great reputation in the adver-

tising world as institutional copy for their interesting theme.

They are the type of institutional advertisements that are bound to be read by all who see them: "Little dramas in the life of a great newspaper system." These advertisements have reader interest and are of the remembrance type of advertising. They smack of local interest, and the reader finds himself trying to recall that incident in his own community—asking himself "where have I read of that occurrence?"

Each one of the series was executed by an artist of great skill and national renown—Flagg, Brehm, Dean Cornwell, etc.—which has added to the reader-interest value of the series and assured the best that could be had in advertising art. However, it is not necessary to employ the very top-notchers in the art game to assure oneself of the very best art; there are many men who are not widely known and yet can produce art of equal and oftentimes greater sales value than our leading artists. The idea is the greatest factor in this type of art and advertising.

*The Cincinnati Chamber of Commerce uses a full page in the telephone directory, spotting in a drawing of its new building and featuring its telephone number*



Call  
Main

SERVICE  
.... yours for  
the asking!

**Research and Information Department**  
For data both statistical and historical on industry, trade and commerce. Lists of all kinds. Surveys and compilations of any nature that are not available thru other agencies or to ascertain the sources of information desired.

**Soliciting Schemes Department**  
Get a report from this Department on all Soliciting Schemes, Donations, Ticket Sales, Miscellaneous Advertising and the like before giving up your money—investigate first. Use your phone.

**Civic Affairs Department**  
To advance the civic interests of Cincinnati in general welfare, recreation, education, safety and protection of the citizenship. Clean-Up, Paint-Up Campaign, Anti-Litter, Fire Prevention, Speakers Bureau. To foster helpful and combat harmful Legislation. Historic Site marking.

**Membership & Subsidiary Organizations**  
To organize trade group organizations within the Chamber, secretarial service to suggest speakers for Forum Meetings, or secure reservations therefor. For information concerning membership, to suggest names to be added to lists of Former Cincinnatians.

**Convention and Publicity Department**  
For information on 2500 State, National and International associations. To secure conventions, expositions, trade shows and large gatherings for Cincinnati. To entertain distinguished visitors and delegations. To arrange suitable programs, entertainment, sight-seeing trips, registration, publicity.

**Domestic Distribution Department**  
For assistance in economical expansion of domestic trade. Promotion of market through cooperative buying season events, fashion shows, advertising and publicity campaigns, merchants fare refund bureau, Sales Executives Council and through regular bulletins and publications. Cultivate and intensify aid in the development of adjacent trading territory.

**Industrial Department**  
For attracting desirable new industries, assistance to present industries in expansion, for help in solution of problems that will increase production, profits and efficiency, for aid in the industrial growth of Greater Cincinnati. Access to Industrial Survey, Copies of Industrial Lists of Manufacturers.

**Foreign Commerce Department**  
For special reports, shipping information, translations into and from all languages, coding and decoding cablegrams, opportunities for the sale of goods abroad, credit reports on foreign firms, consultations on your foreign trade problems.

**Reference Library**

A phone call makes available this storehouse of information for the business man: complete lists of State and national governmental publications and reports. Who's Who; City Directories; Atlas of the world.

**Transportation Department**

For interpretation of tariffs, rates, rules and regulations, of all Rail, Water, Motor Truck and Air carriers. For advice on rights of shippers in loss and damage claims, rate overcharges. To improve passenger, freight and express service. Advice on class rates, commodity rates, Parcel Post.

**Weighing and Inspection Department**  
For inspection of your cars, sealing them, weighing your shipments in and out, drawing samples of bulk commodities to establish gross quality or condition, for testing your scales. Official reports issued.

**Dining Room Department**

For reservations of rooms and halls for meetings, luncheons, dinners, etc. for trade groups, boards, committees, organizations large or small. Committee rooms always available for daytime meetings without charge.

6300

Chamber of Commerce

FOURTH and RACE

"The Business Center"

# PUBLIC UTILITIES GO PUBLICITY

## Bringing Public and Corporation Together

CHANGING the "public-servant" sentiment toward public-utilities corporations has been the task with which these corporations have recently found themselves confronted. Due to city government improvement, it has been possible for them to come out on the side of the public and to offer themselves as real public servants, although old abuses have made it difficult for them to convince the public of their sincerity. Agitation for government ownership has been another great factor in bringing the utilities into the fields of national advertising.

That their advertising has been educational and effective has been proved by a changed public attitude, a confidence and cooperation between consumer and purveyor which would not have been possible ten years ago.

Based on the assumption that the products they sell are potent factors in public life, they urge upon the public the use of more light, more power, more comfort. Endless variants of these themes are employed to pro-

mote the use of electric signs, household and factory improvements, electrically driven machinery, etc.

An important phase of utilities advertising has been the sale to the public of stock in the parent companies. "The Public as a Partner" has been the campaign slogan of the National Electric Light Association for the past ten years, and has effectively sold thousands of dollars' worth of stock to individuals, and besides has established a public confidence which closed corporations could never attain.

The one branch of the public utilities to feel the pressure of competition are the traction companies. The encroachment of both the automobile and the autobus have brought them into the advertising field. Placards for their cars carry suggestions of their advantages as public conveyers. Ease, safety, economy are the basic ideas of these cards. The cars themselves carry on their outside placards,—easy-to-read slogans whose simplicity and sense gain them instant attention.

## PUBLIC-UTILITY ADVERTISING

By KENNETH MAGERS

*Advertising Manager, Union Gas and Electric Company Cincinnati, Ohio*

THE special problems relative to the use of art in public-utility advertising arise directly from the unique position of this business in the community. Our own is a business that deals with all walks and conditions of life, all varieties of business organizations. Frequently it is faced with the necessity of directing messages to its entire group of customers—messages that must carry perfectly clear to all of the mental capacities represented, and avoid the serious consequences of twisted and misunderstood meanings.

Now words present a greater likelihood of incomplete thought transmission than do pictures. For combinations of words can have varied interpretations according to the thought processes of the reader.

So the creator of public-utility advertising has come to place increasing reliance on the illustration, which in its simpler form leaves less latitude for inaccuracy of impression. A picture does most of the work of thinking for the scanner of the advertisement.

The importance of directness has much to do with the technique of the illustration chosen for the general public-utility advertisement. Styles lucid in their message must be selected.

Perhaps that is the reason for the popularity of the cartoon style in the business—and it is a great favorite. In its appeal to great audiences the cartoon is clear, direct, and can wrap its sales message in the enticing gift package of humor.

The broad assumption should not be made that all art

work employed by the public utility should be created with this mass appeal in mind. Utilities have class markets just as other concerns have them. To sell smart and exclusive lamps at its appliance stores, it may employ art as sophisticated in technique as does any merchant appealing to the carriage trade.

To reach its technically minded customers it may use illustrations which speak in charts, involved diagrams, cross-section views, and all of those other impressive-looking things on which the engineering folks seem to set such a store.

The only rule is one of common sense and good taste. To arbitrarily condemn new art tendencies is to devitalize the betterment of advertising art expressiveness. Just be sure that the style used is appealing and understandable to the audience you are endeavoring to interest.

But whatever the style adopted, good quality is essential. The poorly executed advertisement, the uncivil employee, the untidy office, have no place in the public-utility business. To command the respect of the region it serves, the public utility should serve as a model of business practice.

Assuming that nothing is done to imperil the economic position of the public utility, the future of art in its advertising appears a brilliant one. The canvas is so vast, so many sales possibilities are untouched, so many thrilling and romantic stories are untold, that it is the writer's prediction that some of the most splendid employment of the advertising artist will come in this field of business.

# No longer do you -



## So why should you continue to fire your furnace

**J**UST about as long as you can remember you've had running water in the house, pressed a little button when you wanted light, or stepped on the starter to start your car. Now the gas furnace will abolish many other things which make housework so hard. Instead of straining your back carrying ashes, barking your knuckles against the furnace door, or tearing and soiling your clothes with black soot and dust, heat your home with gas and forget the furnace.

It doesn't make any difference how you may be heating your home now. Whether you are using steam, hot water, vapor, or warm air, there's a gas heating system which will do the work more conveniently because it uses the cleanest fuel, gas. An automatically controlled furnace will heat your home as easily as the self starter cranks your car, modern piping brings running water wherever you need it, electricity fills your lamps, and the grocer supplies your food.



The booklet, "Heating Your Home With Gas," will tell you all about the convenience and low cost of operation of gas heating. Immediate installation can be made with no inconvenience to you because of the present cold weather, and no down payment is required until December 1st.



**The Union Gas & Electric Company**

GAS COMMERCIAL DEPARTMENT

Telephone  
Main 2000

or

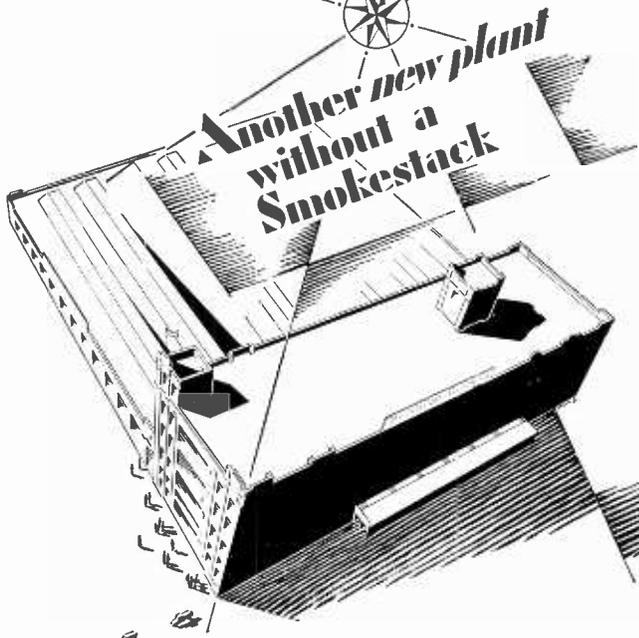
Mail  
the  
Coupon

The Union Gas & Electric Company (Gas Commercial Dept.)  
Without obligation please send me a copy of your new free  
book on gas heating.  
NAME .....  
ADDRESS .....

C D. 6-27

Advertiser: The Union Gas & Electric Company  
Advertising Manager: Kenneth Magers  
Artists: Consolidated Artists and Advertising Design Studios

A prize-winning advertisement in a national public utility company contest



Another new plant  
without a  
Smokestack

There is no funeral pall enshrouding the new building of The John Van Range Company. No smoke-stacks emit their heavy clouds of black grime, showering the neighborhood with soot. No blanket of smoke will settle over the plant and its equipment, bringing with it age, dinginess, and most important, a constant, corrosive action. Smoke and its stacks have been banished from this modern factory. Its toll (added cleaning expense, more rapid depreciation, heating and power inefficiencies) will not be collected.



Torchbearer  
of  
Beauty

FLOODLIGHTING, with its limitless possibilities of beauty and utility, can be employed effectively by most establishments and all communities. With buildings suffused with beams of silver or vari-colored light and suspended in splendid isolation against the night skies. Under illumination of daylight clearness, construction projects and other outdoor work proceeds with unhindered progress during the hours of darkness. Buildings and storage yards are encircled with protecting zones of brilliancy against prowling marauders. And business enterprises are enabled to flash into force as powerful advertising mediums their investments in buildings and locations, at a time when minds are more at leisure and so most impressionable.

The Lighting Bureau of The Union Gas & Electric Company has served the community by assisting a number of organizations to use floodlighting. Their advice and information regarding the many adaptations of this modern development in lighting are equally yours—gratis.

The Union Gas & Electric Company

This advertisement is one of a series describing our various services to the community. Others will follow shortly.

ten  
COOL HOURS  
for 5¢

Is there a bigger nickel's worth anywhere?  
Electric consumption costing you only five cents will run your fan ten hours.

Nor does the initial outlay warrant denying yourself and your family this real summer comfort.

Phone for a FAN!

WESTINGHOUSE FANS  
*generally never wear out*

\$6.50 up  
General Electric Fans as low as \$3.95

Pay for your fan with your electric bill

The Electric Shop  
*The Best Electric Appliances*

CHICAGO 12 West South St. 221 Main Street Beverly and Elm Sts. 202 Warren St. 412 Madison Street 1004 N. Liberty St.	PHOENIX 32 Madison St.	ST. LOUIS 416 North 1st St. 1112 1/2 Fairfield and Washington Sts. 3111 1/2 212 West Street
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Much Less Labor and Expense  
for Your Garage

Electric Trucks can be used in the factory or warehouse and engaged in the hauling of the heaviest loads. Their durable steel base, using very impact resistant material, is designed to be garaged in a very compact manner.

Two men can overhaul THREE Electric Trucks in the same time required to overhaul ONE gas truck. The former does not require an overhead crane.

heading off over their busy two years while the gas truck needs a complete overhauling much oftener.

We will gladly study your delivery problem and advise you where the Electric Truck can economically be put into your delivery system. Telephone The Electric Transportation Bureau, Mem 5200.

The Union Gas & Electric Co.  
**ELECTRIC TRUCKS**

Advertiser: The Union Gas & Electric Company  
Advertising Manager: Kenneth Magers  
Artists: Consolidated Artists and Advertising Design Studios

Advertisements created with mass appeal in mind

# BANKING TAKES TO ADVERTISING

## The Public Becoming Investment Conscious Through Education

BEFORE the Great War bankers for the most part felt it beyond their dignity to advertise. The amazing result of advertising in putting over the Liberty Loans taught the great value of advertising space in the sale of other securities, which is another phase and a most important one for the bank.

One of the pioneers in banking advertising was the National City Bank of New York, which began an educational campaign directed toward the 100,000,000 Americans who should know more about banking, investments, and business conditions, and to dispel the Wall Street bugaboo. Through advertising copy and booklets, written so they could be understood by the layman, presented artistically to attract the eye, and at the same time with an illustration that carried its own story, bank advertising appeared in the national magazines.

So educated have the general public become that they have gone stock and security wild and have been given the credit for unheard-of 7,000,000 share days on the New York Stock Exchange. To that end, National City Bank and other institutions, having the welfare in general and public good in mind, are conducting their new advertising to illustrate the sound value of good securities as against rash speculation.

Another phase of bank advertising has been directed to the business man. He is best reached by advertising that discloses market conditions relative to general busi-

ness and other economic phases. Stimulating the thought of the public on matters of public welfare and important business conditions adds, at the same time, to the general bank returns.

Educational copy such as is fitting for the sale of investments and securities is best shown in the manner handled by the National City Bank of New York. A human-interest appeal, or one suggesting the value of a security, puts the message over at a glance.

In drawing up an advertisement for good investment securities returning an income—a comfortable scene of the family group profiting from good investments, will be effective. Another scene of an aged couple in comfort may be used, "They invested in sound securities" carries the message. And any number of similar homey "good examples" of the result of sound investment purchases may be drawn from daily life.

Again in advertising securities to the business man, an illustration depicting the security (enlarged) and in the background the institution or the scene of the corporation issuing the security, lends a suggestion of sound value to the paper offered.

Thrift and savings art is similar to a large extent to the investment copy. However, to savings copy might be added art showing the value of savings toward a vacation fund or a Christmas fund—two popular American habits worth any bank cultivation.

## BANK COPY AND ILLUSTRATION

By ALLAN B. COOK

*Vice-President, Guardian Trust Co., Cleveland*

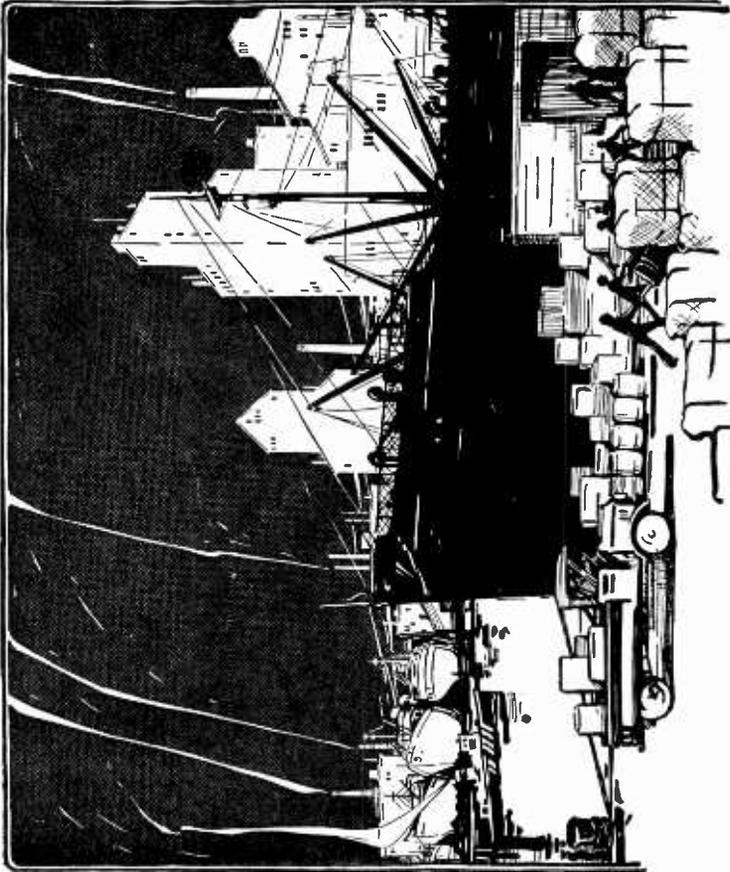
PROBABLY no American business institution has changed more during the past few years than the bank. It was not so long ago that side-whiskers were the badge of the banking profession, and formality and a high degree of frigidity pervaded the rooms in which it met the public. When a bank went after new business it did so simply by opening its two street doors. Today the bank is part and parcel of commercial business and holds its customers and sells its services just as does any other well-ordered concern. Its advertising formerly consisted of a picture of the bank building and the date of the institution's founding, but this sort of thing, like the side-whiskers, has vanished in the face of today's realities.

The bank recognizes itself as a human institution and it has humanized its copy. While the advertiser may talk of saving and while he may deal with the moral and uplifting factors of thrift, he nevertheless does it in an ordinary every-day way. He is selling a wide range of services in which he believes sincerely.

The art which illustrates this sort of humanized copy takes the reader out of the pillared banking-room and shows him ordinary every-day people. If the illustration has a background, the individuals in it are doing pleasant things, such as playing golf or working in a garden or doing any one of the dozen of other things which you or I may do during our workday lives.

The bank of today has an active selling organization and a group of officers who are just as anxious to have you like the institution and its product—service—as any manufacturer of soap, automobiles, sewing-machines, or other commodity.

This desire has changed the whole trend of advertising copy and art used by progressive banks, and this change, in turn, has been reflected very actively in the attitude of the public toward banks and bankers. Today the public knows the bank is a human organization that is just as ready to serve its needs in a friendly manner as any other business institution.



## To One Hundred Foreign Ports

BALTIMORE leads every port on the Atlantic Coast, New York alone excepted, in foreign commerce. Down the Chesapeake ships sail to one hundred foreign ports throughout the world, carrying iron and steel, coal, grain, copper—extending the market for American products.

Closest ocean port to the country's great steel centers and to Middle Western manufacturing districts, Baltimore also enjoys freight differentials to inland cities.

Complete terminal facilities and port economies insure prompt handling at minimum cost, while the resources of the Baltimore Trust Company provide ample means for financing a heavy volume of foreign trade.

**BALTIMORE  
TRUST COMPANY**



# Is the real estate in your wife's name?

**W**HEN the home or other real estate is in the wife's name and she dies leaving no will, and there are minor children, the real estate may be "faced up" until the children become of age; and the property cannot be sold except through Court action more or less troublesome and involved. When the real estate is in the husband's name and he dies leaving no will, no matter how hard-pressed they may be, the wife and children cannot, without Court procedure, convert the property into cash.

The complications arising from procrastination in will-making cause more worry, trouble and disappointment than anything else on the business side of family affairs. In most cases, all the worry and disappointment could be avoided if the husband and wife would stop long enough in their daily activities to write simple wills making disposition of the property their process.

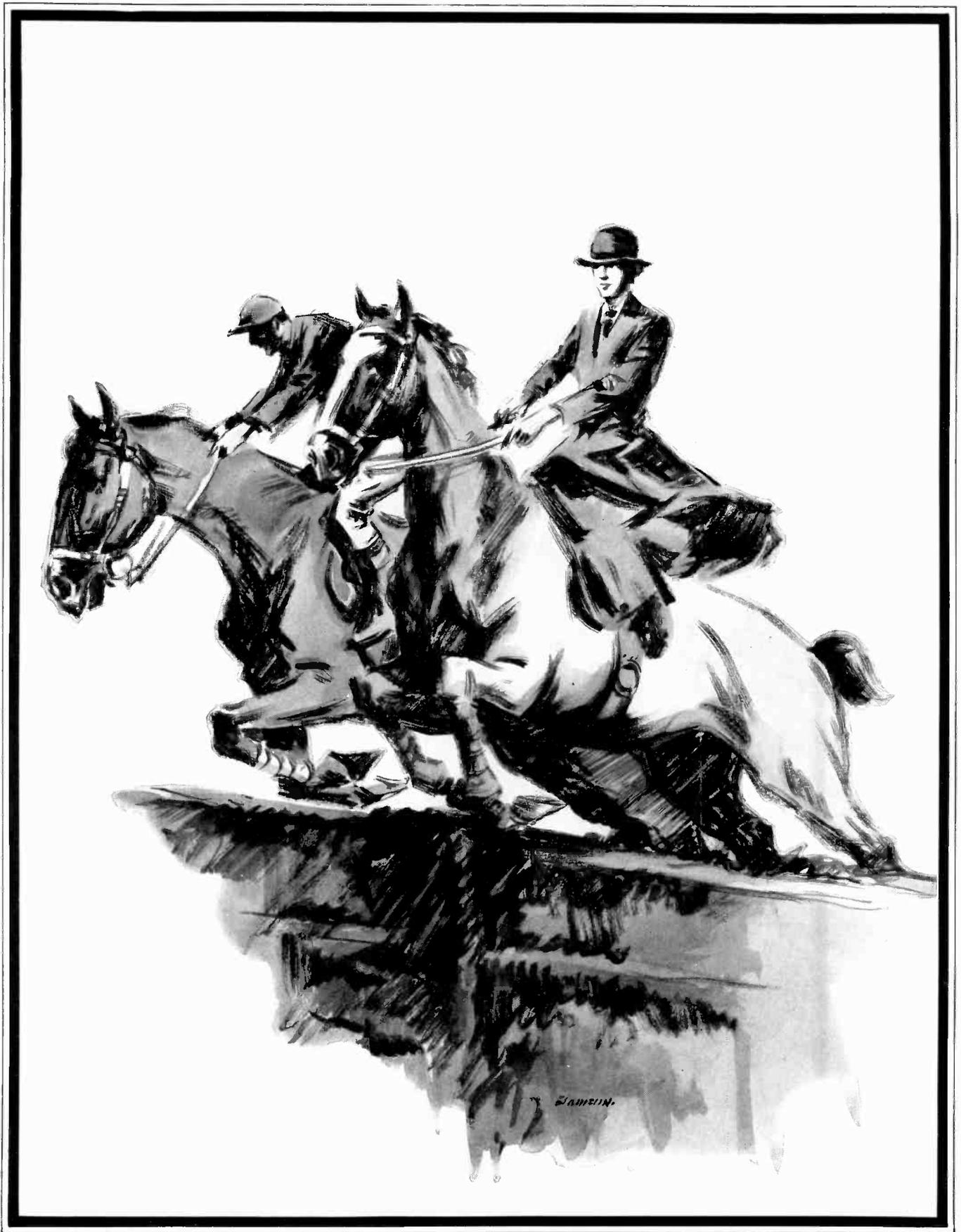
A will is not binding until after death. If conditions change, the will can be changed. It is an easy matter to rewrite or change a will just as often as there is a reason for doing so. The main thing is to have it done always, in legal form, a clearly expressed statement of what you want done with your estate.

To make certain that your wishes will be satisfactorily carried out, you should select an executor to take hold of your affairs where you leave off. The appointment of an executor is an important part of your will. If you name a relative or friend, although he may administer the estate without charging anything for his services, his lack of experience will probably cost your heirs much more than the fee that the law would allow him.

The best way to solve this problem is to name The Central Trust Company your executor and trustee. We do not, of course, write wills. That is the function of lawyers. Employ a good lawyer to draw your will, and be assured that if we can assist either you or him by suggestions based on our practical experience, or in any other way, we shall welcome opportunities to be of service.

**THE CENTRAL TRUST COMPANY**  
FOURTH & VINE STREETS

*Two simply handled but striking bank advertisements. Note how successfully Harry Rudd, in the Central Trust Company drawing, has carefully maintained unity of tone and values of the entire advertisement in his drawing of the house. With a heavier type for the text of the Baltimore Trust Company advertisement (reproduced through the advertising agency of David Campbell Gibson), Mary Glenmitt has achieved the same quality*



### *Playtime*

FREEDOM and leisure go hand-in-hand  
with stability of investment holdings—

Advertiser: The Union Trust Co.  
Publicity Director: Russell R. Benson  
Artist: Lloyd J. Slawson

THE BOND DEPARTMENT OF  
**The UNION TRUST Co.**  
Investments CLEVELAND Financing

*The dry-brush and wash is the artist's medium in this picture. Filled with action, sparing of detail, and without background, and with the tinted paper giving the value of an extra color, the story is so splendidly told that two lines of text are sufficient to convey the message of the advertiser to his readers*



## *When Lafayette came to New Orleans*

—New Orleans was already a port drawing commerce from the four corners of the earth. It was also the terminus of the greatest channel of trade on the continent, the Mississippi Valley.

Six years after Lafayette's visit—in 1831—THE CANAL BANK of New Orleans was founded. And this bank grew as the city grew, passing through all the stages of evolution which have now placed the bank and the port in a position of world importance.

Exporters and Importers have learned to depend on THE CANAL BANK for accurate trade and credit information, as well as on never-failing service in handling all financial ends of shipping through New Orleans.

Capital and Surplus Over \$8,000,000.00



Send for our NEW ORLEANS BOOK, which outlines an interesting side of the South's Commercial Progress since 1831.

# *The* **CANAL** **BANK AND TRUST Co.** *of New Orleans*

Advertiser: The Canal Bank and Trust Company  
Agency: Bauerlein, Inc.

*A historic event in the light of New Orleans, in the costume period, gives point to the story told in the text. Dry-brush is the medium, with Ben Day introduced to give variety of tone. A drawing of the Bank and of its trade-mark are effectively used for spot purposes*



## If YOU are 21

**T**HROUGH SCHOOL! Had a good time the last four years on checks from home. It's a great life—football, proms and a crowd of good boys at the house—but it's over now. I'm working at one of Cleveland's big plants—not earning a lot of money as yet but I'm thinking about the future."

From now on your progress will depend on Number One—and mainly on whether or not you have a financial program and a financial counsellor as good as your football schedule and your football coach.

You'll save years if you begin now to save regularly every pay day at The Guardian. Soon you will be buying sound bonds—and a five thousand dollar 6% bond put away now will be \$10,000 in 1939, \$20,000 before you are forty-three, \$40,000 when you are in your fifties if you keep investing the income the same way. Sounds good, doesn't it? It pays to start your Financial Plan *early* in life.

Above all, get this new folder, "How to Plan Your Financial Success at 21." Copy on request at any Guardian office.

## GUARDIAN TRUST COMPANY

623 Euclid Avenue, Cleveland, Ohio

"THERE IS A SPIRIT OF HELPFULNESS IN THE GUARDIAN BANK"

© 1927, G. T. CO.



## If YOU are over 50

**50** is a golden age—midway between one set of responsibilities and another—for grandfathers, too, have their responsibilities.

"We're going abroad—Mother and I—for our second honeymoon. The Boy is graduated and starting in business. My own office can spare me for a few months. And The Guardian has all my investments and affairs in trust, so that I have nothing to worry about. They clip my coupons and deposit them to my account while we enjoy this splendid trip they have arranged for me through their Travel Bureau."

"Nine Points of Complete Financial Independence for People Over 50" is a new folder of great value to many Cleveland people. Get your copy—today—at any Guardian office.

## GUARDIAN TRUST COMPANY

623 Euclid Avenue, Cleveland, Ohio

"THERE IS A SPIRIT OF HELPFULNESS IN THE GUARDIAN BANK"

© 1927, G. T. CO.

*Rico Tomaso is the artist responsible for these two specimens of modern newspaper bank advertising. With a dry-brush handling he has achieved clear, simple lines that make for good reproduction on newspaper stock, and yet at the same time secure an engraving-like quality*

# HIGHWAYS AND AIR LANES

## New Trends in Automotive Trends

AN ANALYSIS of automobile advertising shows that buyer appeal is generally made along these lines: utility and good value; performance and comfort; and, for cars in the luxury class, distinction and unique performance qualities. And from the cheapest to the highest priced car on the market, beauty of line and color is stressed.

In no branch of industry has more originality and more excellent art been expended than in the selling of automobiles. Much of the art work for the big concerns is produced, naturally, in Detroit and in the big agencies of Chicago and New York, and the man who carries into these agencies a new and beautiful idea well executed is certain of a hearing.

Color is, of course, much in demand, but a distinctive dry brush, pen drawing, or wash has been used effectively to "glorify" the automobile.

Much of the effectiveness of the advertisement lies in the selection of the illustrative theme. The low-price car advertiser usually stresses economy of price and performance. He is appealing to the man who understands best a human-interest advertisement, so he speaks of companionship, of service to the family, of release from labor. The man selling the medium-price car, where there is great competition, selects one theme—"pleasure," or "speed," or "beauty"—and stresses it. The high-price car buyer must be appealed to in more subtle fashion, always studiously avoiding the obvious. The advertiser seldom fully displays the car itself, showing instead character studies of aristocratic and discriminating types who are about to set forth on some pleasant errand. The appeal is a suave flattering of the buyer's *savoir-faire*, stressing his exquisite taste and his knowledge of performance.

These themes are capable of innumerable variations, but the artist in illustrating them must keep to a certain consistency of technique, atmospheric background, and general presentation. He must set his stage with taste. The man buying a cheap car likes to see it in front of a home similar to his own, or in a scene with which he is familiar. He may not appreciate a delicate etching technique as he would the vivid color plate or carefully detailed pen drawing. The buyer of the roadster wants to see "speed" or "a pretty girl," or the depicting of a new pleasure which this particular car will afford him. The buyer of the luxury car is attracted by an unusually fine bit of art, the charm of a little accessory, such as a radiator cap, or the face or figure of a recognizable "class."

For example, there is a smart air about the Cadillac advertisement shown herewith. The very introduction of the golfers in the scene and the smartness of their costumes suggest the class of car and station in life the Cadillac occupies. Even the judicious allowance of white spaces, the selection of type design, the entire composition and the language in the copy, suggest smartness. The club house serves to balance the picture and add that last superior touch.

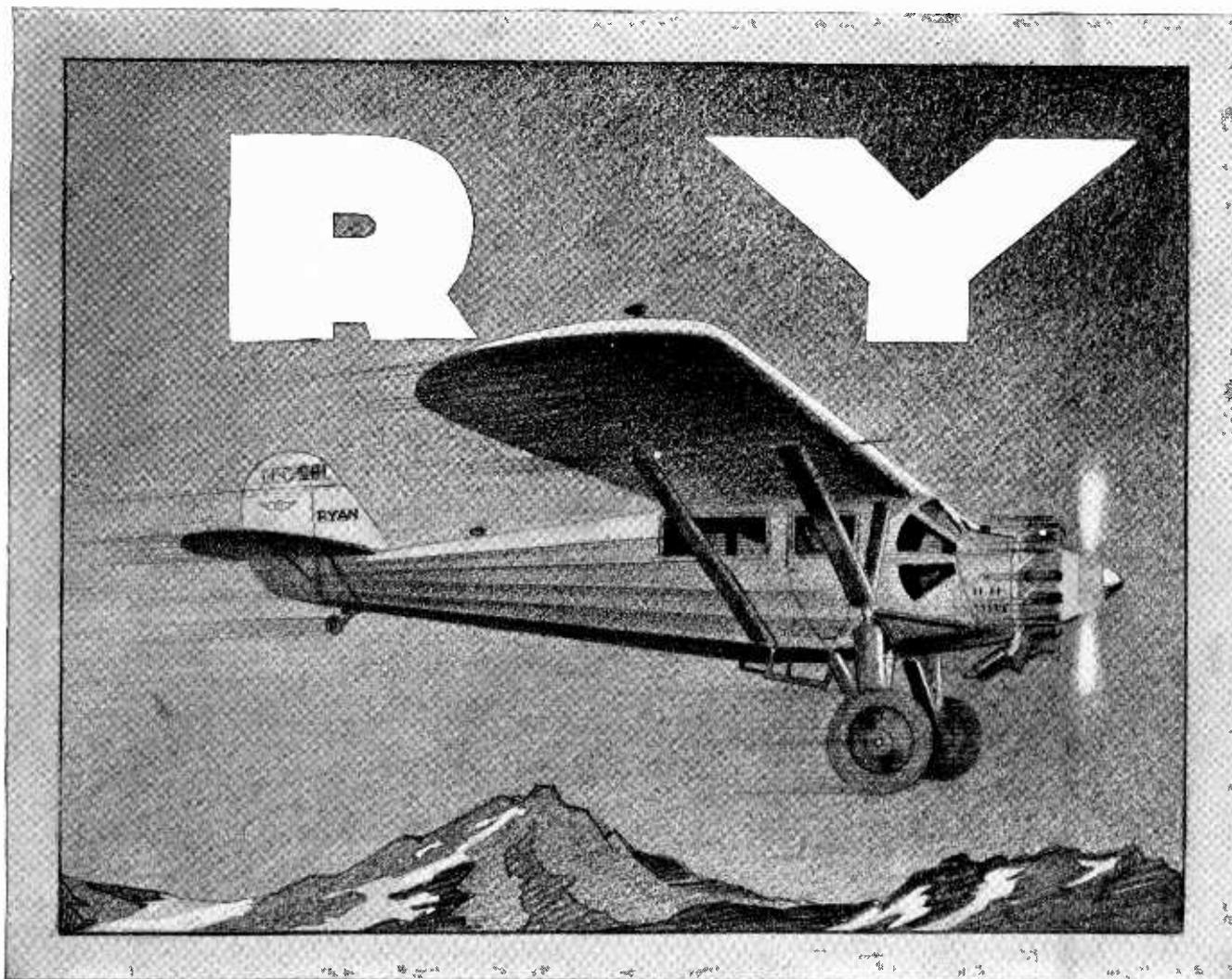
Edward S. Jordan once remarked to me that one of the greatest sales arguments the motor-car salesman can offer is the value of the resale of a car on a trade-in. However, people who are able to purchase the high-price cars never give the resale idea much thought in making their purchase. They are best sold on the value and class and workmanship of the article they buy. Toward that end Packard produced a notable series of advertisements showing varied illustrations suggesting skill and excellence of workmanship, stressing beauty of line. These major illustrations were painted on canvas and superimposed upon the original general design. They cleverly suggested class and skill, while the supplementing illustrations, in somewhat grayed tone, showed a scene of the building and creation of the Packard car. A legend carried with the major illustration in this series added interest to the page and conveyed a thought that was memorized and associated with the Packard advertisement in recollecting that point of information.

Then, too, there is the airplane manufacturer, who has achieved safety and stability for his product and now seeks the general public as his market through modern advertising methods. There are few airplane advertisers presenting airplane art as strong as the accompanying example from the Ryan Aircraft Corporation. Here is an appeal to the imagination of the average person—the everyday prospect. "Achievement," the Lindbergh feat, etc., indicates the main Mahoney-Ryan sales appeal.

Another and the most important phase of airplane sales approach is through mechanical superiority and strength which insures safety, as shown in the Wright Aeronautical Corporation plate. Achievement and safety due to skilled workmanship in the product itself are the main fields of sales appeal for the advertiser to illustrate who aims to sell airplanes.

Today it is smartness, color, and style to be advertised in motor cars; tomorrow we will also likely see that aim in the promotion of airplane sales.

SISTERSHIP TO THE SPIRIT OF ST. LOUIS



## *Always Doing the*

**T**HEY said it *couldn't be done*. So Vance Breese stepped into a standard *Ryan Brougham* on the morning of August 8th and, with a full load of passengers flew over Pike's Peak at an altitude of 17,000 feet. The next day, as if in answer to the unexpressed thought that it might have been luck, he carried camera equipment in addition to the four passengers and again flew over the famous summit.

Every day standard *Ryan Broughams* are doing the unusual . . . the impossible . . . work not even attempted with other planes. Taking off fields seven thousand feet above sea level with full loads and room to spare. Taking off faster and landing slower with full loads than any other Whirlwind cabin plane competitor anywhere, anytime. The Wright Whirlwind motor performs better *in the Ryan Brougham* because the Brougham was designed exclusively for the Whirlwind motor.

Performance alone is not the only reason for the remarkable success of the *Ryan Brougham*. Construction, appointments and engineering

do their share in keeping its builders, the *Mahoney-Ryan Aircraft Corporation*, the world's largest manufacturers of Whirlwind cabin planes. Fourteen hookless fastener inspection units . . . eight-inch Mica tail wheels . . . tail shock load absorbed by twelve discs of live rubber . . . air and oil shock absorbers on the landing carriage . . . full upholstered spring seats . . . large sedan-type doors . . . these are a few of the features of the 1928 *Ryan Brougham* which will be generally adopted by other manufacturers a year from now. *And the price!* . . . \$12,200 fully equipped at the factory . . . with nothing more to buy.



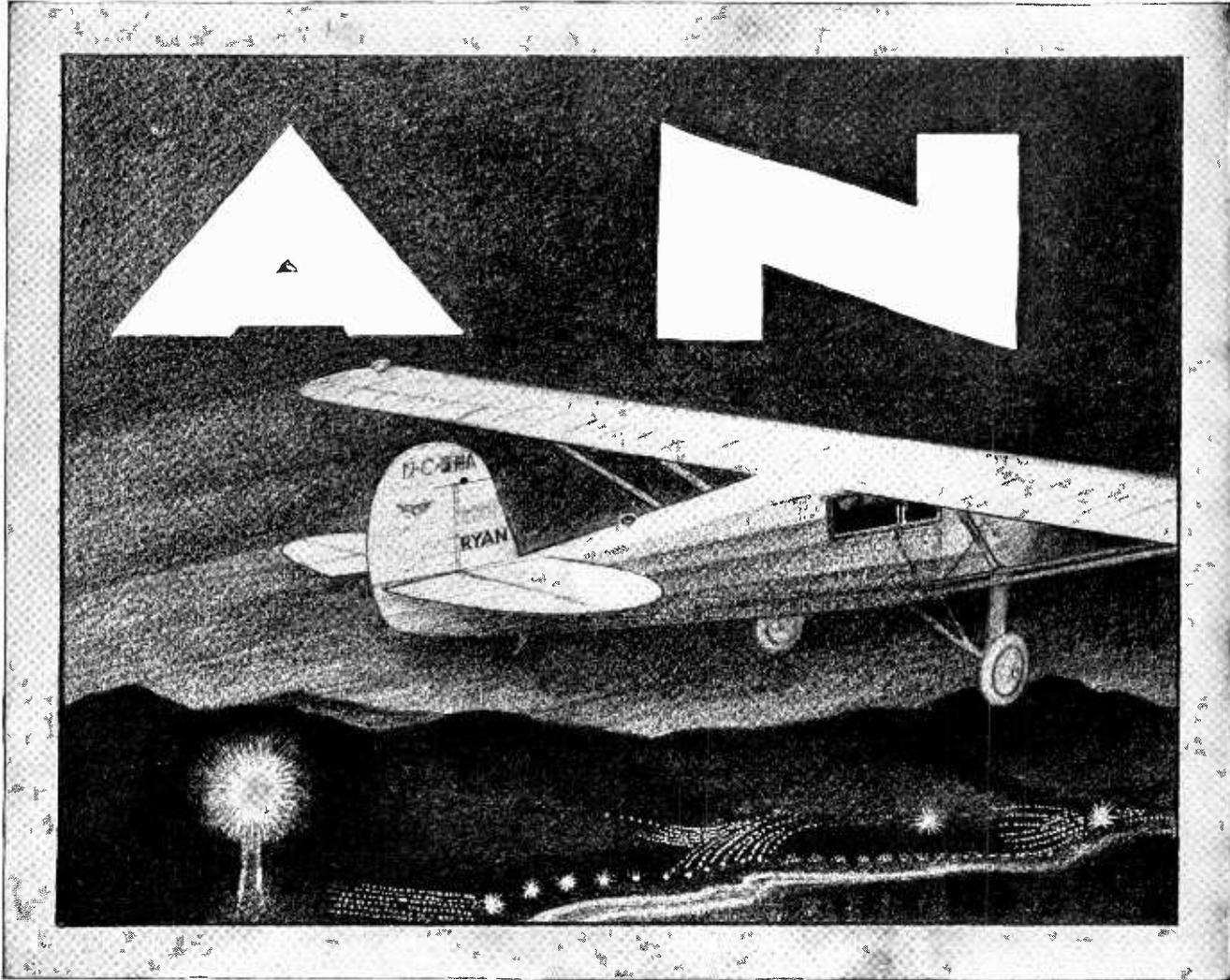
## **THE MAHONEY-RYAN**

*Owners of Ryan Air Lines and Ryan Flying Company  
San Diego, Calif.*

Ryan Brougham—U.S. Dept. of Commerce Approved Type Certificate No. 25

© Courtesy, The Mahoney-Ryan Aircraft Corporation

SISTERSHIP TO THE SPIRIT OF ST. LOUIS



# Impossible

**R**YAN BROUGHAMS are delivering the Los Angeles "Times" to San Francisco and Oakland, leaving after midnight, arriving at dawn with 800 pounds of newspapers packed in the cabin behind the pilot. Ground flyers and hangar hangers-on said it couldn't be done with a cabin plane...but Ryan Broughams are doing it on express train schedule, every night. No job is too big for a Ryan Brougham!

## AIRCRAFT CORP'N

Owners of Ryan Air Lines and Ryan Flying Company  
St. Louis, Mo.

*The development of the commercial airplane has added a new note to advertising. The airship, with its long, graceful lines, and with its backgrounds of sky and landscape, offers untold opportunities to the artist with a feeling for decoration and design*

### DISTRIBUTORS:

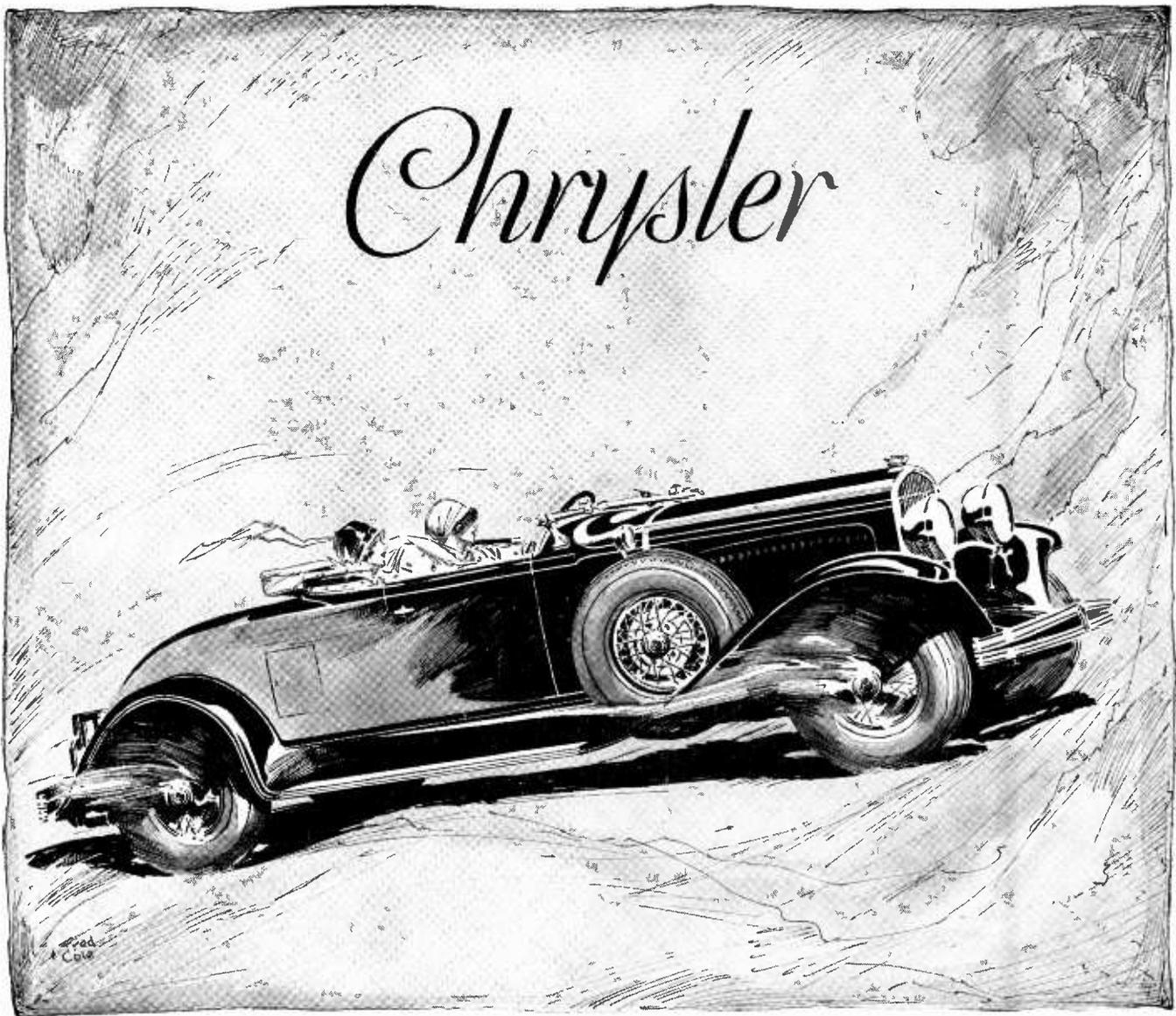
MASSACHUSETTS AIRWAYS CORP'N	Springfield, Mass.
CAPITOL AIRWAYS, Inc.	Washington, D. C.
BUFFALO AIRCRAFT DISTRIBUTORS	Buffalo, N. Y.
MENEFFEE AIRWAYS, Inc.	New Orleans, La.
KNAPP FLYING SERVICE	Ypsilanti, Mich.
MIDWEST AIRWAYS, Inc.	Milwaukee, Wis.
NORTHROP AEROPLANE CO.	Minneapolis, Minn.
MIDWEST AIRWAYS CORP'N	Monmouth, Ill.
BEACON AIRWAYS OF AMERICA' Inc.	Kansas City, Mo.
INTERSTATE TRANSIT LINES	Omaha, Nebraska
RAPID AIR-LINES, Inc.	Rapid City, So. Dakota
SOUTHWEST RYAN AIRLINES, Inc.	Tulsa, Oklahoma
SCENIC AIRWAYS, Inc.	Phoenix & Grand Canyon, Ariz.
MISSION AIRPLANE SERVICES	San Antonio, Texas
THOMPSON FLYING SERVICE	Salt Lake City, Utah
MUTUAL AIRCRAFT CORP'N	Los Angeles, Calif.
RANKIN FLYING SERVICE	Portland, Oregon
M. A. ZUNIGA	Central America
COUNT G. BONMARTINI	Rome, Italy

The valuable Mahoney-Ryan franchise is available only to operators and qualified business executives.

*Ryan Broughams equipped with latest type Edo Pontoons...  
\$14,000 at the factory.*



Ryan Brougham—U. S. Dept. of Commerce Approved Type Certificate No. 23



New Chrysler "75" Roadster (with rumble seat), \$1555. (Wire wheels extra.)

## STYLE—Paris for Clothes; Chrysler for Cars



IT IS not too much to say that even Chrysler has never found a parallel to the admiration and enthusiasm which has greeted the new Chryslers—"75" and "65."

The public, ever eager to reward originality and merit, has welcomed them wholeheartedly as the forerunners of an entirely new and vastly superior motor car style, just as it welcomes enthusiastically the dictum of Paris in matters of clothes.

Everywhere, it applauds Chrysler's striking new style. It acclaim's Chrysler's splendid new vitality of performance. It commends each and every one

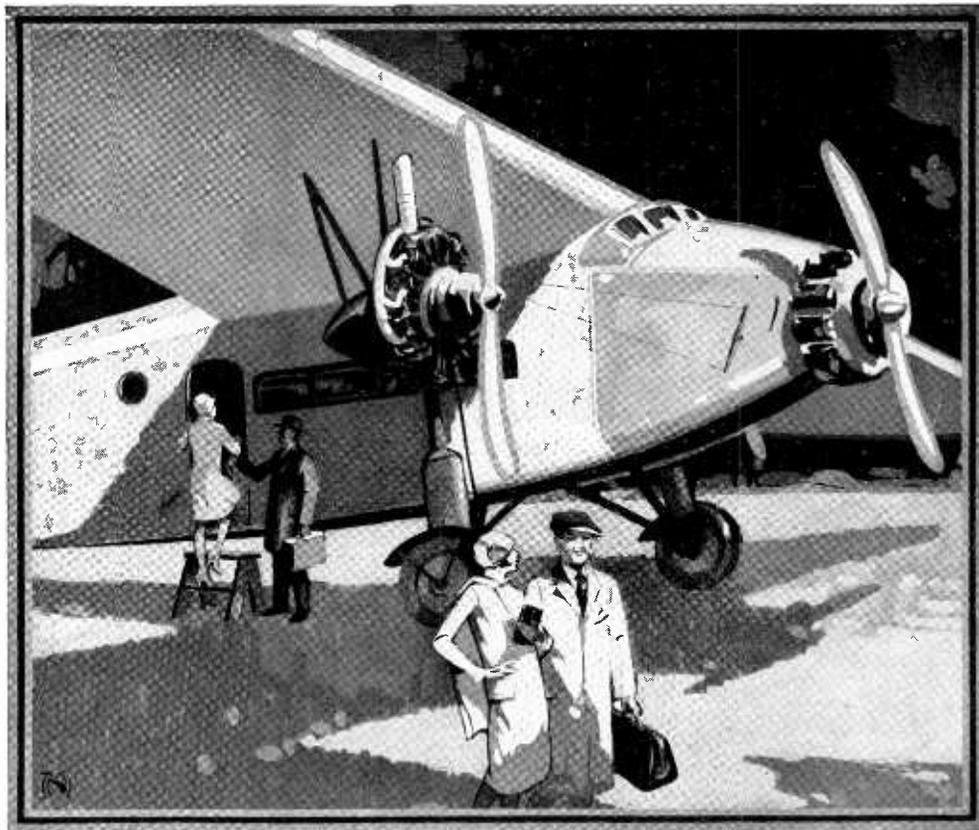
of the countless betterments of Chrysler's artistic and mechanistic design.

You should see this epochal development. You should ride in and drive the new Chrysler—whether "75" or "65"—to appreciate just how emphatically Chrysler again has jolted outworn traditions in appearance, performance and value.

**New Chrysler "75" Prices**—Royal Sedan, \$1535; 2-Passenger Coupe (with rumble seat), \$1535; Roadster (with rumble seat, illustrated), \$1555; Town Sedan, \$1655. (Wire wheels extra.) \* \* **New Chrysler "65" Prices**—Business Coupe, \$1040; Roadster (with rumble seat), \$1065; 2-Door Sedan, \$1065; Touring Car, \$1075; 4-Door Sedan, \$1145; Coupe (with rumble seat), \$1145. All prices f. o. b. Detroit.

Ⓒ Advertiser: Chrysler Motor Company  
Agency: MacManus, Inc.  
Artist: Fred Cole

*Note the effects of speed and power achieved in this Cole drawing, and yet with a fine, etching-like quality*



# Airway Limited



MANY men living today can remember when the first railway line across North America was completed, ushering in a new era of transcontinental transportation. Now, a few brief years later we are witnessing the rapid rise of the newer, speedier method of transportation by airplane.

The air mail service has become a well patronized institution. The planes carrying express and freight handled millions of pounds of merchandise last year. Two large railroads are augmenting their transcontinental train service with airplanes. A coast to coast trip that, by train, requires at least four days is being reduced to forty-eight hours. And in this great development of aviation, fuel and lubrication have

necessarily been important factors. Safe, economical air service requires a high standard Aviation gasoline and Aero oil. Special fuels and lubricants had to be developed.

Early in the history of flying, the Standard Oil Company (Indiana) began the development of special gasolines and oils for airplane service. The result was—Stanolind Aviation Gasoline, Stanolind Aero Oil and Superla Aero Oils.

So well have these products met the requirements of aviation service that today they are the choice of the majority of pilots throughout the Middle West.

At almost every flying field throughout the Middle West you can obtain these products.

## STANDARD OIL COMPANY

(INDIANA)

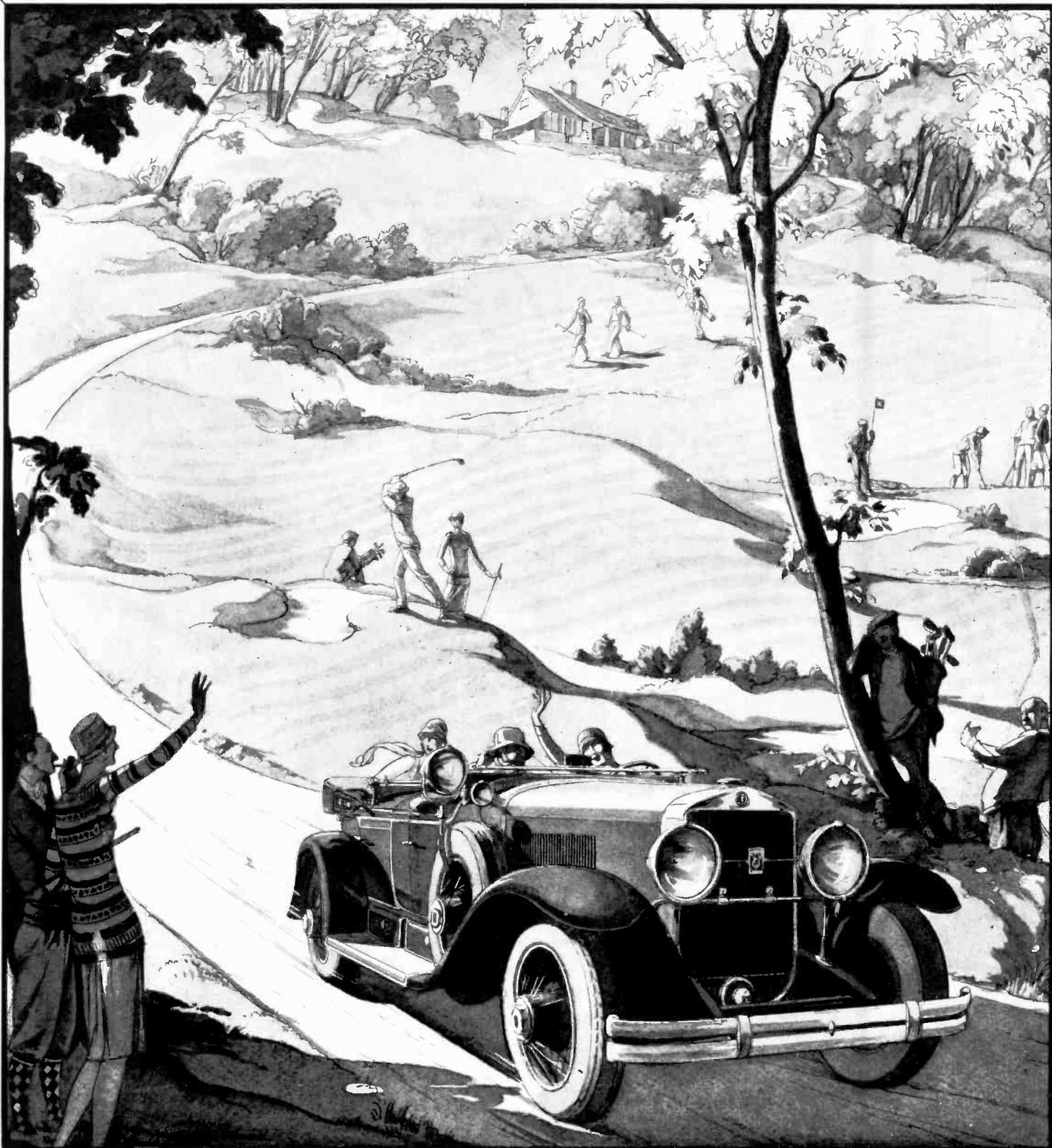
General Offices: 910 S. Michigan Ave. CHICAGO, ILLINOIS

ILLINOIS	INDIANA	IOWA	S. DAKOTA	N. DAKOTA	MINNESOTA	MISSOURI
Chicago	Evansville	Davenport	Huron	Fargo	Duluth	Kansas City
Decatur	Indianapolis	Des Moines	MICHIGAN	Minot	Mankato	St. Joseph
Joliet	South Bend	Mason City	Detroit	WISCONSIN	Minneapolis	St. Louis
Peoria	KANSAS	Sioux City	Grand Rapids	La Crosse		
Quincy	Wichita		Saginaw	Milwaukee		
				Green Bay		

Our New Aviation Manual discusses authoritatively and impartially airplane motors, aero gasoline and oil. It lists airports and landing fields throughout the middle west. It gives other valuable information to aviators. Write for your copy.

Advertiser: Standard Oil Company  
Advertising Manager: N. H. Reed

An advertisement with attention-getting value obtained by an attractive illustration



JUST as Cadillac beauty created a vogue in motor car style, so has Cadillac's incomparable performance re-created a vogue for driving. There is an irresistible desire to take the wheel of the Cadillac and enjoy what none but a Cadillac-built car,

with its 90-degree, V-type, 8-cylinder engine, can give—performance seemingly unlimited in range and variety, so unlabored, so easily controlled, so zestful yet restful, that once again Cadillac has given the idea of luxury in motoring a new meaning.

*More than 50 exclusive body styles by Fisher and Fisher-Fleetwood*

**CADILLAC**

A NOTABLE PRODUCT OF GENERAL MOTORS

Advertiser: Cadillac Motor Car Company  
 Agency: MacManus, Inc.  
 Artist: T. M. Cleland

*A country-club background is used as a setting for the motor car in this prize-winning advertisement.*

# MECHANICAL ART MADE INTERESTING

## Methods of Presenting Machinery in Forcible and Pleasing Forms

THIS is a mechanical age. Daily, newly developed and improved parts and accessories are offered for use in radio, automotive, lighting, and domestic equipment, through the medium of national periodicals and the daily newspapers. The artist with a bent for mechanical drawing thus finds his field greatly enlarged.

There are two types of mechanical drawing, both much in use in national advertising. First is the "blue-print" diagram type of drawing, and second, a natural reproduction of the mechanical part where the elevations are indicated in tone planes as in a photograph. Each calls for mathematical exactness of scale and meticulous attention to detail, with elaborate equipment of T-square, compass, triangle, etc., as well as photograph and air-brush.

My own plan is first to lay in the drawing with hard pencil (3H) in general proportions, and then "true" my drawing with rule and compass, finishing up with stiff pen (Esterbrook 1170) to achieve clean, continuous lines. The pantograph may be used to augment your free-hand work, or you may trace through from a photograph. Indeed, a silver print or photograph may be so worked up with air-brush wash or ink and Chinese white as to present the article attractively.

In line-cut work Ben Day may be used for tone values, or for contrasting background where a deep black is undesirable. Or the machine or part may be posed in a dignified manner, as a piece of marble or a bronze might be, against a white or washed toned background, and drawn in with richly modulated values.

Sometimes the artist has the problem of explaining the function or use of the part drawn. Here an excellent method is to draw in outline the machine of which it is a part, and then in deeper emphasis to draw the part to be advertised. Or again, drawing the part in sharp emphasis, to augment it with dotted diagram showing the function it performs.

Silver prints are important as bases from which the artist may build up a brilliantly finished drawing in almost any technique. The accompanying Wright advertisement shows the motor drawn with lightly shaded planes in pen and posed against a Ben Day-like background. This light, free handling of the motor contrasts itself excellently with the heavy photographic illustrations at the bottom. A drawing of this sort engages the eye more readily than a somber photograph and has the added value of clearly indicating details of construction.

## MECHANICAL ART

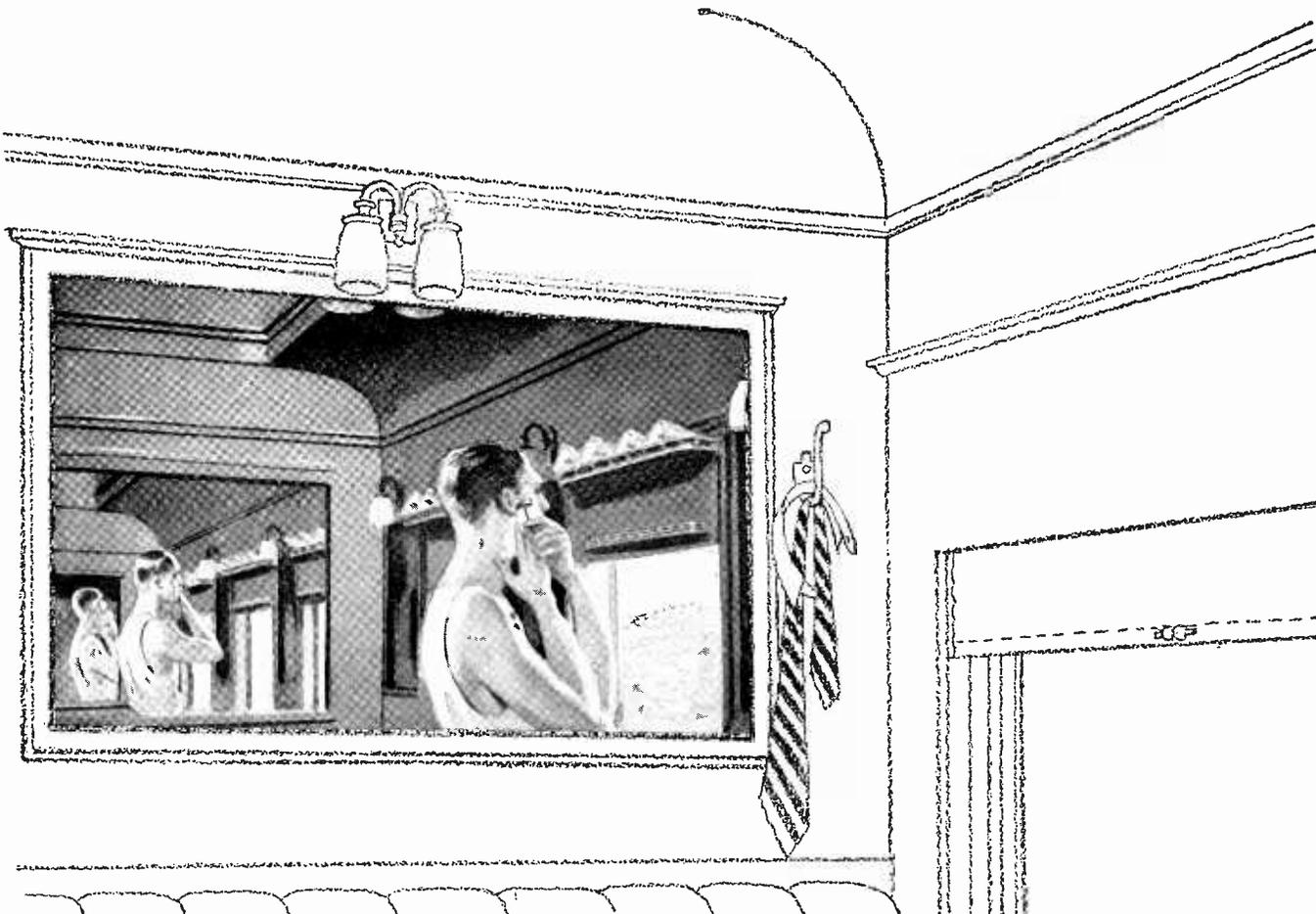
By PETER C. POSS

*Advertising Manager, Timken Roller Bearing Company*

IN ORDER to give our advertisements at least a fighting chance to compete with the multitude of others in the leading national publications, we find that it is essential to depart from the commonplace and secure attention by more or less unusual illustrations. In our railroad advertising, of which the advertisement "Mile-a-Minute Shaves" is an example, we have attempted to dramatize some of the things which, to the traveler, quite frequently become more or less unpleasant, unless fortified against disaster by the easy-riding qualities which Timken-equipped trains bring.

We believe that it is important to sell the Timken

anti-friction idea in magazines of general circulation in order to build up a Timken consciousness, so that those builders of equipment or users of our product who eventually sell either their product or their service to the general public will find an acceptance, if not actually created, at least well on the way. I believe that our company was one of the first to advertise nationally a product which at best is only a small part of the finished article. The success of this is perhaps best attested today by the fact that hundreds of our customers consider the use of our product as one of the major selling points in their campaigns.



## Mile-a-Minute Shaves

You slept better on the jerkless, swayless, quiet Timken-equipped train, and now your morning shave will be as smooth as . . . well, as smooth as a Timken-equipped train! There won't be a mark on your face where the train started, because the locomotive "picks up" so that you never know it.

That's the sign that down in the car trucks Timken Bearings have taken out 88% of the starting resistance! The ten Timken-equipped trains on the Milwaukee Road show that lubricant and fuel are saved, wear and tear prevented, maintenance costs greatly reduced, and hot boxes banished.

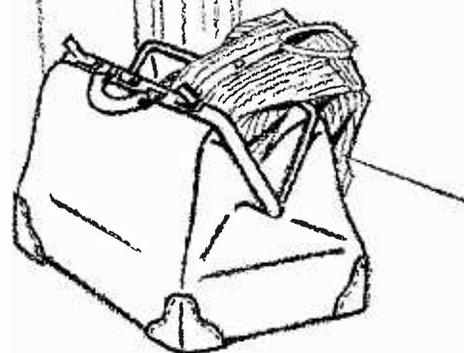
Timkens are *more than anti-friction bearings*. They have the full thrust capacity, the greater load-carrying area, the shock-resistance—the endless durability—for *railroad anti-friction bearings*.

THE TIMKEN ROLLER BEARING CO., CANTON, OHIO  
Peter C. Poss, Adg. Mgr.

ONLY TIMKEN BEARINGS COMBINE TIMKEN TAPERED CONSTRUCTION, TIMKEN-MADE ELECTRIC STEEL, AND TIMKEN *POSITIVELY ALIGNED ROLLS*. THAT IS WHY TIMKENS COMBINE LOW ROLLING RESISTANCE WITH UTMOST WEAR RESISTANCE.

( Advertiser: The Timken Roller Bearing Co.  
Artists: Palenske-Young, Inc.

*An effective example of human interest copy against a simple background that contains merely enough detail to accentuate the main drawing*



**TIMKEN**  
*Tapered*  
**ROLLER BEARINGS**

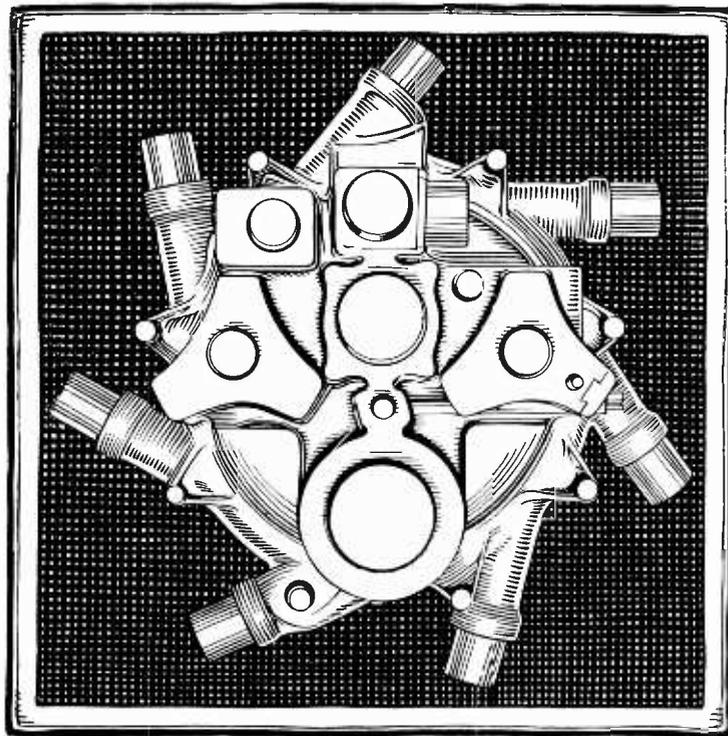
# WRIGHT PATTERNS

*are made by Master Craftsmen*

**B**EFORE engineering ideas represented by a blueprint can be reduced to tangible form—before the metals can be poured which give the engine its light weight and enduring strength—patterns for each casting must be carefully made. Patterns on which will depend the form of the casting—the accuracy of its weight and dimensions—the very success of the engine itself!

Behind the perfection exemplified in Wright patterns, stand long years of training and experience—years that have resulted in a thorough knowledge of the trade.

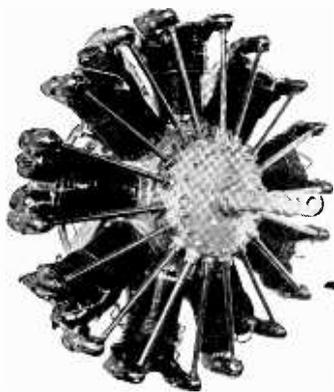
It is that knowledge



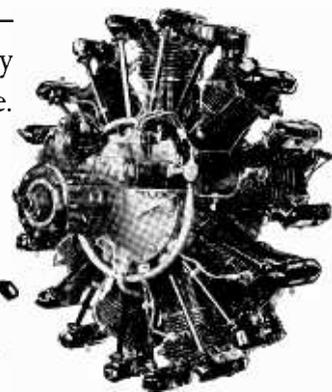
that guides the tools of Wright craftsmen, modeling intricate designs in wax and clay, perpetuating them in wood and metal. With skillful precision allowance is made for

the contraction of the cooling metal—provision is made for the surplus to be later removed in machining—every part so formed that the resulting mould or core may have adequate strength to withstand the flow of molten metal.

Time taking, costly work...but time and cost can not be considered in attaining and maintaining Wright standards—standards paralleled only by Wright performance.



Wright "Cyclone"  
Aeronautical  
Engine



Wright "Whirlwind"  
Aeronautical  
Engine

*That's why  
More Pilots fly them!*

# WRIGHT

WRIGHT AERONAUTICAL CORPORATION

Paterson, N. J., U. S. A.

(CANADIAN WRIGHT LIMITED), Sole Licensees for Canada, Montreal

AUTHORIZED PARTS DEALERS

Air Associates Inc.—Curtiss Field, Long Island, N. Y.

Pacific Aeromotive Corp.—Los Angeles, Cal.

Stout Air Services, Inc.—Dearborn, Mich.

Advertiser: Wright Aeronautical Corporation  
Agency: The Alfred S. Hearn Company,  
Inc.

*A striking use of pen and ink, with heavy background, balancing nicely with the boldly lettered word "Wright" at the bottom, and the two photographs of engines flanking it on either side*

# THE ARTIST OF ARCHITECTURE

## How to Dramatize Buildings and Building Materials

THE average American reader is incorrigibly ambitious, always searching for more beautiful, more comfortable surroundings. As a result, new homes, new office buildings, new factories, are being built at a rapid rate in every part of the country. The reader, turning the pages of a periodical or newspaper, has this desire constantly at the "back of his mind," so that when he sees an attractive house, an imposing office building, or an efficiently-laid-out factory group portrayed, he is immediately attracted. Here is something he wants for himself. And the fact that the pictured building advertises a certain product connects that product in his mind with the thing desired.

So we find architectural drawing greatly in demand in advertising. Building materials and heating and lighting appliances, furnishings, all are displayed best in the architectural drawing. Shingles, piping, radiators, furnaces, windows, woods, and metals—here are but a few of its uses. This drawing may be imaginative, but must retain an architectural faithfulness to detail in order to be of the greatest value to the reader.

Color, such as transparent oils or water-colors, are effective salesmen, especially in the case of shingles, paints, woods, etc. They often present the product's most effective selling point, as in the instance of the Carey Roofing advertisements, presented elsewhere.

For general usage, architectural background has great value. The automobile placed before a beautiful home is immediately valued with its surroundings. A beautifully detailed drawing of the doorway of church or club may serve as background for presenting the faultlessly tailored man or the inevitable "smart" girl.

"Pointing with pride" is another American weakness upon which the advertising artist may play effectively. The factory owner, the office-building company, bank, chamber of commerce, and cities themselves—all are interested in pictured representations of their achievements. They know, too, the value of "power" impressed upon the reader's mind by imposing and efficient structure.

In all cases the drawing is the thing. Black and white crayon, woodcut, lithograph and pen are excellent mediums. The silver print, the traced photograph, and the

pantograph may be used for accuracy. But essentially the artist attempting to portray structure must be a real draftsman. He must be able to subordinate detail without eliminating it. He must be able to construct a compelling, colorful drawing from the facts themselves. The man interested in an office building or a home is interested in its windows, entrance, etc.

A bit of local color, the movement of vehicles and people, all make for the desired realism. In the case of newspaper advertisement where the building is light in tone, a neatly designed black background is desirable, since it attracts the reader immediately by boldness. Buildings posed against contrasting backgrounds, gleaming white against black, dark glistening marbles and granites against white, compose themselves beautifully for both magazine and newspaper art, while for the high-class brochure and booklet, where very fine paper is used, a sketch or etching of the buildings advertised is more effective.

Composing the structure in general layout is tremendously important. Borders and bindings of architectural drawings may vary. They may frame the picture neatly or may be successfully unconventional in shape, as in the Atlas Cement drawing. Often the building is presented in such perspective as to give it an exclamation-point quality, its lines converging toward the text, or it may be used as a crest above the layout. Where the illusion of size is desired, the border or binding is eliminated.

The illustrations selected from a successful series of newspaper (originally three-column) advertisements designed to sell rental space in the new Cincinnati Enquirer Building, range from the most matter-of-fact to the most æsthetic compositions, including a literal architectural drawing of the building, an imaginative presentation by an artist, meaningful cartoons, and suggestive modernistic sketches. Each type of illustration served its purpose and helped achieve an attractive sales-producing series.

In creating art for the rental or sale of architectural offerings, modified modernism may contribute its bit toward a successful campaign. This series is an excellent example of variety, and it has proved its practical worth in results.

## PERMANENCE CAMPAIGN

By THE CHARLES DANIEL FREY COMPANY

MUCH has been said for and against a testimonial advertisement. Critics, however, have only questioned the insincere testimony. The testimonial that is based on actual fact and proved by example, that leaves no room for doubting, is one of the strongest forms of advertising

that can be designed. Particularly is this true in the building and engineering fields.

When an architect, engineer, or contractor selects a material he stakes his reputation on its dependability.

The advertising campaign of the Atlas Portland Ce-



La Farge, Warren & Clark, Architects—Asbestos Shingles by Johns-Manville

## You want this permanence and beauty for your roof

Large or small; new, or mellowed by use; your house deserves a roof which will look well now, and which will defy the storms and sun of years. The appearance of a roof bespeaks the taste and standing of the family that lives beneath it. So you are quite right in demanding first of all that your roof be colorful, substantial and thoroughly good to look at.

This all-important beauty is obvious in the first glance at Johns-Manville Asbestos Shingles. But of equal importance, these shingles are fireproof and cannot wear out. They are made of asbestos fibres and cement, united under tremendous pressure into rigid, monolithic "stone" shingles. They are not flexible.

# Johns-Manville Asbestos Shingles

Advertiser: Johns-Manville Corporation  
Architects: La Farge, Warren & Clark

*For a new home, or re-roofing,  
you can end roofing expense  
for all time by using  
Johns-Manville Asbestos Shingles*

Asbestos will not burn, nor will it wear out. In fact, there is nothing in Johns-Manville Asbestos Shingles to rot, corrode or rust. Put a roof of these shingles on your home and you can forget roofing for all time, except as you enjoy the beauty which years will not touch.

*Be sure your shingles are Johns-Manville*

So well do these shingles stand the severest tests that the laboratories of the National Board of Fire Underwriters give them their highest ratings as permanent and fireproof, while famous architects are specifying them for such charming homes as that illustrated.

For half a century Johns-Manville has worked with asbestos — making insulations, brake lining and hundreds of other products designed for your comfort and

protection. For half that time we have made asbestos shingles. Our experience is valuable to you. Look on the back of Asbestos Shingles for J-M in raised letters, identifying them as made by Johns-Manville, Master of Asbestos. They are further identified by the Johns-Manville Certificate which your roofer should supply you. It records your roof at our nearest sales office, assuring you permanent roofing satisfaction.

Any lumber yard or building supply dealer can furnish you with Johns-Manville Asbestos Shingles, either from his own stock or from that of our nearest Authorized Distributor.

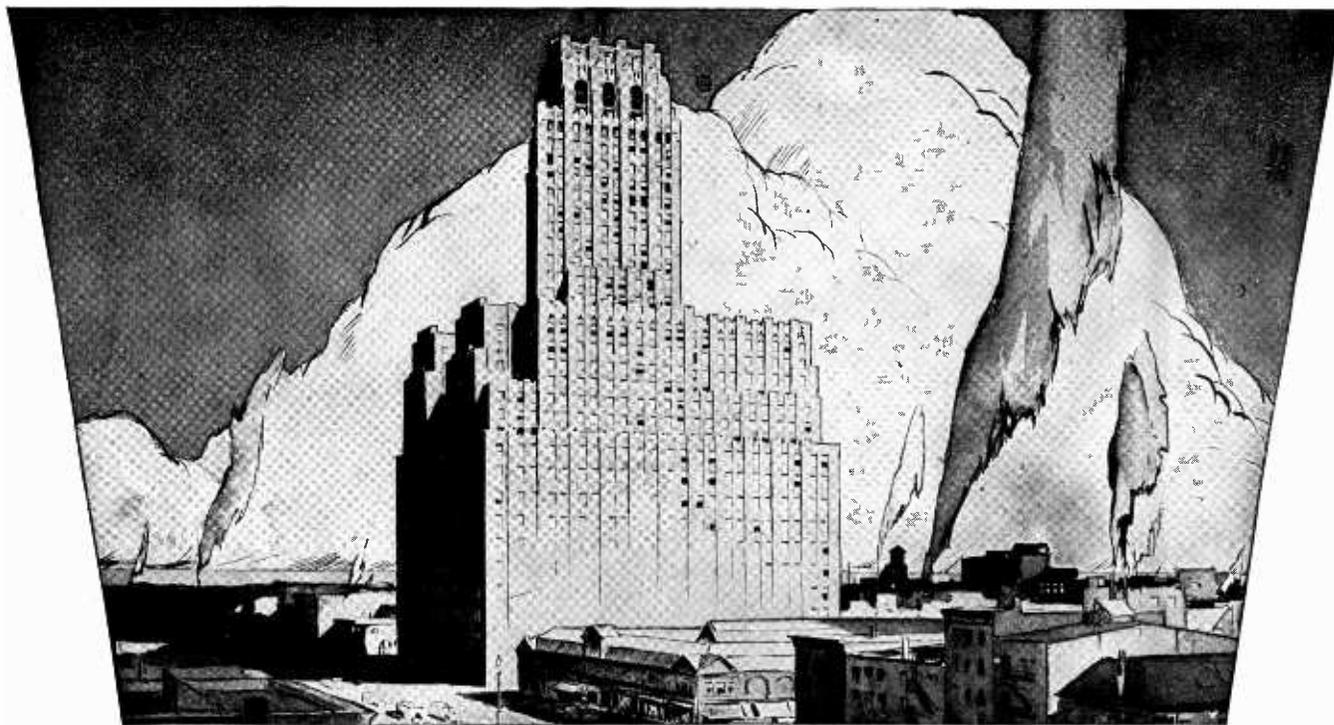
JOHNS-MANVILLE CORPORATION  
New York Chicago Cleveland San Francisco  
Canadian Johns-Manville Co., Ltd., Toronto  
(Mail this coupon to branch nearest you)  
Send me your free booklet, "How to Choose the  
Roof for Your Home."

Name \_\_\_\_\_

Address \_\_\_\_\_

*The painting used to illustrate this advertisement by a light note of emphasis, calls attention to the beautiful roof*

DEPENDABILITY and PERMANENCE    ♪    ♪    The True Measure of Quality in Portland Cement



A CONCISE and simple statement expresses the evidence of Atlas quality here presented: A great organization, having used Atlas once, specified it again many years later. ¶ In 1914, in the construction of the American Telephone and Telegraph Building, Atlas Portland Cement was the choice. For the New York Telephone Building, erected twelve years later, Atlas was again selected. ¶ The inference is obvious. Tested in the practical laboratory of Time, Atlas had proved its dependability and permanence. ¶ Instructed by this experience of a great technical organization, architects who are

planning to build a bank or a bungalow, a stucco house or a soaring skyscraper, may with security specify Atlas Portland Cement — "The standard by which all other makes are measured."

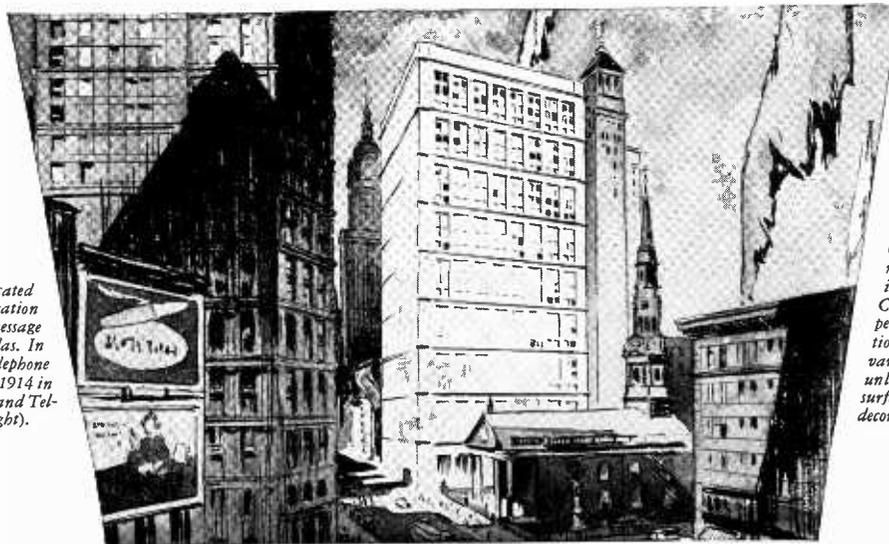
*In brilliant and arresting color, the illustrations here shown in black and white, will be seen in the great national magazines by many millions of potential and present builders. Practically the same simple, direct copy will tell them the convincing story of proved Atlas quality. Naturally, as the result of this consistent, regular Atlas publicity, clients recognize the reasons that prompted the architect to specify Atlas. Watch for Atlas national advertising in the magazines. The Atlas Portland Cement Company, 25 Broadway, New York.*

# ATLAS PORTLAND CEMENT GRAY & WHITE

Main Offices: New York • St. Louis

NEW YORK • ST. LOUIS • CHICAGO • BIRMINGHAM • KANSAS CITY • PHILADELPHIA • BOSTON • DES MOINES • OMAHA • ALBANY

*A great organization dedicated to the spirit of communication that bids them, "Get the message through," twice used Atlas. In 1926 in the New York Telephone Building (above) and in 1914 in the American Telephone and Telegraph Building (at right).*



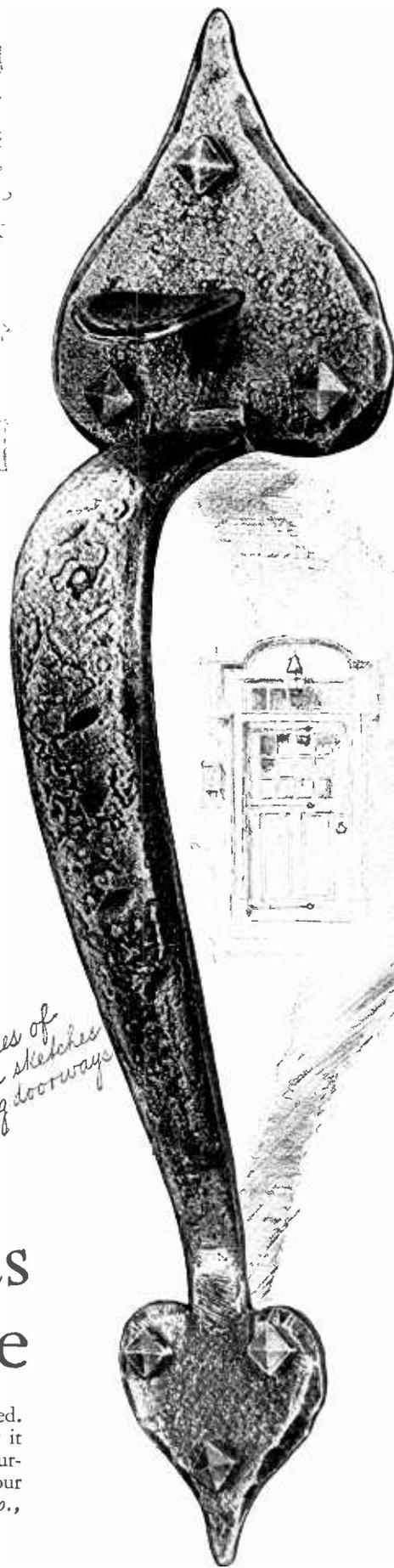
*A vastly enlarged range of artistic possibilities is given to concrete by Atlas WHITE, perfected by The Atlas Portland Cement Company. A true portland cement, it has all the famed qualities of Atlas GRAY Portland Cement—high tensile strength, permanence, economy. In addition, it invites architects to plan varieties of color, to choose from unlimited and widely varied surface textures, to specify even decorative sculpture of concrete.*

¶ Advertiser: The Atlas Portland Cement Company  
Agency: Charles Daniel Frey Company

*"Exclamation-point" quality achieved by an unusual perspective, with all lines converging toward the text*



*A series of  
thumb-nail sketches  
of interesting doorways*



## Choose the entrance that fits the personality of your home

An entrance is like a guide to the character of the entire house — an index to the tastes and personalities of those who live therein.

Types of doorways almost without number lend themselves to the added charm of genuine Forged Iron Hardware by McKinney. It supplies the completing touch, the accent-note of grace and artistry. Even a plain doorway takes on new life under its spell of romance.

Then comes, also, McKinney Forged Iron for windows, French doors, cabinets, gates, garages . . . for whatever service is needed of hardware. It is available in a number of master designs: Heart, Tulip, Curley Lock, Warwick, Etruscan and Alhambra. Each piece has a ruggedly

beautiful texture and is thoroughly rust-proofed. Leading Builders' Hardware Merchants carry it in stock. Make it a point to discover for yourself how much of beauty it can add to your house. *Forge Division, McKinney Mfg. Co., Pittsburgh, Pa.*

## McKINNEY FORGED IRON HARDWARE

*Permanent Exhibit: Room 431, One Hundred and One Park Avenue, New York*

*Forge Division,  
McKinney Mfg. Co., Pittsburgh, Pa.*

Please send me, without obligation, the items I have checked:—

- Folio on Lanterns
- Brochure on Forged Iron Hardware

Name .....

Address ..... II & G 9-28

*Advertiser: McKinney Manufacturing Company  
Agency: Breeding, Murray & Salzer  
Artist: W. H. Hoedt Studios*

*Doorways of charm have been given a pencil handling to set off the drawing of the forged iron fittings offered by the advertiser*



*Hugh Ferriss*



THE tower of Babel failed probably for many reasons. Perhaps because structural steel was not yet discovered. The original legend tells that there was a confusion of many tongues among the builders. A "Temple to God" must certainly have complete accord between two creative minds. The vision-gifted mind of the artist and the practical, engineering mind of the architect. The possibility of confusion is not here. Hugh Ferriss is both artist and architect. And each in surpassing degree.

His visioned architecture, planned for the enormous wealth and industry of the age of Mammon builds this very brutality into a cathedral that lifts and exalts itself into a beauty which no religious edifice has yet approached. This is no extravagance. The beauty of the drawing on this page may well support the challenge.

Some day a broader recognition will come to a man who can draw and paint so very well. Some day there will be "double-decker" avenues and cities built vertically into the air. The very plans for these have been dreamed and drawn by Hugh Ferriss, the prophet of great utility and surpassing beauty.



## THE WALKER ENGRAVING COMPANY

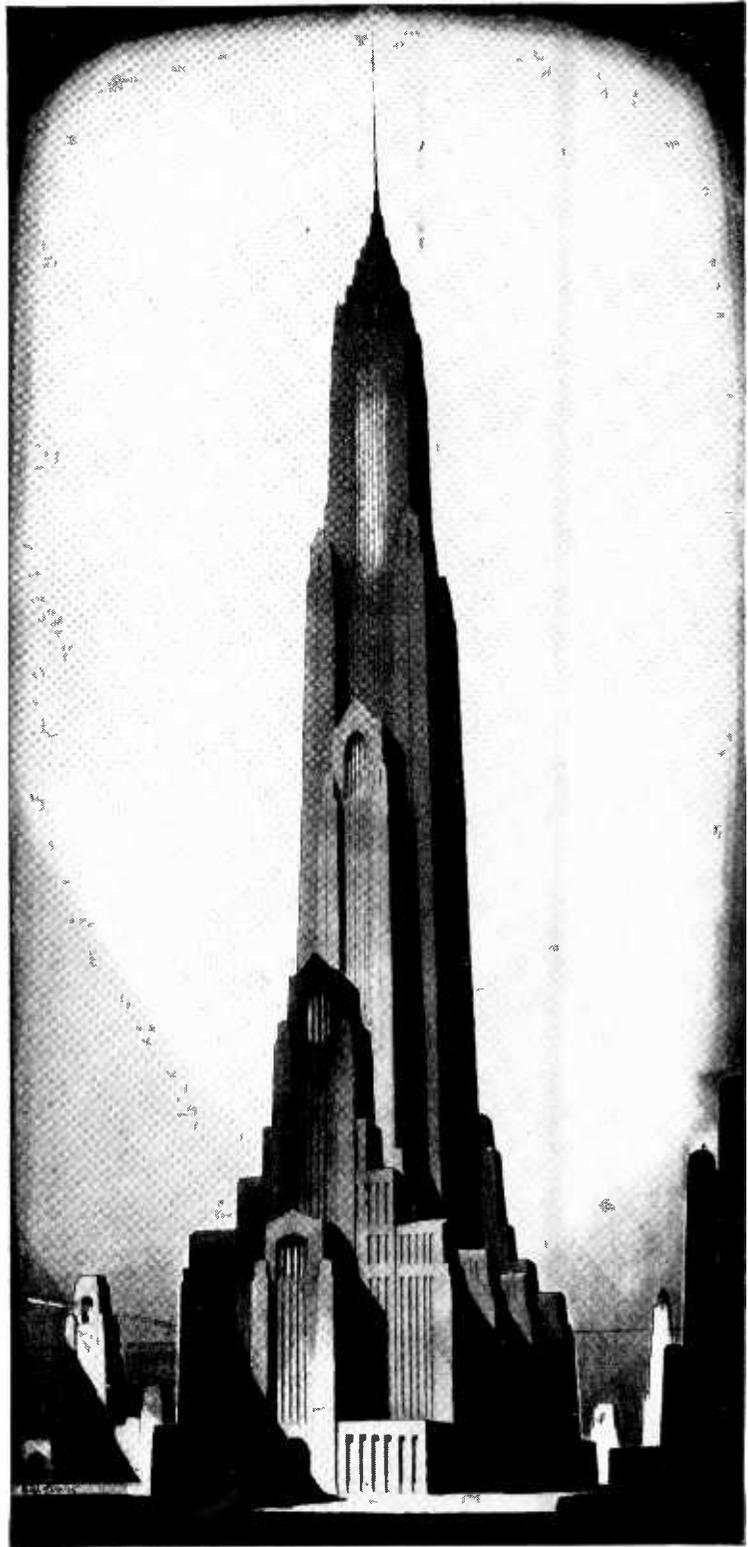
MEMBER AMERICAN PHOTO-ENGRAVERS ASSOCIATION

There is a happy truth hidden beneath the fact that the more significant an artist, the more definite idea he has about the ultimate engraver for his drawing. The lesser craftsman hopes for chance improvement from the plate



and is therefore no judge of any improvement that may come. The great artist expects no embellishments. He wants an accurate reproduction of his original. To us this truth is (considering our clientele) a happy one.

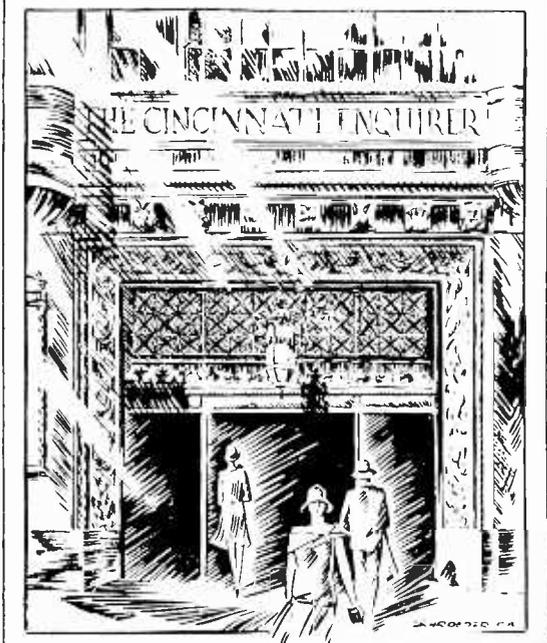
NUMBER TWENTY-ONE OF THE SERIES WILL BE C. B. FALLS



This type of drawing made by Mr. Ferriss for advertising or architecture may well set a pace for the Germans who have heretofore been recognized supreme in black and white rendering. There is the daring of the superman, the power of the superstructure in every canvas you will see signed, Hugh Ferriss.

Advertiser: The Walker Engraving Company  
Artist: Hugh Ferriss

A rare example of modern skyscraper art drawn by an outstanding figure in the modernist movement. Note how the receding angles of the towers make for color and beauty of shadow



# Suppose You Lived in San Francisco—

OR in Paris, France, London, England, St. Louis, Mo., Indianapolis, or in any other city outside of Cincinnati—what, in that event, would be the most famous Cincinnati location to you?

Undoubtedly it would be the address of Cincinnati's oldest, most famous and most widely distributed newspaper—*The Enquirer*.

Just as the *New York Times* and the *Chicago Tribune* make their buildings famous all over the globe, so here in Cincinnati *The Enquirer*, because of its world-wide circulation, gives the tenants of The Enquirer Building a world-wide prestige. . . .

The business value of Cincinnati's most famous address cannot be overestimated and constitutes one more of the many *unique* advantages enjoyed by tenants of the new Enquirer Building.

And yet—rental rates are as low as in any other Cincinnati office building.

## The ENQUIRER BUILDING

Space available in amounts ranging from small office unit of 250 sq. ft. up to entire floor of 15,000 sq. ft.

FRED A. SCHMIDT CO.

MAIN 1780 CANAL 2700  
Agents office . . . Building office

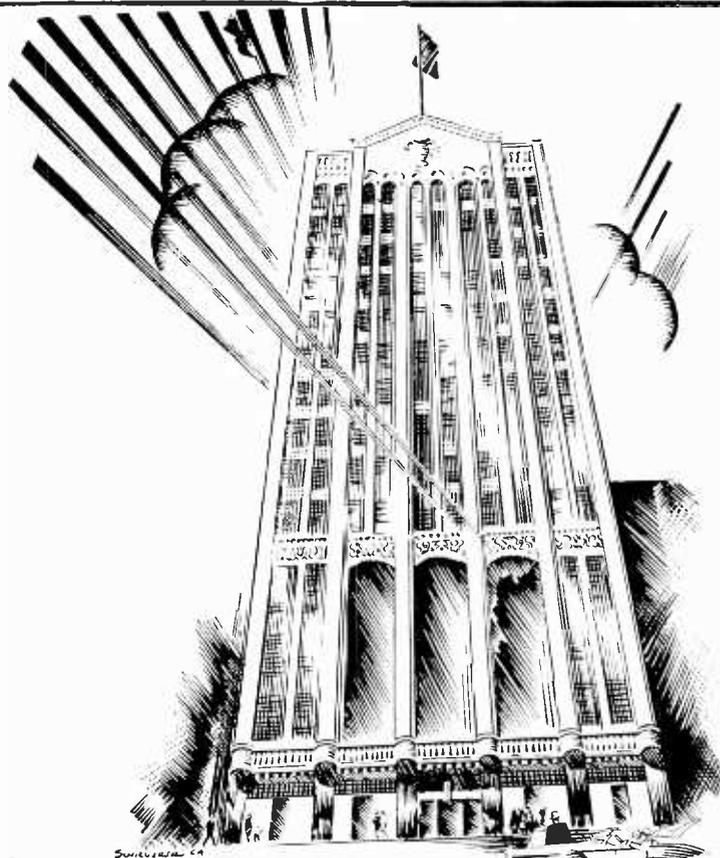
We should be pleased to have our representative call upon you with complete information as to rates, floor plans, office lay-outs, etc.

### STORES FOR RENT

IN addition to office space the new Enquirer Building offers for rental several store units, such as those pictured immediately above.

These stores have modern, attractive store fronts, with leaded-glass tops, street-level entrances, beautiful display windows, rubber-tiled floor coverings, disappearing awnings, full-sized basements, etc.

Ideal for high-grade retail stores.



# Broad-based on service...

THERE are office buildings—and again office buildings.

Like people, some office buildings have a decided individuality—others are indistinguishable from a host of similar structures.

The new Enquirer Building is noteworthy for its individuality and distinction, its simple and yet majestic appearance, and it offers, we sincerely believe, more in the way of modern equipment, complete facilities and general advantages than are obtainable elsewhere—all based on a full and thorough service (light, heat, janitor, elevator, etc.), available at all hours of the day or night, Sundays and holidays, every day in the year.

No other Cincinnati office building offers these unique features:

All offices situated above 5th floor, with maximum light and air.

All floors covered with Battelby linoleum, ready for occupancy without additional expense.

Complete absence of columns and other obstructions.

24-hour-a-day service throughout the year.

Latest type Otis automatic elevator equipment.

Cincinnati's most famous address, known all over the world.

And yet—rental rates are as low as those in any other Cincinnati office building.

## The ENQUIRER BUILDING

Space available in amounts ranging from small office unit of 250 sq. ft. up to entire floor of 15,000 sq. ft.

FRED A. SCHMIDT CO.

MAIN 1780 CANAL 2700  
Agents office . . . Building office

We should be pleased to have our representative call upon you with complete information as to rates, floor plans, office lay-outs, etc.

Courtesy, The Enquirer Company  
Advertising Manager: Roger Ferger  
Agency: John Bunker, Inc.

When the Cincinnati Enquirer sought tenants for its new building, it based its appeal, in a series of newspaper advertisements, on a number of considerations. Above, left, the desirability of a location known to the outside world is stressed. In the advertisement at the right, emphasis is placed upon service afforded by the new building

No other Cincinnati office building offers these unique features:

All offices situated above 5th floor, with maximum light and air.

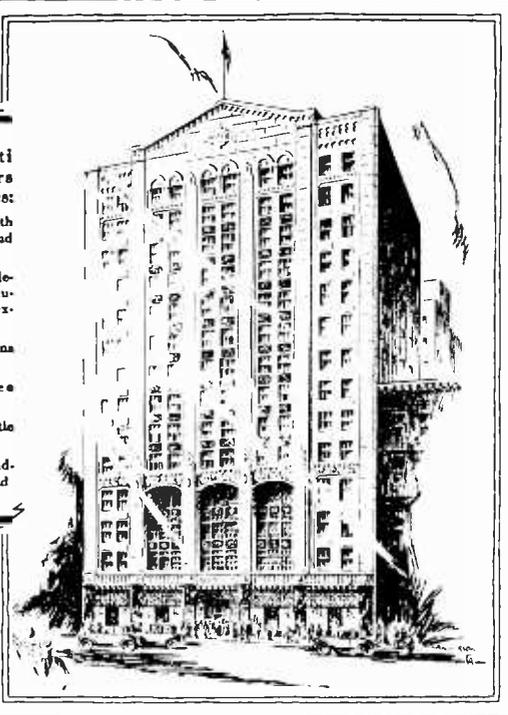
All floors covered with Battleship linoleum, ready for occupancy without additional expense.

Complete absence of columns and other obstructions.

24-hour-a-day service throughout the year.

Latest type Otis automatic elevator equipment.

Cincinnati's most famous address, known all over the world.



# Character

THE character of an office building is determined by the character of its tenants. The New Enquirer Building takes just pride in the stable and responsible character of its tenantry. This character reflects credit both on the building itself and mutually as between the various tenants.

- |   |  |  |  |
|---|--|--|--|
| Washington T. Porter<br>Dr. Paul Wehner<br>Frankel Realty Co.<br>Manhattan Life Insurance Co.<br>Archer Advertising Co.<br>Burns & Friedman<br>Thamann & Berens<br>Union Selling Co.<br>Associated Artists<br>Philip Tennenbaum<br>Bernard Pepinsky<br>Abner Foster<br>Manufacturers' Mutual Fire Ins. Co.<br>De Soto Motor Corp.<br>M. J. Roebbling<br>H. C. Godman Co.<br>Chas. McDonald<br>Fridman, Helwig & Horchow<br>United Life and Accident Ins. Co.<br>W. C. Kavel<br>Dr. J. B. Wessel<br>Loyal Finance Co.<br>P. Nathan & Co. | Attorney<br>Dentist<br>Real Estate and Loans<br>Life Insurance<br>Advertising<br>Attorneys<br>Tailors<br>Wholesale Paper Co.<br>Commercial Artists<br>Real Estate<br>Architect<br>Architect<br>Fire Insurance<br>District Office<br>Attorney<br>Sales Office<br>Concessionaire<br>Attorneys<br>Insurance<br>Attorney<br>Optometrist<br>Loans<br>Real Estate. | Downtown Bulletin Co.<br>Outdoor Advertising<br>Harmeyer & Brand Co.<br>Chrysler Sales Corp.<br>Goebel, Doel & Goebel<br>Graham Lumber Co.<br>Maytag Inc.<br>Lindo Air Products<br>Business Service Co.<br>Monarch Finance Co.<br>Dr. Poole<br>Rodassi Co.<br>Dr. F. L. Zettel<br>Cinti. Daily Publishers' Assoc.<br>Indiana Limestone Co.<br>Hugh McShane<br>Arlington Mausoleum Co.<br>H. P. D'Angelo<br>New York News Bureau<br>Wall Street News<br>Cincinnati Ionaco Co.<br>Fred Weiland<br>Chas. A. Hinkle<br>Jos. DeBar<br>Guy Kennedy | Dental Supplies<br>District Office<br>Attorneys<br>Lumber<br>Sales Office<br>Sales Office<br>Employment Office<br>Loans<br>Dentist<br>Sales Office<br>Optometrist<br>Assor. Office<br>Sales Office<br>Real Estate<br>Office<br>Attorney<br>Office<br>Office<br>Sales Office<br>Attorney<br>Insurance Agency<br>Attorney<br>Certified Public Accountant |
|---|--|--|--|

Dignity—character—responsibility: these are the marks of the New Enquirer Building and of the people who occupy space in it. This is merely another advantage of the many enjoyed by tenants in this building.

And yet—

rental rates are as low as in any other Cincinnati office building

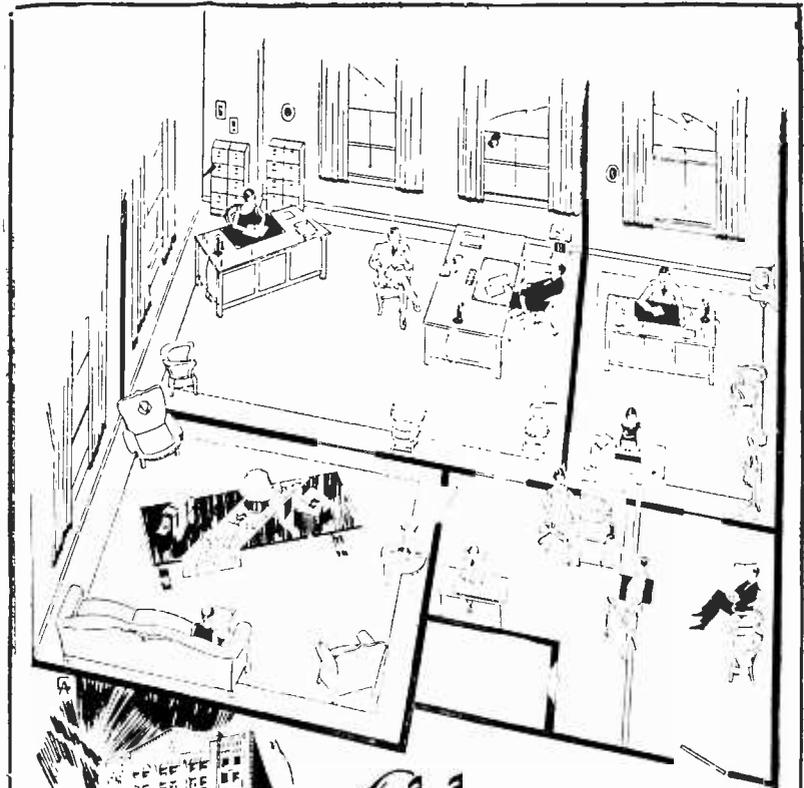
## The ENQUIRER BUILDING

Space available in amounts ranging from small office units of 250 sq. ft. up to entire floor of 15,000 sq. ft.

THE FRED A. SCHMIDT CO.

We should be pleased to have our representative call upon you with complete information as to rates, floor plans, office layouts, etc.

MAIN 1780 CANAL 2700  
Agents office Building office



# What is peculiar about the above suite of offices?

SEVERAL things.

First, its floor, like that of all the other offices in the new Enquirer Building, was covered with high-grade Battleship linoleum before the tenants ever moved in and without cost to them, thus saving them a substantial sum.

Second, as in the other offices and office suites throughout The Enquirer Building, there is a complete absence of columns and other structural obstructions, thus permitting the use of all space and the placing of the office equipment wherever the tenants want it.

Third, the above illustration, which represents an accurate drawing of an actual office suite, that of the Frankel Realty Co., shows the unusual amount of outside daylight from the large, well-placed windows, all above the fifth floor, which is also a feature of all the other offices in The Enquirer Building.

In other words, the peculiarity of the above advantages comes not from the difference with the other offices in The Enquirer Building, since they all enjoy the same advantages, but from the contrast with the offices in other buildings.

And yet—

rental rates are as low as those in any other Cincinnati office building.

No other Cincinnati office building offers these unique features:

All offices situated above 5th floor, with maximum light and air.

All floors covered with Battleship linoleum, ready for occupancy without additional expense.

Complete absence of columns and other obstructions.

24-hour-a-day service throughout the year.

Latest type Otis automatic elevator equipment.

Cincinnati's most famous address, known all over the world.

## The ENQUIRER BUILDING

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We should be pleased to have our representative call upon you with complete information as to rates, floor plans, office layouts, etc.

MAIN 1780 CANAL 2700  
Agents office Building office

Courtesy, The Enquirer Company  
Advertising Manager: Roger Fergar  
Agency: John Bunker, Inc.

Continuing the series of Cincinnati Enquirer Building advertisements, that at the left, above, conveys, in a skillfully handled manner, an impression of the quality of the new structure, as based upon the character of tenants already occupying space. At the right a map of a typical suite of offices will attract the attention of the tenant to whom efficiency never fails to appeal

ment Company presents no claims or generalities, relates no fables. It demonstrates that great organizations, choosing Atlas Portland Cement once for an important project, rely on it again and again.

One advertisement showed that the New York Central, choosing Atlas fifteen years ago for its Grand Central Terminal, specified it again in 1924 for the mighty Castleton Cut-off Bridge over the Hudson.

Another illustrated in word and picture that the Thompson-Starret Company, who built the Bush Terminal Building of New York in 1916, choosing Atlas Portland Cement, selected Atlas again ten years later for the Miami-Biltmore Hotel and Country Club.

Still another, that for both the American Telephone and Telegraph Building and the New York Central Telephone Building, constructed twelve years apart, Atlas was used.

Thus is cumulative evidence of Atlas dependability and permanence presented to the vast circulations of leading national magazines. Thus are architects, engineers, and contractors given irrefutable testimonial that they can rely upon in making their own decisions concerning Portland Cement. Thus are their clients won to even a greater approval whenever Atlas is specified and put to the test of use.

Still another purpose was behind the planning of the present Atlas Portland Cement advertising. The strongest link in its sale is the building-material dealer. He has within his power the ability to discourage or encourage any particular brand that he likes. To help him increase his business, and thus to gain his friendship, a large portion of our Atlas advertising is directed to selling him, and the importance of the service that he renders to the upbuilding of his community.

## FOR RENT—AN OFFICE BUILDING

By WILLIAM SAVAGE, JR.

*John Bunker, Inc.*

THE principles that governed our advertising campaign for the Enquirer Building in Cincinnati were chiefly as follows:

Office-building advertising to be successful should reach a large number of possible prospects, should begin early and continue for a reasonable length of time, be unusual and distinctive in both art work and copy, and should drive home its various advantages and desirable features one point at a time.

To reach the greatest number of prospective tenants for office space the newspapers offer the best possible medium. Furthermore, they not only make the building known to the actual prospect, but also to his friends, customers, and business advisers, and every business man prefers a well-known to an obscure building.

The best results will be obtained from a campaign that begins three or four months before the building is ready for occupancy and continues for six months or a year after. Continued advertising at the outset will "sell" a building for years after and aid materially in making future rentals and renewals. The nucleus of the campaign, however, lies in outstanding and distinctive art

work, coupled with striking headings and short but instructive copy. The average newspaper reader glances hurriedly through his paper and the advertiser must be able, first of all, to catch his eye with the illustration, then provoke his interest with the heading, and sell him on one point only in the copy. Any other points or desirable features may be placed in a box to the side, with a short reference to their being there, in the body of the advertisement. An advantage of tackling one point at a time, aside from the fact that the advertisement is more apt to be read, is that the copy can be made short enough to give plenty of white space around the body of the advertisement—providing, of course, that it is of sufficient width, as in the case of the Enquirer Building ads, the majority of which ran three columns wide.

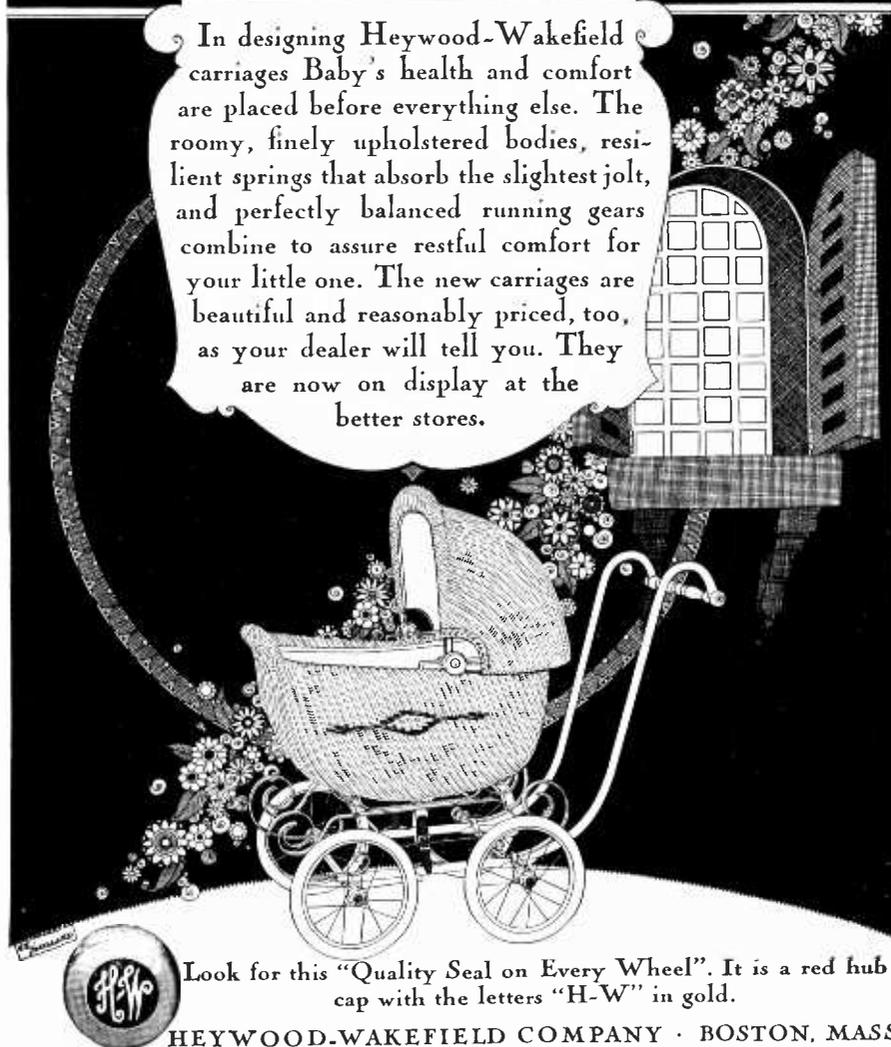
After all, the success of any advertising campaign simmers down to the basic principles of attracting the attention of the prospect, holding his interest over a period of time, and finally convincing him, selling him, and keeping him sold. To accomplish such an end, style (and a uniformity of style) both in art work and in copy is the surest and most positive means.

Courtesy, Heywood-Wakefield Company  
Artist: C. E. Millard

# HEYWOOD-WAKEFIELD

*An effective use of poster art adapted to modern furniture advertising*

In designing Heywood-Wakefield carriages Baby's health and comfort are placed before everything else. The roomy, finely upholstered bodies, resilient springs that absorb the slightest jolt, and perfectly balanced running gears combine to assure restful comfort for your little one. The new carriages are beautiful and reasonably priced, too, as your dealer will tell you. They are now on display at the better stores.



## MORE FURNITURE SALES

### Educating a Generation of Buyers

THAT part of the American workman's income that goes into furniture, and its renewal, is decidedly small in comparison with the inroads other luxuries and necessities make upon his purse.

A newly wed couple purchase a set of furniture for a three-room apartment at the outset of their career, and unless they move to better and larger quarters they retain the same furniture to the end of their days; often it passes on to the next generation. Not so the motor car.

That is the problem modern furniture manufacturers have begun to solve. They are now producing furniture in color and in patterns that may well induce the new generation to do as they do with their cars—change them every now and then for newer models.

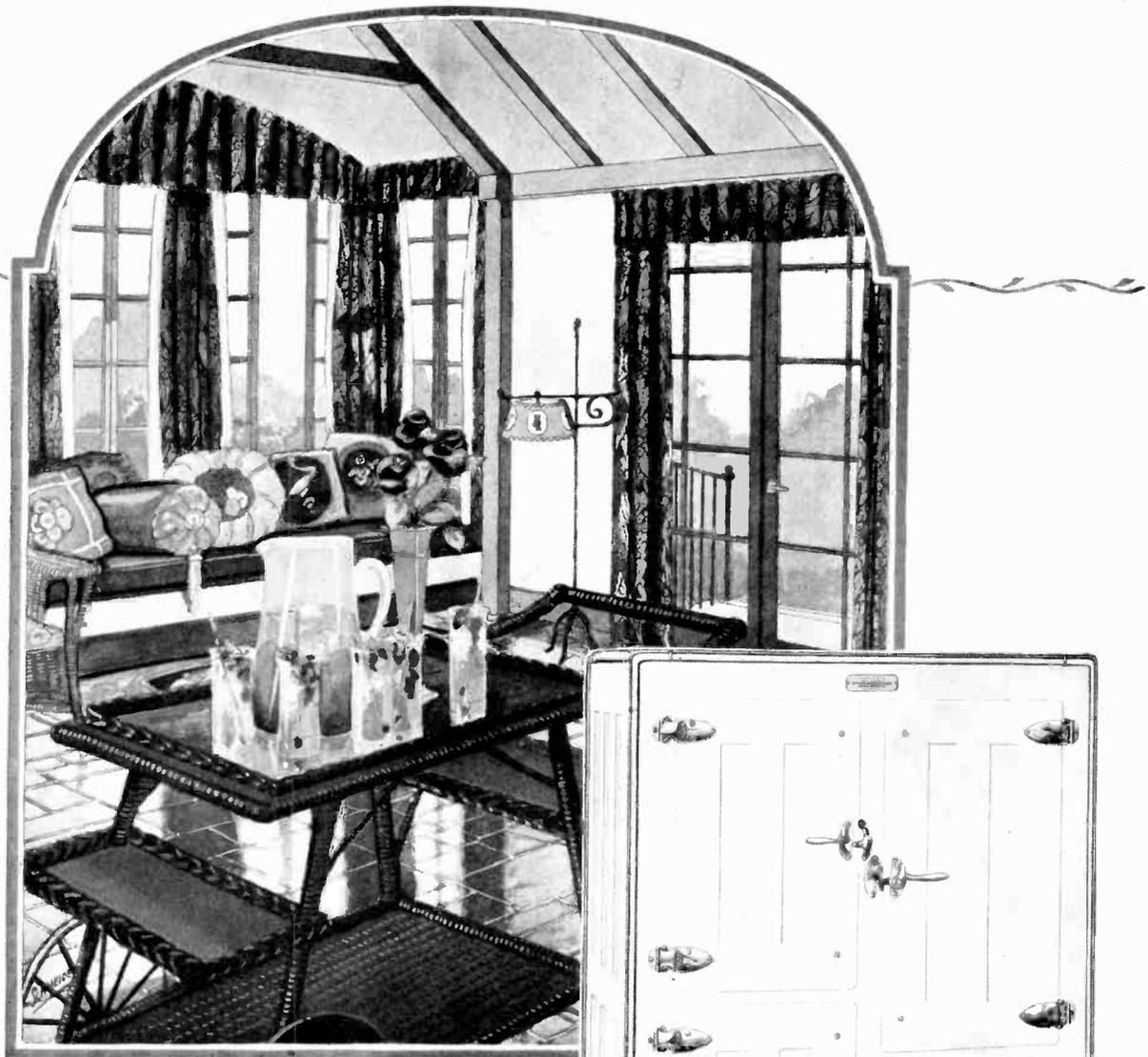
Color is always more fascinating than simple tone. Especially so are the warm browns and reds of a ma-

hogany or walnut set. And when, as with all fascinating objects, the fascination tends to wear off, then the desire for a newer object, a change of color and perhaps of pattern, sets in in the minds of the owners. They can then be counted upon again as buyers.

The type of art required in presenting furniture examples and models varies greatly with the kind of publication the advertising appears in and the copy that is to go with it—whether it be in a catalogue for general mail-order circulation, or for furniture-store distribution, exclusive mailing, or for clipped-coupon advertisements, for news-print advertising, or for magazine-advertising class or mass appeal publication.

Art for the class-magazine advertisement is best presented with a cultured background setting—a depiction such as the Karpen furniture plate. Particularly it is es-

# BOHN SYPHON REFRIGERATOR



*Super Quality  
Refrigeration*

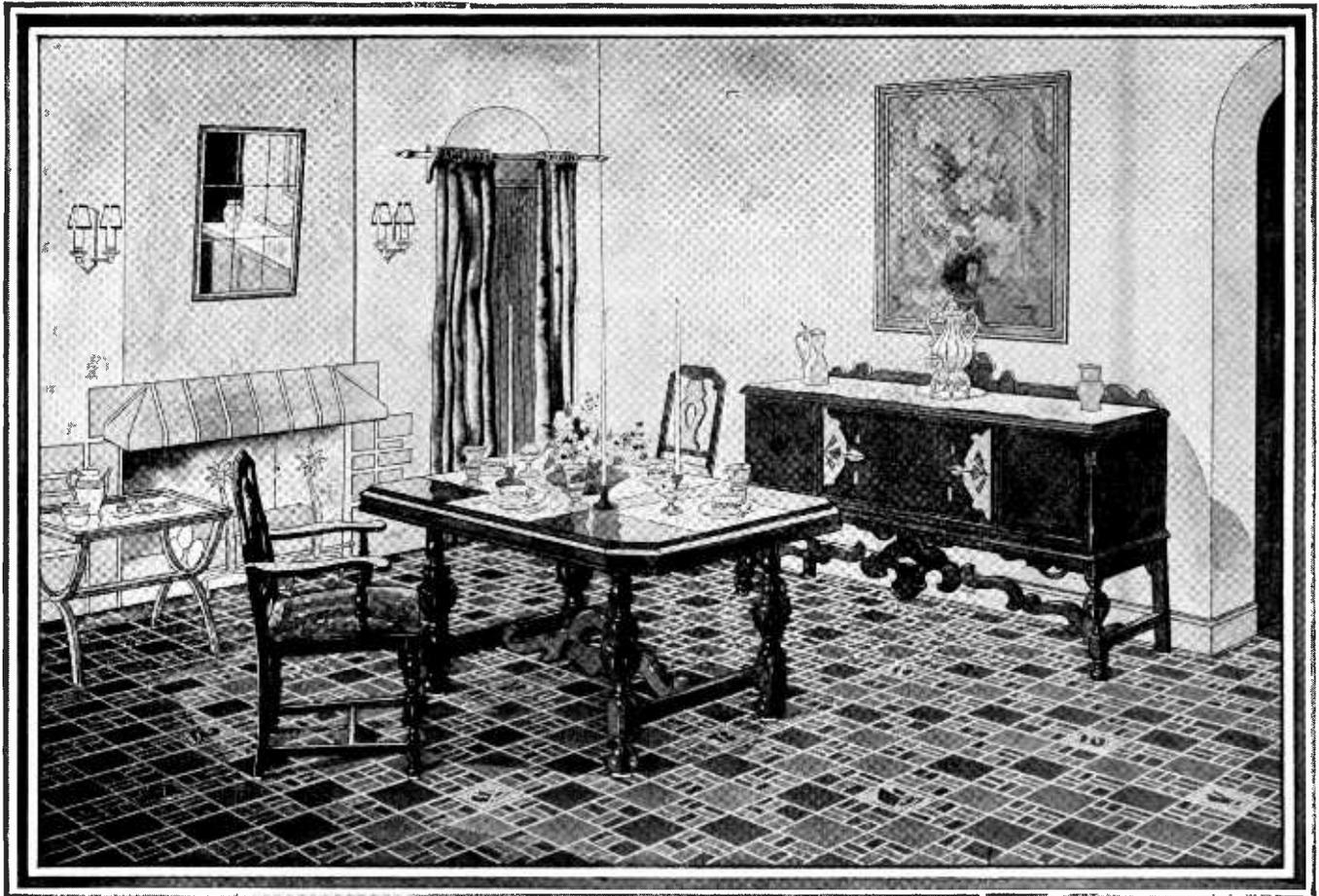
*Demand BOHN  
Porcelain Exteriors*

**BOHN REFRIGERATOR COMPANY**  
S A I N T P A U L

NEW YORK—5 East 46th Street  
CHICAGO—227 North Michigan Blvd.  
BOSTON—707 Boylston Street

*Advertiser: Bohn Refrigerator Company  
Vice-President: Harold H. Bohn  
Artists: Buckbee, Mears, Inc.*

*In this drawing the interest of the reader is gained through emphasis placed upon cooling drinks, tastefully displayed. Note the effective use of the vine and leaf decoration, and the distinctive capital letters at the top, with ample spacing between the letters*



"This somewhat Spanish dining-room, receiving an excess of warm light from windows on the south and the west, required toning down by the use of a cool color. So green was chosen as the dominant hue. As walls and ceiling had already been finished in a

warm gray, it seemed wise to secure green in the only remaining large area—the floor.

"A tile effect was sought—and I found the very pattern in this Embossed Handcraft floor (No. 6007) of Armstrong's Linoleum."  
... ROSS CRANE, Decorator



## TONIC



### for color schemes that won't "behave"

SOME color schemes (how human) have an irritating way of not behaving—until a strong hand takes charge.

This dining-room was headed that way before the strong hand was supplied by the decorator, Mr. Ross Crane.

Facing the south, as it did, the room was flooded with an excess of warm light. Walls and ceilings had already been finished in a warmish gray. So there remained for treatment a single large area . . . the floor.

Says Mr. Crane, "I had in mind a room somewhat Spanish in character, and that called for a tile effect in the floor. For color, I favored a cool green. I chose an Embossed Handcraft pattern in Armstrong's Inlaid Linoleum. Notice how the whole room builds up from this floor.

"The baseboard was painted in antique green to tie in with the floor.

Side draperies of striped cotton damask in green, dull red, black, and gold were hung over grayish green gauze curtains. Red and yellow in the draperies, fireplace tiles, and painting—supply the needed contrasting color note."

Somehow decoration stories always do seem to end happily when the color scheme starts with Armstrong Floors.

Just now the stores near you are showing the new Armstrong patterns—Handcraft Inlaid that are actually embossed, broken tile and marble effects regal enough for a king's palace; feathery hand-woven tapestry designs planned

for the daintiest boudoir. See them when you shop. And send for this *fascinating*

*book on decoration* . . . In the pages of "The Attractive Home—How to Plan Its Decoration," Hazel Dell Brown unfolds her simple plans for designing prettier rooms. Room details in full color, model interiors, work of Fifth Avenue decorators, illustrate these pages. You

are told what to do . . . and where to begin. Sent for ten cents in stamps. (20 cents in Canada.) Address Armstrong Cork Company, Linoleum Division, 911 Nevin Street, Lancaster, Pa.



Look for the CIRCLE A trade-mark on the burlap back



## Armstrong's Linoleum Floors

for every room in the house

PLAIN · INLAID · EMBOSSED · JASPÉ · PRINTED · ARMSTRONG'S QUAKER RUGS

Advertiser: Armstrong Cork Company  
Agency: Batten, Barton, Durston & Osborne, Inc.

Note the "use more Linoleum" appeal made by this drawing. It shows a modern dining-room in which linoleum has been used to achieve a new note of dignity and beauty



THE KARPEN  
NAMEPLATE MARKS  
FURNITURE OF  
INTRINSIC WORTH



The Italian Room by Edgar  
Jenney illustrates Karpen pieces:  
Sofa, 206—Chairs, 207—Table,  
208—Side Table, 209—  
Bench, 210.

\*

Mail this coupon  
for the New  
Booklet  
"Beautiful Interiors"

Tells how to plan interiors, know  
periods, choose color schemes,  
select fabrics, place furniture.  
Illustrated in color by able de-  
corator Edgar W. Jenney. Mail  
coupon now with ten cents for  
mailing costs to S. Karpen &  
Bros., 801 S. Wabash Ave., Chi-  
cago; 37th and Broadway, New  
York; or Huntington Park, P. O.  
Box O, Los Angeles, Calif.

NAME A. H. E.

ADDRESS

CITY AND STATE

TODAY, AS IN XVI CENTURY ITALY

*there is a renaissance of the beautiful interior*

ART in the home has been reborn. Something of the same spirit is abroad that carried the classic glories of Greece and Rome to new heights during the Italian Renaissance, the period that inspired the room here pre-

sented. And in their awak-  
ened appreciation of decora-  
tion, women are realizing  
more and more the value of  
insisting on Karpen furni-



ture. They find in the author-  
ity of its designs, the integrity  
of its craftsmanship, and the  
taste of its fabrics, the per-  
fect motif for every modern  
interior. With a larger  
measure of value at just the  
price they want to pay.

Advertiser: S. Karpen & Bros.  
Agency: Charles Daniel Frey Company  
Artist: Edgar W. Jenney

Here period furniture designed for a discriminating buying public  
makes its appeal through distinction in art and text

THERE IS BEAUTY IN PIANOS, TOO



*These exquisite  
Everett Grand  
Pianos are priced  
from \$795 to  
\$1350.*



## *This Art of an Emperor revived for you*

Now you can have BEAUTY, too, in piano design. For Everett has created a new vogue in home decoration through its lovely ART-DESIGN pianos.

Here, today, in these small and exquisite Grand pianos of period design lies your opportunity to set your home apart from all the rest—and Everett alone makes this possible!

Pictured for you above is the Castilian Everett Grand—expressing in every rich, warm line and tone, the art of Spain at the height of its grandeur.

And this beautiful adaptation of the art of the court of Emperor Charles V, is but one of a series of beautiful pianos that await your inspection at the nearest dealer's.

Everett tone will thrill you with its depth, richness and purity. In addition, Everett has now developed that priceless touch of elegance, of beauty, of smartness, that enables you to bring a new distinction to your home.

With seats by Everett to match each piano.

*Interior decorators will be sent detail drawings of Everett models upon receipt of requests written on their letterheads.*

EVERETT PIANO COMPANY  
SOUTH HAVEN, MICHIGAN

Boston

New York

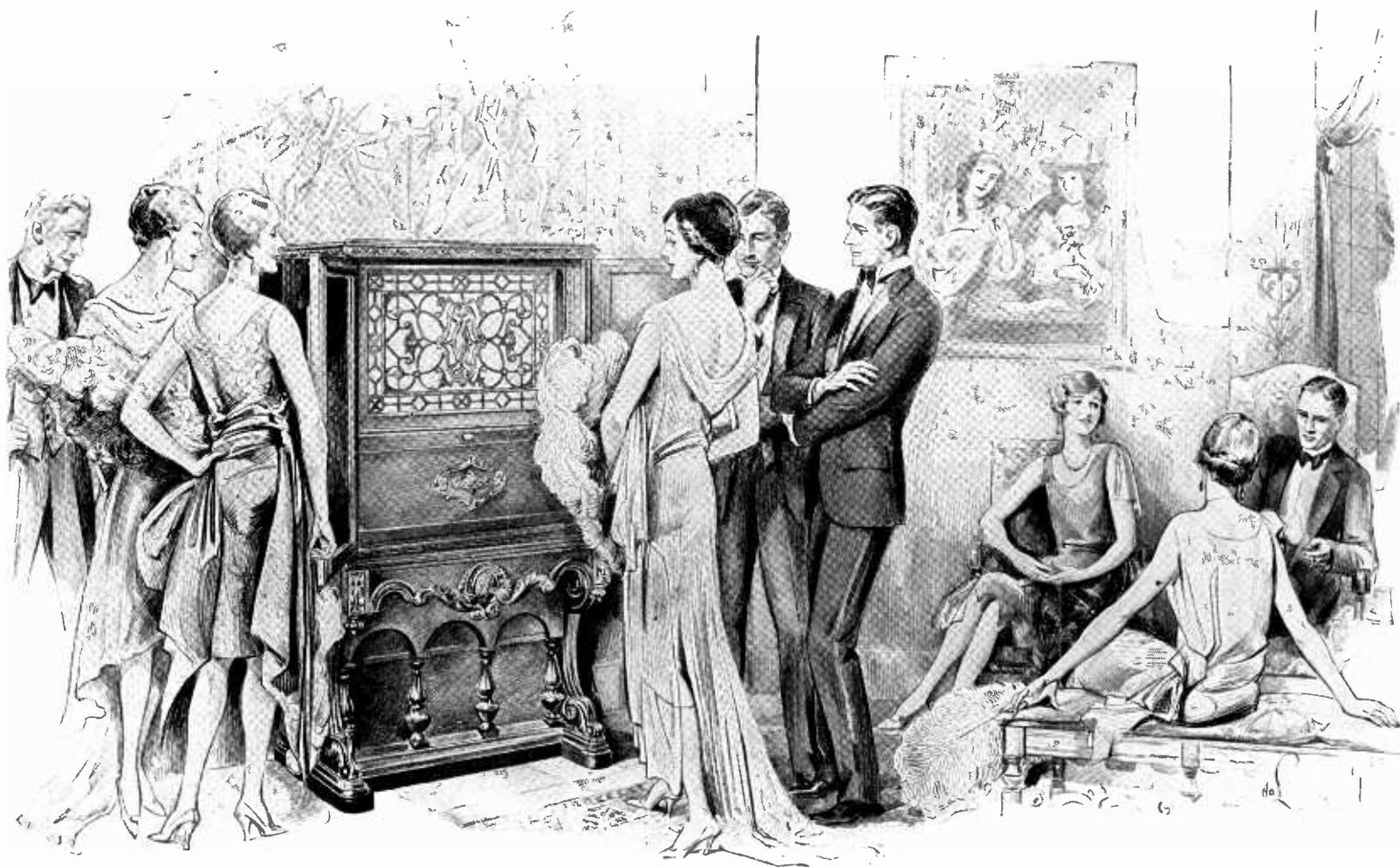
Chicago

# Everett Grand Pianos

AN EXCLUSIVE CONTRIBUTION TO MODERN HOME BEAUTY

Advertiser: Everett Piano Company  
Advertising Director: O. C. Stone  
Artist: Earle Horter

*A glimpse of a street scene in Spain is given an interesting form as seen through a Moorish archway, the effect of the drawing heightened by the line cutting through at the top. The piano leads the eye from the drawing to the heading of the caption, giving the reader at once the theme of the story*



"My, Mrs. Morgan, that's an exquisite radio! Do tell me where you had it made."



**Federal H10**  
Wonderfully compact 7-tube A. C. table model. Genuine mahogany or walnut cabinet. \*\$130.



**Federal F45**  
Seven tubes. Operates from light socket. Loop aerial concealed in door. A remarkable performer. \*\$600.

WHETHER you choose the new Federal H10, a wonderfully compact seven-tube A. C. receiver at \*\$130—or the Milan, shown above, a luxurious art cabinet design at \*\$1,250—or one of the eleven other Federal models, you will have the finest radio in its class that skilful planning and precise standards of engineering can produce.

Federal today offers all you can ever ask for in radio—remarkable hair-line selectivity, unusual distance range, single dial control, any desired volume clearly and without distortion, unsurpassed beauty of cabinet craftsmanship, and that deep, rich, natural Ortho-sonic tone possible only with Federal's exclusive patented balanced circuit.

There is a designated Federal Retailer near you who will be glad to demonstrate the Federal Ortho-sonic. Call on him, or, if you prefer, write direct for beautiful art portfolio of the complete Federal line.

\*Federal prices do not include tubes and are slightly higher west of Rockies.

FEDERAL RADIO CORPORATION

BUFFALO, N. Y.

Operating Broadcast Station WGR



**Federal E40**  
Six tube, balanced shielded circuit. Operates on antenna. \*\$350. For light socket operation, \*\$460.



**Federal Mandarin**  
Custom built, beautifully lacquered cabinet. Seven tubes, seven-foot horn. For light socket operation. \*\$1,125.

# Federal Radio

ORTHO-SONIC\*

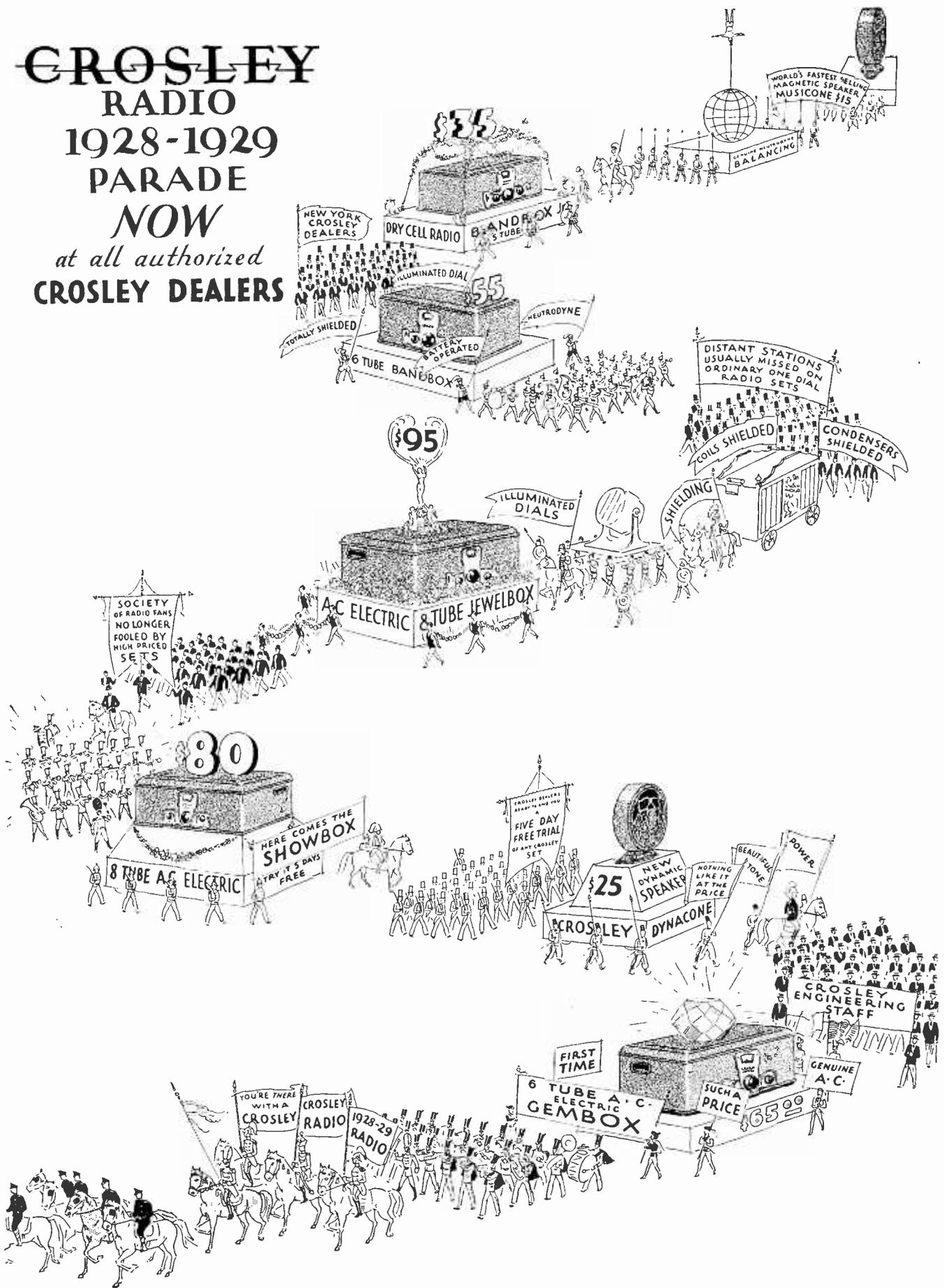
Licensed under patents owned and or controlled by Radio Corporation of America, and in Canada by Canadian Radio Patents, Ltd.

Advertiser: Federal Radio Corporation  
Agency: J. Jay Fuller, Inc.  
Artist: H. O. Levy

\*Federal's fundamental exclusive development making possible Ortho-sonic reproduction is patented under U. S. Letters Patent No. 1,582,470

Subject and handling are nicely suited to the medium in which this drawing appeared

# CROSLLEY RADIO 1928-1929 PARADE NOW at all authorized CROSLLEY DEALERS



Advertiser: The Crosley Radio Corporation

An unusual type of handling, in which the eye is made to halt at points in the parade by means of Ben-Day treatment of the receiving sets, with a second Ben-Day pattern used in two of the horses



© Courtesy, Sales Management Magazine

*Modernistic typography linked to merchandise, advertising the White Sale of a Paris department store: by Coulon*

## DEPARTMENT STORE SHOPPERS

### How to Reach them through the Daily Columns

MODERN department stores are so much an institution in the minds of the readers of newspapers that much shopping is done through reading the daily offerings. Indeed, the editor of a large Ohio newspaper once remarked to me, when a certain advertisement failed to appear in the day's issue, "That advertisement is worth ten thousand readers to us."

This news quality of daily advertising is of distinct advantage to the advertiser. His advertising, if cleverly handled, becomes an important part of his store. His layouts reflect the general store tone. If good, of high quality, the layout and art may be particularly expressive, using modern art and type well and persuasively worded. If price is the merchant's chief inducement and the goods offered cover a large field, he does well to include as much as possible of sales items, with price in large type, and art, when used, a very literal presentation of sales articles. If wearing apparel is featured, the cheaper clothing permits of rather bizarre art, exaggerating the "trick" features of the offering, with price highly emphasized. The contrary is true of the exclusive advertisement. It must be handled conservatively with as much tone and quality as will be possible for newspaper reproduction.

The advertising in almost all instances is here placed in the hands of one of the store staff, sometimes one person occupying the trying positions of layout man and copy-writer. The art is sometimes handled from the store and sometimes "farmed" out. This "one-man" method of handling advertising has one great virtue. The advertisements so handled are given a certain individuality

which makes them easy of identification. The art, general layout, and copy become old friends, so that even without the store name they could carry their message for that firm. The store name should always have a signature value, whether written in script or in some distinctive type of printing, and on days when there is no particular offering a general message may appear beneath this store name, so that the value of daily appearance may not be lost. One theme may be stressed in this briefer advertisement—lamps, linens, the tearoom. Generally speaking, however, it is well to select some item or group of items from stock for exploitation and a pictured presentation, whether they be costume jewelry, haberdashery, or house furnishings.

Especially in the offering of furniture, draperies, lighting fixtures, etc., is it important to have a pictured presentation, and that presentation should be set in as inviting a manner as possible; the draperies shone at a tastefully draped window, and the furniture and lighting fixtures displayed in a room where the accessories are in keeping with the items advertised. These pictures have an educational value and lead to additional purchases in the form of lamps, small tables, pillows, and other items in order to achieve the pleasing effect of the picture.

Department stores have proved the virtue of educational advertising. In their stores they offer lecture courses, and in advertising copy they offer interesting information regarding the periods of furniture, style forecasts, book news, and beauty aids. This, we believe, will prove more popular as time goes on.

Art for newspaper reproduction is no longer very cir-



**I**f is your polo addict, among sports-men, who is most attentive to his clothes. The game, like the gentleman who follows it, possesses background, tradition and a definite reverence for good form.

Altman Saddle Clothes include the approved breeches, shirts, helmets, boots and incidental gear.

MEN'S SADDLE CLOTHES  
FIRST AND SIXTH FLOOR

**B. ALTMAN & CO.**  
FIFTH AVENUE, NEW YORK



LINEN, along Chanel lines — one of this season's very smart concepts — in white linen with handkerchief linen printed in a single vivid colour.

\$35

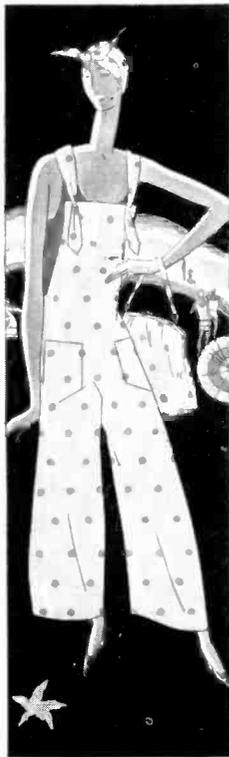
SPORTSWEAR—THIRD FLOOR

**B. ALTMAN & CO.**  
FIFTH AVENUE, NEW YORK



**BEACH OVERALLS**

*With a Bag and a Bandanna to Match*



For those who feel the polka dot urge — what could be more satisfying than this overall outfit of white rubberized saten, dotted in colour?

BATHING APPAREL - THIRD FLOOR



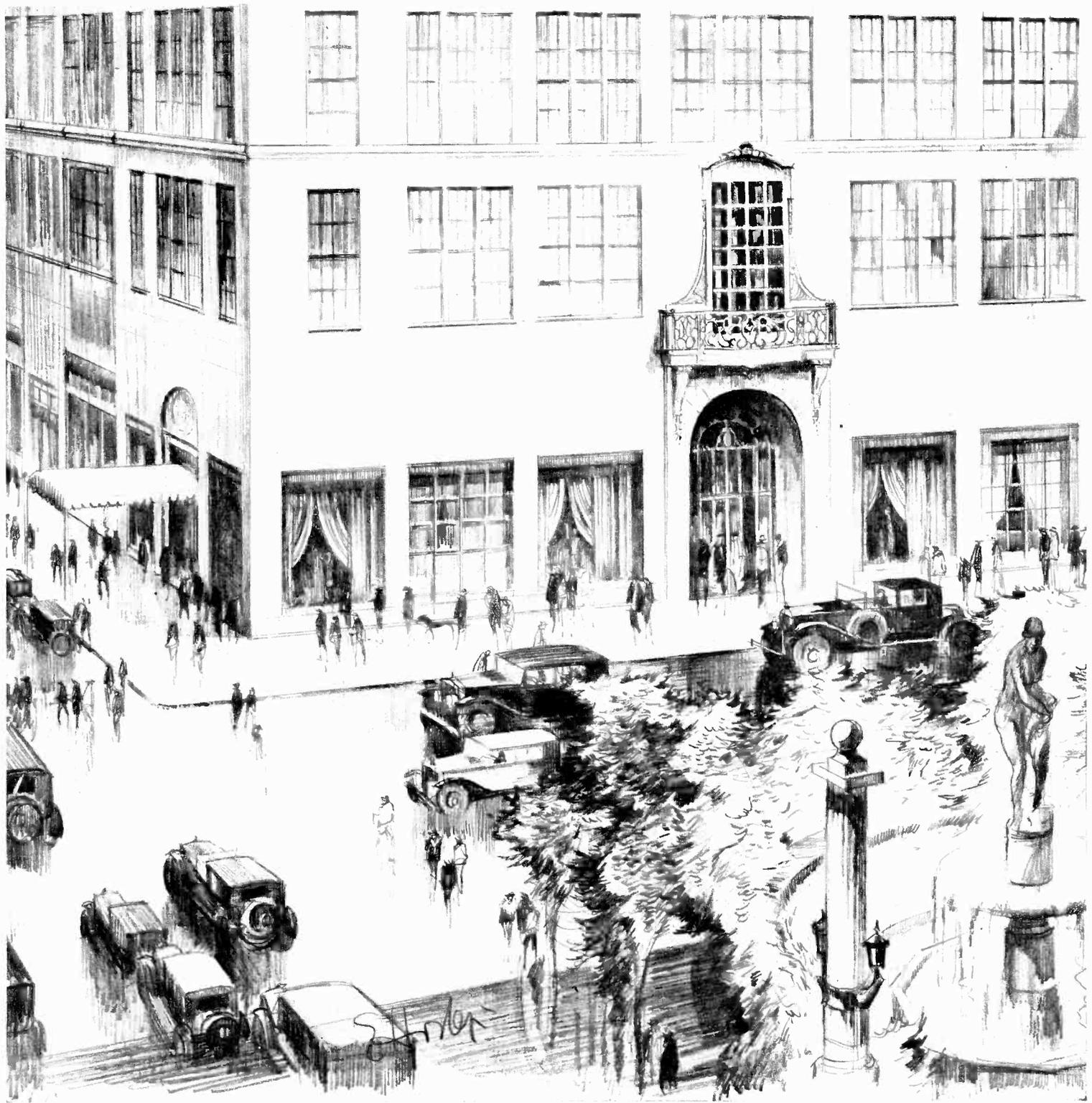
New version of the beach pajama idea — cut so as not to interfere with neck - and - shoulder sunburn ambitions, \$22.50; Bag, \$5.95; Bandanna, \$3.10

Fifth Avenue **B. ALTMAN & CO.** New York



Seldom does one chance upon such smart apparel and equipment for sportsmen—ready made to one's individual taste—Sixth Floor

Fifth Avenue **B. ALTMAN & CO.** New York



Now ready for view...our fall collection...the height of the mode for autumn, 1928. The brilliant successes of Paris...as worn by those Frenchwomen who raise dress to a high art...personally selected by Mr. Goodman and five associates, just returned from the Continent. The chic creations of our own New York designing staff...as chosen by American women whose taste in costume amounts to genius. Frocks and wraps for every occasion, every time of day...fur coats and wraps, made from the pick of the world's fur catch...hats and accessories that date a costume tomorrow.

## BERGDORF GOODMAN

FIFTH AVENUE at 58th  
NEW YORK

Advertiser: Bergdorf Goodman  
Agency: Kenyon and Eckhardt, Inc.  
Artist: Earle Horter

This fall...new comforts...new efficiencies...new arrangements for pleasanter selection, faster service. The ready-to-wear collection enlarged and divided. On the second floor, the smartest of frocks and ensembles for women of dignified maturity...on the third floor, the gay, young sort of thing for slight figures...on the fourth floor, the made-to-order clothes, executed by our famous staff of fitters. A collection worthy of the beautiful building which houses it...and of the tradition of a quarter-century spent in making distinguished clothes for women who know how to wear them with distinction.

*A fine etching quality pervades this wash drawing by Earle Horter*



Russian posters brought to America by Jules Holzberg. Reproduced from *Signs of the Times, The National Journal of Display Advertising, Cincinnati*

cumscribed. Pencil, crayon, pen in more than simple outline, and sometimes even the wash drawing, can be used with telling effect. Modern art with its softness of outline calls for the use of crayon or very soft pencil, and is most effective for the exclusive store. The advertising artist in supplying such art does well to reproduce some technique and types recognizable as being employed in high-class style publications such as *Vogue* or *Harper's Bazaar*, especially in selecting types of figures and heads for women's wear.

Also by going over the best style forecasts he may be able to dress his figure smartly as to the little details, and these details, such as costume jewelry, boutonnieres, hosiery, purses, shoes, may be announced and described. This renders his single figure a splendid saleswoman for not one but many departments of the store advertising.

Then, too, by careful watching of the forecasts the advertising manager may strike at the psychological moment in the matter of offering up-to-date modes. Colors and fabrics are, one day, fashionable, and the next day, *démodé*. The shopper is grateful for suggestions as to what is smart and very new. Such up-to-the-minute advertising establishes confidence in the taste of the store offering it, and a public informed through straight news and periodicals is discriminating enough to accept and buy under such inducement.

Layout and type should be far more subtly handled today in the face of competitive advertising. Boldness of black lines and heavy screaming is ineffectual when every advertisement on the page uses the same tactics. An overcrowded layout becomes a confused and uninteresting jumble when placed beside a layout of unique heading, sparsely used but fine art, and dignified, moderately-sized type. Hand lettering has a certain elegance and pliability for heading and leader purposes. It can have vitality and composition value as well. Unfortunately, it is often very badly used and should be applied only when it fits perfectly into the general layout. Finely selected straight type serves most purposes sufficiently well.

An analysis of successful department-store advertisements indicates that success follows adherence to these few precepts:

Goods displayed are goods half sold: Use plenty of pictures.

Arrange layout and word copy to strike class of buyer desired. Taste without salesmanship is worthless here.

Study competitive advertising and aim for contrast value when using part-page space.

Always sell the store quality as well as the items advertised.

In art and copy keep your public informed. There are advertising scoops as well as general news scoops.

# THE FINE ART OF SELLING TO MILADY

It is the Woman Who Buys and Buys

MUCH of the high standard of living today is due to the buying acumen of the American woman. She is an open-minded, even a broad-minded buyer, eager for facts, ambitious to make her life and the family life more beautiful and gracious.

Being "advertisement bred," she "guards that school-girl complexion," she watches the "danger line," she knows that "even her best friends will not tell her." Indeed, there is no fact relevant to beauty of hygiene which she will not accept and profit by when presented appealingly.

Feminine hygiene, a topic never before discussed, now holds no terrors for the advertiser. He uses beautiful art, subtle inference and warning. Without reticence he appeals to the intelligence and the self-respect of the purchaser. His art says, "Here is the sort of woman who avails herself of this product." His text is a logical, educational argument. Beauty, heretofore a surface matter, has become, as it should, an outward expression of inner well-being.

There seems to be no limit, however, to the accessories to surface beauty. Cosmetics, perfumes in endless variety, are offered to her desire for beauty and still more beauty. A portrait study of an exquisite woman, a photograph of a famous beauty, an illustration of girls youthful and lovely, will entice her to buy. The drawing of a shapely hand or a well-modeled foot, or the article itself beautifully bottled or wrapped, is an excellent inducement. But in the main the most successful "beauty advertisement" must contain a result of the product's use. Women are copyists. They want a standard to go by. Nature in this instance copies art. The American woman today is actu-

ally beginning to look like "the girl in the advertisement," and this to her great advantage. She is slimmer because advertisements have made her "figure conscious." She is better groomed for copying the simply gowned advertisement model and she is self-confident because she knows she is "correct." She has taken the advertiser's advice.

All of this suggests an endless field for the advertiser and artist. Yet it should carry a warning, too. The modern intelligent woman has no mistaken loyalties and few sentimentalities. Just so long as a product is kept up to the minute and maintains a high standard, she will purchase, and not one minute beyond. Just so long as she finds in the art something to emulate, something to lure her, she will buy. Today's perfume or powder may not be "smart" tomorrow. The negative or warning advertisement may be very well for one campaign, but the woman responds to positive and optimistic text more readily. Her perception is educated to note an incorrect detail of accessory or slight deviation from fact. Selling to women is a task which calls for constant play of ingenuity; the best that the artist and text writer has to offer.

Color is most effective in appealing to the feminine customer, who is attracted to gray, violet, yellow, black. Women like to see the actual color of a gown, or room, or package. And they are attracted to more delicate presentations than would appeal generally. Color has a memory value when applied to packages; the package with the "Red Cross," the box with the little yellow puffs (Coty's), the odd little bottle with the red fluid (Odorono). They help her to identify and purchase quickly when her shopping list or memory fails.

## THE APPEAL TO THE ETERNAL FEMININE

By DOROTHY COCKS

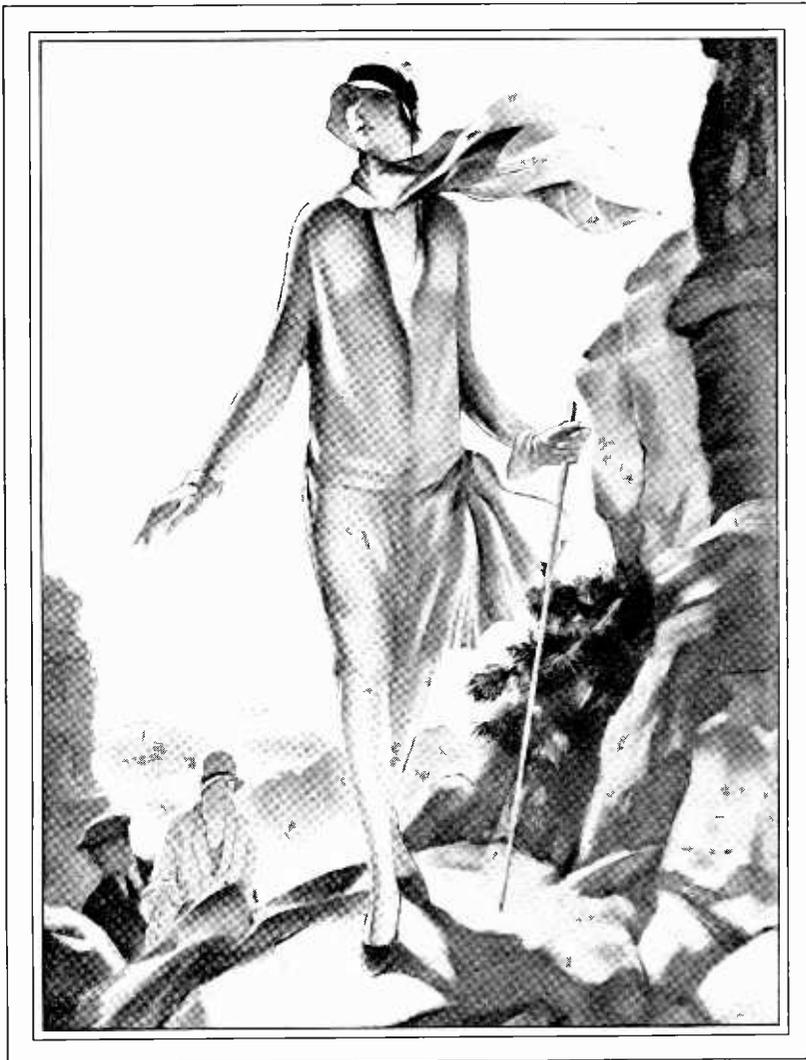
*Author of "The Etiquette of Beauty," and Director of Advertising for the Marinello Company*

WOMEN, they say, spend eight-five cents of every retail dollar expended in the United States. They are the purchasing agents for the American family. Their buying includes not only their own intimate possessions, and not only the equipment and decorations for the home, but also in great measure includes automobiles, haberdashery,

drugs, insurance, travel, tools, and a score of classes of merchandise that are generally regarded as masculine.

How to sell to women is a serious problem, therefore, to every manufacturer, except the one who fills purely industrial needs. If you make dynamos or engineers' instruments, you can ignore the feminine market—for the

Yet on she came—gracefully at home on that cruel grade . . . radiant, superbly poised, the joy of life in every buoyant step.



## Bother the view *and it became mere background!*

NOT that there was anything wrong with the view! From the Devil's Horn you look across the shadow-dusted prairie—breath-taking—limitless—a sailless sea, far-flung to the hazy horizon . . .

A view to cross a continent to see! And then—around the trail—turn *she* came—a blaze of color against the somber firs . . .

A visitor at the Springs, without a doubt . . . for her gay sports sweater—her smart tweeds—her adorably modish little shoes . . . these spoke of Fifth Avenue and the Rue de la Paix.

Yet on she came—gracefully at home on that cruel grade . . . radiant, superbly poised, the joy of life in every buoyant step.

*Bother the view!*

\* \* \*

Like all men, I have always admired

grace in women—grace of carriage, above all things. It is so rare. And, like all men, I have often wondered *why?* I have asked *why?* And now, I believe, I have *found out* why!

Most women don't allow themselves to walk with *natural* grace. They sacrifice foot-freedom (quite *needlessly!*) to so-called foot-fashion.

They have yet to learn that there are shoes of truly Parisian chic—flawless smartness—that positively caress the feet at every step!

In short—the lovely women who are less lovely when they walk, have not yet discovered Red Cross Shoes.



Designed by Frenchmen and scientifically shaped over the famous, exclusive "Limit" lasts—derived from an exhaustive study of thousands of femi-

nine feet—Red Cross Shoes are beautiful shoes to look at and beautiful shoes to wear.

Other exclusive features of The Red Cross Shoe are the Arch-Tone support, to relieve all strain on the instep, and the Natural-shaped heel, which follows the lines of your own heel, and clings with caressing snugness.

Every woman who has ever worn Red Cross Shoes knows that they are cozily snug, joyously supporting, perfectly attuned to every contour of the feet, in action as well as repose.

The very smartest shoe store in town will show you Red Cross Shoes for street, sport or formal wear, at prices ranging from \$10 to \$16.50. There are also Sub-deb models from \$6.50 to \$8.50, and Junior models from \$3.50 to \$6.00.



FITS THE FOOT IN ACTION AND REPOSE

SEND FOR YOUR COPY—of this interesting, illustrated booklet, "Walk in Beauty." It tells how many beautiful women have added to their charm by acquiring a graceful carriage . . . it also gives the views of prominent educators on the subject of correct posture. Address Dept. G-10.



© 1928, U. S. Shoe Co.

Product of THE UNITED STATES SHOE COMPANY, Cincinnati

Advertiser: The United States Shoe Company  
Agency: Ralph Jones, Inc.  
Artist: Henry Sutter

In this crayon drawing the artist has achieved an effect of smartness, a note which can always be depended upon to engage the sympathy and interest of milady. Most effective is the cutting out of the background, thus balancing the spaces outside the frame, relieved, in the upper right-hand corner by a landscape suggestion, and at the lower left by a caption spot

# Modess

PRONOUNCED MŌ-DESS

*Until you try it, such soft  
comfort seems beyond belief*

**Y**OU'LL be delighted to discover at last a sanitary napkin of superlative softness and comfort. Modess is so infinitely finer in every way—so free from chafing—so safe—that you are certain to be enthusiastic in your preference.

The center or filler is unlike that of the ordinary napkin. It is not in stiff layers with square edges but is a soft, yielding mass like fluffy cotton which form makes it more highly absorbent. This filler is an entirely new substance invented by Johnson & Johnson. It disintegrates instantly when flushed away. Modess has smoothly rounded sides that cannot chafe.

The Johnson & Johnson gauze is specially softened and then for added comfort is cushioned with a film of cotton, giving a velvety softness. As a further protection, the soft back is rendered resistant to moisture by a method unknown to others.

The easiest and quickest way to learn how much better is Modess is to buy a box at your druggist or department store but we shall be glad to mail one Modess for you to examine. Just fill out the coupon below.

*Johnson & Johnson*  
NEW BRUNSWICK. N. J. U. S. A.



HAYDEN  
HAYDEN

One Modess free  
for examination

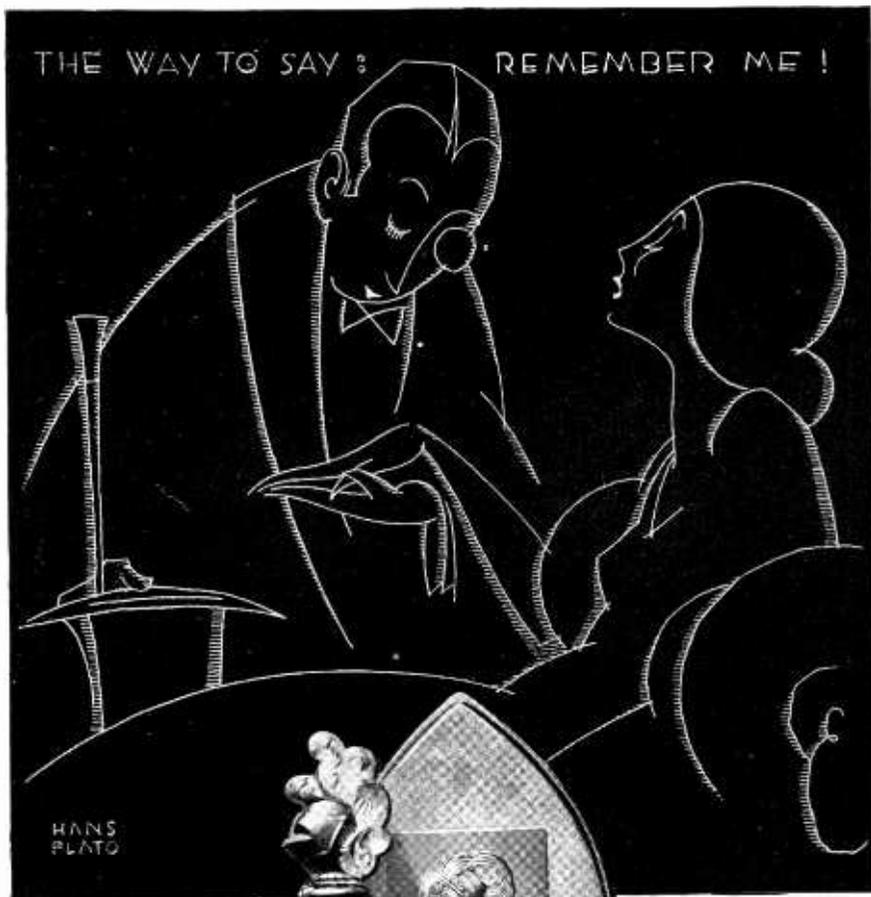
Johnson & Johnson, New Brunswick, New Jersey (Dept. 16)

I would like to receive one free Modess to examine carefully.

Name.....Address.....

Advertiser: Johnson & Johnson  
Agency: Batten, Barton, Durstine & Osborne, Inc.  
Artist: Hayden-Hayden

*Comfort is the theme of the text in this advertisement, and comfort is the thought suggested by this silhouetted crayon drawing, nicely balanced by the block of type and the drawing at the bottom*



## CHEVALIER DE LA NUIT "THE KNIGHT OF THE NIGHT"

Every woman cherishes one wish. She may or may not yearn for beauty; she may or may not worship fashion; she may or may not crave to kindle the sudden spark called "love" . . . But be she queen or maid, rich or poor, she wants with all her heart to be remembered. Chevalier de la Nuit, the "Knight of the Night," is a scent of singular individuality, conceived and sealed by Ciro, in Paris. In its fragrance lurks a loveliness quite new. It is haunting, yet elusive . . . sensuous, yet exquisite. In all the world of perfumes, it is the perfect way to say "Remember Me."

All the Ciro Perfumes . . . including Doux Jasmin, Bouquet Antique, and Parfum Maskee . . . are made, packaged, and sealed in France.

# LES PARFUMS DE CIRO

Paris: 20 Rue de la Paix

New York: 565 Fifth Ave.

Advertiser: Ciro  
Agency: Lawrence C. Gumbinner  
Artist: Hans Flato

*The appeal of smartness*

present at least. But if your brass pipe goes into bathrooms, or your electric pump brings running water into kitchens, then even you must consider the elements of feminine appeal in your sales plans.

Contrary to the general superficial opinion, women as a class do not buy on whims and hunches. The majority of women take very seriously their task of budgeting and spending the family income. They are not very articulate about this seriousness. They may not go so far as to write their budget down on paper. But, consciously or unconsciously, they have educated themselves with amazing thoroughness to their job of buying for the American household.

The women's magazines have contributed enormously to this education. Editors are aware that the editorial pap which passed as "woman's-page stuff" a generation ago would ruin a magazine's circulation today. Experts in dietetics, in decoration, in household engineering, in dressmaking, write the feature articles in women's publications now. The information they provide makes their readers much more intelligent buyers of foods, curtains, vacuum cleaners, and clothes than our much-touted economical grandmothers ever thought of being. And this widely published information sets for the advertiser an entirely new standard of feminine appeal.

The government bulletins have added their bits of knowledge to the training of these women buyers, and now the movies and radio are spreading this education wider and thicker and faster than ever before. To millions of women, costume plays and historical movies are a source of information on period furnishings. It was the movies that created the demand for the European type of hand telephone instrument. Grand Rapids was forced to improve the designing of popular-priced furniture when the movies began carrying scenes of modern and sophisticated homes into the little villages and rural districts.

Well, what does it mean? It means telling a woman the things she wants to know about the article you have to sell to her. And knowing what are the things she wants to know is part of every manufacturer's job. That is what has opened up a thousand new fields of occupation to women in business. The manufacturer has found it cheaper to hire a woman executive to tell him what women want, in an ice-box or brassière or skin tonic or rug, before he makes it.

Women want to know different things about different purchases. And so there is no easy road to knowledge of the feminine buyer, no abracadabra that you can add to your sales message to make it a sure-fire hit

with women. But there are certain general classes of appeal applicable to classes of merchandise.

If you are selling a food product, this basic appeal for you is Health. We are living in an era that is witnessing tremendous advances in the science of medicine, diet, and hygiene. And these advances in learning, even though they are based on technical research in obscure realms of science, are nevertheless a part of our common daily lives. A theory has no sooner been formulated in the laboratory than it creates a new habit and a new want. Twenty years ago, a calorie was a scientific unit of measure. Today the calorie content is what decides a woman to order one breakfast food or another.

Women take their trusteeship of the family health very seriously. The Children's Bureau prints for them four books on *Prenatal Care*, *Infant Care*, *Child Care*, and *Child Management*. Women have bought 6,000,000 copies of these best sellers of the Government Printing Office. The American Child Health Association distributed 1,500,000 leaflets on the care of children in a year. Yes, Health is one of the strongest of feminine appeals.

And if you sell household equipment—an electric iron, a floor-polisher, a kitchen aid of any kind—then your feminine appeal is Utility. What does your product do, and how and why does it do it in a way superior to your competitor's? Magazine articles, manufacturers' exhibits, booklets and bulletins, and other educational sources have taught women an amazing lot about the mechanics of devices that save household labor. Hear a woman's bridge club between deals discuss electric refrigerators, for instance. They may not know engineering principles, but they can tell you which make of ice-box increases the electricity bill the most, and which one makes the most noise, and which one keeps cream fresh the longest. Before the bidding starts, introduce the topic of soap. You will learn which soap makes printed cottons fade, and which soap makes shoulder straps cleanest, and which soap takes longest to dissolve. If your product has work to do, its efficient Utility is your feminine appeal.

And what sells toilet preparations? Surely these purely feminine articles of merchandise, that women buy to indulge their most feminine wants, have a very special form of feminine appeal? They have indeed—a very special and a very feminine appeal. It is called, in modern verbiage, "sex appeal."

All feminists' arguments to the contrary notwithstanding, women buy toilet preparations to make themselves beautiful for men.



## What will a Marinello Treatment do for your skin?

Just the hour of complete relaxation, under the fragrant ministrations of an expert Marinello operator, will refresh your tense body and lagging spirits like a night's sleep. The gentle electric current which she uses to supplement her scientific massage—a characteristic feature of the Marinello method—will release tight nerve centers, remove congestion, quicken circulation, *renew* the cells that make your beauty. A Marinello girl is trained to prescribe for your skin just the treatment it needs. She chooses the special Marinello Products which the condition of *your* skin demands. These treatments deal in fundamental causes. No wonder they accomplish results . . . . Look in your local telephone book for your nearest Marinello Guild Approved or Registered Shop.

## And why are Marinello Products so good to use at home?

Because they are made in a modern research Laboratory, by chemists and dermatologists, *scientists* who know the structure and the functions and the needs of the skin. Because years and years of widespread use have proved their quality and efficacy. *Marinello Lettuce Brand Cream* cleanses the skin exquisitely. *Tissue Cream* softens and smooths it deliciously. *Combination Cream* bleaches gently. *Skin Toning Lotion* refreshes and tones like a spring rain. If you paid \$10 a jar, you could not buy better beauty aids than Marinello Products. You have only to *try* them to recognize that. . . . Ask at a Marinello Beauty Shop, or at drug or department stores where Marinello Products are sold, for the free booklet on "*How to care for your skin by the method of a Marinello Treatment.*"

# marinello products

Advertiser: The Marinello Company  
Advertising Director: Dorothy Cocks  
Artist: Will Crawford

"I want to be more popular," or, "My husband is neglecting me"—these are the fundamental impulses behind the purchase of a beauty product in ninety-nine cases out of a hundred. The young girl buys powder to catch a beau, and the older woman buys wrinkle creams to keep him. Of course, women groom themselves to meet other women, but this also emanates from a desire to outshine other women in the eyes of the world, and, therefore, in the eyes of men. And business women groom themselves to advance their economic prospects. But even this reason is all mixed up with the possibility of impressing the men in the office, and mixed up also with the indirect wish to advance professionally in order to make more money in order to buy better clothes and cosmetics to outshine others in the eyes of men.

What are the famously successful slogans in the toilet-goods field? "A skin you love to touch," and "Keep that schoolgirl complexion." Who loves to touch it? And keep it for whom?

Oddly enough, you seldom see this sex motive referred to in toilet-goods advertising except in the very indirect method of these slogans. Why? Because you do not have to plant this motive in women's minds. It has always been there, and it always will be there. You do not have to create the original impulse for the sale of toilet goods. What the toilet-goods manufacturer is really selling is beauty, and every woman wants beauty without having to be *sold*. The task of advertising in this industry is to teach women how these products should be used to produce the desired result, and how the individual manufacturer's product surpasses his competitor's.

Cosmetics are as old as Egypt—older than Egypt. But their general use is quite recent, a part of the new social order. And so the new forms of art, the modern manner in illustration and decoration, are eminently appropriate in their advertising.

# INSTANTLY!

## *alluring lustrous nails now so fashionable*

*Smart society's edict makes this new manicure a part of the perfect toilette.*

\* \* \*

Each finger tip a jewel of unsurpassed loveliness... Nails gleaming with the lustre of tinted pearls... Is it any wonder that smart women of fashion have decreed lustrous nails as an emphatic part of fashionable grooming?

Glazo set this vogue... the wonderful liquid polish that gives, instantly, an alluring lustre to nails that are dull.

No buffing. Just a light brush of Glazo over the nails. Quickly they assume a lovely

lustre. After a week this Glazo finish is nearly as fresh as the day you applied it. Neither soap and water nor work can harm it. It will not crack or peel or turn an ugly brown.

Be sure that you get Glazo in dainty twin bottles. The polish in one. And in the other—Glazo Remover that insures the most charming manicure, and saves precious polish.

The better shops and stores everywhere sell Glazo. Ask for it by name. The Glazo Company, 508 Blair Ave., Cincinnati, Ohio; 468 King St., W., Toronto, Ont., Canada.

*The Original Liquid Polish Complete With Remover... Fifty Cents.*

*Nails polished with GLAZO are more beautiful, more fashionable. No buffing necessary.*

*Try GLAZO Cuticle Massage Cream. It shapes the cuticle and keeps it even and healthy.*



© Courtesy, The Glazo Company

*In the above advertisement, clever layout and lettering have been made to secure an effect of smartness with the aid of a very little art*

# FILLING THE MARKET BASKETS

## How More and Better Foods are Sold

A **SPLENDID** merchandising adventure has taken place during the last ten years. Food products formerly dealt out over a counter in paper bags, wrapped with string, are now glorified with distinctive packages, parti-colored wrappings, and, through the medium of national magazines, offered to a nation rather than a community of buyers. Little stores, once content to advertise by distribution of dodgers, or at best a week-end line in the local newspaper, have grown and multiplied, until now we have the chain stores, advertising daily in newspapers and using the pages of the best periodicals to broadcast their wares.

The package food product came into general use during the agitation for pure foods and was adopted because it was obviously more sanitary than the old "scoop and bin" way of selling. Then the merchant found out quickly that it had multiple advantages. The purchaser would ask for "the yellow package." It handled easily. It served an excellent purpose in window display. It had a trademark value. But when the competitive feature entered, the merchant found he must have more than a package. He must have a distinctive one; a package which advertised and sold its own contents.

He found that color had a definite value in selling various commodities. For example: Candy sold best when wrapped in red and yellow or yellow and orange;

breakfast foods, yellow and orange or yellow and green; soap, yellow and green or blue and yellow; coffee, yellow and orange or red and yellow; summer beverages, yellow and green or blue and yellow.

He found that black type on yellow background is most legible; second, green on white; third, red on white; fourth, blue on white. He found that various types conveyed various ideas, feelings, and pictures. At first this task of making an attractive package was merely an artistic experiment. Now it is so important that the greatest psychologists are interesting themselves in color, type, and shape experiments which prove definite guides in its creation.

The artist now must concern himself with the creation of an efficient, economical, self-selling package. But further he must, in preparing advertising art, see to it that the package has constant and high visibility. Here the repetition of a single note has value. In the newspaper advertisement, "Campbells," accompanied by a picture of the can, attracts the eye sooner than the mere name. The cake of Ivory Soap is more familiar than the word. Kellogg's cereal package is recognized immediately. This intimacy between the reader and the package must be created and retained in all advertising, lest some new and persistent competitor nose the product from its accustomed place on the pantry shelf.

## ART IN ADVERTISING

By E. R. COLLORD

*Assistant Advertising Director, The Kroger Grocery and Baking Company*

IN THE past the dominance of one man's advertising over another's by brute force, as it were, was conceded to be the thing. This dominance, for the purpose of attracting business, seemed contingent upon the boldness of the advertisement, and the force of loudly-shouting statements upon the multiplicity of items offered and the brazen cheapness of the price. Illustration, if any was used, was seldom more than an attempt to show the product in as startling a manner as possible. Design served solely for the purpose of attracting attention rather than of holding it and creating some motivating reaction. Chain-store advertising, in the early days, followed more or less these ideas.

But now chain-store advertising, and in fact that of most advertisers, shows a more subtle quality. The tenor of present-day copy and illustrations is on a much higher plane. And the most noticeable difference is the development of illustration. One is approached through devious channels. No longer do we shout, "Buy this!" We know that the defensive instinct is immediately aroused when one is asked to do something directly, but when the mo-

tive is put in the mind so that the will to act becomes the desire of the individual, we then succeed in selling our idea.

Illustration is largely responsible for the ability of advertisers to accomplish selling in this way. And the illustration can be classed either as depicting the article or articles advertised or as painting a picture by means of which the reader is awakened to an interest in the advertiser, and so indirectly in his product.

In the event that the former method is used, the idea is to illustrate the article in as attractive a setting as possible—a setting into which the reader can project himself. Whether we are showing an automobile or a can of soup, the effect is much more impressive if we see as a background a situation which fits our own lives. The painting of the can of soup may be a work of art, but standing by itself and shouting "Buy tomato soup" or some such words, our reaction to it all is far less favorable than if some exposition of the product or its uses is given.

With this it may be possible that only several lines of copy have been used, but the thought suggested to the



## “Here’s something new,” thought Bobby ... and *another* romper was ready for the wash !

Not so long ago in a quiet Ohio town we found a dear little house with such perky pink geraniums in the window boxes and such ruffly curtains upstairs and down that we decided to ask our questions about soap at *that* house first.

“Laundry soap?” echoed the pretty young woman who welcomed us. “I use P and G. You see I have a very little boy who is *very* hard on rompers.”

“Is he at the crawling age?” we inquired.

“Much worse,” she smiled with a little shake of her head. “He’s four years old and into everything. While I’m baking he’ll tip the jam on his clothes, or when I come from the telephone, I find he’s been playing with ashes from the fireplace. I wash rompers every day to keep up with him.”

“Why do you like P and G?” we asked.

“First of all,” she said, “I don’t have to bother if the water isn’t hot because

P and G and cold water will get even Bobby’s rompers clean. I’m rather fussy about keeping my own clothes nice too—and I find that P and G doesn’t fade the colors. It is so nice and firm that it doesn’t waste away and it really is better than other soaps I’ve tried.”

It *is* such a good soap—have you wondered perhaps why you pay so little for P and G?

The reason is: More women use P and G than use any other soap in the

world. This unequalled popularity means that P and G is made in enormous quantities. And since large-scale manufacture costs less in proportion than small-scale manufacture, a very large cake of P and G can be sold to you for actually less than even ordinary soaps.

So—P and G costs less *because* it is so popular. And it is so popular because *it really is a better soap*.

PROCTER & GAMBLE

Free! “How to take out 15 common stains—get clothes clean in lukewarm water—lighten washday labor.” Problems like these, together with newest laundry *methods*, are discussed in a free booklet, *Rescuing Precious Hours*. Send a post card to Winifred S. Carter, Dept. NH-5, P. O. Box 1801, Cincinnati, Ohio.



## The largest-selling soap in the world

Advertiser: Procter & Gamble  
Advertising Director: R. F. Rogan  
Agency: The Blackman Company

Composition and color tone attract the eye to the art and the human-interest message in this interesting advertisement. The original art was painted in full colors



## Already dreaming of the years you cannot share

*She cannot know how much  
she needs your care in little  
things like this*

**H**OW much you do for her day in and day out—planning and working for the years when she must face the world for herself. Years of which she, too, already dreams.

Not perhaps until she has children of her own, will she realize fully just what her mother's care has meant. Care not only in the big things, but even more in that endless round of little things which count for so much.

It is one of these seemingly small points which is now the center of interest in a nation-wide school movement. The American Medical Association and the National Education Association are pointing out the importance of school day breakfasts. They have found that children's grades and health are vitally influenced by the kind of breakfast they eat.

This slogan is now displayed on the walls of over 50,000 schools:

*"Every boy and girl needs a  
hot cereal breakfast"*

Only a *hot* cereal can furnish the boundless energy which their school work demands.

You already know well that one *hot* cereal which authorities have for years recommended for growing children—Cream of Wheat. You probably also know why it is recognized as ideal:

First, it brings a remarkable store of mental and physical energy—just the elements needed most by little minds and bodies. Second, Cream of Wheat is so easy to digest. Third, children enjoy its delicious creaminess.

It is so simple to safeguard your children in this little thing. Begin now! Tomorrow morning start them off to school, ready for a good day's work. Give them a *hot* bowl of good old Cream of Wheat.

© 1927, C. of W. Co.



This little girl has learned to read well because she eats the right foods. Every school morning she eats a hot cereal breakfast—Cream of Wheat.

**FREE**—Mothers say this plan works wonders—

To arouse your child's interest in eating a hot cereal breakfast, send for attractive colored poster to hang in her room. There is a four week record form on it, which the child keeps herself, from day to day, by pasting in gold stars. Poster and gold stars sent free with authoritative booklet, "The Important Business of Feeding Children," and sample box of Cream of Wheat. Mail coupon to Dept. C-17, Cream of Wheat Co., Minneapolis, Minn.

For a girl aged..... For a boy aged .....

Name.....

Street.....

City.....

Reproduced through the courtesy of the Cream of Wheat Company  
Agency: J. Walter Thompson Company, Inc.  
Artist: J. Sundblom

Charm is the keynote of this oil-painting by J. Sundblom. Note the interest gained by rounding the top of the picture, and the interesting arrangement of the two lines of the heading



## ON THE HILLTOP AT DAWN ~ ~

A summer sun is creeping up over the horizon. The fresh dew sparkles like countless jewels. The sun-drenched mist of the valley carries the fragrance of a thousand flowers, just awakening . . . The magic of it is in the freshness of it all!

And that is the secret of G. Washington made simply by adding a spoonful of G. Washington—the refined quality of the most luxurious coffee ever blended—to a cup of hot water . . . It dissolves in one instant—you drink it the next.

It's so simple, so convenient—and its better, fresher flavor commends it to the modern housekeeper regardless of the number of her servants or the size of her household.

Another important feature of this fine coffee is its real economy—a small tin of G. Washington Coffee will make ten times as many cups as a can of ordinary coffee of equal size—and there is no pot to clean and no grounds to discard.

Send for a FREE trial package. G. Washington Refining Co., 46 Hanover St., Morris Plains, N. J.



© Advertiser: G. Washington Refining Company  
Agency: Huber Hoge, Inc.  
Artist: R. O. Ellsworth

*A fine effect gained by careful balancing of the white space and color*

# Onward COLUMBUS



The future of Columbus is in the hands of its citizens and its progress will be gauged by the forthrightness of the men and women whose interests are involved more and more. Columbus is fortunate in having an individual and educational facility, and the individual enterprise reflected in the city's development. When these latter advantages are available, Columbus is likely to place in the front of America's list of cities where there is no room for the people perish.

*John J. Lentz*  
President, American Insurance Union

LIFTING its graceful spire high above the city, like a giant shrugging its shoulders at weakness, the new American Insurance Union Citadel lifts its head toward the clouds. It is indicative of the strength, the virility that went into the building of it. It is an inspiration to others that are built around it . . . built out of the brain and brawn of this healthy community. It is a monument to the stability . . . to the progressiveness that is Columbus.

Let us, too, lift our heads toward the clouds. For each of us is Columbus. Columbus is ours . . . and its future is in our hands. Let us believe in . . . invest in . . . grow with Columbus. Then we may sooner share in the benefits so sure to come. Let us follow the advice of Mr. George J. Karb: "Let every one of us . . . men . . . women . . . children . . . make 'boosting' Columbus our particular and favorite hobby."

## KROGER STORES



The new Kroger Warehouse and Bakery at 437 Cleveland Ave.

Since 1907, 200 Kroger Stores have been opened in Greater Columbus. And as a further contribution to Columbus' Program of Progress, the new Kroger warehouse, bakery and abattoir have been erected. They are situated, constructed and equipped to give a broader and more complete meaning to the word service. Columbus, and the whole Middle West, link the name Kroger with progress and growth. Women have come to know his self-imposed high standards of modern store keeping . . . and to recognize that in his stores may always be found the ideal combination of quality, service and values best suited to their needs.



Buildings—Erected Kroger's 19300 East Columbus.  
For Students in Greater Columbus.  
\*Call when you believe in Columbus.  
Full information at every Kroger Store.

Two Kroger advertisements of widely different appeals. That at the left was a specimen of the advertisements used in the larger cities in which the Company operates, to appeal to local civic interest. At the right is an advertisement setting forth the merits of a particular product. Note the striking effect of the reversed lettering in the top and bottom bands, these balanced nicely by the lettering of the word "Catsup" and the black masses of the bottle. Drawings are by the Mackelfresh Studios, Inc.

prospective customer by means of the art is a forceful one—an idea that is likely to be kept in mind for some time.

With illustrations which do not give any hint of the product of the advertiser, the necessity of fine art work is felt even more strongly. Here the advertiser depends entirely upon suggestion for a tie-up in the minds of the

**Special this week only!**

Large Bottle 15<sup>c</sup>  
Small Bottle 9<sup>c</sup>

**Country Club**  
**CATSUP**  
*Adds Zest to any Meal!*

**T**HE plumpest, most luscious sun ripened tomatoes, fresh from the dewy vines—blended with tangy spices and other seasoning—granulated sugar—plus our own recipe that gives it its alluring flavor—that's of what Country Club Catsup is made.

Careful tests of Country Club in comparison with nationally known brands have proved that Country Club Catsup is equal in quality to any and superior to most. Yet the price is but a little more than half that of other brands.

**UNIVERSAL STORES**

readers with his organization—and so with his merchandise. We must be sure that our drawing will strike the proper chord.

People may be "sold" by using a picture which has only a very casual relation to the subject; so casual, in fact, that one is impressed only subconsciously. If we may use a personal example, the various civic "onward" cam-

paigns for the Kroger organization as run in different cities will illustrate this point. "Onward, Detroit!" we say, and use elaborate art work to illustrate a vision of the city, and perhaps include a futuristic drawing of its imaginary future. We include a fine pen sketch of some very prominent individual in the city. In this work we have striven for something impressive, the very essence of which is suggestive of beauty and solidity and worth, developing our ideas through the copy. No reader who is actuated by even a small bit of civic pride can fail to be moved, and his resultant thoughts are naturally favorable to the advertiser whose connections are aligned with such ideals.

It has been said that "copy is the soul of advertising"—that the actual words are the medium through which one becomes convinced of the merits of the products advertised. Be this as it may, the illustration is generally the means of engaging the reader's attention so that he will look on to the copy—and we are dependent on the worth of the art work for the inception of the idea which is developed through the copy.

We have found this to be true even with display advertisements, the chief purpose of which is merely to list a number of items we are featuring. Instead of using only names and prices, we have, possibly, begun our display with a large heading showing this merchandise in an attractive fashion. The reader sees this at once and is consequently sufficiently impressed to read through the copy that follows.

In institutional advertising the success of it all is more closely allied to the art, hence the very adequate nature of illustration in such advertisements. We are striving not to give some definite information to the customer, but rather to leave a favorable impression of our company.

The institutional copy of the Kroger Company, with more than five thousand individual stores spread about in the Middle West and East is most commendable for its local appeal in its copy and its fine conception of layout and art design.

The "Onward, Columbus" plate is similar to the series used for the other large cities in which this corporation operates. It was the opening full-page newspaper plate which was similarly used as the premier advertisement for the other cities, with a local art application. The mayor followed, as you note on the "Onward, Detroit" plate and the Woman's Club head, as shown on the "Onward, Columbus" plate. Prominent city-life officials, chamber of commerce heads, presidents of big industries and banks and transportation systems, board of education leaders, university presidents, in like manner with a background of the institutions headed by them, came in turn.

Splendid good-will institutional copy it proved, acquainting the readers with their city through good read-

able copy and excellently conceived and executed art, in pen and brush medium—all of which was produced in Cincinnati, the home office of Kroger stores, from photos of the personages and buildings depicted.

In this instance the art was first created and the type matter set up to meet the plan of the layout. A good proof was pulled of his type matter and then pasted in position on the original drawing, which was then reproduced in the entire—art and copy. The plates were made ready for each newspaper and then forwarded to them ready for the press.

An actual customer is the very best and most certain prospect for sale of other merchandise. To that end the idea of advertising directly to him with attractive stuffers placed in his purchase packet is an excellent medium of sales promotion which is often overlooked by the merchant.

The large and bulky stuffer is an expensive imposition on the average customer, but not one will object to the placing of a pretty card—a beautiful reproduction of a product offered—the size used by the Kroger stores, of which six examples are reproduced (slightly smaller in black and white) with this chapter.

As you will note from the large plate, the Kroger method is to reproduce an item in true colors with a suggestion of its use or appetizing association on the one side, and on the back thereof is the legend offering a recipe booklet upon request. The booklet is a four-to-eight-page folder the size (slightly larger) shown in the larger plate. Only the cover is illustrated. Even a black-and-white reproduction of specialties offered printed on pastel-colored papers will make a good stuffer with the use of effective art.

In the upper two plates—Chile sauce and salt—note the attractive and interesting effects obtained by the novel form of handling the background. The faint angle-shaped form is yellow and tends to softly accentuate the red Chile bottle. Also the black type matter stands out against this color.

The background of the salt plate is a series of circles, shading from yellow and red to purple. The salt container is green and in good contrast to the background. The type is printed in black.

A study of the text matter on these stuffers leads to the preference of printing the type matter in black, as that color sets the type matter forth and is more readily legible. The back side is printed in black type. The rest of the stuffers are colorfully handled in four-color processes.

The recipe books, however, are printed in but two colors—either red and black in the Catsup booklet instance, or colors apropos where the product suggests its own color.

# CAMPAIGNING FOR MEDICINES

## The Health Appeal the Key to Sales

HEALTH is the foundation of happiness and achievement. Realizing this, national chemical houses are launching campaigns as to how to retain or win back to this great blessing. And they find that for this purpose a series of advertising linked together with a dominant keynote, slogan, or illustration identity, is the best means of conveying their message.

Through educational advertising, they have eliminated the "patent medicine" bugaboo, and in its stead have established a knowledge and respect of known drugs as well as respect for individual trade names. The fact-hungry reader is led through a human interest or even melodramatic interest to examine the illustration and text of a good advertisement and so to learn of certain lurking enemies of health and how to avoid them. He regards the information as valuable. The next of the series is certain to gain his attention as he identifies it; eventually he acts upon the advertiser's advice, and a customer is won.

Here we find a legitimate use for the "menace" type of illustration. Its use alone, such as in a melodramatic presentation of an accident (burns, cuts, etc.), an emergency in which the company's product might be needed, is compelling and has memory value. However, wherever possible, the positive type of illustration should be used. A negative note may enter the sketch—such as the "Forhan's" illustration, though at the same time the general tone of the illustration is positive, with its three happy young people, and the "trillium" as he should be, just outside the picture.

The advertiser of medicines must present his pill

"sugar-coated"; he must give his lesson through a story or incident engaging or shocking enough to gain reader interest. He dare not be pedantic, or present unembellished facts.

But in every household daily incidents call for medical supplies. These daily incidents may be his demonstrators. We have selected for illustrations representative medical advertisements. Note that in all of them the art is provocative enough to secure the reading of the text, text being here of paramount importance. With economy of words the health lesson is taught. It is divided by convenient paragraph heads and subtitles and is augmented by notations in small type and by small supplementary illustrations of the product in its original package. This last is of great importance, since the person of short memory may be able to identify the bottle or package by shape when the name is forgotten. Especially in the introduction of a new product the container itself should be pictured, and where the product is for general use the space is never lost if the container continues as a part of the advertising layout. It has identification value, and lends continuity to a serial.

This same continuity may be gained also by the employment of a set phrase ("Guard the danger line," for example). Serialization in advertising is particularly valuable where products of a single concern are varied or where the purchaser is compelled to buy often. Present-day competition calls for the most ingenious presentation, and where the interest can be carried over from one advertisement to the next the product is less apt to be "nosed out."

## MEDICAL ADVERTISING

By RALPH G. SICKELS

*Advertising Manager, Parke, Davis & Co.*

HERE at Parke, Davis & Co. we try to keep four very definite things in mind when planning the advertisements now appearing in a number of leading magazines. One thing we try to do is to render a genuine service to the public—to give people a clearer understanding of what recent advances in medical science mean to them and to their children.

Second, we hope to render a service to the medical profession by giving people a better appreciation of the various ways in which the physician of today can help them.

Third, our objective is to stress the fact that the pharmacist of today is better equipped than ever before to serve his customers skillfully and well, and to definitely identify the retail druggist as the distributor of our long line of products.

Fourth, we aim to give the American public a clearer picture of who we are and what we stand for, so that, in time, they will come to look upon a Parke-Davis label as a guaranty of quality, just as physicians and pharmacists have done for more than sixty years.

We feel that the selection of artists to illustrate the series was a particularly happy one. William Mead Prince and E. L. Chase have coöperated with us enthusiastically all the way through. Mr. Prince has a brilliant way of picturing a dramatic situation so that the reader will feel a thrill run up his spine. Mr. Chase is especially fitted for picturing happy, wholesome-looking people—the kind we want to show in a series which concerns itself with "Building the Fortresses of Health."

The accompanying advertisement, "3,000 Miles to Save Four Young Lives," was illustrated by Mr. Chase.

# OUT OF THE PICTURE



## Many acquaintances but *few friends*

ALMOST married to the "only girl" many times. Almost a success. Almost popular. Women want to meet him and so do men, for he is able, brilliant and good looking. But a meeting means only another bowing acquaintance—he's a Trillium.

Neither men nor women will tolerate one offense. It keeps acquaintances from becoming friends. It's an insidious condition. For others are sure of its

presence, while you can be certain of its absence only when you provide a daily safeguard. It is bad breath.



But you need have no fear of this trouble that has divided the world into men, women and Trilliums. Every morning and every night use Forhan's Antiseptic Refreshant as a mouthwash. It is a scientific triumph.

Tested in competition with other popular mouthwashes, Forhan's Antiseptic Refreshant was found to be the most effective and most pleasant to use. Fastidious men and women are proving this statement every day.

It removes bad breath (except in case of focal infection) instead of covering it up with a strong telltale odor that only reveals the trouble you try to hide. And it keeps the mouth sweet, clean and fresh for hours after using.



—*he's a Trillium\**

Trilliums are avoided. As a safeguard, use Forhan's Antiseptic Refreshant, regularly, every morning and every night. You'll like the way it works, the way it sweetens the breath and taste. It's a good habit. Get a bottle from your druggist, 35c and 60c.



\*The Trillium (birthroot) is a delicate, crimson-striped woodland flower, which attracts by its rare beauty but repels by its odor.

*Use* **Forhan's** ANTISEPTIC REFRESHANT

Advertiser: The Forhan Company  
Agency: Erwin, Wasey & Company  
Artist: Earl Blossom

A striking effect obtained by leaving a white outline in the drawing.  
Note the balance value of the drawing in the lower left-hand corner

This advertisement provoked more interest and correspondence than any in the series so far. This was due to the fact that a footnote in the advertisement read, "If any of these four—the first Americans to be saved from hydrophobia by the Pasteur method—should read this, we would be very glad to have a letter from him." From all parts of the country we received communications endeavoring to help us locate the four boys whose trip to Paris was taken as the theme of the advertisement. It is interesting to relate that one of the "boys," now a full-grown man, was located, and a month or so later went to Chicago from his home in New Jersey to take part in the ceremonies attending the unveiling of a statue to Pasteur.



## 5 years old and 52 teeth

By the time that youngster playing so happily at your feet reaches the age of five he will have more teeth to care for than at any other time in his life! For underneath his twenty temporary teeth, the thirty-two permanent ones are being formed. As these grow, the roots of the baby teeth are gradually absorbed, leaving the crowns free to drop out.

It is easy to see that decayed temporary teeth can seriously affect those which will replace them. They can also greatly influence his physical health and development.

Acid-decay is the most dangerous enemy of these fledgling molars and incisors. Particles of food lodge in the pits on the teeth and in the tiny V-shaped crevices at The Danger Line—where teeth and gums meet. They ferment. Acids form which attack the teeth and irritate the gums.

A tooth-brush cannot possibly

reach into all these crevices. So it is necessary to use a dentifrice that will neutralize these dangerous acids.

Squibb's Dental Cream is made with 50% of Squibb's Milk of Magnesia, more than enough to neutralize the acids in these pits and at The Danger Line and to give needed protection. Moreover, Squibb's Dental Cream contains nothing that can injure the sensitive mouth of a child. It helps to keep the mouth in a healthy condition. It is pleasant to the taste and harmless if swallowed.

Have your dentist inspect your child's teeth regularly. By exercising this precaution, and by using Squibb's Dental Cream at least twice a day, you will be doing everything to help him secure a sound, permanent set of teeth. Only 40c a large tube.

E. R. Squibb & Sons, New York.  
Manufacturing Chemists to the Medical Profession since 1858.

Squibb's Milk of Magnesia promotes proper alimentation by virtue of its two-fold action. Its antacid quality helps counteract improper digestion. And its laxative action helps to relieve the system from fermenting foods. At druggists, 25c and 50c. The Standard of Quality.



Copyright 1928 by  
E. R. Squibb & Sons.

Guard  
The

Danger  
Line



**SQUIBB'S**  
DENTAL CREAM  
The priceless ingredient of every product is the honor and integrity of its maker.

Advertiser: E. R. Squibb & Sons  
Agency: N. W. Ayer & Son

"Guard the Danger Line," adopted as a slogan for Squibb products, is used as the central thought in the illustrations for advertisements, with telling effect, especially in the direction of securing continuity



\* If any one of these four—the first Americans to be saved from hydrophobia by the Pasteur treatment—should read this, we would be very glad to have a letter from him.

#### BUILDING THE FORTRESSES OF HEALTH

One of a series of messages by Parke, Davis & Company, telling how the worker in medical science, your physician, and the maker of medicines are surrounding you with stronger health defenses year by year.

## 3,000 miles to save four young lives

One day in 1885 a mad dog rushed upon a group of laughing American children—and left four little lads\* facing practically certain death from hydrophobia.

Scarcely a month before, Louis Pasteur, the famous French scientist, had demonstrated a method for preventing hydrophobia. Already he had saved several lives.

But Paris was 3,000 miles away—a twelve-day voyage in 1885. Was there time to save these four boys?

“Send the children at once!”

When their doctors cabled for hope, Pasteur replied: “*Envoyez les enfants toute de suite*”—(send the children at once).

And so Patsy and Eddie and Austin and Willy sailed for the Old World. Reaching Havre, they were rushed to Paris and the laboratory of Pasteur. Each day for ten days they were given

gradually increased amounts of the life-saving vaccine. The disease never developed.

Safe home at last, they never forgot the simple, kindly man whom they had learned to call “Papa Pasteur.”

#### The fortress against hydrophobia (rabies)

Today preventive treatment against hydrophobia can be given without delay by any qualified physician right in the patient's own home.

If your child is bitten by a dog, notify your doctor at once. And, if possible, have the dog securely locked up—alive—where it can be observed for symptoms of rabies.

Your doctor will tell you that anti-rabic vaccine as prepared in the Parke-Davis laboratories is so effective and so simple to administer that when used promptly there need be no cause for alarm.

## PARKE, DAVIS & CO.

The world's largest makers of pharmaceutical and biological products



#### A PERSONAL NOTE

Parke, Davis & Company make a number of special products for your daily home use—with the same exacting care which marks the manufacture of Parke-Davis medicines. If you will ask your druggist about them, he will tell you that each needs no further recommendation than the simple statement: It is a Parke-Davis product.

Advertiser: Parke, Davis & Co.  
Agency: The Blackman Company  
Artist: F. L. Chase

A dramatic incident in the history of the Parke-Davis products illustrated in black and white oil

# HOTELS AND RESTAURANTS

## Important Features to Consider in a Campaign

Hotels in the larger cities and resorts have become institutions of activities so varied that today the hotel advertising text and art has many varied directions and themes to work on for good advertising art and copy, in its promotion and advertising efforts.

One such hotel has as many as twenty-nine business features of individual value in advertising—the hotel proper, its restaurants—main dining room, banquet halls, dance and dining room, grill, lunch counter, sandwich shop, ice cream parlor, etc. Its barber shop, ladies' beauty parlor, its tailoring and valet service, etc., is each a separate business, all under one roof, each bringing a certain amount of business to the hotel, and the hotel gaining a certain amount of patronage for these individual businesses.

To that end a collective advertising effort would seem a grand program, just as a department store operates its advertising arrangements. In such an instance one of the best mediums is the hotel publication, which can be made a good will and good advertising medium at small expense.

However, inasmuch as certain activities are carried on for the convenience of the patron the main part of the hotel must be featured in its advertising efforts to make for successful business and keep the business out of the red.

To that end the restaurant and the hotel proper are usually featured. The ball-room is played up for the pleasure loving who are usually free in spending.

The Hotel Sinton, of Cincinnati, in a series of advertisements prepared by Keeler and Stites, strikes a human interest note touching back into the history of the hotel and tavern life of a city. "There is a Tavern in the town" is representative of the series and is as practical in any other cities as it proved to be in Cincinnati. The illustrations showing the scenes of early tavern days were re-

drawn from woodcut prints from early books of those periods.

The Gibson Hotel, of Cincinnati, divides its efforts between the use of modernist art and novelty of design. For the dance hall—the youthful element's playground—the art used is strictly modernistic—but of the intelligible form. As, for example, the mailing piece advertisement. The particular note of modernism is emphasized by the slant of the type in the drawing. Otherwise the illustration might be classed as straight conservative advertising art.

The Florentine Room is the dignified dining room of the hotel. Its menu card is handled accordingly—in fine hand lettered design similar to a Florentine book cover, with a suggestion of dignity and beauty in its makeup. Again another design is used at noon showing a major scene in this unusual and attractive dining hall. Such a scene is usually drawn from life or a photograph is used in creating the drawing.

Under the management of Ralph Hitz the hotel has gone forward with leaps and bounds in its activities. The Roof Garden which was designed in modernistic settings by the great scenic genius, Joseph Urban, is featured in its advertising. Designs from this modernistic, colorful interior decorating scheme are used to advertise that already famous dining salon. One of the series is shown herewith.

Many restaurants, like the Hotel Sinton, find merit in recollecting an illustration of the past and serving it with their advertising copy. Modernism is used to striking advantage by the Restaurant Crillon. The intelligent reader is interested in such presentations, and is readily sold on the merits of a table that offers such a history for its background. Any restaurant of standing can resurrect art in its community that deals with its business past, making good use of it for the presentation of the quality that it offers.

## THE HOTEL AND ITS ADVERTISING ART

By CHARLES K. SWAFFORD

*Director of Advertising and Publicity, The New Yorker*

Just a few years ago an advertising man approached a certain Western hotel manager with a publicity plan which aroused the manager to a high pitch of excitement.

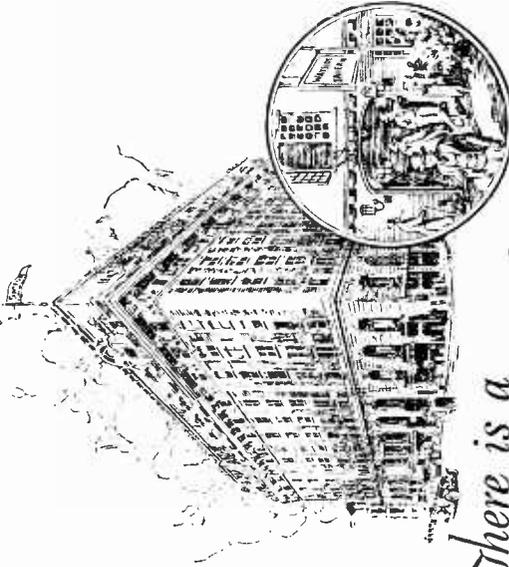
But his enthusiasm wilted like a pricked balloon when he heard that the plan would cost five thousand dollars to carry out.

"Five thousand dollars!" he shrieked in dismay. "Why, man, that's twice as much as my appropriation."

The hotel today is little known, though five years ago it was the finest and proudest hostelry in its city. It still

is trying to operate, in the face of the most aggressive competition, with the same lack of merchandising policies which allowed it to succeed, in spite of itself, a decade ago.

Competition in the last few years has wrought changes in hotel management. And the hotels that are prospering today are the ones that have recognized the menace of competition and have gone out to meet it, with the sword of advertising in one hand and the bludgeon of sales promotion in the other.



*There is a Tavern in the town*

Since the days when Cincinnati was called Losantiville there has been "a tavern in the town" where men have gathered to discuss business and politics and to promote the city's welfare.

Every town has its tavern. In Cincinnati it is the Hotel Sinton where our most active citizenry meet for business and pleasure. It is here Cincinnati's most progressive measures have their inception, are brought to fruition, and receive the mark of public approval.

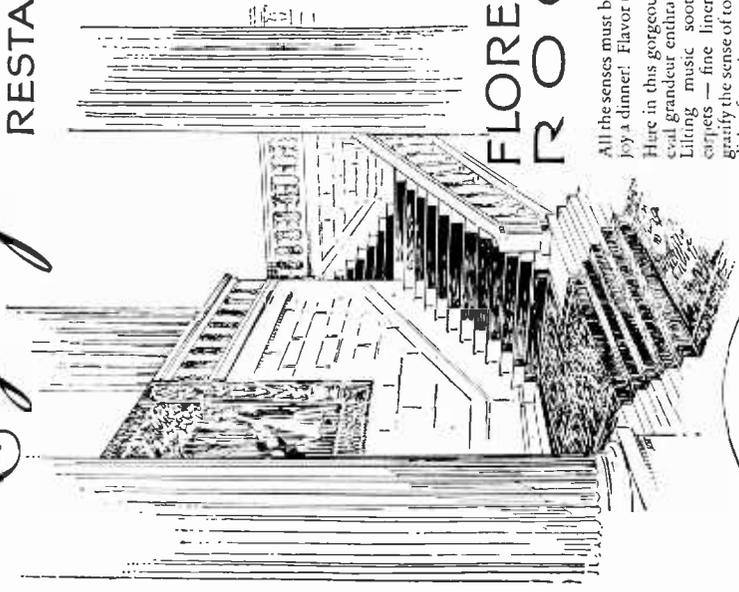
The Sinton lobby, the banquet, ball and dining rooms hum from early morning until the wee small hours with the zest and sparkle and romance of Cincinnati's business, civic and social life.

The Hotel Sinton is Cincinnati's Tavern—where lawyer meets architect, and business man meets statesman, for the interchange of ideas and that mutual understanding which unifies civic life and makes possible both growth and progress.

*H*  
**Hotel Sinton**  
*Cincinnati's Finest Hotel*  
**John L. Horgan**  
 MANAGING DIRECTOR

*Above, one of a series of interesting advertisements worked out by Keeler and Stites for the Hotel Sinton, Cincinnati. Right, an advertisement featuring the beautiful Florentine Room of the Hotel Gibson, in Cincinnati*

# THE Magnificent RESTAURANT



## FLORENTINE ROOM

All the senses must be charmed to fully enjoy a dinner! Flavor to taste is not enough. Here in this gorgeous Italian hall a medieval grandeur enthalls the sense of sight. Lifting music soothes the ear. Soft carpets — fine linen and dainty china gratify the sense of touch — and delectable dishes from the great Gibson kitchens captivate entirely the priceless sense of taste.

Club Breakfast . . . . .75c and 85c  
 Luncheon . . . . . \$1.00  
 (Silver Platter . . . . .70c up)  
 Dinner . . . . . \$2.00  
 (Silver Platters on Mezzanine)  
 Supper . . . . . A la carte

Nationally famed orchestras play daily at luncheon, dinner and supper . . . . . floor show three times each night except Sunday. Dancing and show at dinner on Sunday.

### GIBSON RESTAURANTS

TEA ROOM Dinner \$1.00  
 Luncheon 65c  
 A la Carte service  
 Soda Bar  
 11 a.m. to 1 a.m.

### COFFEE SHOP

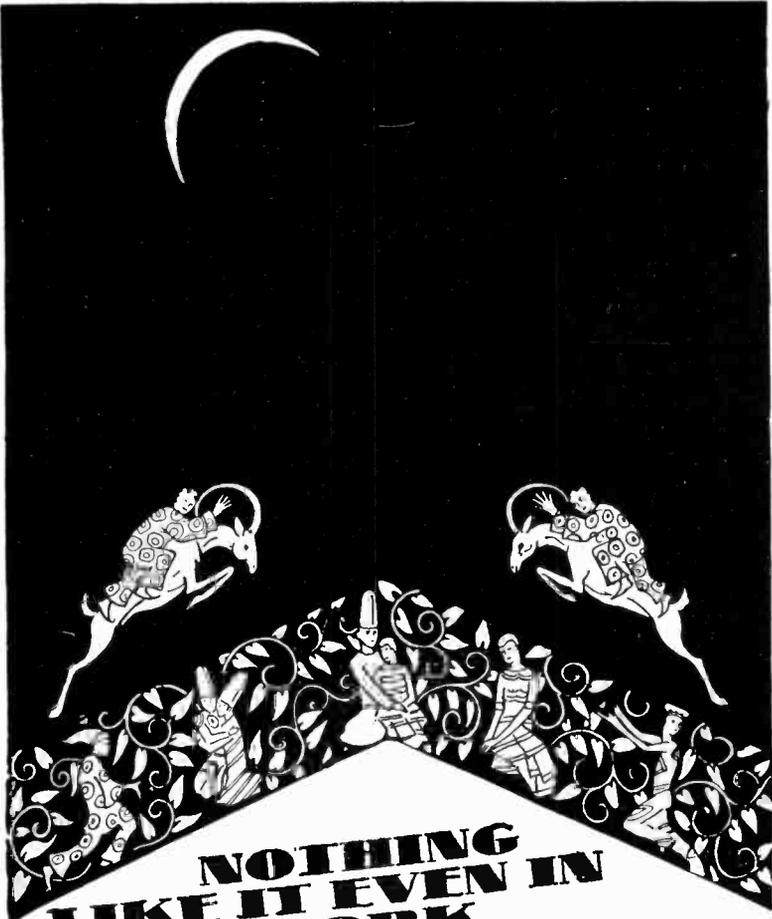
Breakfast a la carte  
 Luncheon 45c and 50c  
 Dinner 75c and 85c  
 Speed Counter Service

### SANDWICH GRILL

Sandwiches, salads, breakfast, Luncheon and Dinner Specials  
 Open all the time



# Hotel Gibson



**NOTHING  
LIKE IT EVEN IN  
NEW YORK**

**Opens May 29th**  
Most modern summer restaurant in America  
**Ray Miller back again!**  
Celebration Supper Dance \$6.  
Make your reservations now!

**HOTEL GIBSON**  
**ROOF**

*A smart note is achieved in the advertisement of the Roof Garden of the Hotel Gibson. Smartness, too, is the key-note of the Tea Room mailing piece, shown at the right, as it is of the Crillon spot at the upper right*



THE HIGHEST  
ATTAINMENTS  
OF CUISINE  
AND SERVICE  
ARE YOURS  
TO ENJOY IN  
THE CHARMING  
ATMOSPHERE OF  
**CRILLON**  
116 EAST 48<sup>TH</sup> ST.  
NEW YORK CITY

take her  
to the

**Hotel Gibson**  
**TEA ROOM**

Cincinnati's Newest and Smartest Rendezvous

Here tea with many a delectable dish will be in appetizing array from 11 in the morning until 1:00 p.m. And a soda bar will serve refreshing beverages and confections.

All tea room dishes prepared in dainty luncheon style.

Entrance directly off the lobby.

A LA CARTE SERVICE - POPULAR PRICES

Until a few years ago there was usually only one outstanding hotel in each community. It frequently was known as well throughout the country as the community itself. Competition was so negligible that sales promotion was given only a passing thought in most management programs.

Then suddenly new hotels began to arise everywhere. Ambitious promoters and gullible investors in some cities have built so many hotels that it is indeed only the very fittest management that can survive. Most cities of importance now have several fine hotels that offer the traveler little choice, their rates, service and convenience being about on a par.

The basic products of all hotels still are rooms and meals for travelers, but astute managers, in their search for new fields for profits and dividends, have placed on the market comparatively new kinds of merchandise and old merchandise packed in newer and more attractive wrappings.

So the modern large hotel not only sells sleep and food for the wayfarer, but it also purveys banquets, dances, balls, teas, bridge-luncheons and bridge parties of all kinds, laundry service, valet service, beauty and barber shop services, candy, tobacco, soft drinks, telephone service (almost all hotels charge a service fee on outgoing calls from guest rooms), convention facilities, night club entertainment and other forms of service and products.

And they not only sell their products by advertising and direct mail, but just as Campbell sells soups and Packard sells automobiles, they send out salesmen to bring in the orders. For several years hotels have been sending out salesmen for wholesale sales of rooms, such as for conventions, but in recent years such hotels as the Gibson in Cincinnati, the Hollenden in Cleveland, the Ft. Shelby in Detroit, and the members of the Statler chain have sent out men to "pound the pavements" in their own cities in search of new business.

And in all the new ballyho about individual hotels, the astute managers have seen the advantages of creating and selling personality. And here is where art has entered this fascinating new business of hotel advertising and merchandising.

Hospitality, more than ever before, is one of the strongest hotel selling points. The equipment and conveniences of modern hotel rooms are very much alike—rates in most cases are nearly approximate. Hospitality, given new and different personalities through art in advertising and decoration and the personalized contacts of employees, has its greatest commercial value in history. Only through the use of art have hotels been able to express their personality in advertising. And so cleverly is personality being expressed that the advertising of many hotels breathes the very atmosphere of the institutions themselves.

The modern art has been found most effective in selling the atmosphere of hotels that have created a personality

of sophistication and smartness, but the institutions that desire to emphasize hospitality have used it in a highly modified form.

It has been found most effective in the advertising of restaurants and supper clubs in hotels such as the Seaglade in the Hotel Regis in New York; the Park Central Grill in New York, the Pal Lido at the Corondo in St. Louis; the College Inn at the Sherman, and the Balloon Room of the Congress, in Chicago; the Roof Garden and the Florentine Room of the Gibson in Cincinnati and others.

Ralph Hitz, Managing Director of the Hotel Gibson before coming to the New Yorker, was one of the first hotel executives in America to fully sense the cash value of art in the industry. In two years at the Gibson he doubled the restaurant business alone. He redecorated the Gibson's restaurants, created a new Tea Room, and rebuilt a room ballroom into a shimmering modernistic roof restaurant that was an overnight success.

Color has been utilized widely also as a medium of expression of personality. The Gibson in its advertising of the Florentine Room has used effectively in direct mail and other printed pieces the warm red Italian tones of the decorative motif and in the advertising for its Roof Garden the black, green and yellow of the Joseph Urban designs in the decorations.

There are, in general, two separate divisions of hotel advertising and promotion—outside and inside.

The first may be divided into two more classifications—local and out-of-town. Local advertising is that designed to attract business for the restaurants, banquet halls, meeting rooms, night clubs and other facilities that might be utilized by persons living within the hotel's community. Out-of-town advertising is that planned to sell rooms to travelers.

"Inside," or "house," advertising is extremely important in the sale of facilities and services other than rooms.

The idea is, after the guest once arrives at the hotel, to sell him laundry and valet service, flowers, candy, meals, music, entertainment and the rental of radios, phonographs and typewriters. All these are facilities and services of a very real value and importance to the guest and when properly presented to him he regards them as an evidence of hospitality rather than a purchase.

Here again art is being successfully employed to deliver an advertising message. A common and effective medium for the sale of these "house" services is the room card, a printed piece which may be placed under the glass top of the dresser or the writing table. In a large hotel there are naturally so many things to offer the guest that a separate card about each would make the room look like a billposter's paradise. Great care must be taken to make these cards harmonize with the room so as not to appear glaringly out of place, and here again art has come into the picture and the problem.