













# HOW TO ADVERTISE

**BOOKS BY GEORGE FRENCH**

**PRINTING IN RELATION TO GRAPHIC ART  
ABOUT BOOK MAKING**

**THE ART AND SCIENCE OF ADVERTISING**

**NEW ENGLAND: WHAT IT IS AND WHAT  
IT IS TO BE**

**ADVERTISING: THE SOCIAL AND ECO-  
NOMIC PROBLEM**

**HOW TO ADVERTISE**

# HOW TO ADVERTISE

A GUIDE TO DESIGNING, LAYING  
OUT, AND COMPOSING  
ADVERTISEMENTS

BY  
GEORGE FRENCH



NEW YORK  
DOUBLEDAY, PAGE & COMPANY  
FOR  
THE ASSOCIATED ADVERTISING CLUBS  
OF THE WORLD

1917

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DEDICATED TO  
ADVERTISING CLUB  
OF NEW YORK CITY



## PREFATORY

**T**HE object of this book is to suggest how advertising may be made more effective by making it more attractive—giving it more “Attention Value.”

It needs no argument to show that if advertising is not noticed while readers are cursorily going over the pages of newspapers and periodicals it will not be read, and if not read it will not produce results. Neither does it require argument to demonstrate that the elements of the advertisement which make it attractive to the eye are its pictorial features, its graphic qualities.

The primary appeal of the advertisement is wholly to the eye—as a picture. If this appeal is not made, or is badly made, it follows as night follows day that the advertisement will not be read by as many people as would have been the case if it had been attractive to the eye.

What makes an advertisement attractive to the general eye—to the eye of the average person? The answer to this query, and the embodiment of the answer in advertising practice, may fairly be ex-

pected to remove a substantial portion of the present inefficiency of advertising. It is with this problem that this book is concerned.

There is as yet no well-grounded, definite, and definitive rules to guide the designer of advertising in his attempt to make attractive advertisements. Such principles as are available have to be borrowed from graphic art, studied in the light of the special character and requirements of advertising, and applied in the most liberal and catholic spirit, according to conditions surrounding each specific case.

The motive guiding whatever is said or shown on these pages is strictly utilitarian. There is no attempt to justify the employment of art in advertising further than it seems reasonable to expect that such employment may operate to make the advertising more attractive to those under whose eyes it is to come, and whose attention it is necessary agreeably to attract. The idea behind all that is suggested is that therein may be found advertising profit.

In some particulars advertising has become a strictly sophisticated profession. In its commercial aspects, and in its handling by skilled managers and agents, there has grown up a large body of efficient practice. In the analysis of product and field, and in the preparation of copy, there have been very great strides of progress within the past score of years. It is only in this field of initial attraction that

FORMS OF SVASTIKAS.



Usual form.



Ogee forms



Ogee form



Triple sun snake



Alaska Indian.



Svastical



Zmigordski



Kûdâ form



Svastical



Kolapûr



Jain svastika



Mound builders



Orientalized form



Brick iron



Brick



irons.



Peruvian pottery



Greek fretwork

Showing a few of the many forms of the Svastika, that interesting art symbol which is thought by some to have been the first attempt to express thought by other means than speech or gesture; found in the remains or history of every people that have ever lived on the earth, and as an important fundamental in all art of all ages.

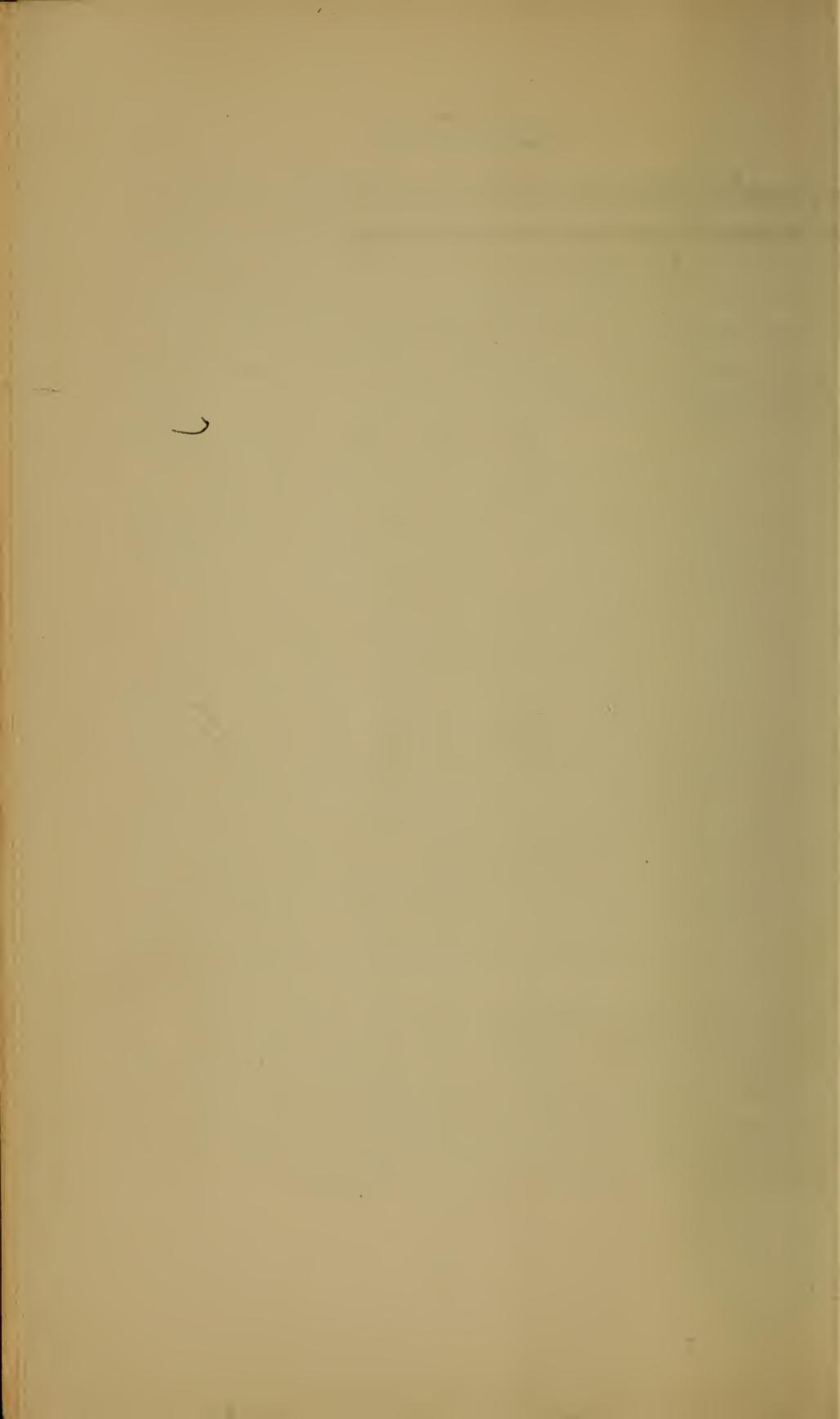
there seems to have as yet arisen no definite body of guiding principles that have either been tested or otherwise vouched for, which receive general credence or are very influential in general practice.

That there are such principles, adapted from graphic art, optics, and psychology, and that they are simple and easily mastered, and effective in practice, is what I try to show in this book.

It must all the time be kept in mind that it is the physical advertisement we are considering, and nothing else. Those major units of the advertisement made up of the general campaign, the study of the goods, the preparation of the copy, etc., are not considered. The illustrations are to be taken as used to illustrate some point or points that are thought to be consequential in the optical attention value of the advertisement. Those advertisements that are shown as models are to be regarded so only as to their looks. If what is said about some of the examples shown seems like undeserved criticism, it is pleaded that nothing more is meant than that, in the opinion of the author, good advertisements sometimes may be better.

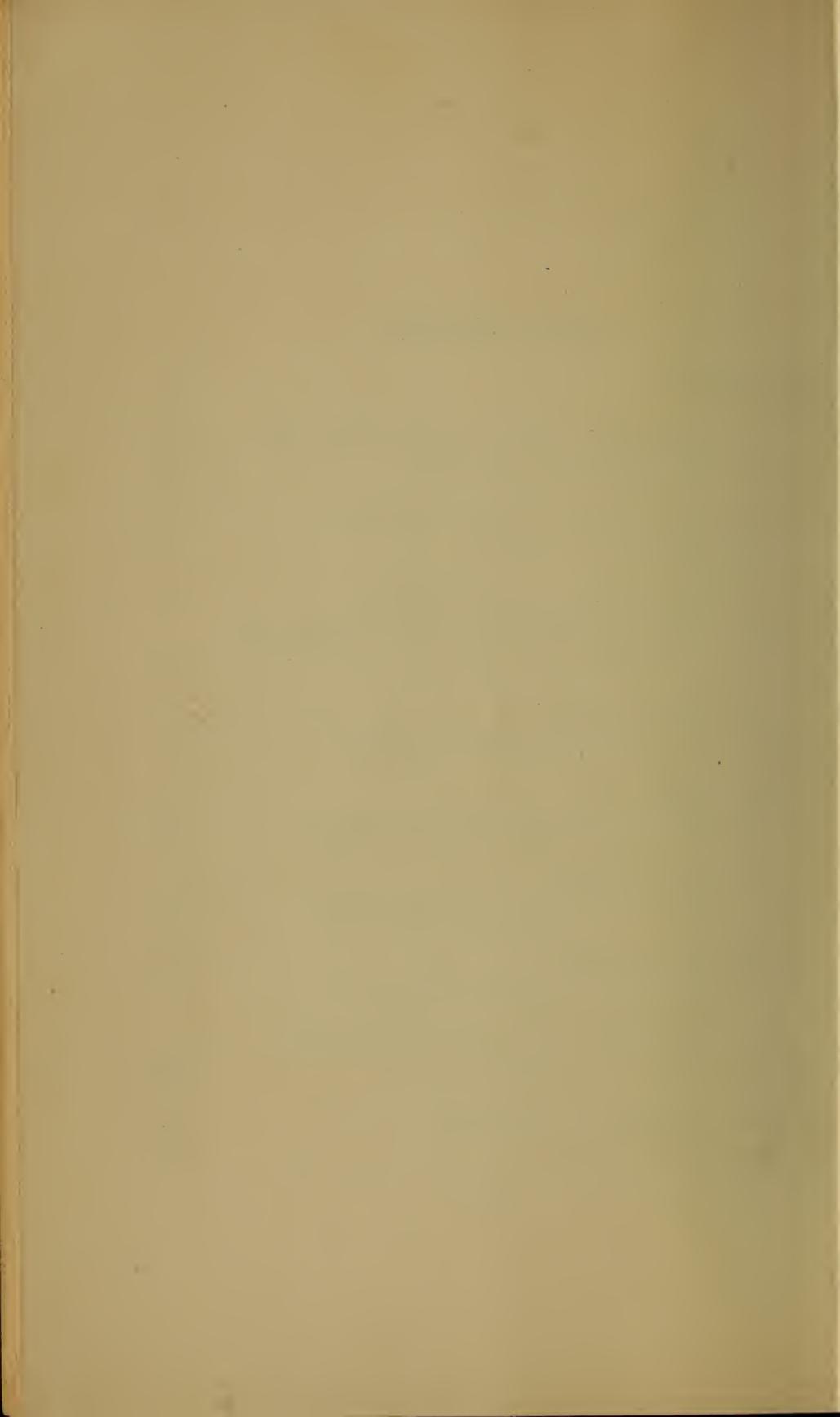
Cordial thanks are due designers and advertisers for consent to use examples of their work, sometimes for the purpose of pointing out alleged defects, as well as sometimes to emphasize excellencies; and in particular to the Mergenthaler Linotype Company,

whose typographic expert, Mr. H. Frank Smith, arranged the pages of type specimens and the display of the typical specimen advertisement in Chapter 16; and Mr. Frank H. Clark, of the Eclipse Electrotype and Engraving Company, Cleveland, for the specimen plates showing the different kinds of engravings advertisers may use.



# CONTENTS

	PAGE
PREFATORY . . . . .	vii
CHAPTER	
I. WHAT THE ADVERTISEMENT MUST DO . . . . .	3
II. THE PERSONAL EQUATION. . . . .	16
III. THE HUMAN INTEREST APPEAL . . . . .	33
IV. ADVERTISING DISPLAY . . . . .	47
V. THE APPEAL OF THE DISPLAY. . . . .	65
VI. "WHAT HAS ART GOT TO DO WITH ADVERTISING?" . . . . .	86
VII. WHAT IS ART? . . . . .	96
VIII. THE ALL-TYPE ADVERTISEMENT . . . . .	107
IX. TYPE . . . . .	122
X. THE ILLUSTRATED ADVERTISEMENT . . . . .	143
XI. ILLUSTRATIONS . . . . .	157
XII. THE DECORATIVE ADVERTISEMENT . . . . .	169
XIII. DECORATIONS . . . . .	186
XIV. OPTICS AND THE ADVERTISEMENT . . . . .	205
XV. THE FORM OF THE ADVERTISEMENT . . . . .	217
XVI. GETTING THE COPY READY . . . . .	233
XVII. ASSEMBLING THE UNITS. . . . .	252
XVIII. IN CONCLUSION . . . . .	266



## LIST OF HALFTONE ILLUSTRATIONS

	FACING PAGE
Yuban Coffee . . . . .	4
The De Laval Separator . . . . .	12
The O'Sullivan Heel . . . . .	64
Ivory Soap . . . . .	80
Edison Storage Battery . . . . .	88
Cluett, Peabody & Co. Inc. . . . .	90
Franco-American Food Company . . . . .	92
“ “ “ “ . . . . .	93
The Curtis Publishing Company . . . . .	120
W. & J. Sloane . . . . .	127
Oppenheim, Collins & Co. . . . .	146
Square finished halftone, raw edge . . . . .	149
Zinc etching . . . . .	151
Line etching with screen background . . . . .	156
Outlined halftone . . . . .	158
High-light halftone from crayon drawing . . . . .	160
Halftone with Ben Day background . . . . .	162
Metzograph . . . . .	164
Halftone with special tooling and screen border . . . . .	166
Halftone with high-light treatment of background . . . . .	168
Wood engraving . . . . .	168
Colgate & Company . . . . .	184
Layout for an advertisement . . . . .	249
Ivory Soap . . . . .	262
“ “ . . . . .	263
Oneida Community, Limited . . . . .	278

## LIST OF LINE ILLUSTRATIONS

	PAGE
Forms of Svastikas . . . . .	ix
The Hecker Cereal Company . . . . .	10

	PAGE
The H. K. McCann Company . . . . .	18
Henri, Hurst & McDonald . . . . .	19
Artemas Ward . . . . .	21
Cheltenham Advertising Agency . . . . .	22
Woodwards Incorporated . . . . .	24
Lord & Thomas . . . . .	25
Williams and Carroll Corporation . . . . .	27
James Zobian Company . . . . .	29
Hanff-Metzger . . . . .	30
New York Central . . . . .	34
American Telephone and Telegraph Company . . . . .	36
The Curtis Publishing Company . . . . .	38
New York Telephone Co. . . . .	39
Atlantic Terra Cotta Company . . . . .	41
The White Company . . . . .	43
N. W. Ayer & Son . . . . .	45
Durham Realty Corporation . . . . .	49
Union Pacific System . . . . .	52
“ “ “ . . . . .	53
The Curtis Publishing Company . . . . .	55
Rogers, Peet Company . . . . .	57
<i>The Farm Journal</i> . . . . .	60
<i>The Knickerbocker Press</i> . . . . .	61
Houghton Mifflin Company . . . . .	68
“ “ “ . . . . .	69
Shredded Wheat . . . . .	72
“ “ “ . . . . .	73
Packard Motor Car Company . . . . .	76
Lozier Motor Company . . . . .	77
Best & Company . . . . .	79
Bigelow Kennard & Co. . . . .	81
Pierce-Arrow Motor Car Company . . . . .	83
Kunstlerbund Daheim . . . . .	98
Charles E. Graves & Company . . . . .	101
The Locomobile Company . . . . .	104
“ “ “ . . . . .	105
Eastman Kodak Co. . . . .	111
Graphic Arts Association . . . . .	115

# LINE ILLUSTRATIONS

xvii

	PAGE
The Paper House of New England . . . . .	119
Page from the <i>Atlantic Monthly</i> . . . . .	124
Page from the <i>Century Magazine</i> . . . . .	125
Display Types of a Generation Ago . . . . .	129
Earl & Wilson . . . . .	132
Linotype Bodoni . . . . .	138
“ Cheltenham . . . . .	139
“ Title No. 5 and Elzevir No. 2 . . . . .	140
“ Cheltenham, Century Expanded and Benedictine . . . . .	141
“ Caslon and Old Style No. 7 . . . . .	142
General Vehicle Company . . . . .	145
Unique advertisement . . . . .	151
Aeolian Company . . . . .	155
Eaton, Crane & Pike Company . . . . .	171
Belgian Relief Advertisement . . . . .	173
Packer's Tar Soap . . . . .	175
The White Company . . . . .	177
The Locomobile Company . . . . .	180
Lord & Taylor Book Shop . . . . .	183
Ornaments . . . . .	188
“ . . . . .	189
Japanese Decorative Drawings . . . . .	192
“ “ “ . . . . .	193
“ “ “ . . . . .	194
“ “ “ . . . . .	195
The Strathmore Paper Company . . . . .	199
Cover Design . . . . .	203
Optical Diagram . . . . .	210
Ginger Ale . . . . .	213
George W. Wheelwright Paper Company . . . . .	218
Decorative Oval . . . . .	219
The H. K. McCann Company . . . . .	222
Cheltenham Advertising Agency . . . . .	223
Optical Square . . . . .	226
Mathematical Square . . . . .	227
The Golden Section . . . . .	228
The True Oval . . . . .	229

	PAGE
The First Copy for the Advertisement . . . . .	241
Copy Revised and Arranged . . . . .	245
The First Setting of the Advertisement . . . . .	246
The Second Setting of the Advertisement . . . . .	247
The Third Setting of the Advertisement . . . . .	248
The Completed Advertisement . . . . .	250
Union Pacific System . . . . .	255
The White Company . . . . .	259
“ “ “ . . . . .	260
The Chalmers Motor Company . . . . .	271
The Pierce-Arrow Motor Car Company . . . . .	275

# HOW TO ADVERTISE



## CHAPTER I

### WHAT THE ADVERTISEMENT MUST DO

**A**DVERTISING is for the purpose of selling goods, selling service, or persuading people to take specified action.

It is justified, as an economic proposition, to the extent it is successful in selling goods or service, or influencing those who read it to act as desired.

Several elements of the advertisement contribute directly to its success or failure. In this book it is proposed to treat only one of those major elements—its physical make-up.

The psychological path along which an advertisement travels toward the accomplishment of its mission may be indicated by noting that its first step is its physical appeal to the eye of the reader. Then its chief attractive feature, as the “catch line,” the illustration, some decorative feature, or some pronounced feature that is most prominent because of its form, its size, or the sentiment it expresses, gets into the mind through the eye and arouses interest or curiosity. This leads to a reading of the text—or, it should be said, to the beginning of the reading of the text.

Each of these elements is dependent upon that one which comes before it in the natural order of observation. Thus the eye is caught by the general physical character of the advertisement only if the periodical in which it is printed is of such interest to the reader that he turns its pages. In turning the pages of a periodical the eye is attracted to certain advertisements by their excellencies of form; and this is the second step toward the buying impulse that the reader takes. Or it may be more explicit to say that it is, so far as the advertisement itself is concerned, the first step. The preceding step is prompted by the medium in which the advertisement appears. This first step is almost an unconscious attraction. The first consciousness of the advertisement is experienced by the reader when he notes the catch line, and is invited to seek some definite advantage by reading the text. Then if the text is well written, and the thing advertised is of interest to the reader, the argument gets into his mind. The final fate of the appeal made in the advertisement rests with this text argument. But the state of mind with which the reader takes in the argument is largely dependent upon the preceding steps it has taken—the initial attraction of the advertisement as a whole, and the secondary, though more powerful, attraction of the bit of lure exercised by the catch line or the illustration.

It is seen that the first thing about the advertise-



Serve New York's  
favorite coffee  
in your home

**YUBAN**

The Arbuckle Guest Coffee  
35¢

Great attractive value, leading directly to the article to be sold.



ment to attract the attention of those who read the medium in which it is printed is its picture quality.

Occasionally there comes to the front a short-sighted, pessimistic person with a tale that some large proportion of the money spent in advertising is wasted. It is a text that is rolled unctuously under the tongue of the pessimist, and the person who professes not to believe in advertising. The embarrassing consideration in such cases is that the contention is true—or partially true. It is an acknowledged fact that there is much money wasted in advertising. There is no disposition to beg this question. It may be pleaded in extenuation that there is much money wasted in all phases of selling. The traveling salesman goes to many towns in which he sells no goods, wasting the money it cost him to make the visits. But even this fact is not cited in justification.

Advertisers and advertising men keenly realize that there is too much money spent for advertising that does not get results. They are concerned that it is so, and they are more concerned to discover the causes of the waste and apply a remedy.

It is evident that if the eyes of readers are not attracted to an advertisement agreeably enough to cause them to pause while they take in the picture presented, the appeal of the catch line and the argument of the text will not be realized, and the

advertisement is in danger of being passed by without notice.

It is plain that the initial power of the advertisement to win that notice which will guarantee their chance to the elements intended to arouse the purchasing desire lies in the general appearance of the advertisement. If it is to attract attention it must appeal to the eye as a picture appeals.

This fact has been realized by advertisers, and some very clever attempts to utilize it have been made. Most of them have been abandoned, because it was not thoroughly understood that as a picture the advertisement does not sell the goods it advertises.

Since the day of reliance upon the picture advertisement has passed, it may be proper to remark that the theory of the power of the picture was not followed to its obvious conclusion. When Ivory soap used to depend upon a fine picture and the slogan "It Floats," when the Packard automobile relied upon a good engraving of the car and "Ask the Man Who Owns One," and when the picture was all there was to advertisements like those now used for Cream of Wheat, there was nothing to catch the first pleasurable impression of the reader and carry it onward to fix the buying impulse in the mind. The advertisements started the mind in the right direction, but did not take advantage of the start and lead on to the selling argument. It was too much

to ask the reader to follow the agreeable start toward the merchandise with steps that involved definite and not at all obvious labor. How was a man to "Ask the man who owns one" if he did not happen to know a man who owned one? And even if he did know such a man, why should he take the trouble to hunt him up and ask him? It was not long before this advertiser discovered that his own advertisements must supply all that the man who owned one could say, and more also. The time came when the soap people found that it did not pay simply to call attention to the fact that their soap floated, after having won attention by a pretty picture.

This class of advertising has been found unprofitable because the advertisement did not itself follow up the advantage the pictures won, and offer the argument as soon as the attractive element opened the mind for its reception. It was found that in advertising it is not safe to leave anything to the reader. It is necessary to give him facilities for making up his mind at the time his attention is secured. Not only has it been found expedient to make the whole argument for the goods but to provide, in the form of the coupon, means for the instant recording of the order. While there are men who would read a Packard advertisement and go about hunting for the man who owns one to get needful information, there are not enough of them. And

it was a frail reed that they were asked to lean upon. The men who own cars are not salesmen, and but one in a hundred, or more, would be able to answer the questions of the seeker after knowledge.

Such excursions into the improbable as these have made advertising ineffective. They did not even lead the horse to the water. They intimated that somewhere there was water, but they did not locate it, nor did they guarantee its sufficiency or quality. They were excellent examples of attraction and suggestion, but they did not assert anything, or make an argument, without which it is almost as useless to present an attractive advertisement as it is to make a good argument in an unattractive advertisement.

The physical advertisement, properly made, takes its place in the life of people with other forms of art; and all forms of art depend for their force and influence upon their faithful relation to nature and life. They have been gradually evolved from nature, and have been as gradually related to the necessities of human life. When an artist insists upon cutting his canvas exactly in accord with his theory as to dimensions, he does so because those dimensions have come to be regarded as right. They have become agreeable to the trained eye through generations of trial. The painter knows too much to go counter to the education of the centuries. It is only the careless and un-

informed advertiser who ventures to do so. Our eyes have been trained to accept certain forms, hues, combinations. Not only have they been thus trained, they have been developed physically to accommodate themselves to the forms and colors, and the use of the forms and colors, that have become standardized in art.

Thus it is not to trained artistic taste that we cater when we make advertising as painters make pictures, so far as fundamentals are concerned, but to the natural powers and limitations of the physical eye, as well as to the natural habits and qualities of the mind, which also have been acquired through ages of acquisition and adaptation. We attempt to fit the advertisement to the reader, as his tailor fits a suit, or his hatter a hat.

And in doing this we do not lose sight of the fact that not all classes of people have the same grade of ability to appreciate art; and this leads us into a most interesting field of inquiry. It is a capital fault of much advertising that it is made to make its major appeal to its creators. The advertising builder is too apt to make something that appeals to himself, instead of making a study of the particular people he wishes to win. It is a fault of the careful advertiser, who believes that he is considering the people he desires for customers, that he does not realize the processes of civilization, and thus avoid at once



**Superlative**  
*Heckers*  
**Self Raising  
Flour**  
THE HECKER CHEMICAL COMPANY  
SALES OFFICE NEW YORK, U.S.A.

**The quick biscuit flour for  
delicious biscuits. You only  
have to add milk or water  
10¢ and 15¢ Packages**

An excellent example of the skilled application of the three essentials for an advertisement—attraction, suggestion, assertion—and each in its proper place and relation. There are the toothsome biscuits, a most attractive feature; the makings of those biscuits, and the reason for the making of the biscuits. The plate of biscuits is shown to be a most desirable item in the menu for breakfast or tea. The package suggests how easily they may be had. The few words of text specifies how little there is for the cook to do, and how small is the expense. The assembling of these units is so nearly right as to produce a very pleasing picture.

too much and too little strictness in his devotion to psychologic principles.

It is well for the advertiser to remember that in its evolution from whatever may have been its original state mankind does not all advance together. As there was a so-called Stone Age, in the dim recesses of history, so also there are now great numbers of people who have scarcely left that shadowy condition; and they do not dwell in the fastnesses of primitive Africa, but right here among us. Their conception of art has not advanced from that of the people who originated the first art symbol. Every epoch in the history of the race is present with us to-day.

This is as true with respect to morals as in art. We speak of truth in advertising, and we are talking to a proportion of people who know nothing about ethics except as the truth may affect their material welfare.

There are plenty of people among us now whose idea of God is the idea of the ancient Hebrew family that had a god for its own use, who was expected to watch over the family fortunes and confound all of its rivals or enemies.

In every manifestation of life we are with people of all the stages of civilization. We are told that certain mountaineers in the South, who have no education, and whose fathers and grandfathers had

none, preserve with great fidelity the English speech of the time of Samuel Johnson.

Therefore, if we were to plan to advertise to those mountaineers who have brought with them into this twentieth century the idiomatic language of the seventeenth, or early eighteenth, century we could not expect to win them if we employed the language and methods that are comparatively new even to ourselves. We would have to pitch our advertising key in harmony with their lives. And advertising as we do to the great conglomerate, ranging from the Stone Age to the present, we have got to consider the average of whatever class we desire to reach. This fact makes it necessary for us to employ none but the simpler of the fundamentals of art which go to the making of advertisements that will have power to attract the normal average, neither artistic nor otherwise.

We need to study to use a minimum of art in our advertisements, and to use that minimum in a manner that will not arouse even a suspicion of its presence, as art. "What," said a great printer to the writer, some fifteen years ago, "has art got to do with printing?" It was a very hard question to answer then. It is easier, though not easy, to answer now. And whatever art has to do with printing it has exactly the same to do with advertising—with the physical advertisement as it appears in newspapers,



*Men Who Put Efficiency Above Every Other  
Consideration Invariably Select the*

## **DE LAVAL**

**F**OR the past thirty-five years men who take pride in having the best and most efficient equipment procurable for their dairies have used De Laval Separators.

Men prominent in industrial and public life who have every means of ascertaining what equipment will give the most satisfactory service, are found among our large list of De Laval users.

The fact that such men as those whose names are given below have equipped their dairies with De Laval machines is very convincing proof of the high quality of these separators.

*Andrew Carnegie  
John D. Rockefeller  
J. B. Duke  
James J. Hill  
George J. Gould  
Clarence H. Mackay*

*Chas. L. Tiffany  
W. H. Wanamaker  
George Eastman  
James Stillman  
Charles M. Schwab  
H. Clay Pierce*

*J. B. Haggin  
S. R. Guggenheim  
John Hays Hammond  
B. F. Yoakum  
J. Ogden Armour  
J. M. Studebaker*

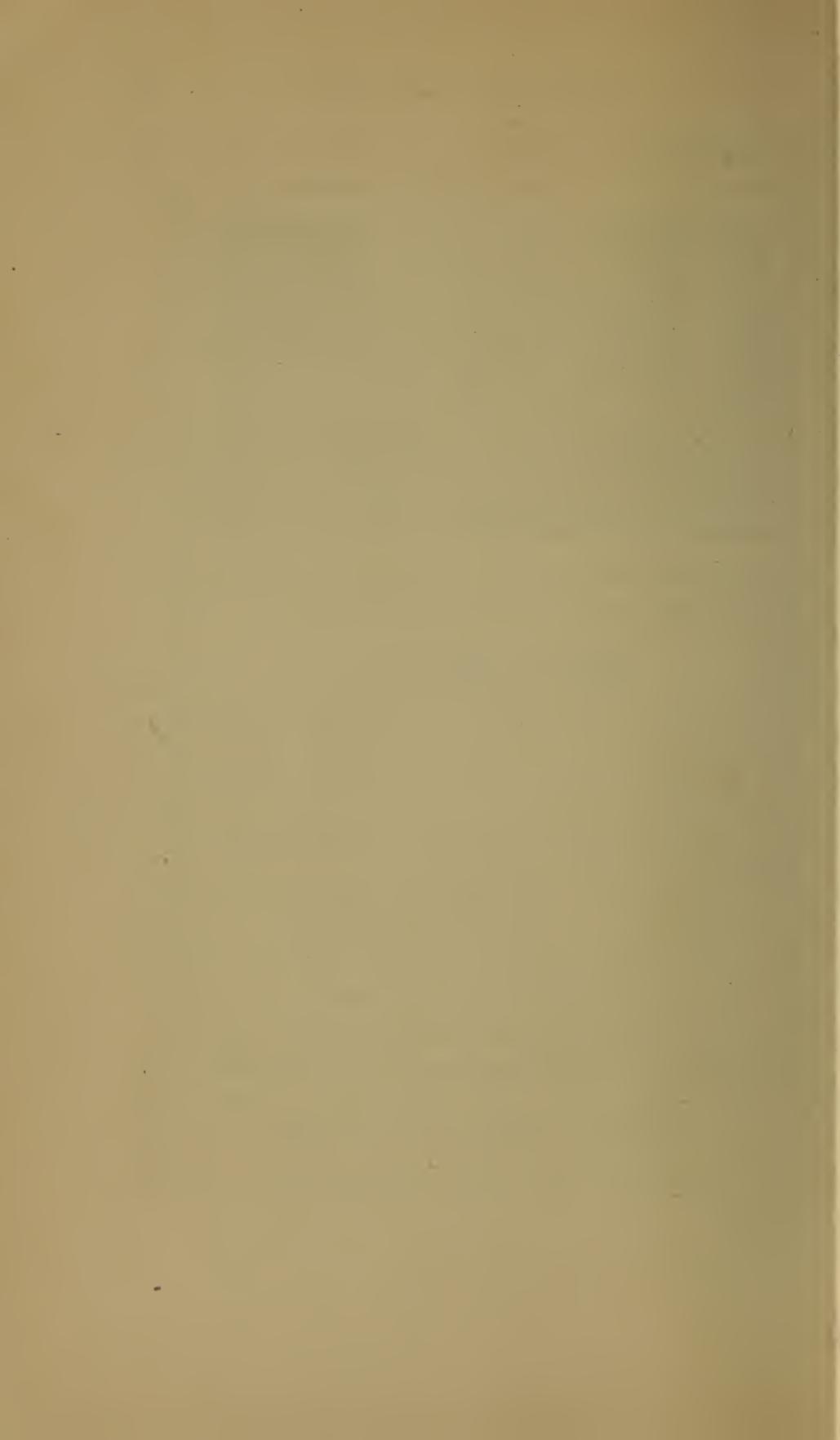
Complete 72-page catalog, and any other information desired will gladly be sent upon request.

**THE DE LAVAL SEPARATOR CO.**

165 Broadway, New York

29 E. Madison St., Chicago

Sure to attract favorable attention, because of the decorative, suggestive, and artistic picture. Much better in form than in copy.



periodicals, street cars, subways, on billboards, as printed matter, and in all other fashions. As art, art has nothing whatever to do with printing, or with advertising. Printing and advertising are art, as truly and as legitimately as the painting, the statue, the engraving; as music, landscape gardening, or architecture are art. All arts have the same underlying principles, and those principles underlie printing and advertising likewise. Advertising shares with other art the avenues of approach to the human mind.

The radical difference between those arts that are known as fine art and advertising is very great, very fundamental, especially in practice. In advertising it is our effort to use as little of art as possible—only as much as is necessary to get favorable attention to the practical business message we have to give to readers. In painting, for example, the artist must make use of all the principles of art that in any way apply to his work, in their absolute integrity. He hopes to attract only the cultured few, and for no ulterior purposes. He wants to give them the enjoyment flowing from expressed art in its highest development. It is a matter of indifference to him whether ten or ten thousand people look upon his work. It is all the same to him. He has expressed himself, and he is his only competent critic. In advertising it is art for the sake of the dollar. Art

is the lure of the advertisement. But it is a most potent lure.

That advertisement in which violence is done to the primal principles of art is in some degree a failure. It repels instead of attracting.

Students of advertising have come to think that there are four primary qualities in advertising, the cultivation of which would result in the elimination of much of the inefficiency that is now charged against it. These are: art, optics, ethics, and psychology. The contention is that a thorough understanding of these four branches of science, and the careful application of the results of that study in the practice of advertising, would result in advertising with a much greater percentage of efficiency.

In this study of the physical advertisement we have to do chiefly with art and optics. It is, however, impossible to ignore ethics and psychology, as the physical form of the advertisement contributes strongly to its truthfulness or to its falsity, as also the new science of psychology teaches much of the greatest value to the man who designs the advertisement. These four are vitally operative in all the stages and elements of the advertisement—in the copy as well as in the form. In fact, the advertisement in its every part must be a well-knit piece of coöperative and synchronized effort. The copy should affect the form, and the form the copy.

Type gives force to copy or takes force away from it.

Let us not deceive ourselves. We use art in making advertisements because by its use we can make advertisements that bring better results. Upon that hypothesis everything in this book is based. Not art for art's sake, but art for the sake of greater efficiency in advertising as a trade promoter.

## CHAPTER II

### THE PERSONAL EQUATION

**T**HE value of advertising depends very largely upon the person who does it. While there are principles which are very important in the construction of advertisements, there are few that are equally authoritative in the practice of all advertisers. Many very successful advertisers are unable to give the bases of their success—to formulate their creed of work.

Those men who have made the greatest records of success in advertising are those who have given the least consideration to such principles as it has thus far been possible to formulate from records and study and experimentation. One man has won great success through doing that which for another man has brought only flat failure. Those in the profession who have been able to define their work and faith through expressed rules and canons have been among those who have been if not distinctly unsuccessful at least not markedly successful.

This is not to be accepted as a settled principle in advertising practice. It is one of the results of the

condition of the business as an ordered profession. The successful man, who has relied upon his instinct and ignored the rules and suggestions of those who seek for advertising a scientific basis has been content with the degree of success accorded him through his native ability, and has been inclined to believe that advertising men are indeed born, not made, and that he was born with advertising lore implanted in him.

There is a great degree of truth in the assumption that advertising men are born, if we are to form an ultimate opinion through consideration of things as they are. The objection to this conclusion is that there has as yet been no adequate test of whether or not advertising men can be made; or whether or not the men who manifestly are born to the business might not be very much better advertising men if they were to accept for their use the good the professors of advertising are offering to them. Your born advertising man is apt to be scornful of the proffers of pedagogy, and reject them without testing them. There will assuredly come a day when the man who is persuaded that he is a born advertising man will be willing to put his birthright to the test of pedagogy, and sit at the feet of the men who have delved among the leadings of advertising to relate it to other arts, crafts, professions, and sciences.

But now, in this first half of the twentieth century,

it is not to be denied that a large proportion of the successful advertising is done by men and women who either scorn science in connection with their work



**MICA  
AXLE GREASE**

“STOP the squeak and  
save the team.”  
Farmers everywhere  
fight friction with Mica  
Axle Grease. The H.  
K. McCann Company  
has had considerable to  
do with the advertising  
of this product in the  
farm papers and small  
country newspapers  
throughout the United  
States and Canada.

Our booklet “Advertising  
Service” will be sent on  
request.

THE H. K. McCANN COMPANY  
New York Cleveland San Francisco Toronto  
*In New York at 61 Broadway*

or are quite oblivious of its existence as something they might profitably use in their business. In other words, personality is yet the most vital motive

force in advertising—personality applied in some definite and usually narrow channel. A survey of the relatively few advertising accounts which have been

## We Deliver SERVICE!

"**A**NYTHING to help any customer—that broadly speaking is the scope of our service.

Last week we assisted a new customer in extricating himself from one of the most pernicious jobber entanglements imaginable.

### Our Service:

Making Trade and Circulation Investigations  
—Preparing Publication Advertising—Organizing Catalogs, Circulars and Letters—Planning and Executing Dealer Campaigns  
—Merchandising the advertising to jobbers, dealers and your own organization — Conducting "revival meetings" of advertisers' salesmen — Securing estimates on printing jobs—Handling printing jobs—Laying out systems for handling dealer correspondence  
—Securing utmost merchandising co-operation from publishers—Designing and registering trademarks—Originating trade names—Designing packages, labels, letterheads — Handling the usual details of placing publication advertising.

We enabled another customer to get control of a profitable business which could be bought "at a price."

A third customer, after securing estimates on a big printing job submitted the figures to us. We secured competitive bids from local printers. Result: This client saved TWENTY-SIX per cent on his catalogs.

A fourth client with a new product, found his goods being returned by dealers, as "unsatisfactory." We sent out a trade investigator and in 48 hours discovered the trouble. The goods were flawless. The difficulty was that neither dealer nor consumer understood the printed directions for installation.

In these ways we are constantly serving our clientele—helping them in every way to market their goods. Write for either of these books:

"Merchandising Thru Middlemen" or "Selling by Mail"

Henri, Hurst & McDonald  
Merchandising and Advertising  
122 So. Michigan Ave., Chicago



in existence more than ten years, and are operated as stable departments of the businesses they promote, shows at the head of each some man who has been there a long time and who has become a part of the business. His personality has been grafted on to the

business, and merged in it. He is always more salesman than advertiser, and the real work of advertising, as usually understood, is performed by some bright assistant, or assistants. The man who stands for the advertising manager is a selling pioneer. He discovers new fields for selling enterprise, and devises new methods for selling. Advertising is not always an element in his work. Publicity is.

Another class of successful advertising men are able to make successes of different lines of business through the application of their personality to the particular problem in hand. Those alluded to above are not usually able to shift their fields. If they attempt to do so they find conditions so different that they will not yield to the methods they have employed in their successful work, and they often develop failures instead of successes. Those men who are able to flit from success to success are mercurial in their natures. They achieve up to the mark of their peculiar talent, and then they are obliged to move on to fields and pastures green, or endure the pain of seeing their successes degenerate into failures under their hands. They empty themselves, and, having no power to replenish their reservoirs of power, they must perforce seek other spheres where there may be found opportunity for the re-use of their talents.

There are extreme instances of personality in

advertising practice. It is found in all branches, but more strikingly developed in agencies. Each large and successful agency is organized in accord



with the personalities of the men controlling it. If, by chance, there is a change in these personalities, there is a change in the character of the work emanating from the agency. Thus it is said in the profession that agencies get into ruts. That is true, but

no more true of agencies than of individuals. Advertising is, for the most part, done in the rut of personality. "I do not like it," is liable to be the



11 EAST 36TH STREET  
NEW YORK

MEN

CHELTENHAM  
*Advertising Agency*

remark of the head of a service department of an agency, and his dislike is taken in condemnation of drawings, designs, plans, copy, etc. He is rarely able to give a reason for his dislike, and he almost never seeks to do so. If driven into a verbal corner,

he is sure to say that he has been turning out successful advertising for so and so many years on his lines, and that he guesses that his judgment is pretty well founded upon his record.

It is an established custom among a certain class of large advertisers to employ an advertising manager for one or two years, and then change. They do this because they believe that a man works himself out in one or two years, and if he is kept on the advertising he produces will become stale, lacking in "punch" and novelty. There is a measure of truth in this assumption, brutal as it seems in application. Among advertising men, as in every class, there is but a small proportion who may safely chiefly rely upon the inner light. The few who can are in those positions referred to as representing the stable element in advertising practice.

But personality is indeed a very vital element in advertising, even if it may be supported and supplemented by all that science can teach. In a very real sense the advertising man is born, even as the superior man in all lines and departments of selling may be said to be born. The real advertiser is a man who is able to see things, and see the tendencies and connections of things—the man with initiative, with all of his mental eyes wide open all the time. The really good advertising man would be equally good as the head of any selling organization in any line of

goods that he could bring himself to feel a real interest in. In advertising it is personality plus; and it is the plus element of the advertising man that

**WOODWARDS  
INCORPORATED**

An organization with the purpose to investigate thoroughly, to think clearly, to plan comprehensively, to work intelligently to serve sincerely ~~~~~

WOODWARDS INCORPORATED  
MERCHANDISING COUNSEL  
ADVERTISING  
R.L. WHITTON VICE PRESIDENT  
800 SOUTH MICHIGAN AVE. CHICAGO

we are especially interested in just now. It is the plus element that is going to determine not only the standing of the advertising man, but also the degree of success he attains in his business, in the near future.

However great may be the success of any advertis-

ing man he is not thereby freed from responsibility for some part of the general inefficiency of advertising. If a man is able to score a success because of

## Lord & Thomas Creeds

### *No. 8. Sincerity*

Humor has no place in advertising.  
Nor has poetry. Nor any touch of lightness.  
Spending money is serious business. And most folks so regard it.

You are seeking confidence. Deserve it.

You are courting respect. Avoid frivolity.

People are not reading ads for amusement. They seek information. And they want it from a man who seems sincere.

Picture a typical customer. Consider his wants—and his ignorance—respecting what you have to sell.

Consider the importance—to him and to you—of what you ask him to do.

Write as though that man were before you.

Write as though your future depended on that sale. Your future does, when your words go to millions.

Don't pass an ad until you feel that the reader will find it resistless.

Make your case impregnable.

Make every word ring with truth.

There is nothing so winning in the world as absolute sincerity. Nothing is so abhorrent as its lack.

This is the eighth of a series of business creeds to be published in Printers' Ink by Lord & Thomas. If you desire the set in card form address Lord & Thomas, Chicago, New York or Los Angeles

his personality, and if he scoffs at such aid as science, or pedagogy, offers him, he is in some measure an unsuccessful man, and is culpable in that he does not seek to add to his great qualities even a little more efficiency. While it would be folly to assert that

science in advertising is able to make a successful advertising man out of a dullard, it is not too much to claim that it is able to add to the power and efficiency of the most brilliant man who ever made a reputation in advertising work; and the modicum of added force and efficiency is needed in the advertising business.

When an advertising man pleads his personality as an excuse for neglecting to make use of those principles that art teaches us are effective in making an advertisement pleasing to the common eye, and asserts, in place of the dictum of art, his own taste, he is an obstructionist in the business and is adding to its too large proportion of inefficiency. Also when he does this he is usually exercising a species of bravado. Why, he thinks, should there be anything that I do not instinctively know about advertising? Have I not managed several campaigns that have made men rich? He shuts his mind because in his practice he may have achieved a trifle better than the too low average that has prevailed in the business generally.

When the time comes that advertising men consider that personality is nothing more than the parent stalk of ability, upon which there must be engrafted all that science and art can teach to make the advertising man who shall be in a position to achieve a tolerable success, then personality will have taken its

rightful place in the profession of advertising—the place it occupies in all the other professions and crafts and businesses.

*You Don't  
Have to  
Spend \$100  
For Us to  
Make \$15.*

**S**ome advertising agencies still cling to the 15% basis on advertising appropriations as compensation for their services.

It can hardly be called selfishness then if they are interested most in what you spend rather than in what you sell.

Frequently we find in analyzing a manufacturer's problems that advertising should be deferred until constructive foundation work is completed and then should take forms which are not productive of large agency commissions.

Naturally, therefore, we cannot depend on commissions on published advertising alone for our compensation.

That is as it should be. It leaves us entirely unprejudiced. We have no temptations to sway our judgment. We need only to think of what your business needs most. We know business men are willing to pay for sales.

If you feel that a group of trained business getters might shed a new light on your problems by studying them in the light of their experience, it might be worth while for us to discuss the matter.

You will deal with the principals in this organization, not the apprentices.



**WILLIAMS AND CARROLL  
CORPORATION**

Merchandisers

Metropolitan Tower, New York

So it is urged in this book that the rule of thumb be not relied upon to too great an extent. There is nothing in science but the gathered and tested results of the work and study of men. There is nothing in advertising but that. If a man writes and designs

an advertisement in the fashion of one of the pioneers in the business who made a success, he is making use of science. If an advertiser seeks to make his advertisement seem like a talk to the people he wishes to interest, he is making use of art. Art is expression. All of the rules, principles, canons of art are simply methods of expression that have been gradually evolved from the usage and practice of mankind because they are effective and generally understood.

Personality in advertising is a mighty good servant, but an inefficient master. It is a good staff to help along, but not good enough to lean upon for sole support.

So when the printer of advertisements tells you that he knows all about type, how to "make it talk," etc., but takes no stock in art as applied to his work, it is time to seek another printer to make your advertisement as effective as possible. When a young man thinks that he has all that is necessary to make him a good advertising man because he is able to meet men and get them to listen to him—because he has been told that he is a born advertising man—it is time to turn to some one who still believes there is something to learn.

But personality rules in the advertising field; little else. To illustrate to what extent personality actually does rule, we show with this chapter several

advertisements of advertising agencies clipped from one issue of *Printers' Ink*. All of these advertisements are intended for the same purpose—to attract



## AN ORGANIZATION

Founded and directed by

### A BUSINESS MAN

whose wide and varied

### PRACTICAL EXPERIENCE

has been gained in *actual* work on the "Firing Line"

- AS: 1—SALESMAN: Selling goods on both sides of the counter—to the consumer, to the retailer and to the wholesaler.
- 2—BUYER: Purchasing merchandise, as a manufacturer, as an importer and as an exporter.
- 3—DISTRIBUTING MANAGER: Planning and conducting trade investigations and distribution campaigns, establishing territorial agencies and securing dealer co-operation.
- 4—MAIL ORDER MAN: Devising mail order plans that resulted in profitable sales on a large scale.
- 5—PUBLICITY DIRECTOR: Planning and conducting successful national and international advertising campaigns, buying advertising service in all its forms and advertising space in all classes of media.
- 6—GENERAL EXECUTIVE: Executive management of large commercial enterprises in diverse lines of industries, under the most varying conditions, both here and abroad.

This solid foundation of practical knowledge enables us to see selling problems from the vitally interested standpoint of the man "on the inside looking out"—not merely from the casually attracted glance of the man on the "outside peering in."

*Investigate this service without incurring the slightest obligation*

## JAMES ZOBIAN COMPANY

General Advertising

225 Fifth Avenue

NEW YORK

the attention of advertisers to agencies. Each one of them is the best product of the particular agency whose name is appended to it—or at least may be supposed to represent its best work in the way of making an advertisement to bring results. Yet

how various they are! They run the gamut. One is tempted to see in them portraits of the men in control of the agencies mentioned, and indeed it can

Is this now being read  
by a star layout and  
idea man?

We want another one.

Hanff-Metzger  
Incorporated  
Advertising Agents  
95 Madison Ave., New York

be done. They are personality, some with and some without the plus. There could hardly be a better illustration of the truth of the assertion that personality rules in the making of the advertisements of the day; that there is little of system, rule, principle, at present in the work. Not one of them is ap-

parently made by a real advertising expert; they all lack the vital elements that each agency represented is able to put into the work it does for its clients. Nearly all of them offer opportunity to the critic, as to form and copy; while in some of them the idea is so hazy as to almost be undiscoverable. Only one hits the reader with an idea. Three are the evident product of personalities; the others must have been evolved in "conference," that extinguisher of personality.

Is it not proper to assume that advertising agencies are able to advertise themselves? Agency men will say that it is not possible. The answer is, "Why?" Another answer is that personality prevents. When there comes into the field in a controlling fashion the man who is able to supplement personality with all that science and art can teach him, then there will be advertisements of advertising which advertise advertising.

If one is inclined to sum up, to generalize, to try and get at the real basis of any profession, trade, or business, it would appear that personality is at the bottom of everything in the world that moves onward. Without the compelling personality of Darwin where would his "Origin of Species" have been? Without the personality of any great man the theories he put into practice would have lain inert, exerting little or no influence in the world.

It is so in the advertising field, and more also. Whatever we may conclude in relation to this or that scientific theory, it lies dormant and without practical value until some virile person takes it up and applies it in his practice. While it often seems that principles and theories that have satisfied students as to their value are set aside, extinguished, or discredited because practical men refuse to adopt them, it is true, in the long run, that to personality we are indebted for putting into actual practice whatever of science or theory is found to be useful in advertising.

## CHAPTER III

### THE "HUMAN INTEREST" APPEAL

**WE HEAR** much about the "human interest" appeal in advertising. In copy it has been called "the reason why."

There was a time, some years ago, when this idea was quite a fetich. There were many writers of advertising copy who made reputations turning out queer stuff, that strained at grammatical leashes and hurdled rhetoric quite heedlessly. Most of it was anything but real reason-why stuff, because there was not much of reason or why in its composition.

But the idea was right. It is quite wrong to turn out any advertising copy if there is not easily perceived in it the reason for it, and the reason for the request it makes of the reader. Making the reason for it plain in copy is the same as getting at the people the copy is written to interest; and that is what the scientists call psychology—the science of the mind. All advertising is intended to get into the minds of the readers and influence them.

The physical advertisement must open the door of

*Adirondack  
open Camp*

**The Nights Are  
Cool Up Here!**

Shut your eyes and smell the cool  
message of the mountains, mingled with  
the sweet breath of the pines.

We are in the

## ADIRONDACKS

Can't you hear the faint ripple of the dance music  
over at the hotel—echoing the sleepy wavelets on the  
beach? This is where the lure of the primeval and the  
comforts of civilization meet.

**Send for Illustrated Booklet**

If you will tell our Travel Bureau in a general way the  
number in your party, about the amount of money you want  
to spend, what you most like to do, we will propose one or  
two trips for your consideration with complete information,  
and send descriptive booklets. Or, if you know just exactly  
where you want to go, let us know and we will give you all  
information.

Address TRAVEL BUREAU  
Grand Central Terminal New York

**NEW YORK  
CENTRAL  
LINES**

*For the Public Service*

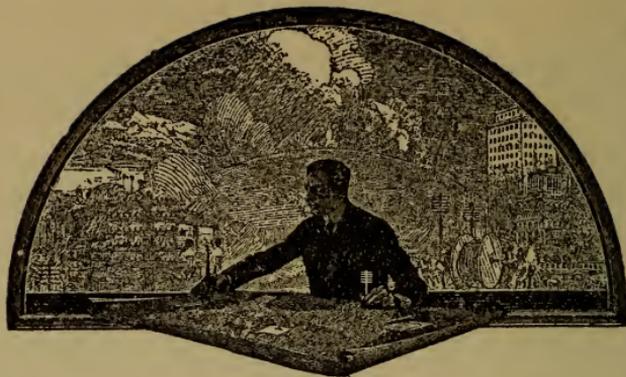
While there are faults in the design of this advertisement, the units are properly used and placed. The attractive illustration suggests the reading of the text, and the mark of the railroad leaves the right thought in the reader's mind at the end.

the mind of the reader, or all the human interest, all the reason why that can be put into the copy will be lost. This is why it is so important to have the advertisement made in such fashion as to catch the eyes of those persons who read newspapers, magazines, etc., and who travel where they may see car cards, posters, and the like. There is the reason why of the physical advertisement as well as of the copy that is embodied within the physical advertisement.

This is one of the most obvious and simplest of all the problems the advertising man has to consider, or the business man who pays for advertising has to think about.

Here, let us imagine, is John Smith, standing before us, waiting for us to address him. How are we going to speak to him? What are we going to say to him, and how are we going to say it, to interest him in the pocket knife we wish to sell to him, or the suit of clothes we wish to have him buy for his boy?

If we have known Smith all his life, and all our life, it will be very easy to say the right thing in the right way. We think of Smith's peculiarities; we consider his personality, and our own personality. We think of our mutual intercourse, of the things we have in common, of the many times we have discussed things; and automatically we say the right thing to Smith, in the right way.



## Engineering the Telephone

**T**HE great Bell System, with its telephone highways connecting the farthest points of the country, is primarily a brain creation.

The telephone engineer is the genius of communication. Like the general of an army, he plans, projects and directs his campaigns far ahead. He deals with the seemingly impossible—transforming ideas and ideals into concrete facts.

His problems may involve doubling the capacity of a city's underground telephone system, or the building of a transcontinental line, or a serious war-shortage of supplies needed in telephone work.

Whatever the difficulties, they must be overcome so that the progress of the telephone shall continue equal to the ever-growing needs of the people.

It is not enough to provide only for the present—the future must be anticipated and discounted.

In the Bell System, more than two thousand highly efficient engineers and scientists are constantly working on the complex problems of the telephone business.

As a result, the service keeps step with present requirements and the assurance is given to every subscriber that the Bell System is prepared for whatever the future develops.



AMERICAN TELEPHONE AND TELEGRAPH COMPANY  
AND ASSOCIATED COMPANIES

*One Policy*

*One System*

*Universal Service*

The advertising of the various telephone companies, notably the parent company and the New York company, has been of pronounced human interest, and very effective. The design always leads the mind toward the argument of the copy.

That is applied psychology—nothing else. We do not realize that it is that. We never think of psychology during the fraction of a second we hesitate before speaking. We do not think of any of the things mentioned in connection with our knowledge of Smith; but all of them are in our subconscious mind, and have their influence upon us. We speak to Smith in the light of our life-long acquaintance with him, and our speech is framed to make to him the peculiar appeal that all the circumstances of his life and ours suggest as the best appeal.

This is obvious, and automatic. We do not consciously study Smith at the time we make up our mind to try and sell him the knife, but we do proceed in accord with a profound knowledge of the man, based upon association and observation.

Just that exact process is the process suggested by psychology with regard to masses of people that we have not known and have not studied and observed.

While it is impossible for us to know thousands of people as we know Smith, yet we know that there are certain characteristics, habits of mind, tendencies toward action, that are common to all people. Just what are those traits and habits, and just how they may be appealed to by us as advertisers, is what it is the business of psychology to tell us. And it does tell us, if we are able to read and interpret what the scientists have been working out for us.

As has been stated, more than once already, it is the form of the advertisement—its looks—that first appeals to readers. That must be agreeable, or have

## Are You Going to College This Fall?

There is no reason why you should not obtain the education you want. Certainly lack of funds offers no obstacle. Each year we pay the college expenses of hundreds of young men and women.

Write for information about our plan. What it is doing for others it will do for you. Address

*Box 580, Educational Division*

**The Curtis Publishing Company, Philadelphia, Pennsylvania**

An excellent piece of plain typography, and as used among many more elaborately designed advertisements one of the more effective and noticeable in the issue in which it appeared. The space over the heading might have been less, and that under the signature greater; and the form would have been slightly better if the depth had been about a quarter of an inch more. Then the form would have been an optical square, while now it is neither a golden section nor a square.

some other major interest, if it is to be read. There is a human interest possibility for the physical advertisement, a reason why that shows at the first glance.

The reason why does not, however, pertain to the argument of the copy, nor does the human interest element pertain to the argument. These elements



When you telephone, let  
him *hear* the smile in  
your voice. He can't *see*  
the smile on your face.

NEW YORK TELEPHONE CO.

<sup>1</sup> Happily harmonized with the human-interest motive of the copy this advertisement is as good-natured as the copy wishes patrons of the telephone to be.

of the good advertisement get no further than the eye, to induce it to send the message along to the brain, in order that at least so much as the catch line of the advertisement may be read.

It is here that we find reason and justification for

the differing physical character of advertisements intended to promote different lines of business or projects. The superficial student of this phase of advertising might easily fall into grave error. Because people's minds may be influenced by form and physical character does not prove that they can be favorably influenced in the same manner and direction for purposes that involve action for different motives. The action of any mind is most profoundly influenced by the purpose that is to be served by the action proposed.

So it is that we find it is necessary to put much attractive charm into certain advertisements, and to almost eliminate it from others. The advertisement that might be designed successfully to attract ladies to certain perfumes, for example, would not attract the same ladies to a bank that wished to solicit their patronage. The advertisement designed so attractively as to induce women to buy hats would scarcely help to sell bonds to the same women.

We touch here upon a fundamental error in advertising. A great many advertisements are dressed in wrong garb. They appeal to one habit of the mind by their physical character, and to another by their copy. It is the copy appeal that is to bring the profit to the advertiser, and the physical appeal should lead in the same direction. The physical

**A**TLANTIC Terra Cotta can be used for so many different kinds of buildings that it is hard to give definite information unless we know something about the building you have under consideration.

If at any time you find it convenient to write us a description or send us a few rough sketches we shall be glad to answer personally and in detail.

Perhaps we can supplement our answer with a copy of our monthly magazine, *Atlantic Terra Cotta*, containing illustrations of particular interest.

Anyway, we shall do our best to give you the information you want, and we shall *not* subject you to a long and mechanical series of "follow-up" letters and folders.



**Atlantic Terra Cotta Company**  
1170 Broadway, New York

Copyright, 1916, Atlantic Terra Cotta Co.

The interest of the man who is considering the important problems of building is challenged in this advertisement, which by its unusual and unique form achieves the best possible display.

form that would suggest ostrich plumes would not be productive for a bank, or for a disinfectant.

We are bound to study the character of the buying motive, and try and make the physical motive of the advertisement of a like quality. If it is hats that we are to try to sell, we are to consider that hats are more decorative, when worn by women, than utilitarian. Therefore, the physical motive of the advertisement should be agreeably decorative. But if it is bonds that are to be offered, even if they are to be offered to women, we must think that bonds are not decorative, but are to be stowed away in dark vault drawers, where they rarely will be seen. Moreover, bonds are things that require very sober consideration. They do not figure before the mirror. They mean much as to the quality of life made possible for their owners. Their influence is all toward the gray and drab realities of life. We do not visualize them beyond the figures representing the income they produce. Hence, it seems evident that the advertisement intended to sell bonds should be extremely conservative in its fashion.

The decorative motive in advertising is a lure, and the lure ought not to be pushed to this extreme unless it is to drive home some direct and present personal advantage. If we inject the physical lure into advertisements intended to suggest social or altruistic motives it looks as though there must be some con-



*To the man who knows  
A fine piece of Mech-  
anism and appreciates  
a Custom-Built body  
the White Motor Car is  
a very real satisfaction*



THE WHITE COMPANY  
CLEVELAND

This advertisement may almost be accepted as a model. It has one small defect: The double floret separating the body from the signature is too black. The eye jumps to it. It is much blacker than the tone of the advertisement. Compare it with any other equal area in the piece, and it will be seen to be too black.

cealed personal motive behind the sober statements of the text. Even grace of form is resented in connection with advertisements of banks, etc. Disinterested motives may not safely be set forth in the style that is the most effective for a toilet article.

We hear about the association of ideas to help lead the mind in specified directions. The same principle applies to the physical character of advertisements.

All advertisements should conform to certain basic principles as to form and optical qualities. All advertisements should be agreeable to the eye, and be easy to read. When this is achieved, there comes up for consideration the extent and character and quality of the elements that are strictly attractive; and they are to be chosen and fixed by thinking about the same things the copy writers think about when they talk about human-interest copy and reason-why copy. The appeal is to people as they think, as they feel, as they have been bred, and as the advertised thing applies in their lives.

The wise banker does not approach a man to whom he hopes to sell a block of bonds with a pirouette. He comes to him soberly, heartily, frankly, and he tells an unvarnished tale of earnings and prospects and security. He does not speak in heavy type, italic type, queerly designed type. He does not embroider his talk as with decorative borders, nor are his illustrations reproduced in three colors. His



# WELCOME



---

**W**E, of PHILADELPHIA, value hospitality as much for the congenial occupation of exercising it as for the love of keeping alive a well-won reputation for the open heart and hand. \* \* \* \* \*

---

**A**ND so this is no cold and formal notice that we shall count ourselves the poorer if you fail to pay us a visit while in our city. Nor do we hold to any more desperate purpose in this page than to offer opportunity to the gentlemen of THE ADVERTISING HOSTS OF THE WORLD to steal away from the attractive business in hand and renew old friendships or perhaps establish some pleasant new ones at *Advertising Headquarters*.

---

N. W. AYER & SON  
300 Chestnut Street, Philadelphia

---

NEW YORK \* \* \* \* \* BOSTON \* \* \* \* \* CHICAGO

This style of advertising typography was much affected some twenty years ago, and now has the merit of novelty because so few advertisers use it.

talk is, let us say, all in 12-point roman type, without display lines, borders, illustrations, or decorations. It is not in full-page volume, but restricted to reasonable space—calm, sober, restrained, modest as to form while strong and informing as to content.

And the bond-seller's appeal in the advertisement is very like his talk. It is modest as to space, restrained as to type, conventional as to form.

In other lines the same principles apply. If there is not physical charm in the advertisements for the milliner, it is likely that there will not be great response to the appeal. If furniture is not attractively pictured, it is likely that the advertisement of it will be either a total or a comparative failure.

It is the human-interest appeal that is as important in the physical advertisement as in the copy—more so, inasmuch as the physical advertisement is the password into the mind, where the human-interest copy is received, read, digested, and acted upon.

## CHAPTER IV

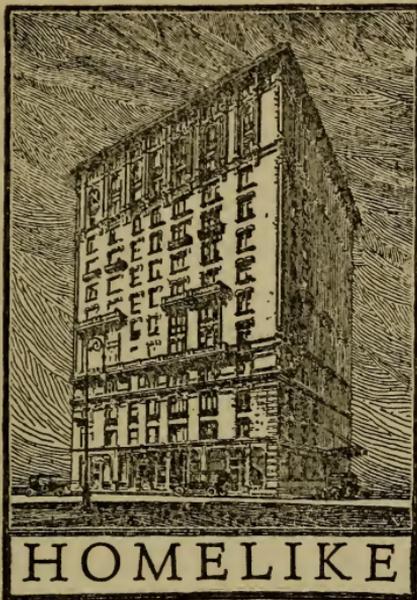
### ADVERTISING DISPLAY

**T**HAT historian of business who shall attempt to trace the roots of advertising will find it difficult to account for the fashions in advertising display that have been in vogue since the middle of the nineteenth century.

What led advertisers from the severe fashion in display which was employed in business announcements some two or three generations ago, the last traces of which have but just faded from our view? The advertisements in the *London Spectator*, when Addison and his literary friends wrote most of its contents, were not displayed at all. They did not even have heads. They were set almost like the "pure reading matter" of the paper. They were given no sort of prominence. It is not so many years since the *New York Herald* admitted display type to its advertising columns; and several of the older papers of the country held on to their severe style for advertising display even longer. The advertising men had their way, however, and there was an era of typographical orgies, which has but recently begun to abate.

Some of the foremost among the advertising experts are now trying to force their clients to adopt a quieter typography for advertising; and, in the face of the exaggerated display prevalent in most of the newspapers and periodicals, this return toward the restraint of earlier times is really the very best possible display, and argues nothing at all in favor of a general return to such restraint. It is argued by the extremist among the purists that there is no reason for the excessive display used by advertisers; that advertising should be treated in a manner similar to the regular reading matter.

Whatever may ultimately be the fate of the displayed advertisement, it is manifest that it cannot be put upon a display parity with reading matter, for the simple reason that readers seek out in the reading matter that portion which interests them, while the advertisement is compelled to reverse the process and seek for its readers among those who turn over and glance at the pages of newspapers and periodicals. If it could be imagined that advertising would ever come to be esteemed as reading matter is esteemed, then we might contemplate setting advertising in the monotone assigned to reading. That time will never come. Advertising will never appeal to readers in like manner with reading matter, and it follows that it will never again be typed as reading matter is typed, nor anything approaching that style. An



In the apartment house at 200 West 58th Street (corner Seventh Avenue) there are found all of those desirable qualities which make an apartment homelike—good location, cheerful and efficient service, quick accessibility from up or downtown, combined with an atmosphere of refinement.

Apartments 3 to 6 rooms—Rentals \$1200 to \$2800—include free refrigeration.

DURHAM REALTY CORPORATION, Fifth Avenue Building, New York City  
J. G. THORN, President

Doubtless an advertisement more nearly perfect than this can be made, but doubtless such an advertisement appears very infrequently.

advertisement must have a personality that attracts among many others of its kind.

But it is quite evident that advertising display has gone a long way on the road toward extremism; and it has gone without much reason and almost no leadership. It requires little effort of the imagination to realize that more restraint in display would improve advertising as a whole, and render it much more agreeable to the majority of readers. If all advertising could be toned down something like 50 per cent. in typographic strength and blackness, the relative display of each advertisement would be as valuable. It would doubtless be more valuable, since it is certain that the average reader would enjoy added comfort when he reads his favorite newspaper or magazine.

This applies not alone—indeed, not chiefly—to typography as such, but with equal or greater truth to all of the physical elements of the advertising, such as the illustrations, the decorations, and the borders. It applies with special meaning to the arrangement of the units of the advertisement—their composition into attractive wholes. The desire for distinction for their advertisements has led advertising designers very far afield. They have constantly tried to produce novel effects, and have not hesitated to ignore any or all of the laws applying to composition. We have become accustomed, and

rather hardened, to advertisements showing illustrations placed as awkwardly as possible, to borders the design of which clashed sharply with the design of the type used or with the general motive of the advertisement, to decorations wholly out of harmony with the other units of the piece, to type forms that lent themselves to discord but not to symmetry, and to the placing of these units in conglomerate fashion that ignored all principles tending to unity and harmony.

It is probably safe to conclude that the fashions that rule in advertising have been evolved from the immense competition in advertising that has been going on for many years, and that has gained in intensity with the passing of every year. There has been a very earnest struggle to improve advertising to such a degree that it might become more efficient. Advertising men have realized that advertising, as an economic proposition, is absolutely unassailable as one of the greatest promoters of business. It is understood that its principles are economically sound. It is known that its accomplishments are so great as to fix it very firmly for all time into the warp of business. On this line it is recognized that advertising cannot be assailed. But when it has come to the question of classing advertising with the other operations of business, as an absolutely predictable element in any given problem of business building,

UNION PACIFIC SYSTEM  
OVERSAIL  
WHEEL  
PLAN

**M**military standards of efficiency have been maintained in the up-building and upkeep of the Union Pacific.

The special Act of Congress governing this railroad requires such standards and the Union Pacific has kept faith with Congress and the Nation by spending scores of millions in straightened way, reduced grades and curves, double tracks, automatic electric safety signals, superb granite-gravel road-bed and other

improvements which make this railroad not only fit for war but *super-fit for peace*.

In time of war the government reserves first right to the service of the "national railroad." But in time of peace travelers and shippers get full benefit of this extraordinary preparedness.

**UNION PACIFIC SYSTEM**  
*Joins East and West with a Boulevard of Steel*

J. B. DeFries, G. E. A., Union Pacific R. R.  
Woolworth Bldg., 236 Broadway, New York.

(459)

UNION PACIFIC SYSTEM - THROUGH SERVICE ROUTES

This is one of the same series as that on the opposite page, and shows what a great advantage may be secured by the use of a decorative illustration, and the illuminating sketch map. This advertisement is not less than 50 per cent. more optically attractive than the other, and hence stands that much better chance of being read.

**The U. S. Government**  
now is helping to develop  
Yellowstone and other National  
Parks. Secretary Lane of the Department  
of the Interior is taking a lively interest in  
getting more citizens to see Yellowstone  
Park and our other national beauty spots,  
because our national scenic resources are  
properly conserved only when they are  
*used* by a maximum number of Americans.

An important part of the new government program is the publication of beautiful, authentic descriptions of our great playgrounds in booklets which soon will be ready for free distribution. Through the courtesy of the Interior Department the Union Pacific System will co-operate in the movement to increase travel to Yellowstone Park by reprinting the government book on this wonderland.

To all who send in their names this book will be mailed as soon as it is off the press,

together with full information on how to reach the Yellowstone, rates, etc.

About two-thirds of all who visit the Park enter through the western gateway (Yellowstone Station), the Union Pacific entrance, because Colorado and Salt Lake City may be seen on the way without added expense, and also because this makes a convenient side trip on the way to California or the North Pacific Coast.

Send for free booklets about Yellowstone.

## **UNION PACIFIC SYSTEM**

*Joins East and West with a Boulevard of Steel*

10861

This comes quite near to being a model typographic advertisement. Setting the first three lines in larger type compensates for the absence of a displayed heading. The signature should have been managed so that it could have been set the measure of the body of the text, and the agency line made in two parts, to harmonize with the second unit of the text. The signature need not have been in bold type.

the best and most experienced among advertising men are compelled to confess that it cannot be so placed. Why it cannot be so placed is a problem that has not been studied thoroughly, and of course not solved. Whether or not there is a possible solution has not been ascertained. Some believe that there is, and others are sure that there is not.

When there shall have been accumulated a sufficient body of recorded experience, and that experience shall have been analyzed as other phases of business are analyzed, there will be data available to justify opinions, at least, if not to formulate laws the operation of which would assure us advertising in which the percentage of inefficiency would be relatively as small as it now is relatively great. We do not know to what extent the physical advertisement contributes to its general total of inefficiency, and until we do know it is difficult to say just what should be done to better display. We are, however, on sure ground when we suggest that the displayed advertising printed in a newspaper or magazine need not be radically at variance with the reading text. They must be different, for the reason stated; but they need not be quite so different as they now are. In so far as it is possible to make advertising conform to certain laws of harmony, which are enforced on the reading pages, that might be done.

It is possible to conceive that the advertising pages



# A Country Banker's Story

(Told at a tractor demonstration in a prosperous Western county)

Three men met recently at a tractor demonstration in a prosperous Western county. One of them was a leading country banker of Illinois. Another was an editorial writer on a well-known farm paper. The third was a salesman of advertising.

In addition to being at his desk in the bank every day, the banker owns several thousand acres of high-grade farm lands, the operation of which he personally directs.

The salesman asked him how great was a banker's influence upon his neighbors in the purchase of machinery, the equipment of their farms and the methods of farming which they followed.

It was a question of the power of leadership among farmers.

And this is what the banker said:

"The men in the position of leaders among farmers have a very great responsibility. I have urged country bankers for years to realize their responsibility in this respect. Even if they do not own farms, their banking customers seek their advice.

"This responsibility means so much to me that, in equipping my own farm, I am always careful not to put up any building, buy any equipment, nor undertake any experiment in farming which would be liable to lead my neighbor astray.

"I spoke at a meeting of farmers right here last winter. As I sat down, a farmer

got up and said: 'It's easy enough for you to buy this improved machinery, and build the buildings you have been describing, because you are wealthy. But the rest of us can't afford to equip our farms that way.'

"I tell you I was glad to be able to say to this man that he or any other good farmer in the county can come to my bank and borrow money at the prevailing rate of interest, to erect on his farm any buildings duplicating mine, or to buy any of the machinery that I have bought for my own use.

"In other words I could show my faith in the equipment I had bought by offering to lend him money to buy this same equipment."

✕

At this point a young farmer joined the group to ask the banker's advice about the purchase of a tractor. He knew that the banker had two on his farm, and he wanted the benefit of that experience.

The banker told the farmer that the fact he had bought a second tractor was the best evidence of his belief in their practicability. And when the farmer asked what make of machine the banker would recommend, he was referred to the work these machines had done on his farm.

Whereupon the farmer started out for

the headquarters of the machine the banker uses.

It was natural for the advertising man to ask the next question, and the banker answered it this way.

"It certainly ought not to be difficult to convince manufacturers of the importance of making their appeal to the leaders in every community. An appeal of that sort is the most effective and the quickest way of influencing the mass of our farming population. There is not any doubt about it."

✕

In every farm community there are leaders who dominate. They are leaders of agricultural thought. They buy with forethought and care, and indirectly they influence the buying impulse of the entire community.

The country bankers are but one factor in this group.

The county agents and agricultural educators are another.

The largest and most successful farmers are equally influential.

There is a publication which is the inspiration of practically everyone in this dominating group of country business men, educators and practical farmers, representing huge buying capacity in the farm market.

That publication is *The Country Gentleman*.

## The COUNTRY GENTLEMAN

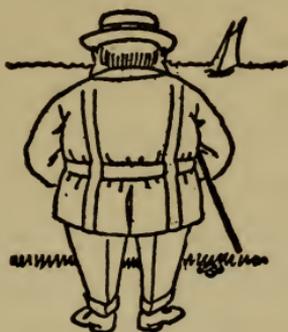
The Curtis Publishing Company, Independence Square, Philadelphia

An advertisement that is not alone agreeable to the eye, tempting the reader, but the features of which all help to tell the story.

of a magazine, and the advertising columns of a newspaper, may at least be as agreeable to the reader as are those sections assigned to reading. It is thought that they are, in some instances, now. That claim is often made. Some man or woman will declare, in a letter to the advertising manager, that the advertising sections are replete with interest to him, or her. And so they are. If a person has the time, and the temperament, a careful reading of the advertisements furnishes both pleasure and profit. But such persons are as one in a thousand. It is the 999 that we wish to win to the reading of advertisements.

It is to be remembered that the eye does not demand intellectual pabulum for its entertainment. It is not attracted toward the most brilliant story that ever was written, nor toward the best poem. That which the eye does demand is beauty. It will fly to beauty, dwell on it, absorb it; and return to it. That advertisement in any medium which may be designed and made so perfectly as to be in itself a thing of artistic beauty will be noticed, and not only noticed but returned to again and again, until the mind of the reader becomes saturated not only with a realization of the beauty of the piece but with a sense of the desirability of the thing advertised.

Mention in any company of readers of a particular periodical an advertisement of exceptional beauty



The artist doesn't do our Norfolks justice.

We wanted a picture to show how large our stock for Spring!

Now we're 'fraid some stout friend may imagine he'll look like the picture!

But we've the pleasantest little surprise in store for him. Our fat men's sizes fit quite as smartly as our Norfolks for men of slimmer build.

Scotch homespuns. Scotch chevots. Irish Donegals. Shantung Silk. White Serge.

With either breeches or long trousers.

Our "Gymkhana" golf clubs are the same models as the prize-winning clubs of the Panama Pacific Exposition.

ROGERS PEET COMPANY

Advertisements like this—just a catchy illustration for the initial attractive feature, and straight typography for the text—have been used by this company from its first beginning. They have helped to make a great business, and several large fortunes. This lesson in skilled restraint in advertising display has been before the business public for a generation, and its influence has but just recently been perceptibly felt in displayed advertising. It is adapted to but few lines of business, but has been tried by only a few of that few.

and it will be found that nearly all have seen and noted it. Almost any line of advertising that has been consistently fine as pieces of beautiful advertising work will be found to have become firmly seated in the memories of readers of mediums in which the line has appeared. And almost all lines of staple goods that have been advertised through beautifully designed advertisements have been commercial successes. There are many articles that have thus been given great sales that in themselves have not been in any way remarkable.

The designer of advertising should not let himself fall into the error that it is the individual advertisement alone that demands attention from him. The handsomest advertisement may be completely negated by the environment into which it is placed in the newspaper form or the magazine page. Not a little of the inefficiency of advertising may be due to this snuffing out of the individual advertisement. But it is a difficult matter adequately to deal with. Often it is impossible to know how an advertisement is to be placed. Some advertisers believe that it is wise to make separate advertisements for each medium, but this would not be possible except in a small minority of cases. Usually advertisers must be content to make their work distinctive enough to be noticeable in any medium.

Are there any general principles that should be

considered in fixing display? There is at least this important consideration: People are habituated to reading what the printers call "straight matter," such as the news and editorial columns of the newspapers and the literary sections of the magazines. In these departments they find headings to draw attention to articles, and to give some idea of what they are about. Those headings are the attractive part of the matter. By them the reader is able to decide whether he cares to go on and read the body of the articles. When he has decided that point and dips into the reading matter, he has little to spur his interest except the interest inherent in the matter itself. Some newspapers, verging upon the "yellow" variety, make use of black-faced type to emphasize words or sentences; but this is really a hindrance to the reader.

Since Gutenberg invented movable type, and therefore printing, people's eyes have been accustomed to read this straight, undisplayed matter. When advertising began to be displayed there was imposed upon the eyes a new and different task. They were required to accommodate themselves to many shocks. They were obliged to read in an altogether different manner. The advertising idea had been partially established before the display idea became so rampant, and readers were determined to read the advertising. Their interest was spurred by some of the



When you are in Philadelphia, you are in the city of "firsts"—the city of the first bank, the first newspaper, the first trade paper, the first farm paper ever to guarantee its advertising.

In Philadelphia you are in the city of "greatests"—the biggest lace works, the biggest hat factory, the biggest carpet mills, the biggest farm paper.

In Philadelphia you will enjoy visiting the home of

## The Farm Journal

"first" and "greatest"  
over 1,000,000 circulation

This advertisement and that on the opposite page are for the same purpose—to advertise newspapers to advertisers. This advertisement is quiet, restrained, and carries conviction. The other—well, look at it!

An Idea That Is Making Good

**THE  
KNICKERBOCKER  
PRESS**

COVERS

Albany, Troy, Schenectady and  
The Capitol District

FOR YOU

RATE, SIX CENTS FLAT



*Advertisers, Sales Managers and  
Space Buyers are requested  
to write*

**THE KNICKERBOCKER PRESS**

**FOR FACTS**

PUBLICATION OFFICE  
18-22 Beaver St., Albany, N. Y.

TROY  
362 River St.

SCHENECTADY  
Wedgeway Bldg.

(Member of A. B. C.)

This advertisement might have been designed more unattractively, but it is a tax upon one's imagination to conceive how. Contrasted with that upon the opposite page, it is loud, incoherent, and unconvincing.

features of display, as the illustrations, and some of the decorative motives. Doubtless some who read the advertisements in the *Spectator* would not be willing to undertake the reading of the displayed advertising of to-day.

The radical difference between advertising and straight reading matter seems unwarranted. There must be a difference. There must be some physical attractive feature. When that is provided it seems reasonable to suggest that the readers of advertising might be spared some of the concussion so lavishly showered upon them from advertising. After having got the attention of the reader, through a good layout and a live catch line or illustration, why not allow him to read the text of the advertisement with something like the lucid comfort he may read the news articles? It would not be wise to print the text of advertising in type like reading matter, or of relatively the same size. But the method of using the type may well be similar. The argument of the advertising may be set in plain paragraphs, for the most part, with here and there a word or sentence in italic or bold-faced type. This is the easier reading, and that is one of the primal conditions of the good advertisement.

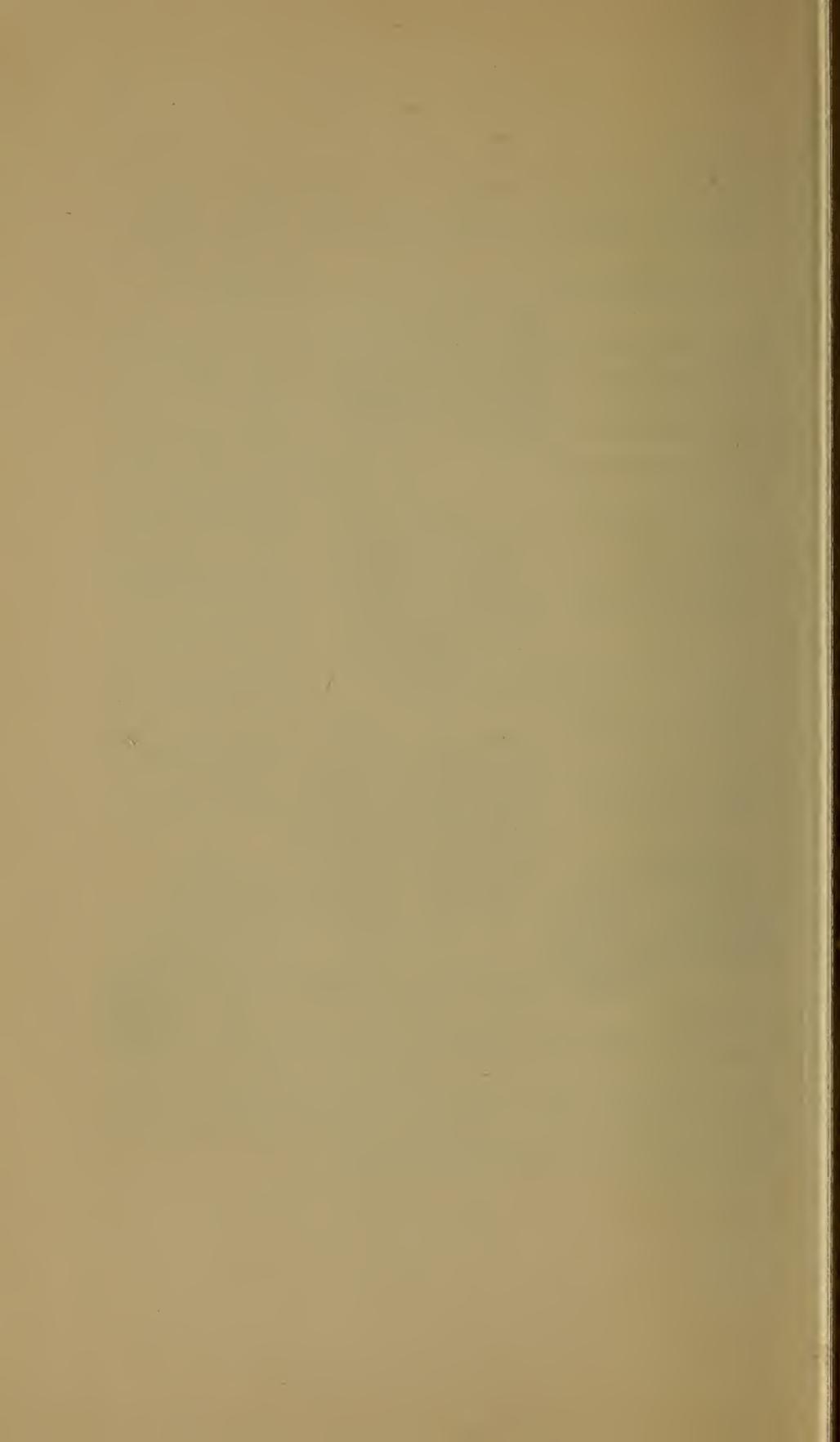
It is certain that there will soon come a time when this matter of hysteria in display will end. It is almost in sight. It has been pushed to the extreme. There are a few advertisers who know from experience

that it is unnecessary and not profitable. Some of the greatest advertising successes have been won with sane display. The tendency to cut out inartistic and useless display is evident. The right basis for display is to attract attention with some feature that is interesting, striking, and characteristic; and when readers have thus been induced to note the advertisement, make it easy and agreeable for them to read the message of the advertiser. Many readers unconsciously vocalize what they read—not audibly, of course, but really. The ordinary displayed advertisement cannot be vocalized. Yet in a way it must be vocalized. If it is read with appreciation the lines of various sizes of type shout, shriek, yell, or boom as if uttered through a megaphone. The reading matter of an advertisement should have that smooth, even-toned character that is used in conversation that is intended to be convincing.

It is quite impossible not to relate all forms of communication with those to which we have been accustomed—which we have used in all relations of life; which have come down to us from the remotest vistas of history. Not only have our eyes been formed to read straight matter, and to protest if asked to read the mixture of optical objects presented by ordinary displayed advertising, but the brain and all the methods and processes of apperception have been built up around it.

If this matter is carefully thought out, and studied with this idea in mind, it will be perceived that some proportion of the inefficiency of advertising must be charged to the inartistic, over-wrought, illogical, unattractive methods of display which have been gradually creeping in upon the advertisers. Loud type tones are not all that is discordant in display, however. The several features of an advertisement have their rightful places. If they are misplaced there is discord; and discord is not strength. Order, we have been told, is nature's first law. Nobody would be attracted toward the man who tied his cravat about the lower button of his waistcoat, or who wore his hat upon his foot, or who insisted upon donning his coat " 'hind side afore." Yet advertisers seem to think that it is good practice to use the attractive illustration at the foot of their advertisement, to disregard the laws of proportion, symmetry, etc. The distribution of the features of an advertisement otherwise than in their natural order does not conduce to the attractive power of the advertisement. A person's head must sit upon the uppermost end of his neck, and nowhere else. His hat is to be worn upon his head, and his cravat must be used to dress his neck.





## CHAPTER V

### THE APPEAL OF THE DISPLAY

**W**HEN the term "display" is used, it is to be taken to mean the whole physical advertisement, including form, size, illustration, decoration, typography, and the assembling and arrangement of all of these features.

But if all of these details are considered in the most liberal spirit, and made to unite in an advertisement that is practically beyond criticism, there may not result an advertisement that will pull results. There are several other things to be considered, and it may be that their study will result in tearing the skilfully made and beautiful advertisement to pieces, and the construction of one which, on the proof sheet, may be only half as attractive.

The physical advertisement must be adapted for the particular thing it is to do, the particular people it is to appeal to, and the particular environment in which it is to appear, as well as to the particular goods it is to sell. These four considerations are to be taken account of before it is possible to fix upon the style of the advertisement.

An advertisement may be for the purpose of selling goods or for the purpose of fixing the name of a commodity in the minds of the readers. If it is expected actually to sell goods—to produce orders—that is one thing. If it is to fix in the minds of readers some name or some fact, that is another thing. If it is to appeal to farmers, or machinists, or carpenters, or doctors, or lawyers, or literary people—or to any special class of people, or the people living in any particular section, or to people having limited or unlimited incomes, or to religious people as against people not supposed to be religious—it must be fashioned with special reference to that consideration. If it is to appear in an art publication, a trade journal, a literary periodical, a story magazine, a newspaper read by English-speaking people or one read by Germans or some other class of people not native in the country where it is published, a weekly paper, a farm paper, or any specialized publication, it should be made with that fact in view. If it is not designed to occupy a magazine page, but is to take chances with one or several others on the same page, or if it is to be a small space in a newspaper, that is a fact that should have great influence with its designer.

The nature of the goods advertised must be taken into account. This consideration is very important. The physical advertisement suggests, in a general

way, the goods. If it is designed to suggest the flowing lines and decorative nature of a lady's hat, for example, it should not be used to sell plows. And vice versa. This is an item that is often more honored in the breach than in the observance, and it is as certain as anything that here lies some of the fault that conduces to inefficient advertising. An advertisement that suggests a plow will not tempt a lady to buy a hat, no matter how skilfully worded. The first look at an advertisement produces a certain instinctive feeling for or against its motives. Delicate summer dress goods would hardly be advertised by black gothic type, heavy borders, and bold decorations. Rather would the thoughtful designer seek to suggest that sort of beauty that the dress goods itself suggests—graceful forms, flowing lines, delicate decorations, not too heavy type, and plenty of white space.

There should be thrown about the advertisement something of the atmosphere of the thing advertised. This is of more importance than to make a piece that would approach a picture in its appeal. Yet it should be like a picture—a picture that suggests the thing that is advertised; a picture the general quality of which is in harmony with the general appearance of the advertised thing. The advertisement for a plow, for example, should be strong and symmetrical, with a picture of a newly plowed field, or a field upon

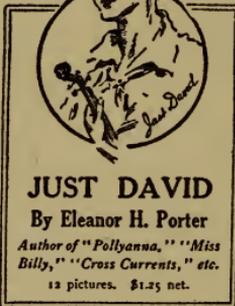
## SPRING FICTION

### Clara Louise Burnham's INSTEAD OF THE THORN

The story of a Chicago girl, brought up in luxury, whose father loses his fortune, apparently through a young business associate who is one of her admirers. How she leaves society for simple village life in Maine and is helped back by love and faith to happiness is told by Mrs. Burnham with her usual skill and charm. With frontispiece in tint. \$1.25 net.

#### William J. Hopkins' THOSE GILLESPIES

The tangled love affairs of five interesting Bostonians woven into a delightful and absorbing story. Much of the whimsicality and charm which characterized Mr. Hopkins' "Clammer" is to be found in this book. Illustrated by Lester G. Hornby. \$1.35 net.



#### Edward Noble's THE BOTTLE-FILLERS

A vivid story of life at sea on a tramp steamer. "Such a reek stirs about it as flavors 'Captains Courageous.'" *The Country Gentleman, London*; "It is real salt and spin-drift; the sea 's the sea is when a living is being wrung from it." *London Globe*. \$1.40 net.

### Forrest Reid's AT THE DOOR OF THE GATE

"Certainly not since Eden Philpott's 'Whirlwind' has the religious ecstasy wrung out of despair itself been used with such tremendous effect, without sentimentality, without melodrama, with such terrible force."—*Kansas City Star*. \$1.35 net.

#### Elsie Singmaster's EMMELINE

"Many a scientific description of the battle of Gettysburg has been written which does not recreate as vividly as does this little story a portion of those events which made immortal the drowsy Pennsylvania village. . . . Miss Singmaster has written no story more exquisitely wrought, more poignantly touching than this."—*Boston Transcript*. Illustrated. \$1.00 net.

BOSTON HOUGHTON MIFFLIN COMPANY NEW YORK

A book advertisement with a decorative border and inharmonious display type.

Spring Fiction

Clara Louise Burnham's  
*Instead of the Thorn*

The story of a Chicago girl, brought up in luxury, whose father loses his fortune, apparently through a young business associate who is one of her admirers. How she leaves society for simple village life in Maine and is helped back by love and faith to happiness is told by Mrs. Burnham with her usual skill and charm. With frontispiece in tint. \$1.25 net.



William J.  
Hopkins'  
*Those  
Gillespies*

The tangled love affairs of five interesting Bostonians woven into a delightful and absorbing story. Much of the whimsicality and charm which characterized Mr. Hopkins' "Clammer" is to be found in this book. Illustrated by Lester G. Hornby. \$1.35 net.

*Just David*

By Eleanor H. Porter

Author of  
"Pollyanna," "Miss Kibby,"  
"Cross Currents," etc.

Edward Noble's  
*The  
Bottlefillers*

A vivid story of life at sea on a tramp steamer. "Such a reek stirs about it as flavors 'Captains Courageous.'" *The Country Gentleman, London.* "It is real salt and spin-drift; the sea as the sea is when a living is being wrung from it." *London Globe.* \$1.40 net.

Forrest Reid's  
*At the Door of the Gate*

"Certainly not since Eden Philpott's 'Whirlwind' has the religious ecstasy wrung out of despair itself been used with such tremendous effect, without sentimentality, without melodrama, with such terrible force."—*Kansas City Star.* \$1.35 net.

Elsie Singmaster's  
*Emmeline*

"Many a scientific description of the battle of Gettysburg has been written which does not recreate as vividly as does this little story a portion of those events which made immortal the drowsy Pennsylvania village. . . . Miss Singmaster has written no story more exquisitely wrought, more poignantly touching than this."—*Boston Transcript.* Illustrated. \$1.00 net.

BOSTON HOUGHTON MIFFLIN COMPANY NEW YORK

The advertisement shown opposite with italic type substituted for the display lines, but no other attempt to improve the display. This brings the display into harmony with the border, making the advertisement much more attractive.

which there is a flourishing crop growing. The plow itself is not an interesting object. It is not attractive for an advertisement. It is better to show what results from the use of the plow. And the typography need not be black. It is better to have it just strong enough to avoid promoting a suggestion of weakness. Plowing is not an agreeable part of the work on a farm, and it is desirable to lead the mind to consider the results of plowing, which are agreeable and profitable. So of all other goods; they have an atmosphere all their own. In thinking of them the mind instinctively surrounds itself with a definite mental atmosphere. The atmosphere of the advertisement should harmonize with it. There is, I take it, a rhythm, a cadence, to thought—a certain length of vibration—and it seems important that the vibratory suggestion of the advertisement should synchronize with that of the thought of the thing advertised.

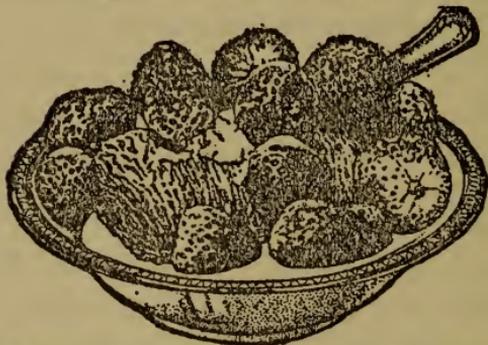
This suggestion reads somewhat like a remark by a swami, or a tyro in psychology; but the idea is not so abstruse as is the language. We think, I believe, in straight lines, in rectangular masses, in ovals or circles, in wave lines, in curves, in decorative motives, or in figures, according to what we are thinking about. A thing of beauty prompts sensuous thoughts; and sensuous thoughts cannot be indicated by hard, square, severe forms. So if it is a thing of beauty

we are advertising it may be wise for us to try and mold the advertisement on lines that will produce sensuous feelings. And if we are advertising a piece of machinery, bricks for building, structural iron, cement or tiling, we should seek to avoid arousing a particular sense of beauty, but try to make the reader see strength and utility. If we are advertising a food it is the sense of taste we should try to arouse. Note the illustration of the Yuban coffee advertisement. It suggests a very agreeable drink, and that is all it does. This motive, elaborated through a long series of advertisements, brought this coffee from no sale at all to be the leading seller in the New York metropolitan district within two years.

It is not infrequently that we see a very handsome advertisement so placed in a medium that it is of no attractive value. It is buried among others of like physical quality, and has no urge for the reader. So it is evident that an advertisement is not to be judged as it shows on a proof slip. It may be necessary to ignore or break some of the more important principles of art in order to make an advertisement that will have strong attraction among the other advertisements on the page with it. To do this we may achieve the distinction of producing the worst advertisement in the lot, as it shows on a proof slip. The effort that engages our earnest attention is to get an advertisement that will be noticed in the crowd, and

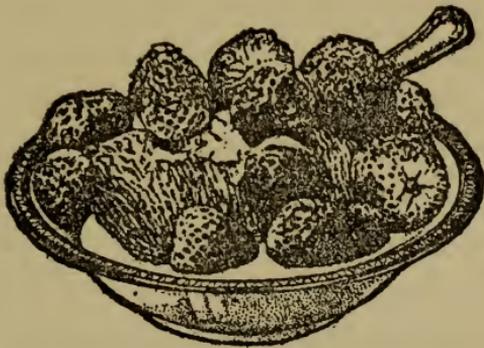
## **For the Weary Wife and Mother**

after the Winter struggle  
with poor food and poor  
service there is no boon like  
**Shredded Wheat Biscuit.**  
It is ready - cooked and  
ready-to-serve. The food  
that supplies all the strength-  
giving nutriment needed for  
a half day's work. For  
breakfast with milk or  
cream; for luncheon with  
berries or other fresh fruits.



**Made at Niagara Falls. N. Y.**

This advertisement is made up to persuade the eye to neglect the text, which is itself not attractive and striking enough to win attention before the eye drops to the illustration, and so naturally on to the matter following the advertisement.



**For the Weary  
Wife and Mother**  
after the Winter struggle  
with poor food and poor  
service there is no boon like  
**Shredded Wheat Biscuit.**  
It is ready-cooked and  
ready-to-serve. The food  
that supplies all the strength-  
giving nutriment needed for  
a half day's work. For  
breakfast with milk or  
cream; for luncheon with  
berries or other fresh fruits.  
Made at Niagara Falls, N. Y.

The advertisement shown on the opposite page rearranged to attract attention by the illustration and toll the eye naturally to the text—an ordinary arrangement, but necessarily more effective than the other.

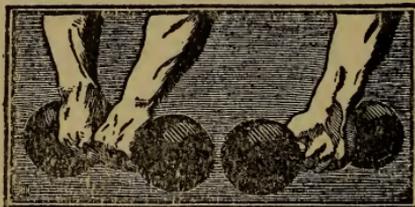
read as well as noticed. The advertisement that is not read might better never have been made.

It is not an easy matter. We do not know how a page is to look. The other advertisements may all be of the peculiar character our printer has made ours. How is one to know what will make an advertisement stand out in a page one does not know about? The only answer is, make your advertisement individually distinct. There are not two designers who will adopt the same motive, if both are really original and individual. If ordinary type arrangements are relied upon, or if particular type faces are chosen, it is likely that other designers will think of the same type faces, and similar arrangement of them, and so nullify your plan. There are a great number of ways in which a small advertisement may be made distinctive, without making it expensive, if one has the idea of type well in mind. It may be done through the use of illustration, decoration, or hand lettering. The latter is a dangerous expedient to try. There are so few good letterers that the chances would be many against getting a good effect in that way.

The simpler devices are the most likely to give good results in this matter. An advertisement set in a series of type, and shaped in strict accord with the principles of display that are explained in a later chapter, is pretty certain to enjoy a certain distinc-

tion wherever it is placed. To such extremes has the art of advertising display been carried, and so generously and completely have these tenets of graphic art been ignored, that simplicity and severe adherence to those tenets have come to create real distinction. So large a proportion of the advertisements are devoid of real composition that that one which is composed properly shines out "like a good deed in a naughty world."

It is not well to counsel reliance on the badness of competing advertisements, however. It is conceivable that there will come a time when all advertising will be better composed. Indeed, it is certain that the time is not far distant when a generous proportion of them will be so made. There will never come a time when individuality cannot be worked into the composition of advertisements. It is not a gift from the gods, nor is it something that can be stated on a printed page so clearly that he who reads may perform. It is the peculiar weakness of much of the advertising of the day that it appears to be composed by persons who know little about type, illustrative and decorative material. As a matter of fact, it takes an artist to compose type just as truly as it takes an artist to draw a picture. The man who can make type talk is not found in every printing office. This is because the study of type is not considered necessary for the printer. It is necessary for the



It's easier to lift a load—much easier—with two strong arms than with one—and it's speedier

Split the stress—divide the strain—and you more evenly distribute the load.

That's the way to do the task quickly—and with the expenditure of less effort.

And that's just what we have done with the Packard motive power

Two strong and nimble little arms now do the work which was done by one rather cumbersome and heavy arm.

We have made twelve small cylinders do the work of six larger ones.

It's six pairs of lively twins—all light—sturdy—strong—ready for instant and concerted action.

The result is not only greater

power—but truly wonderful smoothness and sprightliness.

It's the Packard idea—this Twin Six. It is ours. And all motordom knows that it's a world achievement.

Time tested! Six thousand delighted owners emphasize the conspicuous success of the Twin Six idea.

And this *refined* Packard sells for \$2750—\$3150 and upward—*f.o. b.* Detroit

You'll want a Packard now—more than ever before. See the Twin Six at Packard Motor Car Company of New York, 1861 Broadway, or telephone for demonstration. Branches at Buffalo, Erie, Hartford, Springfield, Bridgeport, Newark and Brooklyn.

*Ask the man who owns one*

**Packard**  
TWIN-6

This advertisement is admirably displayed. It was a very agreeably noticeable feature in the big Sunday paper in which it appeared. There are faults that might be noted, but it is notable as an example of clever advertising designing, so far as the display and arrangement of the units is concerned.

# TOURING

## Lozier Six

\$2,775

Without a doubt the Lozier Six is the finest car built for touring. There are hundreds of reasons why this is so, but a few are self-evident.

**Reliability**—The Lozier is so well designed that it will give no trouble on the road if given ordinary care. It gets "there and back" without cooing.

**Strength**—No car of its weight is so strong as the Lozier. The finest metals produced are used in its parts.

**Power**—The famous Lozier motor—used in no other car—develops fully 65 horse power and is more than adequate for all hills and roads.

**Speed**—More than you can safely use. The Lozier is built upon the experience gained with a long line of famous racers.

**Economy**—With friction reduced to the absolute minimum; with the Rayfield Carburetor to save you gas; with the Eisemann Waterproof Magneto to give a hot spark at all speeds and with the absence of all unnecessary weight, but with our spring suspension and full floating rear axle—the Lozier Six will do more miles to the gallon of gas and use less tires than any car of equal capacity.

**Service**—Guaranteed, definite, is given to every owner. Free Service Book has 100 coupons, each good at any Lozier Station in the country for work on your car. Lozier service is an actual fact—not a promise.

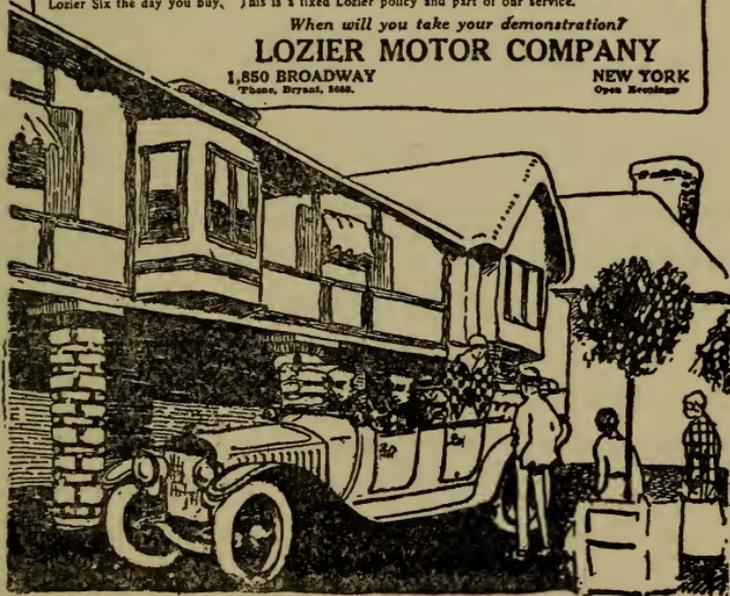
**Immediate Delivery**—No waiting or promises while the driving season slips away. You can have your Lozier Six the day you buy. This is a fixed Lozier policy and part of our service.

*When will you take your demonstration?*

**LOZIER MOTOR COMPANY**

1,850 BROADWAY  
Phone, Bryant, 5688.

NEW YORK  
Open Evenings



This advertisement was clipped from the same newspaper as that opposite. It is faulty where that is correct. The units are good, but are not properly assembled. The optical effect is bad, and the illustration and text do not work together to induce attention to the argument.

advertising designer who hopes to achieve results. If printers were obliged to take comprehensive courses in art before they were permitted to place one piece of type in a composing "stick," there would be many more good printers than there are; and at least a fair proportion of them would be able actually to compose a piece of typography, like an advertisement, instead of just setting the type, as most of them now do.

Yet the plain variety of compositor, and the designer who is not also an artist, may produce advertisements that will at least have strong individualities, if they consider where the advertisement in hand is to be placed. They can only take account of the fact that it is to be placed among others, if it is to go in a number of mediums. They can take account of the general appearance of small advertisements in all mediums. They are not diverse in style. They are all about the same, as to general style. The possible variants are many. Think how different an advertisement set all in italic type, of the same series, would look on almost any magazine page, or in almost any newspaper. It is not necessary to use the ordinary weak italic of the usual roman faces, but seek out one that is well designed, strong enough to give character to the advertisement, and use taste and judgment in the selection of sizes and masses. If there is much text, the straight

Y

OU never have to coax Mother to go to Best's—she's taken you there ever since you can remember, just as Grandmother took her there.



There was a little Jerseyite whose mother never thought much about Best's until a birthday party showed that thirty-five well dressed, patterned-after-Mother little women were Best dressed.

She was so crestfallen that hers wasn't a Best coat that Mother felt sorry for her and told Father they just *had* to buy Best's clothes or else "get hold of some Best labels and sew them in!"

(An actual occurrence.)

*Fifth Avenue, West Side, Corner of 35th Street*

An example of a series of advertisements in which neither the name of the advertiser nor of the goods were displayed. There is so little text that the attractive decorative cut is relied upon to induce the reader to read the whole advertisement. An advertisement like this, placed among many that are excessively displayed, is a temptation to the reader that is hard to resist. It forms a cool and inviting optical oasis.

matter must not go in italic. It does not read easily in masses. Make the display only in italic.

This is just a suggestion. It is not necessary to interpret it too literally. Instead of italic type use some roman face, like the new Rugged Roman, the Packard, or something that is not common. The shaded and outline letters may often be used to good advantage. Study the type founders' sample books, and if your printer does not have the type you want, ask him to get it. It is better to pay for it than not to have it, if having it makes your advertisement enough different to get it read.

The advertiser should be very particular to have his advertisement suited for the medium it is to appear in. It is a risky policy to make an advertisement and run it in a list of mediums. The copy as well as the physical advertisement should be attuned to the particular audience addressed. Much of the loss through duplication of circulation may be obviated if the advertisement is made especially for each medium. Even if the copy is not changed the form should be. These days, people take more than one magazine, or paper. If they see the same advertisement in different forms the chances are better for it. In one form it may not appeal to one reader while in another form it may attract him. Newspaper advertisers, especially department stores, adapt their copy to the different papers, but mostly



**D**URING the next few weeks you will be putting up clean draperies and curtains for the fall and winter. Why not still further increase the charm of your home by brightening up your carpets?

You can do this easily and successfully by using Ivory Soap. Its copious lather thoroughly removes the dust and dirt but, unlike ordinary soap, it is so pure and mild that it does not fade the colors or spoil the nap.

Proceed as directed below and you will be able with very little effort and at trifling cost to make your floor coverings as attractive as when new.

*To Clean Carpets and Rugs*

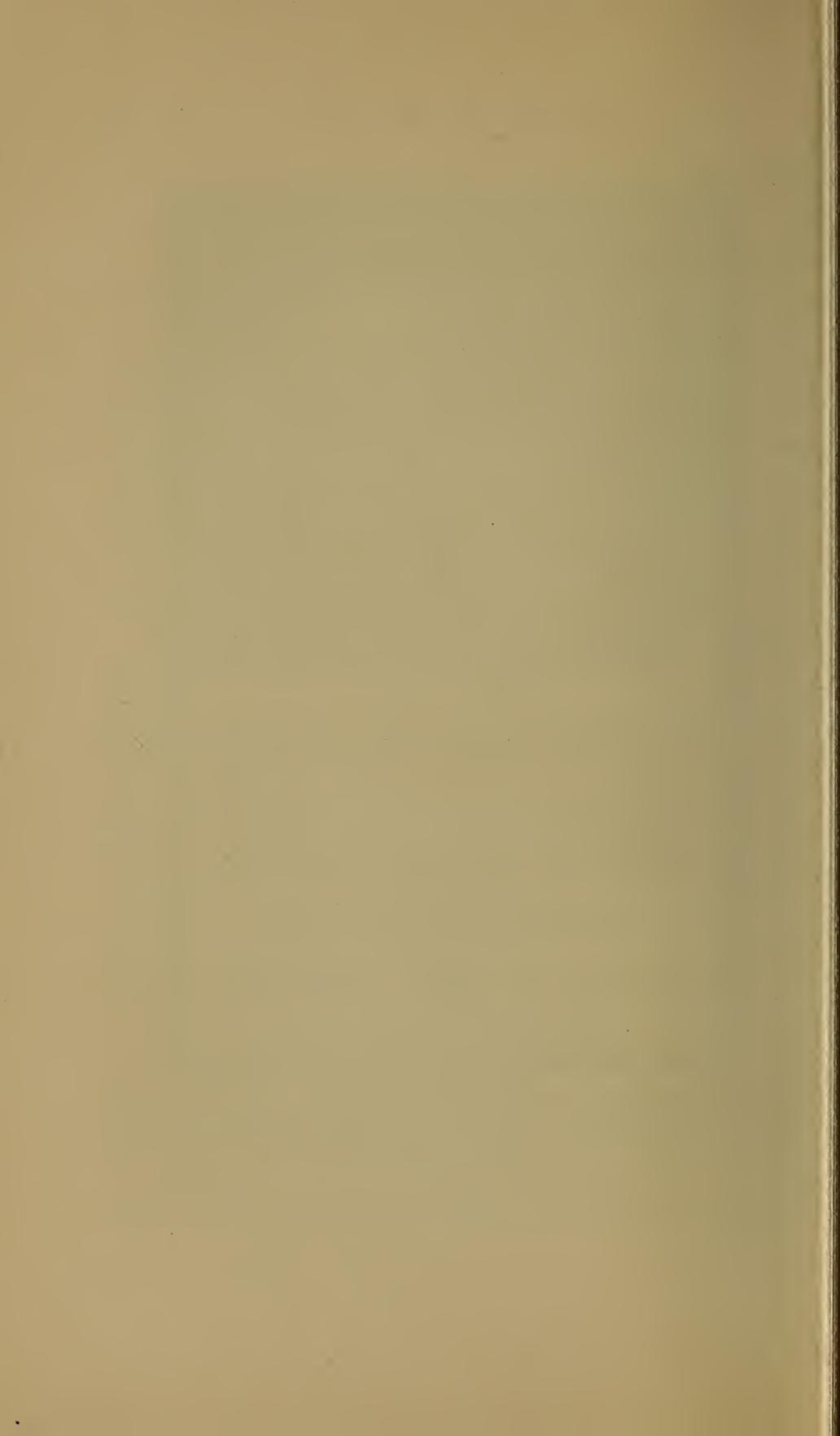
Sweep thoroughly. Then beginning at the corner farthest from the door, scatter Ivory Soap Paste (see directions inside wrapper) over not more than a square yard at a time. Scrub vigorously with a stiff scrubbing brush. Scrape off the paste with a metal-edged ruler or a piece of zinc. Wipe thoroughly with a cloth wrung out of clean, lukewarm water. Work with—not against—the nap. Use water sparingly.

IVORY SOAP . . . . .  . . . . . 99 <sup>44</sup>/<sub>100</sub> % PURE

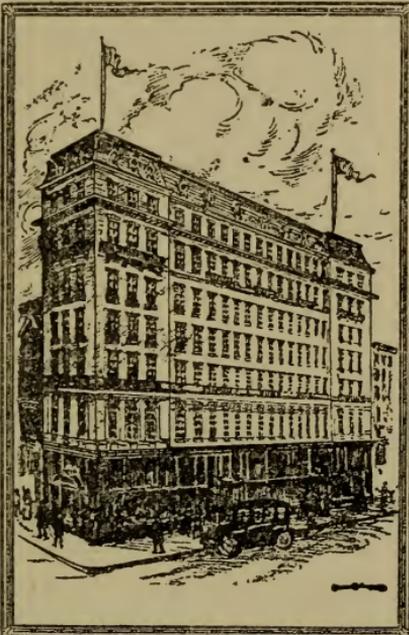
IT FLOATS

Factories at Ipswich, Ohio, Port Hope, New York, Kansas City, Kansas; Hamilton, Canada.

During its whole history Ivory Soap has been advertised in a notably good fashion. This advertisement is pretty nearly 100 per cent. good, in all of its physical elements; and they are knitted closely into the copy motive.



BIGELOW · KENNARD & CO.  
· INC ·  
511 WASHINGTON · ST · COR · WEST



DESIGNERS AND MAKERS OF  
**LIGHTING · FIXTURES**

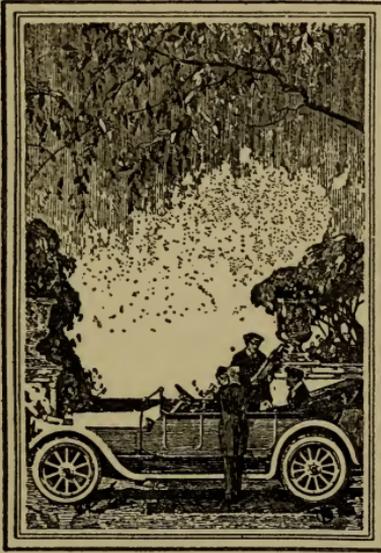
FINE RESIDENTIAL WORK OUR SPECIALTY  
DESIGNS TO MEET ARCHITECTURAL REQUIREMENTS  
FOR BANK, THEATRE AND PUBLIC BUILDINGS  
SEPARATE DEPARTMENT FOR ECCLESIASTICAL AND  
MEMORIAL WORK · WE INVITE CORRESPONDENCE

This advertisement evidently was planned for a very good thing. A great deal of work was put into it. But it is a bad advertisement because its decorative units are drawn to different scales, and the reader is not given a true idea of what they really look like. Being contrasted with the building introduces another confusing optical element.

as to the size. They make a number of units, and give them all to one paper while making selections for the others; so that, in a way, their copy is adapted to different classes of readers, though the copy and arrangement of the units is the same for all.

It does not require radical departures from the usual styles to give an advertisement distinction. One department store, for example, uses Bodoni type for its display, with a complementary border, and gets a character all its own. Another uses all Old English and outline type, for display and text, and secures distinction, but not especially attractive effects. There is no especial invitation to the reader, and no other good reason for being so different. Attention is secured, as the distinctive and unattractive typography gives the reader warning, and enables him to avoid reading the advertisement. It is essentially difficult reading. The departure from normal type designs is so radical that the advertisement is not agreeable to the eye, especially as all the text is set in the shaded type. While it is desirable to work for distinction in display it should not be sought at the expense of optical comfort, because that defeats the purpose. The range of choice in type faces is rather narrow, as will be explained in another chapter. Effects should be sought through the handling of standard types rather than through the selection of unusual and odd types. These are

# Pierce-Arrow



Justifiable confidence  
rides beside the man who  
drives or is driven in a  
Pierce-Arrow Car

The Pierce-Arrow Motor  
Car Company Buffalo, N.Y.

Very attractive, because so nearly correct in form and assembly of the units. Exquisite care for details, and perfect execution of the simple artistic elements, together with the inspiring gem of text, makes it a joy to contemplate.

generally objectionable, because they call upon the reader to make some conscious effort to accommodate himself to a medium that is not familiar. He should be as nearly as possible unconscious of the typography when reading advertisements, in order that the message of the advertisement may get his undivided attention.

A careful study of this question of display, with special reference to the mediums to be used, the class of people to be appealed to, and the character of the goods to be advertised—rather than solely to get an advertisement that presents a satisfactory appearance in proof—will lead the advertising designer in the right direction to get the maximum returns, so far as the physical advertisement is concerned. The main points to be thought about are two: To get the pleased attention of the reader as a first requisite, and then to make it easy and agreeable for him to read the text of the advertisement—the argument that is to make a buyer of him, or of a sufficient proportion of the readers.

Careful and thorough treatment of the advertisement at this stage of its evolution may be expected to materially increase its pulling power. There has been too much stress laid upon copy and not enough upon the physical advertisement, when the question of efficiency was up. The best possible copy does not get at the reader until he has been attracted by the

physical advertisement. As a salesman, the advertisement has got to get inside a person's consciousness, just as the personal salesman has got to get into the possible buyer's office, and get his interested attention, before the argument of the copy can be brought to bear. Good copy is essential. There would be no use in getting a reader's interested attention unless there was to come immediately after it the convincing argument that would make of the reader a buyer. So it is of great importance that the designer of the advertisement considers that its fate depends upon his work. He is not to think of the copy, except to do the best he can to get readers to consider it after he has tolled them up to it. His job is to attract initial attention to the advertisement, through making it so attractive as to cause the reader to develop an interest in it leading to the actual reading of the text.

## CHAPTER VI

“WHAT HAS ART GOT TO DO WITH ADVERTISING?”

**A** FEW of the fundamental principles of art are of great use to the practical advertiser. They help him to make his advertising more attractive, and therefore more valuable.

They apply to all advertisements, whether they are all typography or have illustrative or decorative features. They help to make typography attractive, and therefore readable. They make it possible for the designer to make his advertisement so attractive that it is an agreeable part of the newspaper page or the magazine.

It is to be understood, and always remembered, that art is not something to be employed to further our esthetic natures alone. It has a very practical relation to business as well. The great sculptor, Rodin, says art is beauty, and beauty is the expression of that which is best in man. The advertisement is an expression of our business lives. If it is as good as we are able to make it, it is to that extent artistic. But art is not a natural attribute of life. It is acquired. It is a part of education, even as are

mathematics, reading, writing, speech. It is used to supplement speech and writing, as a form of expression.

Next to writing and printing, art is the best ally of the advertiser; if he is able to appreciate its real nature and apply it in his work. But it is not necessary for the advertiser to be an artist to the extent of being able to paint or draw. He simply should know the few principles that must be made use of to make an advertisement agreeable to the eye, and thus induce attention and reading. Those principles may be stated as:

Harmony, the relation of the units,  
Proportion, the relation of the dimensions,  
Balance, the relation of the positions,  
Symmetry, the relation of the contours,  
Tone, the relation of the color masses,  
Perspective, the relation of the distances,  
Color, the relation of the contrasts.

Harmony in an advertisement consists not only in the proper relation of all of its parts, but also in the proper adjustment of its physical makeup with the nature of the business advertised and the literary motive of the copy—making the advertisement express the idea of the advertiser. This idea of expressing the business idea lies at the bottom of advertising success. Too much attention cannot

well be given to it. An advertisement of plows should suggest plows in its every line and phase. If its physical nature is such as to suggest delicacy and refinement it will not put the mind of the reader into a condition to take in the plow idea. If this does not happen the advertisement is liable to be passed over by the reader, and its inefficiency built up.

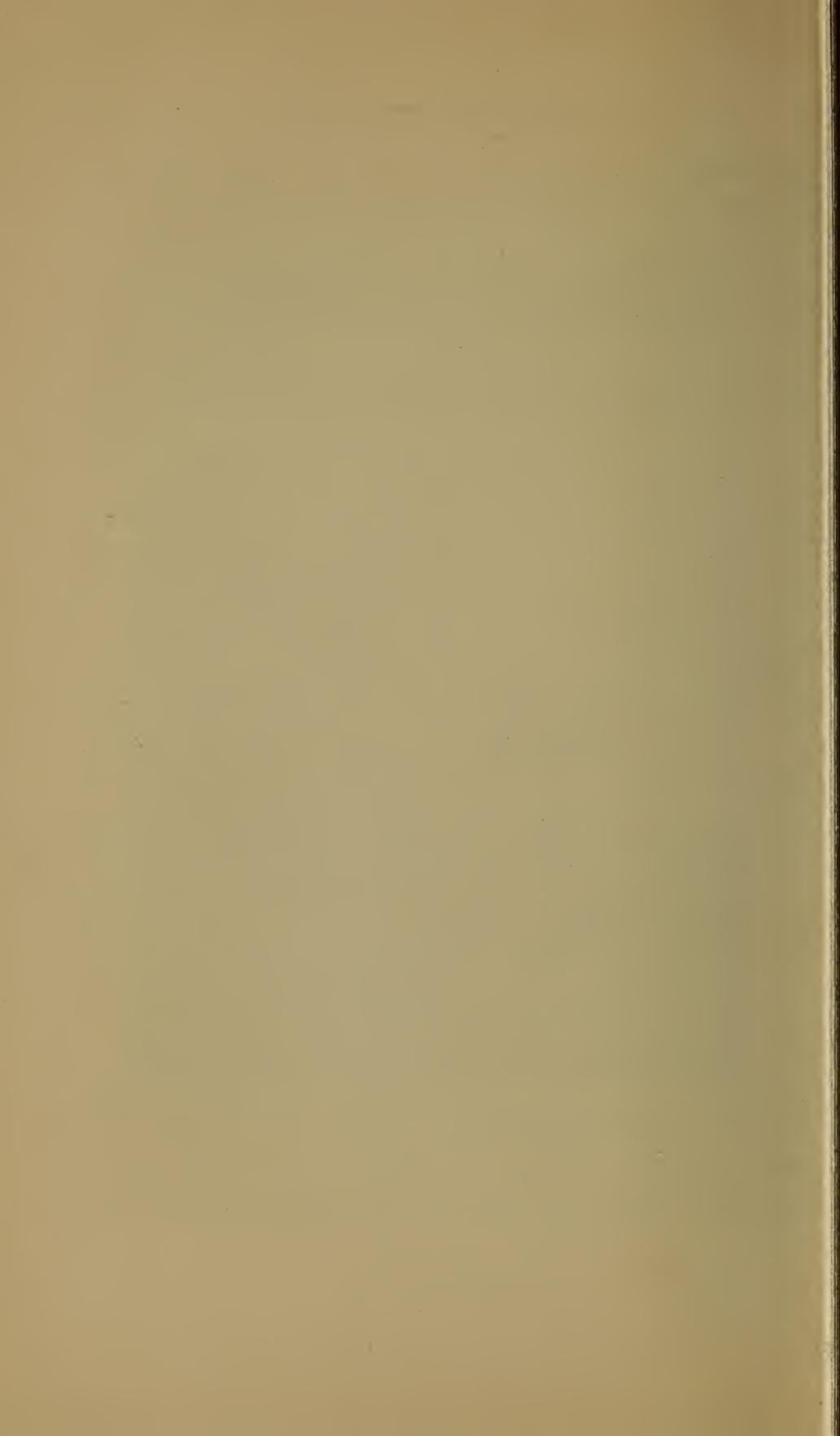
Let us consider, right here, that much of the inefficiency of advertising is due to its failure to get initial attention from the people who read newspapers and magazines, and who ride in street cars, steam cars, and are otherwise brought in possible contact with advertising. It is that these art principles help to make advertising noticeably agreeable that we are concerned with them.

Harmony includes, in some degree, everything that goes to the making of the advertisement. Does the typography contemplated, the illustration, the decoration, the size, the shape, the strength, the spacing, the position, all help to make the reader get the idea? It is not that the advertisement is a handsome thing in itself, but that it leads the mind of the reader in the right direction—gets him to thinking about the advertised thing in an agreeable way. Harmony will help to produce that result. Harmony means in advertising just what it means in music—an agreeable blending of tones. It is “the just adaptation of

# Edison Storage Battery For Railway Signaling



A pamphlet cover that is graphic and descriptive and almost perfectly composed, adapted but slightly from a photograph.



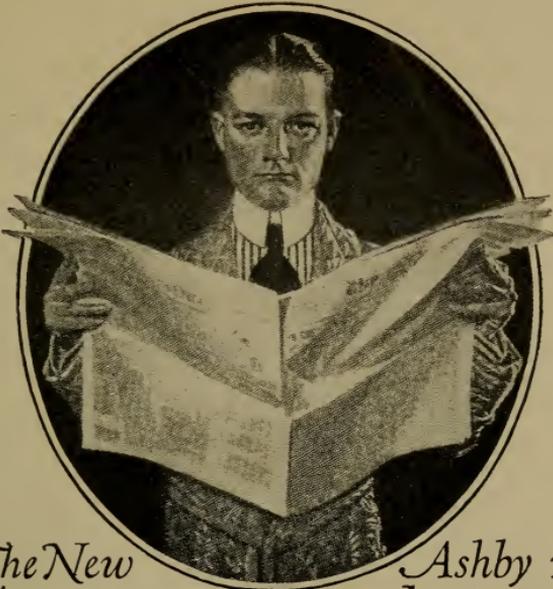
parts to each other in any system of combination of things, or in things intended to form a connected whole; such an agreement between the different parts of a design or composition as to produce unity of effect, or an esthetically pleasing whole." It is that which gives "punch" to an advertisement. "Punch" must mean that quality which pushes the advertisement furthest into the mind of the reader. It is often considered that punch means the same as shock; that if the advertisement can administer a shock, and make the reader "sit up and take notice," the great desideratum is accomplished. But it is not so. If the shock produces a disagreeable sensation the reader will put the advertisement out of his mind in the quickest and most thorough manner possible. The punch of an advertisement must be an agreeable punch, or it is worse than useless. Harmony shows us how to make the punch arouse an agreeable sensation.

The other art principles mentioned have reference wholly to the making of the advertisement agreeable to the eye, so that the mind may be opened to the suggestion of the catch line or the illustrative feature. Proportion tells us how to fix the shape of the advertisement. It is rather a simple matter. At the bottom of the question of shape lies the principle of the "Golden Section." Most advertisements are rectangular. The golden section simply specifies what

are the right proportions of a rectangle used in advertising or for any other optical purpose. It also fixes the form of an oval, the form of a cross, the location of the optical centre in a mass of display, etc. As a rectangle, the golden section is as 3:4.85; that is, it is a form that is three inches wide and 4.85 inches high. These dimensions are right for the short and long diameters of an oval, and for the two pieces of a cross; and they apply to the lower portion and the upper portion of the long piece of a cross, and it is at the intersection of these diameters that the optical centre is found. (See pages 228 and 229.)

There is no very satisfactory reason for this golden section to be given. It simply is agreeable to the eye. We do not have to concern ourselves further than that; and this phase of this topic will be further treated in the chapter on optics.

Balance shows us how to place the parts of the advertisement as to their positions—to so arrange them that the centre of the weight of the advertisement shall be at the point of the optical centre—and to make the parts each balance the others, or some one of the others. This applies to weight and to form. The display lines should balance each other, and the masses of text should balance one with another. The eye dotes on order. This is never to be forgotten. If there are elements in the advertisement that do not balance with the general scheme,



*The New  
Arrows*

*Ashby  $2\frac{1}{8}$  in  
Lexicon  $2\frac{1}{2}$  in*

# Arrow Collars

Because the Arrow fabric is extraordinarily fine, smooth and durable, the domestic satin laundry finish is possible. The satin finish marks the difference between the ordinary and the *high quality* 2 for 25¢ collar, and is the Arrow's distinguishing mark of quality.

CLUETT, PEABODY & CO Inc., *Makers of Arrow Shirts*  
Troy, N. Y.

Features balanced and composed to form the advertisement into an agreeable picture, except that the illustration does not belong in its frame. See the illustration on page 219. A touch would have made this right, as there shown.



and with the other elements, there is irritating optical discord, similar to the discord produced when a wrong note is struck on a piano. These details of balance are such as one does not consciously notice when looking at an advertisement. That which is noted is whether the advertisement is agreeable to the eye or not. If it is agreeable it is more liable to be read. If it is optically discordant it is more liable to be passed over by the eye, and become an item on the side of inefficiency.

Symmetry is obtained by the use of the right type, and by the likeness of the forms. If, for example, the type display lines are set all in lower case type, or all in capitals, symmetry is produced; while if some are set in lower case and some in capitals symmetry is destroyed. If one text mass is a rectangle and another is a pyramid, symmetry is prevented. If it is attempted to use a circle within the rectangular advertisement, and pains are not taken to reconcile the circle to its setting (as shown on page 219) symmetry is not secured. The rectangle and the circle are so dissimilar that it is not possible to use them with good effect in conjunction unless the one is melted into the other by some artistic modification at the points of most evident contact.

Tone is to be regarded somewhat as form. The masses of color (black and white) must have the right optical relations to each other, and in the mass

the tone of the advertisement must be densest at the optical centre and spread evenly out to the extreme. There are limits beyond which the tone of the advertisement should not go, both as to extreme blackness and as to extreme lightness. There is a short span of grays within which the eye loves to linger, and outside of which it seeks to shirk reading. An advertisement must be neither too dark nor too light, though it may be dark or light. It must not be light in one part and dark in another, except within the allowable limits. Tone is to be used also to make the advertisement agreeable to the eye when it first comes into focus. If there is too much white space, too much black ink; if the whites or the blacks are improperly massed, or if they do not help to focus the idea of the advertisement, the impression is not agreeable, and the eye does not notify the mind that here is something worth attention; and there is more of the lamented inefficiency of advertising to charge up as pure expense, without even small alleviating circumstances.

Perspective is only occasionally important, especially in advertisements made mostly of type matter. But it is sometimes of so much importance that it may make or break the advertisement. It is simply the art of making the reader see objects represented on the plane surface of the advertisement as they would appear to his eyes if seen in reality. It is



*the soup of the epicure*



*Delicious soup-  
hot or cold-  
for the picnic*

Franco-American Consommé—celebrated for Quality, admired for its French flavor, "devoured" for splendid Food—fits the picnic program to a T. Take it along with you in a vacuum bottle. Have it ice cold or bracing hot—as you will. Select a soft and woody spot as your halting place. And settle down to a feast fit for the high gods of old Olympus.

Afterwards you may dally with this fancy: "Out here among the trees and the rocks and the birds, far from the stuffy haunts of men, I have been attended by all the arts of cookery and invention. A French chef has waited upon me. I have partaken of a dish which told its delicious story of how the kings are fed. To have an appetite and such Food—ah, that is to be alive!"

*Merely heat before serving*

*Thirty-five cents the quart*

*At the better stores*

*Twenty selections*



*Franco-  
American  
Soups*

*after the recipes of  
A. Biardot*

OF PARIS

*formerly superintendent of the palace  
of H. M. King George of Greece*

*"Let us give you a taste of our quality"*

THE FRANCO-AMERICAN FOOD CO.

Much pains was evidently taken with this series of advertisements to make them attractive, with a measure of success that might be much greater if the decorative-illustrative features had been placed to further the reader's desire to get the argument. The rearrangement shown on the opposite page suggests some changes that help to make the whole piece more optically agreeable, and therefore a better advertisement.

the soup of the epicure



# Franco-American Soups

after the recipes of

*A. Biardot*

OF PARIS

formerly superintendent of the palace of King George of Greece

Words cannot compete with taste. Nothing can advertise Franco-American Soups so well as—Franco-American Soups. Their quality "speaks" from every spoonful—announces that rare, fine touch of the culinary expert so prized by those with whom eating achieves the distinction of an Art.

It would be something less than truth to dismiss the kitchens where these soups are made simply by calling them "model." In every detail, to be sure, they are modern, scrupulously sanitary, scientific. But visitors who come here detect more than this. One called it "Enthusiasm"; another, "Conscience." And a third said: "In the Franco-American vocabulary there is no such word as 'Inferior'!"

Thirty-five cents the quart

Merely heat before serving

Twenty selections

At the better stores

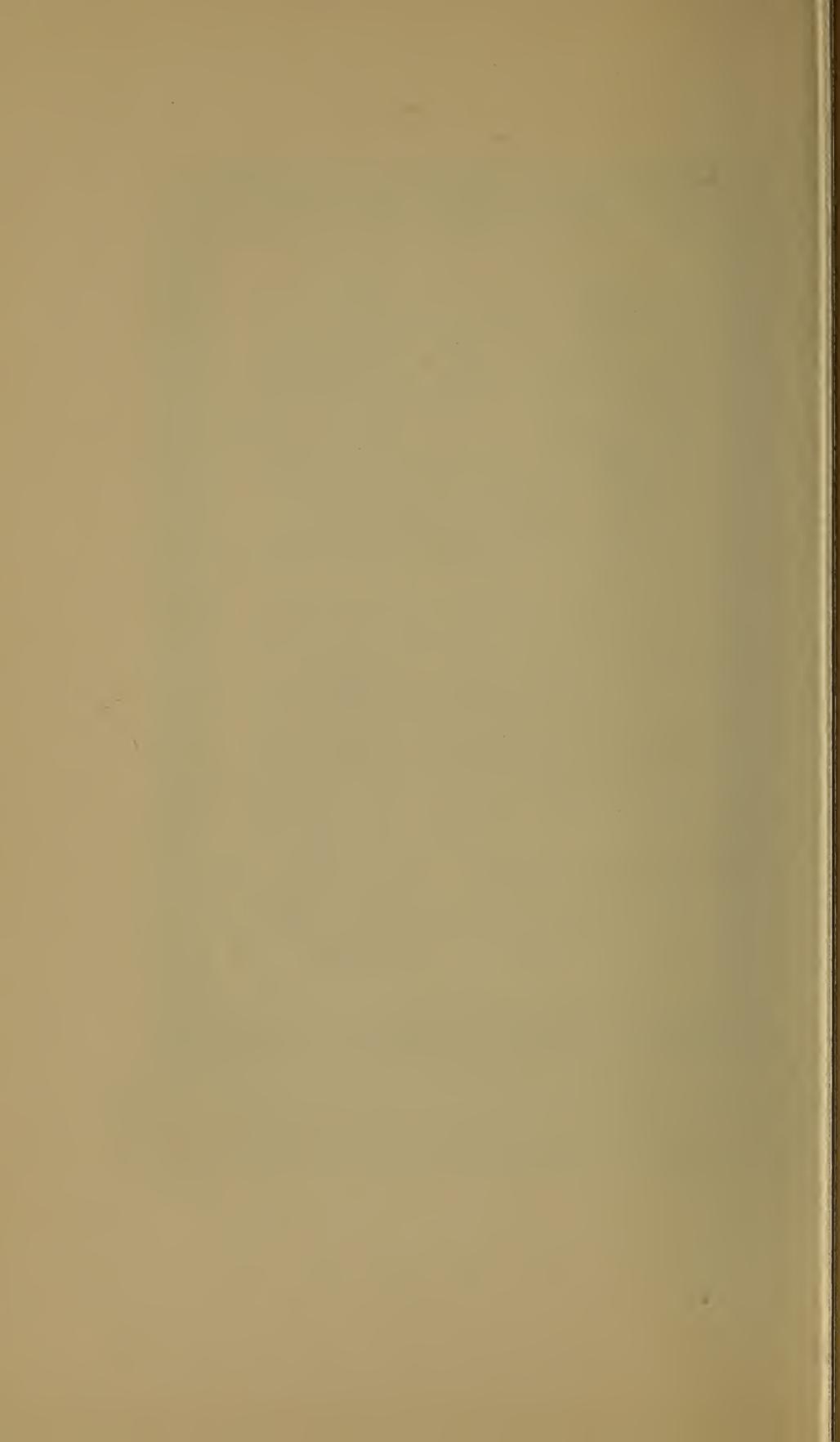
Our "next-best" advertisement is our kitchen



Let us give you a taste of our quality

THE FRANCO-AMERICAN FOOD CO.

This is not intended to be a perfect advertisement. The character or advertising value of the features are not questioned, merely their arrangement. There are a number of other things that might be done to make this a model advertisement. This arrangement of the main units of the series is manifestly better.



often used to make letters stand out from the paper, to show interiors of rooms, to show distances, etc. Skilfully used, it is often made to make an advertisement "stand out" on a page full of other advertisements, and so give special value, and help to overcome the inefficiency charged.

Color is used in two senses—in relation to tints and in relation to tones. Color as tints is not what we have in mind. It is something not quite in line with this study, because we are thinking of the usual advertisement printed in black on white; and so have nothing to do with effects that are within reach of the printer or artist who is able to make use of more than one colored ink. And color as we must view it is very like tone, which we have considered. Color is largely out of the reach of the designer of advertising that is to be printed in newspapers or periodicals, because the matter of color is fixed in them by the exigency of inking the reading type matter. The advertisers have to take their chances. They may have pieces that require heavy color, but they do not get it. Therefore, it is necessary for the advertiser to work always with the inking facilities of publications in his mind. He will waste effort if he plans anything that requires special color treatment. And so the matter of color in advertisements comes down to knowing what not to attempt, rather than to what may be done if color can be controlled. For as long as there

has been advertising there have been advertisers who tried to swamp readers with masses of color, produced by the use of big and heavy-faced type. The effort to attract attention by making the blackest advertisements has more or less been discredited, and may be said to be dying out—happily. Still, advertisers have recently learned that it is possible to make black advertisements that are also agreeable to the eye, because made in accordance with the other art principles we have been thinking about.

These art principles that relate to the form of the piece, and the arrangement of the chief units of the composition, are tenets that are first considered by artists when they begin paintings or other examples of graphic art. They are necessary in advertising designing. If they are understood, and applied in the light of understanding, they may be of very great assistance. But whether they are understood or not they are vitally influential. An advertisement “looks right” in proportion as they are used in the right way. It never does look right except in proportion as they are rightly used. The designer who flatters himself that he is able to produce something that suits his taste without referring to these art principles is deluding himself. Consciously or unconsciously they come into the composition of every advertisement.

The habit of making advertisements by experimen-

tation is very costly, and does not result satisfactorily. The designer who knows his business lays out his advertisement upon right lines before it is given to a printer, and saves much expense. The rule-of-thumb way is to let a printer set the advertisement and then make many changes. The result never is satisfactory, and always is costly.

## CHAPTER VII

### WHAT IS ART?

**A**RT, in advertising, is a form of expression. Advertising speaks first to the eye, and its first form of expression must therefore be graphic—an appeal direct to the eye.

If, it may be asked, the appeal is direct to the eye, why is it necessary to employ any form or symbol of art, or one having the qualities of art? Why not use any form that will attract the attention of the eye?

This is often done. The attractive element of advertising is often something not related to art, that appeals to utilitarian motives or to a sense of humor. If the attractive feature of an advertisement be a handsaw, for example, it is in a definite sense art, inasmuch as it is an expression in a graphic manner of the main motive of the advertisement, and is intended to lodge in the mind of the reader the thought of a saw, to prepare him for the suggestion and the argument that is to follow. The saw is not related to art, as we have been accustomed to think of it; but its manner of use is artistic.

This suggests exactly what we wish to think about in connection with art in advertising.

In the International Dictionary there are seven definitions of the word "art" previous to that we usually associate with the word, and each of them fully justifies its use in advertising, as we wish here to claim that it should be used. Art is, says this great dictionary:

Skill, dexterity, or the power of performing certain actions, acquired by experience, study, or observation; knack.

Skill in the adaptation of things in the natural world to the uses of human life; human contrivance or ingenuity.

A branch of learning; a science.

Learning or the field of learning.

The general principles of any branch of learning or of any developed craft.

Systematic application of knowledge or skill in effecting a desired result.

An organization of men practicing a craft or trade.

Then comes the definition that is in the mind first when the word is used, but which ought to come last of all:

Application of skill and taste to production according to esthetic principles; an occupation having to do with the theory or practice of taste in the expression of beauty in form, color, sound, speech, or movement.

Ausstellung  
Moderner Künste

im

Städtischen Kunstgewerbe-Museum

Braunschweig

zum Besten des

neugegründeten Künstlerheims



Arrangiert vom

Künstlerbund Daheim

Designed in Germany, where the better printing is regarded as graphic art, and is designed by the best artists. The flaw is in the imprint lines, which do not harmonize with the controlling type formation.

We claim that this last-mentioned definition applies also and with equal force to the work of the designer of advertising. Art, it is claimed, is beauty; but utility has its beauty, not less vital and pleasurable than the esthetic beauty usually attributed as art. But beauty is, so it is also said, the expression of that which is best in man.

There is no escape from the conclusion that art belongs as truly, and as rightfully, in advertising, and to the advertiser, as in any other phase of life or to any other worker. But advertisers may well concede all that the most devoted esthete may claim as the meaning and field of art, and yet justify the use of it, and the use of the word, in their work. It is rather the degree of efficiency attained through the use of art as expression that justifies our use of it in advertising.

While we are content to accept Rodin's definition of art as beauty, and beauty as the expression of the best in man, we know that to make good a claim for art in advertising it is necessary that we express the best that is in advertising—or, to put it more truly, it is necessary that we express in advertising the best that we conceive to be in life.

It is only necessary, to get the right conception of what art is, to become convinced that its rightful place is in advertising, as well as in other phases of life. Art is one of the best tools available to adver-

tisers; not because it is art, but because it is one of the most ancient of all the modes of expression man has made use of to promote civilization.

We do not know when art came into human life, but we do know that it was born in the extreme infancy of the race, and that it was born because men had need of a more permanent and far-reaching form of expression than speech and gesture. Back in the dim vistas of prehistoric times the first art symbol was devised to enable primitive man to express his good will toward his fellows. Graphic art was born then. The first symbol then devised is woven into our life now. It has been used by all the peoples of the world who were advanced enough to use any symbols for any purpose. It is the foundation of graphic art now, as it always has been; and graphic art is the mother of all art.

This symbol came into the world in answer to the necessity for expression, and it is the necessity for expression that has been the spur of all progress since the world began. It is that necessity which brought advertising into the world, and keeps it in the world.

Whoever, in the pride of his independence, denies that art is the essential fundamental of advertising design reckons without knowledge. It is only necessary to get a clear idea of what art is to understand the fallacy of denying its use and necessity in adver-

Since 1857  
Charles E. Graves & Company  
have bought and sold all the  
best watches made in both  
Europe and America. *SS*  
This year we are fortunate  
in being the exclusive agents  
for Audemars Piquet & Co.,  
Geneva, Switzerland, man-  
ufacturers of a watch that  
is now known to be as near  
a perfect time keeper as a  
watch can be made. *SS*  
When in our store, ask  
to see and have explained  
why this remarkable time-  
piece differs from any other  
watch.

Price from \$150<sup>00</sup> up-

Hand-lettered advertisement by Carl S. Junge, Chicago

Clever lettering, but a poor advertisement. It is not easily and quickly read, because there are no highlights of display—it is too much of a monotone, the swashes of the lettering have not sufficient room either to make their effect apparent or to relieve contiguous lines of their influence.

tising. It is only necessary to understand that all of the principles of art, in its esthetic meanings, have been evolved to make the path to the appreciation of the mind easier.

Art is not a special factor for the lives of those with money, leisure, and knowledge. It is not a quality in life in which only a few can participate. It is a universal quality, with universal capacity and power. No person can escape art if he would, and every person may take of art all that he can assimilate. If we were to attempt to bar art from advertising we would not be able even to print the plain text of the most arid advertisement that ever was written. We cannot escape from art if we would. That being true, it is the part of wisdom to admit that art is a vital element in advertising, and so employ it as to get from it the utmost that it can give.

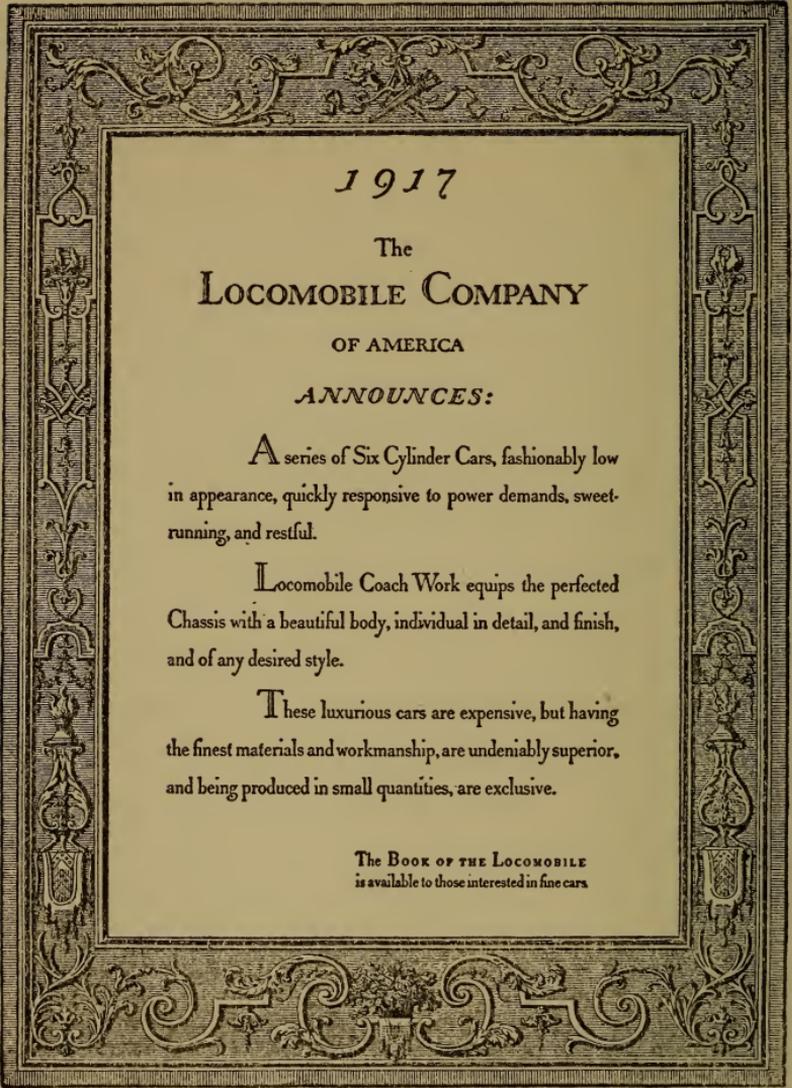
It is for the advertising designer to prove to the world that art is not a belonging of the educated, the refined, the privileged, but that it is something that is in life for the benefit of everybody. Those artists who are able to employ art in the creation of great pictures, sculptures, cathedrals, or the dainty medallions, miniatures, carvings, jewels, etc., are the privileged ones who interpret the higher language of art. But that which makes art is a capacity for growth, in execution or appreciation. The gardener who does a good piece of work on a lawn is an artist to the

extent that he improves with the repetitions of his task. If he, after working ten years, cannot make a better lawn than when he began he is not an artist. That advertising man who can make a better advertisement after having been at it a time is an artist.

Art is in life, of life—is life. It is not a special quality of life in which only the born elect, the trained elect, may participate as creators. It is that impulse in life which impels us toward better things. It is not an attribute of sophistication, though sophistication helps develop it. Art in life is almost coincident with life.

If the advertising man can bring himself to sweep from his mind all of the preconceived notions about art that he has, and adopt the view here set forth, he will be able not only better to appreciate the great works of art, but he will realize that there is at his service a great power that will enable him to put immense efficiency into the work that he turns out.

The advertising man should become a rabid iconoclast in this matter of art. He must discard about all he has ever learned about art. Yet it is a curious and interesting fact that the great teachers of art take much the same attitude we are trying here to define. They do not assume that art is a divinely granted privilege to the few. They practically agree



1917

The  
LOCOMOBILE COMPANY

OF AMERICA

ANNOUNCES:

A series of Six Cylinder Cars, fashionably low in appearance, quickly responsive to power demands, sweet-running, and restful.

Locomobile Coach Work equips the perfected Chassis with a beautiful body, individual in detail, and finish, and of any desired style.

These luxurious cars are expensive, but having the finest materials and workmanship, are undeniably superior, and being produced in small quantities, are exclusive.

The BOOK OF THE LOCOMOBILE  
is available to those interested in fine cars

Here is an advertisement that appeared in many magazines, engraved, and specially printed, supposedly to give an air of richness to the announcement consonant with the rich exclusiveness of the car advertised. The effect is not what the advertiser wished. It gives the impression of striving for a certain effect, and failing to get it. The piece is poorly designed throughout.

The  
Locomobile Company  
of America



*Announces*

A SERIES of Six Cylinder Cars, fashionably low in appearance, quickly responsive to power demands, sweet-running, and restful.

Locomobile Coach Work equips the perfected Chassis with a beautiful body, individual in detail, and finish, and of any desired style.

These luxurious cars are expensive, but having the finest materials and workmanship, are undeniably superior, and being produced in small quantities, are exclusive.

*Now on exhibition at*  
Sixty-first Street next to Broadway

This is the same advertisement shown on the opposite page, set for the use of newspapers. It is nothing to boast about, as a piece of typography, but is vastly better as an advertisement than the engraved insert used in the magazines. It appears to advertise the floret used under the headlines, but is brief enough to tempt many readers. Compared with the other more pretentious and more costly advertisement, this one shines out "like a good deed in a naughty world."

that it is aspiration—a certain appreciation of beauty and a resolve to attain toward it.

But let no one imagine that to be an artist, even in this extremely restricted sense, nothing in the way of study and training is necessary. Nothing in the world comes to him who sits and waits—despite the saying that everything comes to him who waits. “They also serve who only stand and wait.” Yes, but those who only stand and wait are not themselves served. To appreciate art in any line requires study. One cannot understand or appreciate music unless he knows something of the fundamentals of music—understands, perhaps, the makeup of an orchestra, and is able to listen at will to the first violins, the French horns, the wood-wind instruments, the cornets, or any instrument or class of instruments; or knows the technique of a painting. So the advertising man who hopes to profit by what art has to teach him must prepare himself by delving into the technique of art. There is no book about art to which he can refer—and it is a pity that there is not. The way to the knowledge that helps is through many books, and but a crumb in each, it may be. The consoling thought is that it is worth while. For every item of practical knowledge there are many that help in general culture; and general culture always is available for the practical uses of the advertising man.

## CHAPTER VIII

### THE ALL-TYPE ADVERTISEMENT

**T**HE advertisement which consists of all typography, without illustration, decoration, or border, is at once the simplest and the most difficult to make. It is simple, and easily made, if attention is not also given to making it attractive.

The use of illustration, or illustrative decoration, or border, is often taken to atone for very poor type treatment, with the result that there are two opposing motives, the decorative and the shabby typography, the one negating the other, and this fight between the two making the advertisement of little value. Without illustration or decoration the man who can make type talk has his innings.

To get good results with type alone, special attention must be given to outlines, proportion of white to black, type faces, type masses and forms, display lines, the "catch" line, the proportions of the advertisement, and the elements of balance, symmetry, and tone. The effort all the time must be, we must not for a moment forget to make a composition that

will first attract attention, then make a distinct and pleasing suggestion, and then present the selling argument with all the force possible. The object of advertising is to sell goods, not to produce pretty pictures. The making of a picture, however, is the first step in the endeavor to get the attention of readers to the advertisement. This must not be forgotten, either. The task is different when we are deprived of the illustration and the decorations, but not at all difficult or impossible.

In the use of type for advertising purposes it is essential that the designer shall know something vital and comprehensive about it. He should, for example, know the history of type and printing, and be able to understand what part printing has played in the history of civilization, and what part it is now playing in every development of life. It is the greatest tool of progress. The manner of its use fixes the rate of progress we are able to make, and the quality of progress. In business it is fundamental, the prime necessity. Without it there could, in this age, be no business, as there could be no civilization worthy of the name.

Type has been evolved out of the necessities for expression and records. It is a radically different thing than it was when Gutenberg cast his first font of letters. But its individual character merged into a fixed style very early in the history of English

printing. Because it is language in primary form it was necessary that type assume a permanent form. Its use could be varied, must be flexible, but itself must be fixed in characteristics, in order that it might become such a basis for expression as would give free play to individualism, and would be as serviceable to one generation as to another. Type is like speech: while we vary speech from generation to generation, so far as its applications are concerned, and in shadings of meanings, we use the same words that were used after the Spencerian fashions in spelling had merged into the modern methods. So it is, in a sense, with type. When the fashion of imitating the lettering of the scribes, who wrote all the books by hand, in a gothic letter, were discarded for the Roman style of letter, the general characteristics of type were fixed. Jenson began to make English type, though he was a Frenchman working in Venice. His work has persisted to this day, and out of it has come the basic type design that bids fair to persist as long as type is used.

This matter of the invention and development of printing is one of the most fascinating of studies, and unless the designer is well up in it he will miss some of the facility in the use of type that he should have. It is important that he be able, through his knowledge of type, the use of type, and the history of printing, to visualize his design before he attempts

to study its units. If a man cannot see the advertisement upon the screen of his imagination, it is useless to expect that he will be able to create a design that will make a producing advertisement. If he can thus visualize the design that he knows is appropriate for the copy in hand, he will find his problem of construction a reasonably simple and direct one.

Inasmuch as the application of art forms to advertising, the nature and capacities of type, and the analysis of copy, are topics treated in chapters further on in the book, we are going here to assume that the copy has been duly analyzed and its special requirements in display recognized. The copy requires, let us assume, a reasonably strong treatment. It is to be used in newspapers. The space has been fixed by the advertising manager. There are to be no illustrations, no decorations, no border. It is a question of straight typography; and as it is to appear with many other advertisements, taking the "run of the paper," it is vital that it have a distinct character of its own. The space allotted permits of using a double column advertisement, 7 inches deep. This assures a proportion that is about right—nearly what is known as a "golden section." The quantity of copy, as well as the nature of the goods advertised, permits of strong treatment. But there are many strong advertisements in the newspapers,

Your friends can buy  
anything you can give  
them—  
except your photograph.

*There's a photographer in your town.*  
Eastman Kodak Co., Rochester, N. Y.

This is one of the best advertisements produced by the Kodak people, who have produced many very clever and effective ones. It looks simple, and almost casual, but it shows a very acute sense of artistic values in the handling of an extremely simple motive.

so something must be done to give this one a distinction the others do not have—make it stand out on the newspaper page.

There are several ways in which this necessary distinction may be obtained. The first one to think about is to make it so much nearer perfection in all of its features as to give it a distinction—the distinction of finish, harmony, appropriateness, such as is noted in connection with what we think of as a well-groomed man or woman. This does not require an original or remarkable design, but does require a design perfectly fitted to the advertising motive, which can be exactly worked out with the type material available. If we take this course it is essential that we use ordinary material, but not in an ordinary manner. Take the Century Expanded type—a face found in almost all newspaper advertising composing rooms, and harmonious with the usual type used for newspaper reading matter. There are six faces in this series, and small sizes of the normal are fitted for the body matter. With those six faces for display there is a very wide choice for the designer, and with the normal size, the condensed, and the expanded there is opportunity to get the display and the masses of copy into forms that balance and compose symmetrically.

Because most advertisements are set with the Roman type for the display, our man may think it

better to use italic for his catch line, the chief display line, and the firm name; or for the catch line and the signature, thus cutting off his advertisement from those before and following—fencing in his display. If the catch line consists of one word, and seems a trifle too short or too weak, a wave rule may be put around it—despite the fact that we agreed to use no decorative effects. But we are likely to find that type will be sufficient, especially if we have the courage to use a large size. Not too large size should be used for the catch line; the very emphatic type must be reserved for the display lines that lead the reader to entertain the buying idea. The catch line is usually isolated. It follows the signature of the preceding advertisement, and precedes the display features of its own. It has its own little place, and needs rather to be unique than especially large or heavy. The words composing the catch line should themselves be unique, and have a decided display quality. This is more than half of the battle of the type. Types cannot convey literary distinction, though they can do much to mitigate literary dullness. But the designer has no choice. The copy for the catch line may be unique or not—he has to get his distinctive catch line in either case. It is the key to his composition, and the indicator of the productiveness of the advertisement.

The display lines and the catch line should be

considered the framework of the advertisement, and the masses of the text set to complete the structure, as the walls of the house support and enclose the distinctive architectura features. They should be set first, and put on the "galley" where they can be seen, and the necessities for the text matter estimated. The designer follows the course of the good printer, making his display lines on his layout the length and height they are in type, and placing them where he wants them. He is then able to select the type for the next, and balance his piece as he wishes it to appear. It is no job for an amateur or apprentice to select these chief lines of an advertisement. They have got to be much more than display lines, if the advertisement is to attract attention and bring results. It is essential that they form an optical sequence, leading from the catch line to the signature; and they ought to tell much of the story of the advertisement. If one of them is set in lower-case type and another in capitals, there is an optical break that the advertiser cannot afford to have happen. People are accustomed to follow a thing through. No writer would think of breaking into his theme in the centre and switching on to another radically different. We would not be greatly moved by, or interested in, an essay that began to treat upon a literary subject but abruptly changed in the middle to a discussion of the mathematics of chess moves. The

Have you arranged to be present at  
**THE HARDWARE CLUB**

Postal Telegraph Building, Broadway & Murray  
Street, on *Monday Evening, January 24th*, at the  
General Meeting of Printers of New York City?

The speakers will touch on organization, price  
conditions, labor, etc E. Lawrence Fell, of  
Philadelphia, will be one of the speakers, the  
others being printers of New York.

The dinner which will precede the meeting will  
be served promptly at 6.30 P M. The meeting  
proper will begin at 8 P M. This will permit  
your dining at home if you prefer that, and you  
are cordially invited to attend in either case.

If you have not returned the postcard sent you  
*do so at once*, and in case you cannot be at the  
dinner, but will be at the meeting, please so  
indicate on card.

GEORGE W. GREEN	G FREDERICK KALKHOFF
CHARLES FRANCIS	EDWIN FLOWER
FREDERICK ALFRED	JOHN CLYDE OSWALD

*Dinner Committee*

Graphic Arts Association, 344 West 38th Street, New York City

An example of exaggerated symmetry, which was not after all carried to its logical development. The second and fourth paragraphs should have been closed by full lines. The italic line near the bottom violates the plan. It is too much of a monotone. This style of typography is much favored by a small class of men who have become interested in advertising through being artists. It is taught in some of the commercial schools that have advertising classes. It is not effective, purely as advertising. As typography for certain purposes it is admirable.

optical sense must not be wrenched from one motive to another, but coaxed on by the consistent development of the motive that has attracted the attention to the particular advertisement.

This is the reason also for the use of series of type. The motive has been set by the first line, and must be developed through to the end, if it is hoped to allure the reader by optical ease—that harmony which is such a powerful attractive force when we are using our eyes.

The display lines all fashioned, it remains to adjust the text matter. It must be made easy reading, and more than that. Easy reading is not always agreeable reading. But in addition to being made easy and agreeable reading the text must be made into such forms and masses as tend to complete the picture begun by the display lines. The masses must balance. Their forms must contribute something essential to the general picture the advertisement must make. One sees many advertisements that are well handled as to the display features but very weakly and distressingly handled as to text matter; and usually one can see that it need not have been so. It is better not to try to make the text contribute to the display, even to the extent of using an initial letter. The plain type matter is to convince the reader, and get his order. The display is for the purpose of attracting his attention and making a

suggestion to him. The argument is in the text. That the reader wishes to read in a sane manner. He does not wish to have the type whisper, bluster, roar, screech, and purr like a pet cat all in the same advertisement. He will stand for a shrill whistle or a bluff hello in the catch line, to get his attention, a hearty suggestion in the display lines; then he wants to read the argument or he does not, and either way he does not wish the party addressing him to sing the story, nor yet to roar it.

So let it be as nearly straight reading matter as possible, and let the reading matter be arranged to please the eye while its literary quality is getting his mind filled with its message. Let there be no discords to irritate him. The masses of type between the display lines should balance. Their several masses should contribute to the symmetry of the piece. This does not mean that they must be set according to the German idea of balance, where one form must be balanced by another form of like dimensions and contour; though something like that is to be desired. If the reading is all to be set the same measure, either the full length of the line or indented equally on both ends, the problem is settled, so far as balance is concerned, except as to the weight of the masses. If there are to be several measures used for the reading matter, one measure ought to balance another mass set in the same measure.

“Order,” it is said, “is nature’s first law.” It surely is one of the important laws of type display—or arrangement. It is a sin to have an advertisement go out with a disorderly type arrangement, and that so many do is what makes advertising inefficient, in part.

In setting, or planning, a typographical advertisement it is well to have in mind that the rectangle is the best form. There are those who continue to try ovals and circles, and other odd shapes, but they do not endure. Finally, the shrewd and successful advertisers come down to the basis that it is better to heed the teachings of art and optics than to attempt to establish new and strange shapes. The oval and the circle cannot be accommodated upon the page of magazine or newspaper. Pages are rectilinear, and the feat of squaring the circle is no easier in advertising designing than in mathematics. If a circle or oval must be used, it must be adjusted to its square inclosure by decorative devices, or some slight typographic features, relieving the corners of the form. This is not easy to do with type, and is distinctly not worth while. Better to work in rectangles. In handling type masses themselves, there are but few outlines allowable—the square, the pyramid (in normal and inverted position and doubled by using both positions), the diamond form (rarely), and various modifications that do not get

*The*  
PAPER HOUSE  
OF  
*New England*

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*A Newly Established Business  
Institution in the Heart  
of the Paper Industry*

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*The PAPER House of New England*  
SPRINGFIELD  
1914

*The PAPER House of New England*

All in one face of type, and could not be more attractive if several had been used.

far away from the standards. It is better to try and bring the type masses within the sphere of the proportions of the golden section. That is, if there are but two or three lines of type in a feature of the text, it is better to so far indent it as to make its outline conform to the golden section proportions. This will come clearly to the front later, but it may here be mentioned that the dimensions of the golden section, or rectangle, are approximately 3 to 4.85. A clearer definition is that the base of the figure should be about one half the distance from one upper angle to the opposite lower angle. In fact, this golden section is the basis of all the dimensions of the most agreeable rectangular advertisement—of its outline, of its features, of its decoration, if one is used, of its spaces, of each of its grand divisions—and it fixes some of its other features that will be taken up in a later chapter.

All this seems somewhat formidable, as we go over this chapter, dealing with so simple a thing as an advertisement made all of type. It is not, when it is taken in its proper spirit. It is all second nature to the designer who knows type. The great trouble is that so many advertising designers think it of little consequence to know type and the printing processes. One of them said to me the other week that he did not “know a thing about printing,” though he was the typographic expert of the



## Money of her own paid for this girl's musical education

Her name is Miss Marjorie Chambers. A few weeks ago she wrote this note to us from her home in Canada:

"I want to pay for my own music lessons. And, still more, I want the feeling of being able to do something for myself. Can you help me?"

We explained how she could earn as much money as she needed by asking her friends and neighbors to give her their subscriptions for *The Ladies' Home Journal*, *The Saturday Evening Post* and *The Country Gentleman*.

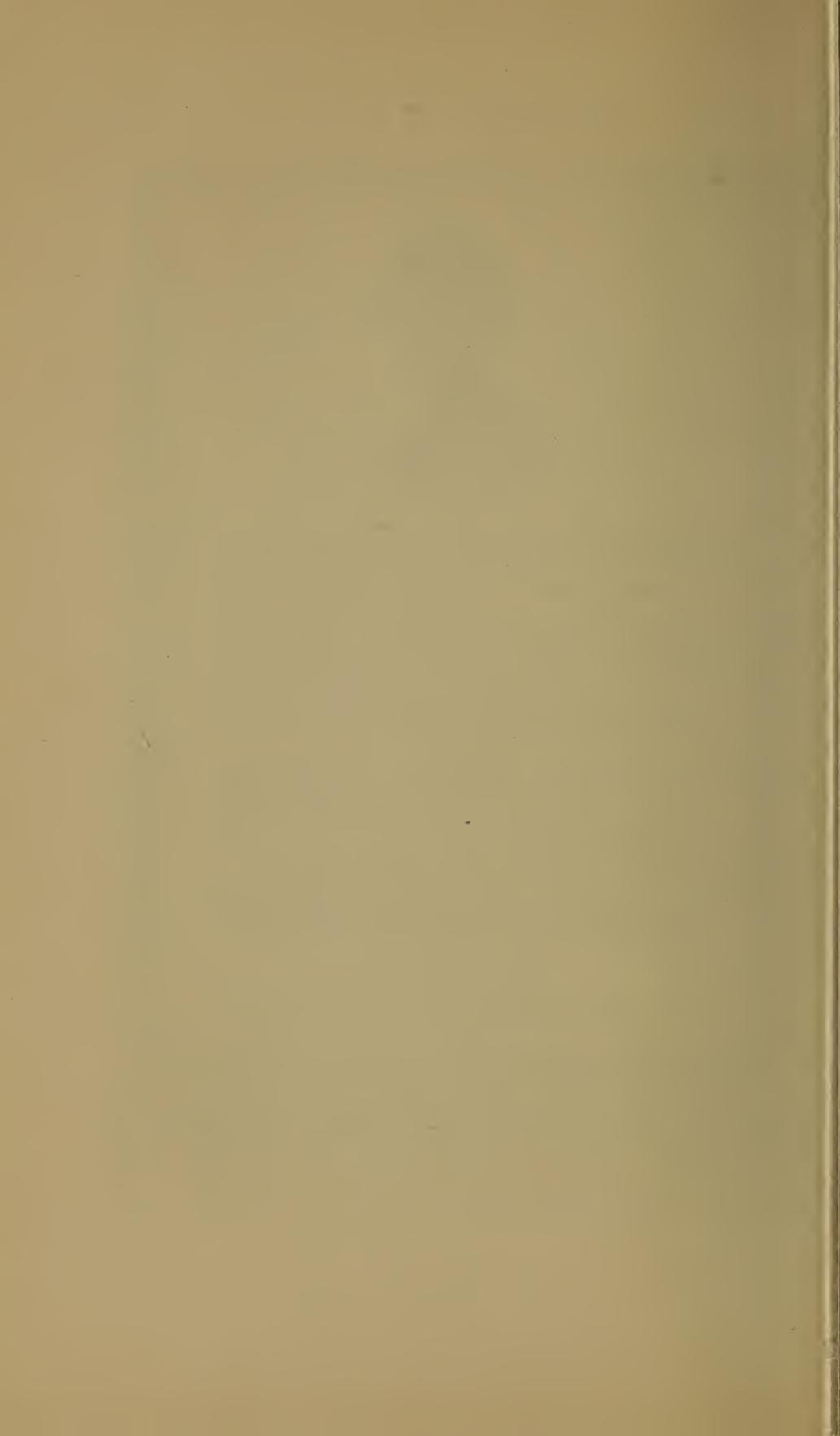
It took her only a few days to earn \$30.00 in cash.

If you would like to earn some money to help pay for your education, we will make you the same offer we made Miss Chambers. The address is

*Educational Division, Box 498*

**The Curtis Publishing Company, Philadelphia, Pa.**

It is probable that the Curtis Company takes as much pains with its own advertising as any concern, and it handles more advertising for clients than any other single publisher. Its advertising is always strong in human-interest copy, and restrained in design.



concern, and his desk was piled with designs and sketches. When he got an advertisement or booklet to turn out he called in some printer and began a series of costly and useless experiments, for which his client had the pleasure of paying.

## CHAPTER IX

### TYPE

**T**HE designer of advertisements should understand a few facts about type. One essential fact is that an advertisement is intended to be read, and must, therefore, be made readable.

There are hundreds of designs of type, but there are scarcely a dozen that need be considered by advertisement designers. There are two general classes of type—the Oldstyle and the Modern. These are both Roman in origin and in principle of design. The Oldstyle type is better adapted for use upon certain papers, and for certain purposes. The Modern type is, in its turn, better adapted for use upon paper of a general description, and for certain work.

The type used in printing this book is one of the variants of the classic style of Modern faced type—Scotch Roman. It is more formal and precise in its contours than is the Oldstyle, and is, therefore, better adapted for some work than is the Oldstyle. The latter face has a more gracious design. It was originated soon after the black letter of the early

printers was found to be unsuited for printed matter for general circulation, and its designers were not willing to eliminate all of the grace of the older letter. The characters are not designed to uniform scale. Some letters are expanded and some are contracted. It has various characteristics that are not found in Modern type faces, and which give it a certain charm and grace all its own. The Modern face is regular in design, and the letters are drawn to scale. Its contours are either straight lines or curves, in appropriate relations. It is more formal in general characteristics than the Oldstyle, and is, therefore, more appropriate for formal work, such as law books, scientific works, school books, and advertisements that are to be printed on finished paper.

Oldstyle type was designed when there was no finished paper used for printing, except writing paper; and that was hard rather than finished. Allowance was therefore made for enlargement of the face of the letter by printing on soft paper. Until in the neighborhood of fifty years ago much of the printing was done on paper that was soft finished and that was wetted before putting it through the press. The type was heavily impressed into the paper, and the sheets were afterward dry-pressed, to smooth out the impression. This process left the print showing a greater area of inked surface than the area of the face of the type. This explains why Oldstyle type

Germans, so far as we can judge, find in us the very faults which Plato found in the Athenians

There is a story of a German resident in London who said he would never go back to a country where he was not allowed to jump off a moving bus. That is a story we English really appreciate, for we think of Germany as a country where daily life is plagued by rules and prohibitions. Our recruiting sergeants who threaten us, not with the German soldier, but with the German policeman, unconsciously echo that strange but wonderful appeal of Nicias to the Athenians, and find, as he did, that men are prepared to fight for a country that leaves them alone. We submit in this present hour of need to discipline and elaborate organization and to a more or less despotic government; but we do not pretend that we like these things or that they are to us anything but a deplorable necessity. To the German, complete subordination of all private interests to the organization of the state for war is not a painful necessity but the glory of the nation. When the German philosophers tell us that freedom consists in obedience to the state, they are not being willfully paradoxical, but are saying what they really think. They are prepared to explain the superiority of this German freedom to the anarchical misconception of liberty which prevails in other countries. They look with scorn at a country which lets the queerest people alone, which tolerates militant suffragettes and syndicalists and Ulster conspirators, and in India and Egypt answers sedition by offering reforms. No self-respecting government would show such weakness if it could help it; as England does show it, it follows that she is thoroughly decadent and negligible.

Differences of national temper of this kind have, of course, their histori-

cal explanation. Sparta had once been the seat of culture and art; but the Spartans were a small minority holding down a large subject population, and threatened by hostile neighbors. They survived a momentous crisis in their history by adopting the rigid discipline which distinguished them from all other Greeks. But though they achieved unity among themselves, they sought, not to reconcile their subjects, but to terrorize them. Their unbending policy perpetuated the dangers which their discipline had enabled them to meet, and fear, the fear of their subjects, was the mainspring of their policy. The history of Prussia, though more complex, has been in some ways similar. The founders of Prussia were a conquering minority, and hardness and discipline alone enabled them to do their work. When the conflict between the ideals of Athens and of Sparta was being fought out in Germany, the unity of Germany had to be achieved in the face of hostile neighbors. There was no lack of liberal thought in Germany. The earlier German political theorists, such as Kant and Von Humboldt, were sturdy individualists. Germany might have been united on a liberal and democratic basis, but the process would have been a long one. What liberalism might have done, Prussianism did. Prussian ideals were triumphant over external difficulties, and in consequence equally triumphant at home. By their treatment of France in and after 1871, the Germans elected to be feared rather than to be loved by their neighbors and thus to perpetuate their own need of Prussianism. It is curious how persistently modern Germans accuse themselves of a fault which other nations would never dream of imputing to them, — excessive individualism. This complaint expresses their sense of the inadequacy of liberalism to the German situation. Prussia united Germany.

A page from the *Atlantic Monthly*, set in the special type that was designed for it — Modern face, but with slight leanings toward some of the characteristics of the Oldstyle.

## CURRENT COMMENT

### Labor and Preparedness

IN a recent number of *THE CENTURY* the author of "The Working-man in War-time" pointed out that the disaffection and revolt of organized labor in England had already "weakened England's position in the war by a grave restriction in the normal output of mines and factories." And he predicted that if labor's "patriotic attitude, its willingness to send its men to the armies that must be recruited, should turn into indifference and aversion, it may prevent the ultimate victory toward which England looks."

In America such indifference and aversion have already come. The United Mine-workers of America, for instance, has four hundred thousand members in the United States and Canada. Its constitution provides that "members of the Boy Scout Movement shall not be eligible for membership" in the union, and membership in the militia is similarly tabooed, although, for obvious reasons, the constitution does not publicly provide against it.

Why does this "aversion and indifference" to military service exist among the coal-miners of America? A committee of the last (the 63d) Congress investigated the recent strike of the United Mine-workers in Colorado. Concerning the conduct of the militia in that strike the committee reported:

It seemed the militia was on the side of the (mine) operators in this controversy, and the evidence seems conclusively to prove such to have been the case. . . . Defenseless women and children did not escape the brutality of some of the members of this military organization. . . . Some of the militiamen seized the opportunity, while clothed with the authority of the state, to engage in various lawless acts. . . . In other instances the acts were of an immoral kind and of such a nature as to be unfit for publication in this report.

The final report of the National Commission on Industrial Relations contains a

section headed "Denial of Justice" It begins.

No testimony presented to the Commission has left a deeper impression than the evidence that there exists among the workers an almost universal conviction that they, both as individuals and as a class, are denied justice in the enactment, adjudication and administration of the law, that the very instruments of democracy are often used to oppress them and to place obstacles in the way of their movement toward economic, industrial and political freedom and justice.

The militia is one of the most powerful of those instruments of democracy for the administration of the law. And the report of the commission gives a mass of evidence, collected from all parts of the country, to show that, as in Colorado, the business interests that are in control of state governments have used the military powers of the States to break strikes and oppress the strikers, in many cases, as the report says, by suspending "the entire system of civil government" and setting up "in its place a military despotism under so-called martial law."

The English working-man is open in his "determination not to endure conscription, though the country is split in the process or the war is won or lost," says the author of "The Working-man in War-time." The American unionist is equally determined in his opposition to our whole campaign of military preparedness, for he is afraid that the increased military power will be used to defeat him in his struggle for industrial liberty. The success of Germany in the war has admittedly been due in large part to the loyalty and efficiency of the German working-man, who has been protected from industrial exploitation in times of peace by wise laws wisely administered. It seems obvious that such laws will have to be passed in this country, and so administered, as the first step in any campaign of preparedness here.

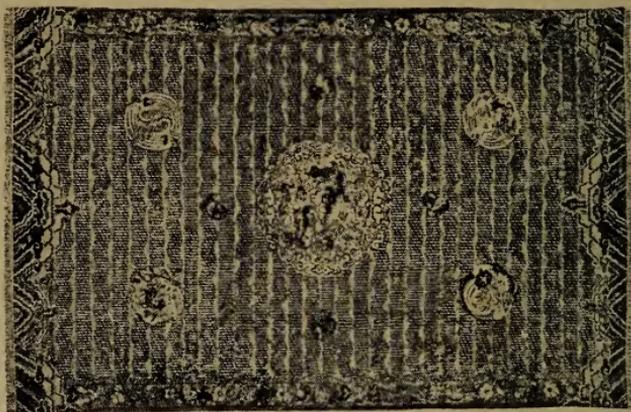
A page from the *Century Magazine*, set in Caslon, on the linotype. It emphasizes the weakness of the Oldstyle when it is used on finished paper, and given too much pacing and leading.

produces a weak impression on hard-finished paper, and why it is generally stipulated by good designers that Oldstyle type shall be used on soft papers and Modern on hard papers. This rule is not now so absolute as it was a few years ago, because the type founders have begun to make Oldstyle type with heavier hair lines, suitable for use on hard paper.

Modern type faces were designed for use on hard-finished papers, and have lines and areas of solids adequate to produce the requisite color in printed matter.

It follows from these facts that the wise designer of advertisements will think first of Oldstyle type for his typography if it is to be used in the newspapers, and of Modern faced type if it is to go in magazines and weeklies. The wisdom of this is not impeached, but verified, by the fact that most of the magazines are printed on Oldstyle type, and many of the newspapers on Modern. If the student of typography is sufficiently interested carefully to compare a magazine printed on Oldstyle type, as the *Century*, with one printed on Modern type, as the *Atlantic Monthly*, he will note the excellencies of the latter as contrasted with the weaknesses of the former. The *Century* is printed on Caslon type, and it is liberally leaded—conditions favorable to this comparison, because the Caslon has the most accentuated peculiarities of the original Oldstyle, and they are exaggerated





This is an illustration of one of our reproductions of a Chinese carpet of the K'ern Lung period. The medallions, containing Fu Dogs, Kylins and Storks, follow faithfully those symbols as woven in the ancient rugs of China. The two end borders represent the Sacred Mountain rising from the Sea of Eternity. The hatching on the ground of the carpet give that pleasing softness of color so characteristic of the old Chinese Rugs. Size 18 ft. 3 in. x 12 ft.—Price, \$140.

## An Unequaled Opportunity

THE difficulty of transportation from most of the Eastern Rug weaving districts has resulted in materially lower prices for rugs at those places. We have succeeded in effecting several large shipments, and offer today a stock which, in excellence, range of size, and variety, exceeds that of any former season. The prices are as reasonable as in normal times.

The weaving of Eastern Rugs to required designs is a specialty which our facilities make unexcelled.

We shall be pleased to give you detailed descriptions of such rugs as may answer your requirements.

## W. & J. SLOANE

Direct Importers of Eastern Rugs  
Interior Decorators Floor Coverings and Fabrics Furniture Makers  
FIFTH AVENUE AND FORTY SEVENTH STREET NEW YORK

A very good example of the excellent effect to be obtained through using a series of type coupled with harmonious border and illustration.

by the wide leading of the lines. The *Atlantic* type is a special face developed by the publishers for that periodical for the special purpose of getting a readable page. These examples are shown for the purpose of emphasizing the distinction between Oldstyle and Modern types, and to enforce the distinction that always should be made in their use. The *Atlantic* page is the most readable magazine page among those we continually see, made so not wholly because of the design of the type, but because it is well set, properly spaced and leaded, evidently with the intent to produce an optically agreeable page for the comfort of the reader and the ultimate advantage of that magazine.

Mention has been made of Oldstyle faces recently designed to obviate the limitations of the faces that follow the original designs. There are several of these faces now, though but one of them is what may be classed as conventional. The others have characteristics that have been borrowed from display type, and limit their use to work that is to be given some display atmosphere. This face is the Century Oldstyle.\*

In the selection of type for advertising use care should be taken to have the display and body type of the same general character. It is better not to

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\*All references to specific types refer to the definitions found in the specimen book of the American Type Founders Company.

use Oldstyle body type with Modern display lines, or vice versa. This is not an inflexible rule. There are occasions when it is necessary to use Oldstyle italic, for example, in display with Modern Roman lines, to get the necessary tone or harmony; and the use of Oldstyle for text with Modern display lines is sometimes not only allowable but necessary. Generally, however, it will be found better to use the same face of type for the whole advertisement.

From these two general classes of type, the Oldstyle and the Modern, there have been derived many variants for use in display. And based upon them there have been designed many styles of display type. There is a great variety of display type that owes little of its motive to either of these standards; though there is much less of this class of display type now than there was a few years ago. Type not directly based upon one of these standards is undesirable for use in modern advertising, and is not shown with the samples of display type, and is not advised by the author, with a very few exceptions. The so-called Gothic type may be used sparingly and with discretion. A generation ago it was profusely used, not only for advertising, but for all kinds of printing, and it was much admired by printers. It has declined because it is not in harmony with the few and definite motives that have become established in type design. It may be said that

## PLAIN JOB LETTER.

ANTIQUE—Pica  
 ANTIQUE CONDENSED—Pica  
 ANTIQUE EXTRA CONDENSED—Pica  
**ANTIQUÉ EXT'D**  
 ANTIQUÉ EXT'D  
 OLD STYLE ANTIQUE—Long Primer  
**TITLE**—Long Primer  
 TITLE CONDENSED—Long Primer  
**TITLE EXTENDED**  
**GOTHIC**—Pica  
 GOTHIC CONDENSED—Pica  
 GOTHIC EXTRA CONDENSED—Pica  
 GOTHIC EXT'D—BREVIER  
 EXTRA CONDENSED—2 LINE LONG PRIMER  
 CONDENSED—English  
**LIGHTFACE**  
 LIGHTFACE EXTENDED  
 LIGHTFACE CELTIC—BREVIER  
 CLARENDON—Small Pica  
 FRENCH CLARENDON—Long Primer  
 RUNIC—Pica  
 RUNIC EXTENDED—Long Primer  
*Engravers' Italic*—Long Primer  
 GILDEFER CONDENSED—LONG PRIMER  
**BOLDFACE ITALIC**—Pica  
**DORIC**—2 line Nonp.

## FANCY JOB LETTER.

**PHILADELPHIAN**  
**MINARET**  
 MONASTIC—Great Primer  
 CONDENSED MONASTIC—BREVIER  
**BROADGAUGE SHADED**  
**SMITHSONIAN**—Pica  
 Greenback—Great Primer  
**ITALIA**—Great Primer  
**STALACTITE**—Just  
 PEAKED—Great Primer  
**RAY SHADED**  
**Rimmed Condensed**

The following are a few of the varieties of Type called

## ORNAMENTED:

**Pica Ornamented**  
**STOCKING KNITTER**  
**ELECTRIC MACHINE**  
**LADIES' ORGANS**  
**RAIL FENCES**  
**CENTRALIZATION**  
**SHADY SLOPE**  
**CREEPING TENDRILS**

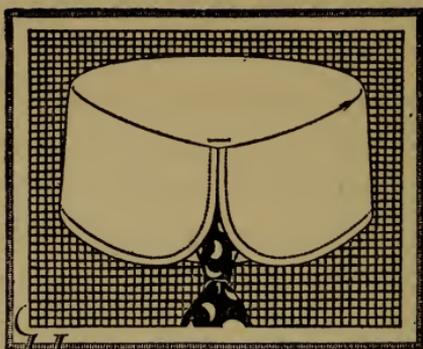
These were the standard display types of a generation ago, taken from a book in which the best phases of printing as it then existed were shown.

wherever the Gothic type is used with tolerable good effect in advertising some one of the direct variants of the established classes might have been used to better advantage. There are many faces of display type that may be used with tolerably good effect by skilled typographers, but none of them is essential in a list of type faces that are necessary. They have had their brief day, and now that they are found to be unessential we may bid them farewell without regret.

The reason for this elimination of all of what may, without disrespect, be called "freak" designs of type is one that is not of our making, and that cannot safely be ignored. As is attempted to be shown in the chapter on optics, the eye of man has been formed by the circumstances amid which it has had to work. It was in the beginning adapted to the forms and colors of nature. It has always favored those forms that have been derived from nature. The contours of the Roman types are conventionalized from the contours in nature that our eyes were originally devised to cope with. In addition to that natural power, our eyes have been constantly adjusting themselves to the use of the Roman form of type; the eyes, that is, of the Anglo-Saxon and Latin races. The eyes of the Teutonic races have, on the contrary, clung to the Germanic form of letter, which is the real Gothic letter; and the eyes of other races,

as the Arabic, the Russian, the Turkish, etc., have been adjusting themselves to their own peculiar forms of type. It will be only a question of years, or generations, when the Roman form of letter will dominate printing in all lands. The Germans are swinging to it rapidly. But the fact that different races use different letter forms for their printed language serves to prove and emphasize the suggestion that the eyes of men go through such evolutionary changes as are necessary to make of them the most efficient organs of sight. Our eyes have been for many generations, ever since the time of the elder Caslon, in fact, trying to get accustomed to the Roman types we are now using. To accomplish this they have been adjusted in a physical sense, and their powers have been definitely increased or lessened, in minute particulars, to enable us to absorb the pages of books and newspapers printed in this type. It is now nothing less than a physical offense to ask our eyes to take account of anything in the way of type that is outside the group of families that have sprung from the original Oldstyle or the original Modern faced type.

There is no occasion for inventing strange types. There are more varieties that may truthfully claim direct descent from the two ancestors of the race of legitimate type faces than any designer will ever be able to employ, if he lives to be a century old, and



## Handsome Mosswood

*It bids fair to be  
your best style*

Mosswood will not turn you into a walking collar advertisement. It simply marks you as one of the very well dressed.

For Mosswood is one of those rare collars which attracts favorable attention through its very lack of obtrusiveness.

Any man whose favorite height is a  $2\frac{1}{4}$  inch collar will find Mosswood becoming. In large numbers, men of normal or longish faces are finding Mosswood their *best style*.

Doubtless you will wish to see Mosswood at your dealer's.

*EW* 15 cent  
EARL & WILSON Collars

*The best Style is your Style*

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The secondary display line here should have been one full line, like the line under the signature, and the text all should have been in the same type as the first four lines, without spaces between the paragraphs.

has more business than all designers combined now have. The only reason for going outside the legitimate lines of type would be the paucity of the designer's invention, or the rare exceptional emergency. We do see, now and then, a piece of advertising done in type for which there is no good excuse, and we are persuaded that it has an excuse for being. But the more we see of it the less it impresses us, until at the last we realize that it is truly the discredited supposed exception that proves the soundness of the rule. There is in this matter nothing arbitrary, except the arbitrary nature of our eyes and our education in art. It is futile for advertisers to try to kick against these pricks. It is worse than futile, it is an economic offense, a mistake that is certain to prove costly for the advertiser who is paying the bills.

Those "families" of type that come within the limits here suggested are shown, by sample lines, on the succeeding pages. These samples are, in a general way, quite comprehensive. The sample books of type foundries would show some faces that are entitled to be called original, and different from these. They show a great many styles which might be substituted for some that are here shown, and designers have the privilege of substituting them if they find it convenient to do so. It is not contended, either, that good display cannot be produced by the use of some of the display types that do not belong to

either of the great series mentioned. Good display can be produced by the use of those types which this writer believes are to be counted as outside the pale. But a display made with a type face that challenges the eye along unfamiliar lines must be a great deal better than one made with the types that are acceptable to the eye, if the same degree of efficiency is to be expected of the advertisement. Given equal effort, and equal design, it is not to be doubted that the standard type designs will yield greater efficiency in advertising. There must be some margin allowed for the adjustment the eye must make, and there is always the danger that the unusual type will be rejected without even a conscious impulse.

It is not unusual to find a designer who seeks to get novel effects by hunting through type specimen books for type that is not much used, and then falling into the error that what is unusual must therefore be attractive. Where the eye is concerned, this is a great fallacy. There is nothing the eye abhors more than novel effects that it is called upon to take cognizance of. All the years of the history of mankind the eye has been cultivating conservatism. It never seeks novelties. It resists them, and has to be given time to accustom itself to them before it will have anything to do with them. The advertisement that is set in a novel type gets a certain amount of attention, but much of it is unfavorable. It is al-

ways to be borne in mind that people are not agreed as to unusual things. While all people instinctively approve of those types that are derived from the old and stabilized stocks, there can scarcely be found six people who would express the same measure of appreciation of any one of a long list of type faces that are not so derived.

The argument for the conservatively designed type is, therefore, not an argument which is based solely upon the real merits of the type, as they might be assessed by a jury of artists, but upon the disposition and capacity of the normal average eye to accept them. Broadly speaking, that which the normal educated eye is willing to accept, in type or any other graphic form, is also that which will stand the test of its art authenticity; but this is not entirely true as to many common forms that have many diversities, such as type. In the last analysis, using the ungrammatical shibboleth of the Linotype Company, "Type is made to read." Type is made to be read, let us more correctly assume, and not to be considered as an art medium, or as capable of forming objects of art. Therefore, we are indifferent to it if it is not able to form its units into legible and agreeable reading matter. We exact nothing of art in text matter further than legibility in the *nth* power. It is the mistake of many advertising designers that they try to make an object of art rather than an

easy-to-read piece of information. If one is drawn to an advertisement solely to admire it as a piece of graphic art he is quite apt to neglect to take in its advertising message. In our progressive appreciation of paintings we are almost certain to retreat from any thought of the literary motive of the picture, its story, even more rapidly and confidently than we have advanced in appreciation of the strictly artistic qualities. We exclaim about the coloring, the drawing, the atmosphere, the wonderful composition, etc., but do not enthuse over the child-mother shown, the dying gladiator, the battle scene, the sunset, or whatever may be the diaphanous motive for the work. A painting called "A Portrait of a Lady" arouses in us no curiosity as to the identity, history, life, trials, virtues, sins, of the woman portrayed; but we, if we are artistic, critically estimate those qualities that have been put into the picture in the way of craftsmanship.

It is the literary motive, the "story," of the advertisement that we want to get into the minds of the readers thereof, and it behooves us not to make such a work of art as to induce readers to assume the artistic attitude with reference to it. Rather must we study assiduously to make the art of the advertisement so unassertive, so to run along the lines of habit and average ability to grasp and assimilate, that it will never be noticed at all—as art. If we

earnestly seek to do this we will not trifle with forms of type that are unusual, or that cannot be connoted in their design with the broad principles of design followed in the families of types that are here shown.

The following pages of specimens of type suitable for use for advertising purposes have been prepared by the Mergenthaler Linotype Company especially for use in this book.

# LINOTYPE BODONI

6 Pt. BODONI WITH ITALIC

ABCDEF abcdefghijklmnopqrstuvwxyz 123  
*ABCDEF abcdefghijklmnopqrstuvwxyz 123*

8 Pt. BODONI WITH ITALIC

ABCDEF abcdefghijklmno 123  
*ABCDEF abcdefghijklmno 123*

10 Pt. BODONI WITH ITALIC

ABCDEF abcdefghijk 123  
*ABCDEF abcdefghijk 123*

12 Pt. BODONI WITH ITALIC

ABCDEF abcdefgh 123  
*ABCDEF abcdefgh 123*

14 Pt. BODONI WITH ITALIC

ABCDEF abcdef 123  
*ABCDEF abcdef 123*

18 Pt. BODONI

ABCD abcde 123

24 Pt. BODONI

ABCDEFGH  
abcdefgh 123

30 Pt. BODONI

ABCDEFG  
abcdef 123

36 Pt. BODONI

ABCDEF  
abcd 123

6 Pt. BODONI BOOK, ITALIC AND SMALL CAPS

ABCDEF abcdefghijklmnopqrs 1234567890  
*ABCDEF abcdefghijklmnopqrs VBCDEFGRTJ*

8 Pt. BODONI BOOK, ITALIC AND SMALL CAPS

ABCDEF abcdefghijkl 12345678  
*ABCDEF abcdefghijkl VBCDEFG*

10 Pt. BODONI BOOK, ITALIC AND SMALL CAPS

ABCDEF abcdefghi 1234567  
*ABCDEF abcdefghi VBCDEFG*

12 Pt. BODONI BOOK, ITALIC AND SMALL CAPS

ABCDEF abcdef 123456  
*ABCDEF abcdef VBCDEF*

14 Pt. BODONI BOOK, ITALIC AND SMALL CAPS

ABCDEF abcde 12345  
*ABCDEF abcde VBCDE*

18 Pt. BODONI BOOK

ABCD abcdef 123

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6 Pt. BODONI BOLD WITH ITALIC

ABCDEF abcdefghijklmnopqrstu 123  
*ABCDEF abcdefghijklmnopqrstu 123*

8 Pt. BODONI BOLD WITH ITALIC

ABCDEF abcdefghijklm 123  
*ABCDEF abcdefghijklm 123*

10 Pt. BODONI BOLD WITH ITALIC

ABCDEF abcdefghij 123  
*ABCDEF abcdefghij 123*

12 Pt. BODONI BOLD WITH ITALIC

ABCDEF abcdefg 123  
*ABCDEF abcdefg 123*

14 Pt. BODONI BOLD WITH ITALIC

ABCDEF abcd 123  
*ABCDEF abcd 123*

# LINOTYPE CHELTENHAM

6 Pt. CHELT. BOLD, CHELT. BOLD ITALIC  
ABCDEF abcdefghijkl 1234567890  
*ABCDEF abcdefghijkl 1234567890*

8 Pt. CHELT. BOLD, CHELT. BOLD ITALIC  
ABCDEF abcdefghijklm 123  
*ABCDEF abcdefghijklm 123*

10 Pt. CHELT. BOLD, CHELT. BOLD ITALIC  
ABCDEF abcdefgh 123  
*ABCDEF abcdefgh 123*

12 Pt. CHELT. BOLD, CHELT. BOLD ITALIC  
ABCDEF abcdef 123  
*ABCDEF abcdef 123*

14 Pt. CHELT. BOLD, CHELT. BOLD ITALIC  
ABCDEF abcd 12  
*ABCDEF abcd 12*

18 Pt. CHELTENHAM BOLD  
ABCD abcd 123

24 Pt. CHELTENHAM BOLD  
ABCDEFGI  
abcdef 123

30 Pt. CHELTENHAM BOLD  
ABCDEF  
abcde 123

36 Pt. CHELTENHAM BOLD  
ABCDE  
abcd 12

8 Pt. CHELT. BOLD COND. WITH ITALIC  
ABCDEF abcdefghijklmnopqrst 123  
*ABCDEF abcdefghijklmnopqrst 123*

10 Pt. CHELT. BOLD COND. WITH ITALIC  
ABCDEF abcdefghijklmn 123  
*ABCDEF abcdefghijklmn 123*

12 Pt. CHELT. BOLD COND. WITH ITALIC  
ABCDEF abcdefghijk 123  
*ABCDEF abcdefghijk 123*

14 Pt. CHELT. BOLD COND. WITH ITALIC  
ABCDEF abcdefg 123  
*ABCDEF abcdefg 123*

18 Pt. CHELT. BOLD COND.  
ABCD abcdefg 123

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12 Pt. CHELT. BOLD EXTRA COND.  
ABCDEF abcdefghijklmnop 123

14 Pt. CHELT. BOLD EXTRA COND.  
ABCDEF abcdefghijkl 1234

18 Pt. CHELT. BOLD EXTRA COND.  
ABCDEF abcdefgh 123

24 Pt. CHELT. BOLD EXTRA COND.  
ABCD abcdefg 123

30 Pt. CHELT. BOLD EXTRA COND.  
ABC abcde 123

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18 Pt. CHELTENHAM CONDENSED  
ABCD abcdefg 123

24 Pt. CHELTENHAM CONDENSED  
ABC abcde 123

LINOTYPE TITLE No. 5 AND ELZEVIR No. 2

12 Pt. TITLE No. 5 WITH TITLE ITALIC No. 6

ABCDEFGHIJKLM  
ABCDEFGHIJKLM  
abcdefghijkl 1234567  
*abcdefghijkl 1234567*

14 Pt. TITLE No. 5 WITH No. 7 ITALIC

ABCDEFGHIJKL  
ABCDEFGHIJKL  
abcdefghijklm 123  
*abcdefghijklm 123*

18 Pt. TITLE No. 5

ABCDEFGHIJ?  
abcdefghijk 123

24 Pt. TITLE No. 5

ABCDEFGHI  
abcdef 123

30 Pt. TITLE No. 5

ABCDEF  
abcde 123

36 Pt. TITLE No. 5

ABCD  
abcd 12

10 Pt. UNILINE WITH 12 Pt. ELZEVIR No. 2

ABCDEFGHIJKLMNOPI  
ABCDEFGHIJKLMNOPI  
abcdefghijklmnop 123456  
abcdefghijklmnop 123456

More worthy pens than  
mine have described that  
scene: the pulpit standing

More worthy pens than  
mine have described that  
scene: the pulpit standing

18 Pt. ELZEVIR No. 2

ABCDEFGHIJKLS  
abcdefghijklm 123

24 Pt. ELZEVIR No. 2

ABCDEFGHIJ  
abcdefgh 123

30 Pt. ELZEVIR No. 2

ABCDEFG  
abcdef 123

36 Pt. ELZEVIR No. 2

ABCDEF  
abcdef 12

# LINOTYPE CHELTENHAM, CENTURY EXPANDED AND BENEDICTINE

8 Pt. CHELTENHAM, ITALIC AND SMALL CAPS  
ABCDEF abcdefghijklm 12345678  
*ABCDEF abcdefghijklm* VBCDEFGR

9 Pt. CHELTENHAM, ITALIC AND SMALL CAPS  
ABCDEF abcdefghijk 1234567  
*ABCDEF abcdefghijk* VBCDEFG

10 Pt. CHELTENHAM, ITALIC AND SMALL CAPS  
ABCDEF abcdefg 1234567  
*ABCDEF abcdefg* VBCDEFG

11 Pt. CHELTENHAM, ITALIC AND SMALL CAPS  
ABCDEF abcdefg 123456  
*ABCDEF abcdefg* VBCDEF

12 Pt. CHELTENHAM, ITALIC AND SMALL CAPS  
ABCDEF abcde 123456  
*ABCDEF abcde* VBCDEF

14 Pt. CHELTENHAM, ITALIC AND SMALL CAPS  
ABCDEF abcde 123  
*ABCDEF abcde* VBC

20 Pt. CHELTENHAM  
ABC abcde 123

6 Pt. CHELT. WIDE WITH CHELT. BOLD  
ABCDEF abcdefghijkl 1234567890  
ABCDEF abcdefghijkl 1234567890

8 Pt. CHELT. WIDE WITH CHELT. BOLD  
ABCDEF abcdefghijklmn 123  
ABCDEF abcdefghijklmn 123

10 Pt. CHELT. WIDE WITH CHELT. BOLD  
ABCDEF abcdefghij 123  
ABCDEF abcdefghij 123

12 Pt. CHELT. WIDE WITH CHELT. BOLD  
ABCDEF abcdefg 123  
ABCDEF abcdefg 123

14 Pt. CHELT. WIDE WITH CHELT. BOLD  
ABCDEF abcde 12  
ABCDEF abcde 12

8 Pt. BENEDICTINE, ITALIC AND SMALL CAPS  
ABCDEF abcdefghij 12345678  
*ABCDEF abcdefghij* VBCDEFGR

10 Pt. BENEDICTINE, ITALIC AND SMALL CAPS  
ABCDEF abcdefgh 12345  
*ABCDEF abcdefgh* VBCDE

12 Pt. BENEDICTINE, ITALIC AND SMALL CAPS  
ABCDEF abcdef 1234  
*ABCDEF abcdef* VBCD

14 Pt. BENEDICTINE, ITALIC AND SMALL CAPS  
ABCDEF abcd 123  
*ABCDEF abcd* VBC

18 Pt. BENEDICTINE  
ABCD abcde 123

6 Pt. CENTURY EXP. WITH CENTURY BOLD  
ABCDEF abcdefghijklmn 1234567890  
ABCDEF abcdefghijklmn 1234567890

7 Pt. CENTURY EXP. WITH CENTURY BOLD  
ABCDEF abcdefghij 1234567890  
ABCDEF abcdefghij 1234567890

8 Pt. CENTURY EXP. WITH CENTURY BOLD  
ABCDEF abcdefghijklmn 123  
ABCDEF abcdefghijklmn 123

9 Pt. CENTURY EXP. WITH CENTURY BOLD  
ABCDEF abcdefghijkl 123  
ABCDEF abcdefghijkl 123

10 Pt. CENTURY EXP. WITH CENTURY BOLD  
ABCDEF abcdefghij 123  
ABCDEF abcdefghij 123

12 Pt. CENTURY EXP. WITH CENTURY BOLD  
ABCDEF abcdefg 123  
ABCDEF abcdefg 123

14 Pt. CENTURY EXP. WITH CENTURY BOLD  
ABCDEF abcde 12  
ABCDEF abcde 12

18 Pt. CENTURY EXPANDED  
ABCD abcde 123

## LINOTYPE CASLON AND OLD STYLE No. 7

7 Pt. CASLON WITH ITALIC AND SMALL CAPS  
 ABCDEF abcdefghijklmn 12345678  
*ABCDEF abcdefghijklmn* VBCDEFGR

8 Pt. CASLON WITH ITALIC AND SMALL CAPS  
 ABCDEF abcdefghijkl 12345678  
*ABCDEF abcdefghijkl* VBCDEFGR

9 Pt. CASLON WITH ITALIC AND SMALL CAPS  
 ABCDEF abcdefghi 12345678  
*ABCDEF abcdefghi* VBCDEFGR

10 Pt. CASLON WITH ITALIC AND SMALL CAPS  
 ABCDEF abcdefgh 1234567  
*ABCDEF abcdefgh* VBCDEFG

11 Pt. CASLON WITH ITALIC AND SMALL CAPS  
 ABCDEF abcdef 12345  
*ABCDEF abcdef* VBCDE

12 Pt. CASLON WITH ITALIC AND SMALL CAPS  
 ABCDEF abcd 12345  
*ABCDEF abcd* VBCDE

14 Pt. CASLON WITH ITALIC AND SMALL CAPS  
 ABCDEF abc 1234  
*ABCDEF abc* VBCD

6 Pt. OLD STYLE No. 7, ITALIC & SMALL CAPS  
 ABCDEF abcdefghijklmno 1234567890  
*ABCDEF abcdefghijklmno* VBCDEFGRJT

8 Pt. OLD STYLE No. 7, ITALIC & SMALL CAPS  
 ABCDEF abcdefghijkl 123456789  
*ABCDEF abcdefghijkl* VBCDEFGR

9 Pt. OLD STYLE No. 7, ITALIC & SMALL CAPS  
 ABCDEF abcdefghij 12345678  
*ABCDEF abcdefghij* VBCDEFGR

10 Pt. OLD STYLE No. 7, ITALIC & SMALL CAPS  
 ABCDEF abcdefgh 1234567  
*ABCDEF abcdefgh* VBCDEFG

11 Pt. OLD STYLE No. 7, ITALIC & SMALL CAPS  
 ABCDEF abcdefg 123456  
*ABCDEF abcdefg* VBCDEF

12 Pt. OLD STYLE No. 7, ITALIC & SMALL CAPS  
 ABCDEF abcde 123456  
*ABCDEF abcde* VBCDEF

14 Pt. OLD STYLE No. 7, ITALIC & SMALL CAPS  
 ABCDEF abcd 1234  
*ABCDEF abcd* VBCD

### *Specimens of Linotype Advertising Figure Work*

**CHIC LITTLE AUTO BONNET.**—Made of black silk Seal Plush with border of white silk Seal Plush and trimmed with black plush buttons. Price..... **\$2.98**

**\$2 BUSTER SUIT.**—Of good quality fancy woven Worsted, in dark red or brown. Russian blouse has military collar trimmed with gray silk braid. Price..... **98c**

**CHOCOLATE SET.**—Consisting of a chocolate pot, cream pitcher, sugar bowl and tray. All four are Rogers' best. Price.. **\$7.65**

**REPELLENT CLOTH.**—Three full pieces of 54-in. Repellent Cloth in brown, red and green, suitable for all kinds of fancy coats and suits. For today only. Price. **\$1.19**

**GO-CARTS.**—Reclining baby go-carts, of best wood wheels. Gray **\$5.75** only. Price.. **\$5.75**

**FANCY SILK.**—One lot yard-wide Silks, in soft Taffeta; **78c** tomorrow, at **78c**

**TABLE SET.**—Exquisite Embroidered Set for Table. Complete. Price..... **\$9**

## CHAPTER X

### THE ILLUSTRATED ADVERTISEMENT

**T**IME was, and not so many years ago, when the real illustration for advertisements was not very common—nor very good. Now it is both common and good. Probably the greatest successes in advertising have been made with the help of the clever illustrative artist. Few advertisers are, however, content with an illustration that is not also a decoration.

The illustration that illustrates plays the double rôle of attractive and suggestive features, and needs only the good argument to complete the advertisement. So enamored of this artistic feature did many advertisers become, after it had been developed by the commercial artists, that there was a great vogue for the advertisement without argument—relying wholly upon the suggestion of the illustration. Some advertisers still cling to that style, but those whose products need the argument have relegated the illustration to its proper place, and are making strong arguments to take effect after the reader has been attracted by the picture, and has received its suggestion.

There are two chief classes of illustrations: That which pictures the thing advertised, and that which illustrates the thought of the advertiser. There are many things advertised which cannot be pictured, but there are few things that cannot be advertised through picturing the thought of the advertiser. It is often possible to make a picture showing what an advertised article can be made to do, a condition it will bring about, a benefit it will confer, or an economy it may be expected to further. These suggested ameliorations of conditions are often better subjects for the illustration than the thing itself. Coal, for example, does not make a very attractive picture, but what coal accomplishes in the economy of the home or the factory may be utilized with telling effect by the advertiser who studies his job. A man's collar, by itself, is not a very attractive thing; but placed on the neck of a husky young man, and adorned with a stylish cravat, it becomes a picture that makes the man reader realize to what an extent he really needs collars.

It is the task of the commercial artist not only to show the thing to be sold, but to show it in such agreeable connection as to make it a part of a picture that will win attention as a picture, while insinuating the buying motive along with it. It is not necessary to say that there are hundreds of pictures used with advertising which do not help their selling quality.



## Is the Gas Truck the Economic Equal of the Electric in City and Suburb?

City and suburb is the key to that question. We grant, at once, its *rightful* field to the gas truck. As well deny the gas pleasure car's fitness to make long runs and few stops as to argue against the gas truck in its logical field.

But think of the gas truck on short hauls with many stops.

Does the chauffeur stop his engine while the gas truck waits for the traffic man's signal?

The electric truck consumes no power except when moving.

And when the traffic man gives the signal, which truck gets under way first?

Of two trucks—one gas, the other electric—started at the same time over a short haul in congested traffic with many stops, the electric will lead the way home nine times out of ten.

Tires and "fuel" are big items in trucking. On electric tires generally outrun their guaranteed mileage—and gasoline is going up fast.

The dependence you can put in your trucks has a lot to do with their economy. During the first three years—the best years in a gas truck's life—the average gas truck is out of commission four times as much as a G. V. Electric.

You'll understand why if you'll compare

the complicated mechanism of a gas engine with the simple motor of an electric—about as complex as an electric fan.

These statements are not mere generalities—every one has been worked out time and again in practically every kind of business during the fifteen years we've been making G. V. Electric Trucks.

The results we can quote you are not claims, they are the figures at the bottom of the cost expert's columns.

We can prove to you that, in 85% of all city and suburban trucking, the G. V. Electric Trucks are the most economical—the most efficient.

If we couldn't do so, how could we have over 22% of all the motor trucks in New York City? You know what it means to try to "get" New York.

Our records of performance cover 75 industries and 15 years. They probably contain figures that apply to *your* business. They are yours—for the asking. Just tell us your line of business and see if we can't save you money.

### GENERAL VEHICLE COMPANY, Inc.

General Office and Factory: Long Island City, New York

New York Sales Office: 30 East 42d Street—A. P. BOURQUARDEZ, Dist. Mgr.  
Telephone, Murray Hill 7386



Six Models, 1,000 to 10,000 lbs. capacity Dealers in open territory are invited to correspond

1931-N. Y.

The question in the heading of this advertisement shows in the face of the man who is evidently trying to figure out some hard problem. The illustration tempts to a reading of the text, to find what it is all about.

Anything in the way of a picture which does not lead the mind of the reader toward the request that the advertiser wishes to make is not only useless but distinctly harmful.

It is always to be kept in mind, by everybody who has anything to do with the making of the advertisement, that there must not be two suggestive motives in it. An advertisement is not for the purpose of exhibiting the charms of, let us say, a very lovely girl, unless at the same time the mind of the reader may be opened to the suggestion the advertiser wishes to make. The pretty girl advertising era is passing, it is a solid satisfaction to be able to say. While she is one of the joys of our lives, she is not very much in mind when we are about to purchase underwear, or tobacco, or roast beef. She might influence us somewhat in the selection of the new cravat, though even then we would go much further in the route of the suggestion of a pictured tie, tied as it should be. We select the tie to meet the approval of some charming lady, always, but we know that she is not up in the art of tying the latest phase of the four-in-hand or wing; nor do we altogether trust her in the weighty matter of sartorial harmony in fabric and hue. On the other hand, in the matter of corsets, we at least acquiesce in the policy of typing ladies in dishabille too perfect to even cause one extra palpitation; but, to continue in the boudoir and dressing room, we are

New York  
Brooklyn  
Philadelphia

**OPPENHEIM, COLLINS & C<sup>o</sup>**

Cleveland  
Buffalo  
Newark

34th Street—New York

*America's Foremost Specialists*



**Sport Skirts and Blouses—Special Values**

No. 106—Ruselan Cord Wash Skirt; large pearl buttons; slash button pockets	5.90
Sport Blouse of Pongee with stripes of Rose, Green and Copen; plain or striped collar and cuffs	5.00
No. 108—Skirt of Awning Stripe in Blue and White, Green and White, Black and White and Brown and White. Zig-zag model	7.90
Sport Blouse of Handkerchief Linen in Flesh, White and Apricot; mannish collar and cuffs	2.95
No. 110—Skirt of Striped Serge in Gray and Black and White and Black. Full box pleated model	8.75
Sport Blouse of White Men's Wear Crapes; new tailored collar and cuffs	5.00

An excellent example of an illustrated advertisement, giving all the necessary information with modest display.



not especially attracted to the shins of the athletic youths who proudly exhibit garters in place.

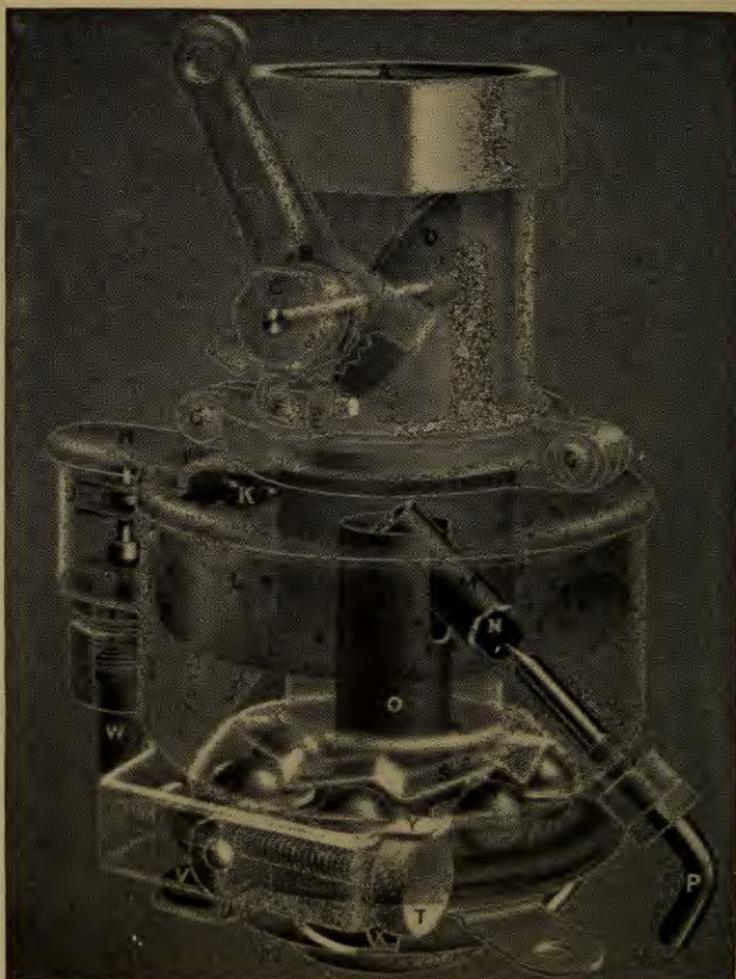
In the matter of illustrations for advertising we have got to be exceedingly careful not to cause any kind of a blush to mantle the cheek of either lady or gentleman reader. It is very embarrassing to see in print too much of the most beautiful of ladies; and as for men, they cannot be shown in any state of dress preparedness. They are unattractive without their outer coverings. We know, of course, that B. V. D. underwear is worn in summer, and we know how it is worn. What we are especially interested in is how the wearing of it affects the outer man. It is about all we want of the man unadorned to see him when he is doing athletic stunts. It is a little more than we want, of that kind; when the triumphant and the vanquished fellows have done their stunt, we like to see them hike for the dressing rooms. This is not modesty. Simply the man form is not a pleasing thing to look upon. It is not a good policy to use it in advertising, or any other picture that is not, in all connections and at all times, agreeable to be viewed.

One is liable to get pretty deeply into the mire of doubt when this matter of illustration is considered. There is a maker of firearms who has made a great advertising hit by showing a pistol being struck by a heavy hammer, to show that it is not likely to explode

until the owner wishes to fire it. This picture is said to have helped the sale of the revolver. It is not especially pretty, nor is it in any way agreeable. It suggests protection from both burglars and careless handlers. It assumes that we must have revolvers, and gives us assurance that this particular revolver is less deadly to innocent users than some of the older types have proved to be. The picture admits that revolvers, as revolvers, are dangerous, but assures us that this particular one may be relied upon not to cause the death of any person operating it from the butt-end. It plays upon a known condition of mind among many people. It graphically tells what it will not do in the way of vital damage to the owner. It is not always easy to foretell what will be the effect of an illustration. But it is easy to use those that are sure to attract, and omit those about which there is doubt.

Assuming that the illustration has been selected, comes the question of making it and fitting it in with the other elements of the advertisement. Shall it be a halftone, a zinc etching, a woodcut, or what? There is much depending upon this decision, for in this item of the illustration there is involved some of the great question of efficiency. The illustration is not the whole advertisement. Usually, it is the secondary element, though it must be the primary attractive unit. It is for persuading the reader to





Square finished halftone, raw edge

go on to the argument. It is to catch his eye, and induce him to pause long enough to discover what the advertisement has of interest to him. In strength, the picture should not excell the typography. It should promise more interesting things further on. The halftone, in its cruder form, is not always a very attractive thing in itself. It is, usually, too black, too devoid of light and shade, and too literal. The newer forms of the halftone are capable of bringing out the interesting points of the subject, and of toning down to the scale of the type matter.

In many respects the zinc engraving is better adapted for advertising, for a number of reasons. It can be made to express something besides photographic exactitude, it can be made to tone with the typography, and it can be made to express an artistic motive. It costs less, which is something to consider. It can be made to represent wood engraving, and if the artist is skilled in the use of backgrounds, etc., it can be made exceedingly picturesque. If, in certain cases, something better than a zinc etching is needed, the wax method may be employed. It gives cleaner lines than the zinc. The wood engraving for advertising is enjoying something of a revival, though it is not often that it gives any real advantage over well-made zincs or wax. Any effect that the graver can be made to give on the wood may be got by the pen or pencil of the skilled artist, and repro-

duced in metal. The wood engravings that are now used are made largely by machines. There is very little of the individual artistry put on to wood blocks for commercial purposes.

The wise advertiser who wishes to illustrate his advertisement will consider the possibilities of the zinc process before deciding to employ any other method. It requires more expense for the drawing, usually, than for the photograph for the halftone plate. A machine may be photographed and the print retouched for less money than a really good drawing could be made, usually. And if the halftone gives the details with sufficient fulness, it may well be used. But it is true that the halftone, made from a photograph, is often too literally true for the purposes of advertising illustration. The camera sees all that comes within its focus, but it does not see around a corner. It is often necessary to show parts of an object that cannot be seen from one point of view. It is often necessary to see into a mass of detail, further than the camera penetrates, in order to give a true idea of the thing illustrated. No photograph, however good, is able to give a good idea of an automobile, except as to its general aspects. If characteristic details are wanted, some other graphic medium than the camera has to be employed to depict them. A good drawing of an automobile is, usually, much better than the best photograph.





Zinc etching

Combination half-tone and line etching on copper

## Plus Population—Do You Take Into Account the Summer Visitors to New England?



**M**ANY manufacturers of staple products have wondered why their sales per capita of population have averaged so much higher in New England than in any other territory. They base their figures on permanent population, not considering the hundreds of thousands of visitors who come to this section every Summer.

These Summer residents do not bring their food with them—they bring little except money and the desire for enjoyment. They must be provided with things to eat, beds to sleep in, boats to sail in, gasoline, oil, tires, picture post cards, tooth powder, cigars, cigarettes, candy, kodak films and what not. All of which are sold through New England retailers and go toward the volume of business in this territory. Then the Summer resident goes home with less money but with the memory of a good time—a Summer in New England is one of the finest things of life—and he is also likely to have the memory of several things concerning which he will speak to his retailer at home something like this: "Say, Perkins, we had the finest ham I ever tasted on the menu up at the Mt. Washington Hotel. It was called Snyder-Cure Ham. Won't you get it for us here."

You see, in getting New England business, you get a high-grade slice of business from various other sections of the country, too.

New England is the first territory that a manufacturer of trade-marked goods should develop. It is compact, distribution is economical, the character of retailers very high, and it is thoroughly covered by high-grade daily newspapers which will carry your advertising to the public at moderate cost.

This advertisement for advertisers is unique, but so simple as to cause wonder that more advertisers do not study such simple methods to make their advertising different, and therefore more attention getting.

But that an original picture may be drawn rather than photographed does not make it necessary that it shall be reproduced by any particular engraving process. Almost any kind of an original may be reproduced in the halftone; but just because it is a halftone it is not so desirable for subjects that can be reproduced in full tone; which, for advertising purposes, means zinc or wax etchings. The halftone must be made too black in order that its halftone quality may produce what are optically full-tone prints. The lines and masses made by the zinc process are full tone, and the exact intent of the artist is realized in the printing plate.

In this matter, as in the handling of type for advertisements, it is necessary that the designer knows the various processes of plate making well enough to enable him to visualize the results before he is obliged to make his final decision. He should be able to see, in imagination, his whole advertisement before he takes one of the steps toward its actual making. The nature of the thing to be advertised, the character of the people to whom the advertising is to appeal, the mediums in which the advertisement is to be printed—these are the considerations that must be taken into account in the fixing of the illustrations for advertising. It is a great mistake to imagine that because a photograph shows an article graphically it is the best thing that can be used for any advertise-

ment. That may, indeed, be the conclusive reason for not using it. It is easy to show too much in an illustration. The illustration is not for the purpose of concluding the sale, but for the purpose of beginning it. If the thing to be sold is so simple in construction that the photograph shows it completely, and suggests all that it can do, then it is evident that a photograph should not be used for an illustration. It will be better to select some phase of the results of the advertised thing in action. We do not wish to have readers make up their minds simply by taking a look at the illustration. We use the illustration to toll them along to the text matter of the advertisement, in order that we may have opportunity to suggest to them the proper line of consideration. A look at a too graphic illustration might well operate to limit the understanding of the value of the thing, even if it did give a very clear idea of exactly what it is, as a physical entity. The advertisement is for the purpose of enabling the reader to take the view the advertiser wishes him to take. The advertiser's view is formed after thorough study and complete acquaintance. It is the view that it is necessary for the reader to get, if he is to reap any advantage from the advertisement. The photograph of a mousetrap, let us say, might not give a reader any just conception of the capacity of the trap to end the lives of rodents. A drawing of the trap with, on

one side, a pile of defunct mice, and on the other side a procession of foolish mice marching toward the engine planned to destroy them, would give a very graphic idea of what the maker of the mousetrap wishes the readers to feel with regard to his proposition to them.

When this graphic picture of the mousetrap, in action, as we might say, is made it is the most natural thing to have it reproduced by some process that will make a picture like the drawing, and in tone like the type matter. The real picture should be, as nearly as possible, like the mental picture created in the mind of the reader by the text, remembering that the very forms of the type help to form the picture in the mind. A picture made up of fulltone lines, somewhat like, in general contours and color character, the lines of the type, has a certain initial advantage. In mechanical motive, at least, it harmonizes with the physical motive of the types, and does not require of the mind that any effort be made to reconcile the real and the mind pictures as referring to the same subject.

Subtleties? Yes, to be sure. The whole advertising proposition is merely a bundle of subtleties. It is that these multifarious subtleties have never been given the recognition and attention they deserve that advertising is still reckoned as something of a gamble, impossible to predicate, and inefficient in an



# VOCALION WEEK

## At AEOLIAN HALL

THE central attraction of Vocalion Week will be the exhibition of a magnificent group of Art instruments, wholly beyond and unlike anything heretofore attempted in the manufacture of phonographs:

Here the connoisseur will find genuine objets d'art in furniture—pieces which in design, wood color and finish reflect the very spirit of the classic periods. And the rare beauty of their outward appearance is significant of an equal degree of perfection in their musical and other features

### MUSICAL DEMONSTRATIONS

The second feature of Vocalion Week will be the informal musical demonstrations, taking place each day at specified hours as indicated in the Programme

Just in the measure that this great, new phonograph surpasses in physical art and beauty all previous instruments, so in musical qualities and ca-

### Programme

REPEATED DAILY  
at Eleven, Two, Three and Four  
Miss Louise V. Stallings, Soprano  
Miss Ruth Cramer, Contralto

1. SPANISH DANCE No. 2 Proper  
AEOLIAN-VOCALION  
Miss Stallings (Singing) and the Contralto
2. ANGEL'S SERENADE  
MISS STALLINGS  
Soprano  
Accompanied by the Violin
3. "PRIMROSE"  
Paul Ballin in three Episodes  
MISS CRAMER

Additional Member  
SPRING'S SINGING  
Miss Balling

In the VOCALION SALONS  
Exhibition Without Charge  
SPECIAL MUSICAL PROGRAM ALSO AT  
AEOLIAN HALL IN BROOKLYN

orchestra, in the velvet flexibility of the human voice, as equally apparent in records played upon the Aeolian-Vocalion. It means an entirely new fullness, richness, depth and beauty of phonograph tone.

### THE NEW PHONOGRAPH FEATURE

During the demonstration recitals a performer will show how by means of the Graduols—the exclusive and revolutionary expression device of the Aeolian-Vocalion—anyone may render a record to suit his individual taste. This is a wonderful privilege added to those the phonograph has hitherto conveyed. It means that every one may find in the Vocalion a medium for the expression of his own music instincts. It means that record monotony is forever banished. It means that there may be given to any record a quality of *liveness* and delicate variety of interpretation, that lifts the hitherto stereotyped phonograph performance directly into the realm of genuine expressive musical art.

### AN INVITATION

*Aeolian Hall opens its doors to you this week. You may be deeply interested or you may never have felt an interest in the phonograph. Here, however, is something that will attract every lover of the beautiful and of music. The exhibition and musical demonstrations are, of course, free. No obligations of any kind will attach to your visit and The Aeolian Company will be genuinely gratified to entertain you as its invited guest.*

Exhibition of Art Instruments  
both in New York and Brooklyn

The AEOLIAN COMPANY  
AEOLIAN HALL

NEW YORK  
29 West 42nd Street

BROOKLYN  
11 Flatbush Avenue

Makers of the Famous Pianola—Largest Manufacturers of Musical Instruments in the World

Large newspaper advertisement, excellently composed

alarming degree. More than any other business in the world advertising is made up of a vast variety of important trifles; and it is to advertising more exactly than to any art, craft, avocation, or business, that Michaelangelo's great little saying that "Trifles make perfection and perfection is no trifle" applies. The trifle of making the illustration a halftone when it should be a zinc-etched line drawing may very well put an advertisement into the 75 per cent. inefficient class; while if the illustration had been a pen drawing carefully etched by the zinc process the same advertisement might have been 75 per cent. efficient. It is upon such apparent trifles that advertising depends for its values.

If the article to be sold lends itself to such treatment, there is no doubt that a properly prepared illustrated advertisement is the most effective form of publicity, all things considered. The picture makes it possible to use less text, and that means less space to pay for. The picture combines two essential units of the advertisement—attraction and suggestion—and guides the reader along two important stages of his progress toward becoming a buyer, thus eliminating one chance for loss of interest. If the picture is a good one, it creates a better approach to the sale than can be created by words.



Line etching with screen background



## CHAPTER XI

### ILLUSTRATIONS

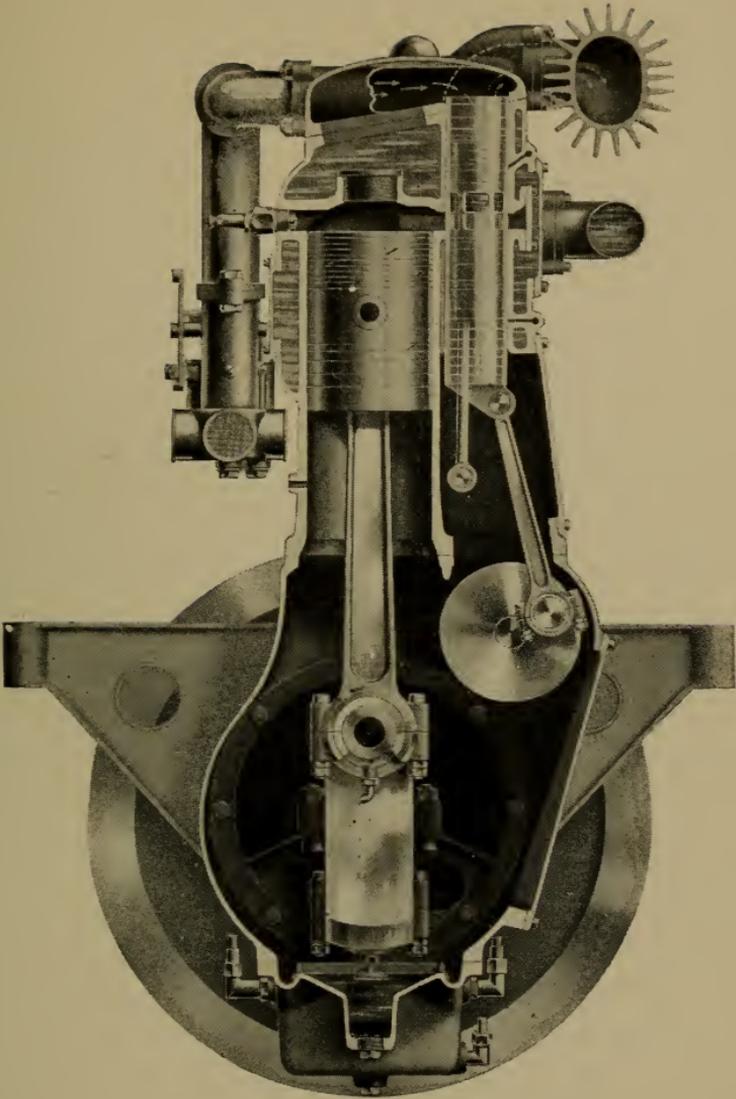
**T**HE most important consideration with regard to the illustration for an advertisement is that it shall illustrate. The next most important consideration is that it illustrates agreeably, harmoniously, and graphically—that is, truthfully.

For exact truthfulness there is nothing to compete with the halftone, except in exceptional cases. There are subjects that the camera falsifies, as we see them. There is more than one kind of truth, even as to things we see. Truth is as we see it, not as somebody asserts it to be. Many things are not seen with our eyes as they are seen by the camera. In order to make some photographs truthful they must first be, in some particulars, falsified. So, while in 99 per cent. of the requirements of the advertiser the halftone furnishes him the best method for illustration, in the one per cent. it should be rejected. And this statement needs material modification. It often happens that the advertiser makes a mistake when he adopts the best possible illustration for his advertisement. The second, or

third, best illustration often contributes more toward making the best advertisement than does the first best.

The advertiser ought to understand the several processes for making plates for illustrative purposes in order that he may select that which will best serve his purposes, and not have to rely upon the advice of the plate maker, though this advice may be frank and unbiased.

A halftone plate is a photograph etched upon a copper plate in reverse, ready for printing. A zinc etching is a picture etched upon a zinc plate in reverse, ready for printing. A halftone plate may be made of almost any kind of a picture as well as of a photograph, but when it is subjected to the halftone process it is treated by photography; and the process is essentially one devised and adapted for the purpose of reproducing photographs in printed matter with substantial accuracy and sympathy. While a pen sketch may be reproduced by the halftone process it suffers thereby in its distinctive quality, and there is no good reason for using the process for this purpose. Wash drawings, and other compositions, in black-and-white masses, may be reproduced by the halftone process, and are now almost always made for that process. There have recently been so many improvements made in the halftone processes, and its scope has been so extended, that it is almost a



Outlined half-tone



risk to assume that it is not adapted to all necessities of the advertiser.

The halftone is one of those modern developments of what would once have been the impossible. It utilizes for optical effects that which we cannot see. Its distinctive effects are produced by manipulating tiny black-and-white spaces in combination that are so minute as not to be distinguishable by the eye. The dominance of the white spaces produces degrees of grayness, and the dominance of the black points produces degrees of blackness. As it is not possible to print, by the usual processes and with the ordinary machinery, the full tones of a photograph, the effect of the full tones is produced, by the halftone process, by photographing the original subject on to the thin copper film that forms the face of the printing block through a screen, so that the negative resulting will be made up of very fine black lines running across the field of the negative in two directions, so that at their intersecting points there will be small black dots, and the balance of the field will be white, or the color of the plate. This portion of the plate that is not black is eaten away by an acid which does not affect the black spots; so the black dots are left in relief.

Why some of these black dots are larger than others, while all are produced by photographing through the screen made with exactly equal spaces

between the black lines, is one of the more or less abstruse secrets of photography, quite obvious and understandable, but requiring strictly technical knowledge to understand, and much space to explain. We may accept the fact, and through doing so understand that the dots on the negative are larger where the tone is more intense in the original, and smaller where there is more light, in the high lights. So that the effect in printing is to more nearly cover the paper with the ink where the picture is darker, and deposit less ink upon those spaces that are nearer white in the original. The dots are so near together that we are not able, with the naked eye, to perceive the spaces between them, so the print appears to be in full tone; that is, just as the original appears in nature, or in the painting or drawing of the artist. It is not an optical illusion, but an optical obscuration. The white paper that we cannot distinguish as spots between the dots of the halftone modifies the tone of the print to our eyes, and brings out its motive.

Recent improvements in this process enable the engraver to cut away portions of the screen, and obtain spots or areas of absolute white, called high light. The screens are manipulated in many ways to get effects that enable the advertiser to show his goods in both a truthful and a graphic manner. The screen is a piece of highly developed scientific



High-light halftone from crayon drawing



mechanics, and has been carefully studied with good effect by high-class inventors. While it is comparatively simple, in principle, its development for this purpose has been along lines that are abstrusely scientific, and it is outside the purpose of this book to undertake even a description of it, except to remark, in passing, that it consists of two plates of glass upon which fine black lines have been chemically etched, running diagonally across them. These plates are cemented together in such a manner as to bring the etched lines across each other and form tiny diamonds of clear glass between them, and tiny black dots at the points of intersection. There are from eighty to 400 of these dots to the square inch, according to the necessities of the case. Those with eighty dots are used for making halftones for very coarse work. The screen shows very plainly in these halftones, when printed, and the picture appears as a filmy darker gray—indistinct and not at all pleasing. The usual screens are from 120 to 175 mesh, the 120 mesh being used for newspaper plates, and the 175 for fine commercial work, such as catalogs printed on enameled paper. The screen most used for ordinary magazine work is 133 mesh, with 150 mesh chosen for certain subjects. This screen gives a plate on which the mesh of the screen is barely undetected by the casual eye, but which can be seen by the close observer. The 150 screen

makes a plate which gives a print that does not reveal the screen.

The examples of halftones given with this chapter tell the story of its adaptability for advertising illustration better than it can be told with type. They are not especially made for this purpose, but were furnished from the ordinary lines of work by an engraver who has made a close study of the halftone, and has contributed to its development for commercial uses. The author and publishers of this book are indebted to this gentleman\* for the plates used. He has kindly furnished them to help the general cause of the spread among advertisers of all the advantageous methods that have come into profitable usage.

A zinc etching is made in the same way a halftone is made, except that in photographing the drawing or photograph on to the metal used for the plate no screen is interposed, and the image on the metal is exactly like the original—a full-tone picture. The print from a zinc etching is a full-tone print. This suggests the limitations of the process, for advertisers. Zinc is used for the plate because it is less expensive than copper, and serves this purpose well enough for the grade of work the zinc cut is usually used for. If better results than zinc will yield are required, copper is sometimes used. It gives better lines

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\*Mr. F. H. Clark, of Cleveland.



Half-tone with Ben Day background



and wears better in printing. Through the use of "Ben Day" prepared backgrounds, tint blocks, and in combination with halftones, the zinc engraving has come into important work in the production of advertising literature. In advertising that is printed in newspapers and periodicals it is most often used to reproduce a simple black-and-white illustration or decoration, but the cut that has parts made by the halftone process and parts by the zinc process are common, the plates being mounted in combination upon the same block. These can be used only on paper good enough to take the halftone portion of the cut.

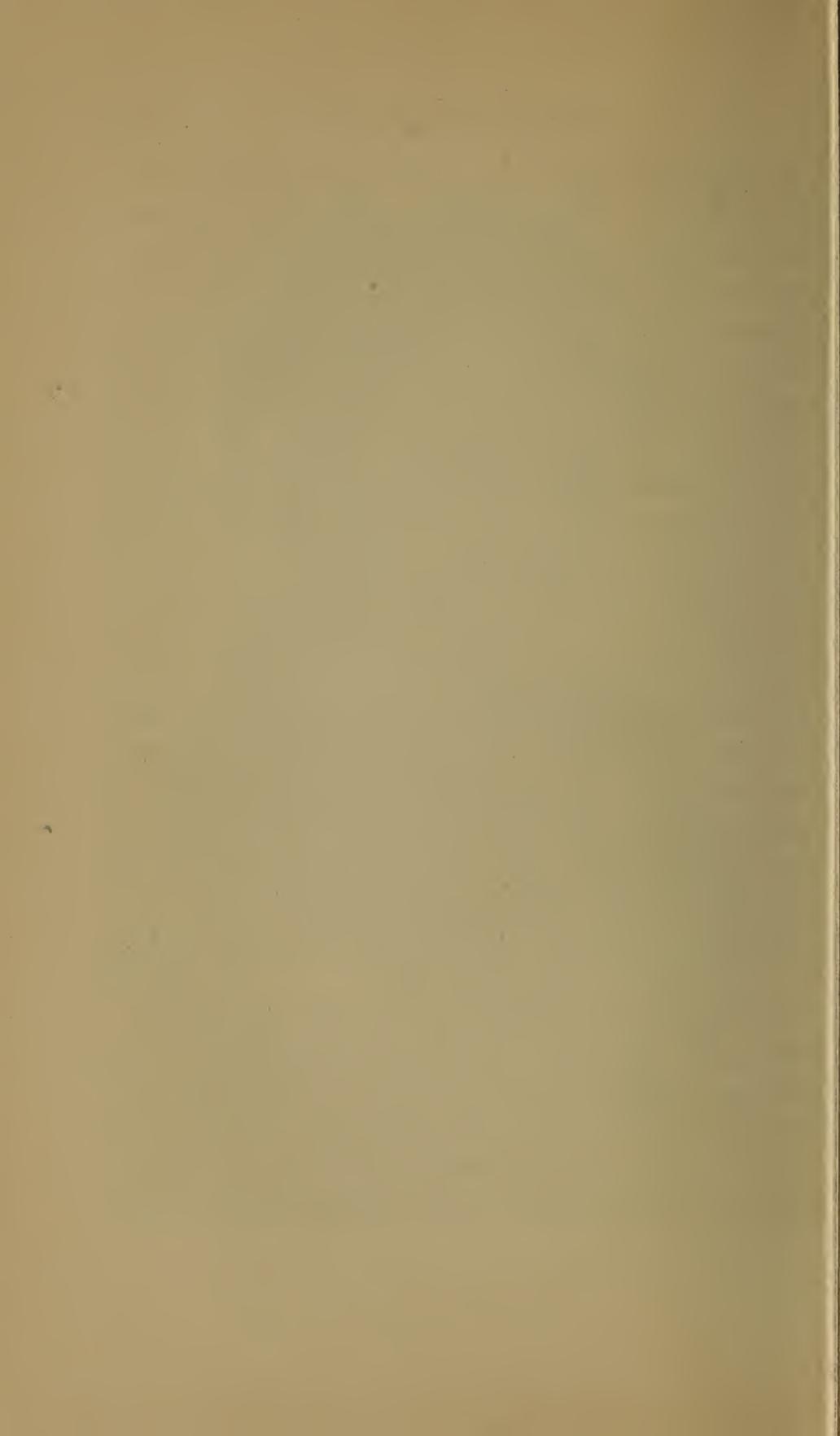
Other varieties of reproductory processes are used in advertising, among them being wood engraving, the oldest of all, the original process. As it is now practised for commercial purposes wood engraving bears but little resemblance to the process as originally practised. Then it was an individual art, executed by men with a talent for it, by hand, with hand tools, controlled and inspired by individual capacity and ripe training. The engraver on wood stood near to the creative artist. Some of them were really creative artists, and put their work directly on to the wood blocks, without the intervention of drawing or photograph. In this sense, the art of wood engraving has nearly become obsolete. It is practised by but very few men, and they are of the old régime. We do not hear of young artists taking it up.

For commercial work wood engraving has experienced quite a renaissance, but it is executed chiefly by cleverly designed machines, which cut the lines with great precision and speed. Some supplementary work by the hand graver is necessary, but it is much in the nature of retouching. For some subjects wood is a specially good medium for advertising. For a building, for example, the angles of which prevent the making of a comprehensive photograph, and for machinery where it is necessary to show parts that do not come within the angles of the camera, wood engravings are especially fitting. An effect of wood engraving is made by the halftone process, by the use of a screen with the lines all running one way, with no cross lines, as is shown in one of the examples used; which also uses a zinc plate to get the solid black effects. The metzograph shown is a good process for portraits. It is a modification of the halftone process, using a grained screen instead of a lined screen, and getting other effects by cutting out the screen at certain points and getting high-light effects.

There are almost innumerable other processes, and modifications of processes, some of which are good and some of which may be forgotten without loss by the advertising designer. It is scarcely possible for him to keep fully posted on the advances made by the engravers, and it is the part of wisdom



Metzograph



to cultivate the friendship and coöperation of those in the business who represent the best practices and are progressive, and to keep as well posted as possible by reading the best among the trade papers devoted to the engraving business.

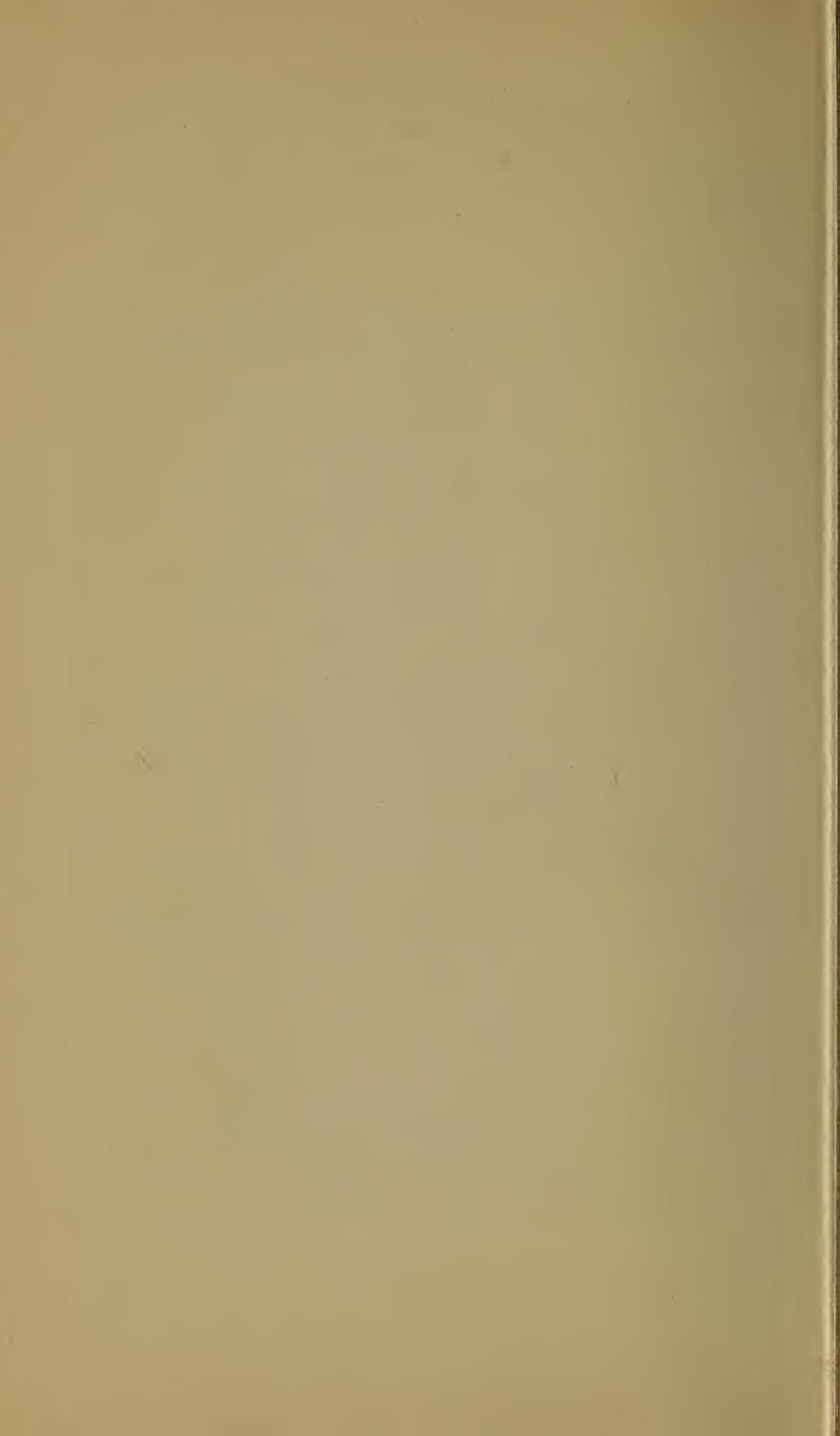
We do not go into the matter of the use of lithography and its several variants, because it cuts but a small figure in advertising published in newspapers and periodicals, and it is not practicable for the advertiser to use any of the lithographic processes for the illustrations in his copy. He uses them in the production of his direct advertising, for catalogs, booklets, posters, and the like, and in that field they are of special interest and importance. The newer developments of offset printing and the so-called rotogravure process are making their mark in newspaper and periodical publication. Eventually it seems certain that periodicals will be printed in combination of these processes with regular letterpress processes, making the illustrations by the offset or rotogravure process and the text by the usual process now employed. This merely means that presses doing the separate processes would be operated in tandem fashion, the paper running over the offset press, for example, first, and then on to the ordinary press where the text would be printed in. When this comes about the advertiser will need to revise his ideas and his knowledge about his illustrative work.

It is an art to prepare photographs and drawings for the engraver. The best possible advice that can be given the advertising designer is that, if he does not thoroughly understand the task, he turn it all over to experts who do understand it. To specify and supervise retouching and engraving work, not to mention guiding the commercial photographer or artist in the work of making the copy, involves a body of expert knowledge on the part of the designer that he ought not fairly to be expected to have. He must have a certain degree of critical skill to enable him to judge of the efficiency of the work done for him, but if he attempts to master the technique of this line of work he will be giving more time and mentality to it than usually is warranted.

The better way, and the more economical way if excellence of work and conservation of the designer's time are considerations, is to call in a really expert retoucher and be guided by him, both as to the retouching and as to the specifications for the engraver. If the work in hand should be something in the way of direct advertising, such as an illustrated catalog, the better method for securing the best possible result is to consult a well-informed printer who has a reputation for turning out good work in the same line. Go carefully into all plans with him, and let him have charge of the whole work, including handling all the illustrations from the original photographs or draw-



Halftone with special tooling and screen border

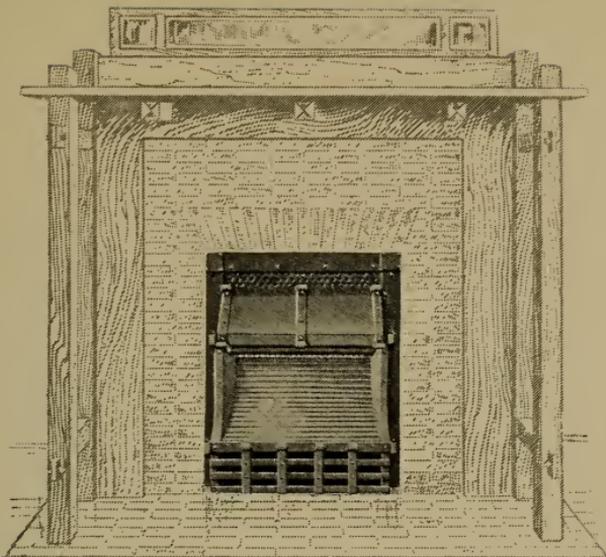


ings to the completed book. The advertising manager, or the designer, should suggest or approve the general plan to the printer, and take up the fundamental questions of size, shape, kind and quality of paper, design of type, ink, and general character and size of illustrations; then the printer should be allowed much discretion and latitude in executing the work, and fixing the minor details. In no other way can that individuality and "punch" required be secured. If there is not a printer available who is competent to undertake work on this basis, then it is necessary for the designer to make the whole working scheme, and follow the work through every process. This is a very tiresome system, and always produces much friction between the designer and the printer; and it limits and restricts the ability of both.

For an advertisement in newspapers or periodicals it is better that the designer have it set and plated under his own supervision, if possible, even if it is done in the plant of a newspaper or magazine, and he should exercise as much care about the illustrations as though the piece were to be entered in a result-bringing contest to compete for a big prize. In the offices of large newspapers and magazines there are men who know all about engravings, commercial photographers, artists, and the like, and who are competent to advise about particular processes, and the style that may be expected to make the best

impression when used in the periodical they represent. They can be consulted freely, and should be. Most of them have depths of suggestive ability that will yield good results for the designers who know what they want to accomplish, and are willing to credit others with some initiative and constructive ability.

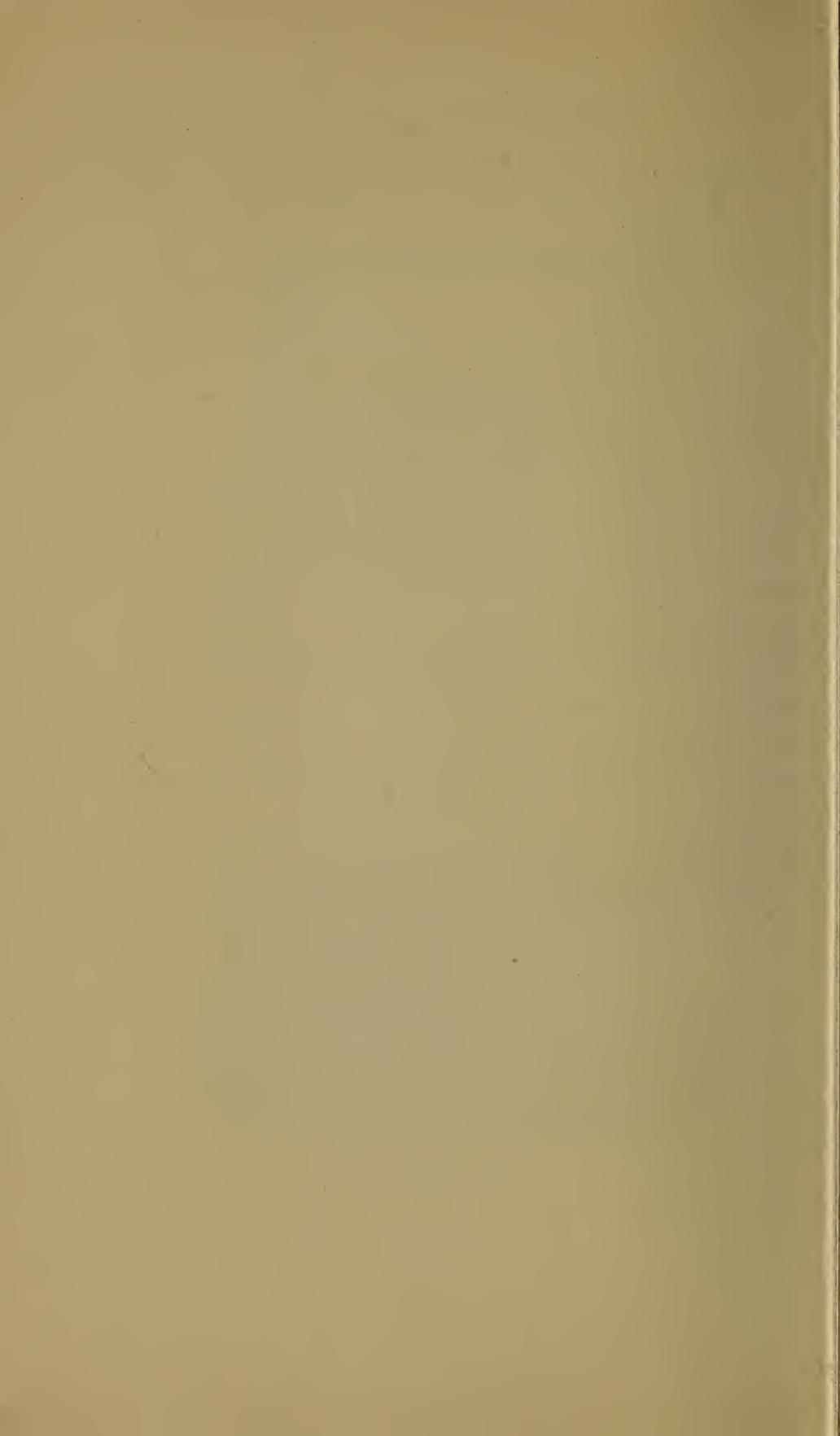
Therefore, while it is well that the advertising designer know as much as possible about making illustrations for advertisements, the wiser course for him to follow is to commit the work to an expert, with specific instructions. It is work for an expert. If a designer was thoroughly competent to handle this matter as well as it ought always to be handled the extent of his knowledge in that direction might fairly be supposed to limit his capacity as a designer. There is a point of saturation for the human mind, when intensive and extensive knowledge is concerned. The wise and successful man in any business, and especially in advertising designing, is he who best knows how to evaluate and enlist the abilities of others.



Halftone with high-light treatment of background



Wood engraving



## CHAPTER XII

### THE DECORATIVE ADVERTISEMENT

IT IS quite possible that the day of the decorative advertisement is waning. But there are possibilities in that kind of advertising that may not fully have been tested. Some big successes have been scored by the advertisements that do little more than remind readers of the existence of certain goods.

It is evident that the purely decorative advertisement—or, it may be more exact to say the purely suggestive advertisement—has not yet been exhausted as a business getter. It has been used by some well-known advertisers, and it has been discarded by many who have used it for long periods of time. This circumstance, instead of proving that it is an inefficient method of advertising, may well be taken to at least suggest that its capabilities have never been fully tested.

Take the Packard automobile makers. They relied largely upon a shibboleth in an attractive setting of illustration and decoration, not giving any descriptive or argumentative matter. This policy presupposed that whoever read the advertisement

would have sufficient knowledge of the Packard machine to satisfy them that it was worth their while to make the necessary inquiries of "the man who owns one." Either this or the supposition was that every reader of the advertising would already have come to know about the car, and would only need the psychological suggestion that it was the car to be owned. It finally worked out that it was necessary to give some real reasons to readers who might become buyers. The same thing happened with respect to the equally famed Ivory soap advertising, which for a long time was nothing but pretty pictures and the very important information that "It floats." It, too, came into the fold of the advertisers that took special pains to describe their goods in considerable detail.

The lesson of these experiments in incomplete psychology seems to be that decorative advertising without complete information, and adequate argument, is not exclusively to be relied upon. But it need not be discarded. It should not be abandoned. It may be exceedingly useful and productive. It continues to be used by at least one big advertiser, a breakfast food of the class that may be described as having been made by advertising and as being all the time sustained by advertising; without much exclusive distinction or many individual merits.



The beauty of a diamond is but a part of its appeal. The genuineness of the diamond is also necessary.

## Crane's Linen Lawn

[THE CORRECT WRITING PAPER.]

like the diamond is something more than a beautiful writing paper. Its quality is as important as its appearance.



EATON, CRANE & PIKE CO.  
New York                      Pittsfield, Mass.

*Awarded Grand Prize Panama-Pacific Exposition*

Decoration and design suggesting that dainty quality the advertiser evidently wishes his goods invested with.

If there is one thing that has been demonstrated near to the line of absolute conviction it is that no one style of advertising is adequate for any product. The truth that there are strata of people who are most easily influenced by one style of salesmanship, while other strata are susceptible to other methods, has many times been proved. A great encyclopedia has sold its product to a certain class of people through one method of promotion. Then it went over the same ground with a different appeal pressed home in a different manner, and found another very large clientele for the same book. This method is worked by many manufacturers. The lesson has been learned by some advertisers, but not by all who might greatly profit by it.

No one style of advertising can efficiently promote anything. When one method has had time to produce such results as it can, another method may be tried in the same field and through the same mediums. The Packard people were wise to abandon their sententious decorative advertising and try the descriptive and argumentative variety. It attacks the same men who have been reading the shibboleth for years from a new and fresh angle, and is likely to cause them to take action. This concern followed the descriptive advertising by a series based upon the facetious command, appealing to the sense of humor, and scarcely heeding any necessity to tell



**T**he Belgium Relief  
Committee appeal to your  
pity and generosity to aid in  
mitigating the hardships of  
war and winter endured by  
homeless mothers and children.

*Subscriptions of any amount will be  
gratefully received and acknowledged by*

**CHAS. C. HARRISON, JR. & CO.**

Lafayette Building  
Philadelphia

*Acting as depository*

A very good example of hand-lettered advertisement, by Mr. Harvey H. Dunn. The one serious defect is the indentation of the italic paragraph preceding the signature. The decorative illustration makes the whole argument. The lettering might have been several degrees lighter, and the gross appeal of the advertisement would have been stronger, by thus throwing out still stronger the pitifulness of the need of the poor deprived children of Belgium.

anything about the machine or its qualities, save an exaggerated declaration as to some half mythical, half impossible performance. This will appeal to a new group, and to the old group in a new way.

The reverse of the policy of the Packard people was that adopted by Chalmers when he took up the automobile business. His early advertising was painfully illuminating, going into detail in the most thorough manner, and printing a mass of reading matter that presented formidable tasks to those who wished to know enough of the automobile lore to guide them in selecting a car. After a time, despite the firm protestations of Mr. Chalmers to the effect that he was wedded to the informative style, the Chalmers advertising changed. It changed often. Finally it landed in the office of a man who believes in making advertising like reading matter, who used little impressionistic essays, keyed to a "do-it-now" style, written in the terminology of the younger set, and printed under a picture of the car without display.

Each of these styles has been effective, as is proved by the fact of the sales and popularity of the cars involved. It would be interesting to know just what kind of buyers were attracted by each style. That is impossible, as nobody has yet begun to assay advertising with that thoroughness. It is certain that each style attracted some who would not be attracted by



*"That indescribable something  
called charm"*

Womanly charm doesn't mean features of chiseled regularity, nor costly, imported gowns. It means fastidious *daintiness*, combined with careful, intelligent *grooming*.

No physical feature shows the effect of care more prominently than does the hair. Nurtured, it lends charm to the plainest face.

To keep the hair daintily clean—at the same time to improve the scalp conditions—these are the good offices of Packer's Tar Soap.

Used faithfully, this pure pine-tar product will promote healthy, vigorous growth—make the hair fluffy and easy to coil. Send 10c for sample.

Write for our Manual, "The Hair and Scalp—Modern Care and Treatment," 36 pages of practical information, sent free on request.

*Packer's Tar Soap*  
(*Pure as the Pines*)

Packer's Liquid Tar Soap—an efficient cleanser,  
delicately perfumed Liberal sample 10c

THE PACKER MFG CO., DEPT 87G, 81 FULTON ST. NEW YORK

Here is just that little touch of decoration that lends charm to the whole composition—a very attractively designed advertisement. Notice the tone of the decorative cut and the border, in connection with the essential lines of type and the text.

the other styles. It is certain that the advertising appeal must be varied, as human nature is varied. And it is as certain that the advertising that consists mainly of decorative attractive features and no argument is useful—if it is properly employed. It is adventurous. It is hitting in the dark. It is appealing to people to spend their money just because they have been made to feel good by a clever picture, a bright sentence, or an artistic decoration. People will not spend money in answer to such an appeal, except for something that is in the nature of a necessity, or for something they had resolved to possess. The man who had already decided to buy a motor car might be deflected to one of those that had advertised by a picture and a shibboleth. The picture and the shibboleth would hardly arouse in him an original desire to buy, or satisfy him that he ought to buy that particular thing.

In this matter of decorative advertising we have been feeling our way, as in the whole field of advertising, and we have both overdone and underdone the thing. The decoration should not be elaborate or profuse. Either tends to absorb the attention of the reader, whereas we desire only to get a very small proportion of it, and lead it into the consideration of the thing we are advertising. It is not the elegant advertisement we wish to have noticed, but the fact that something is suggested that has to be drawn out



*Announcing*  
WHITE ENCLOSED CARS  
CUSTOM BUILT

**T**HE Limousine, the Landaulet and the Town Car are constructed lower than heretofore. The new lines enhance the gracefulness of White design. They are extremely simple, unbroken by door mouldings and other details unnecessary to the finest body construction.

White Motor Cars are a custom built product, not merely in general design, but in every detail which characterizes the made-to-order car—grace of line, imported materials, individual appointments and the nicety of construction and finish which expensive hand labor produces.



THE  
WHITE COMPANY  
CLEVELAND

An attempt, by the use of severely restrained and carefully conventionalized typography, to appeal to people who wish to have exclusive things.

of the reader's mind, or sought in other channels. "Ask the man who owns one" is in the line of advertising command, and it is a very daring reliance for the advertiser to conclude that the reader who may have the idea of an automobile coming to life in his mind will actually go out and seek for a man that has had experience with that particular machine. But if there is going to be any chance at all that he will take that course, his mind must not be filled, cloyed, with the design of the advertisement.

The decorative feature of the suggestive advertisement should, therefore, be a very modest one; and it should lead very directly to the advertised article—toll the reader up to the very thing, and in the most obvious way, that is to be sold by the advertisement. It is difficult for advertisers to practise restraint with respect to this class of advertising. It seems economic folly for them to pay for space, and for the work of an artist as well, and not get in any body blows at the buyers. They like to buy elaborate designs, without any special leading in any direction; exhibits of the versatility of the artist. The idea of wasting good white space for the sole purpose of putting one tiny idea into the heads of the readers seems sinful waste to the men who are furnishing the money to pay for the space.

In reality, the underlying strength of the suggestive advertisement is the big idea in advertising. It is

to seek to get the name of a product so pleasantly and so thoroughly into the minds of readers that when they require anything in the line of that product its name will be the first response from the subconscious mind. This is the most permanent and productive result of advertising. When clear wheat breakfast food is required probably nine in every ten people would first think of Cream of Wheat, and at least seven in every ten would order it without even thinking if there may be other makes equally as good, or better. So, though perhaps not quite to the same extent, of Ivory soap. Dealers and customers think first of those things that have been dinned into their minds for so long and so persistently; and they think of those things that they have come to know by name rather than by quality. If the breakfast food had been advertised in a descriptive way there would have been nothing to differentiate it from many others. But no others can use the jolly darky chef. His smile opened our minds for the small but vital seed of the name of the food. Do what we may, nothing can dislodge it. We may have satisfied ourselves that the food had no special merits, that it cost too much, that it was nothing but partly milled flour, etc., etc. No conclusion of the judgment will ever dislodge that chef and that name. We may not buy it, but it will be there. The suggestion is a pleasing one, and it will continue to work as long as

PRE NUMERO

EXCELLENTIA

## LOCOMOBILE CLOSED CARS

**T**he 1917 advance styles are now on exhibition. The new Coach Work is carried nearer to the ground, resulting in a lower step, greater convenience, and smarter appearance.

**I**nteriors are by Miss Elsie de Wolfe, the leading authority on decoration, who has selected a wide variety of beautiful fabrics of exclusive pattern and special weave. The effects are accomplished in the simplicity and taste for which this artist is famous.

**T**he production of these luxurious vehicles is restricted in order to devote much time to each individual car. Prices \$5600. to \$6800.

THE LOCOMOBILE COMPANY OF AMERICA  
MAKERS OF FINE MOTOR CARS

Here is an advertisement properly proportioned, with good typography and a good border; but withal it is not a good advertisement. The border is much too heavy for the typography, and thus "hogs" the attention of the reader. One is compelled to sense the border to the exclusion of the text.

we continue to buy or use that kind of breakfast food.

This device, the black chef and the kiddy waiting for his breakfast, is simple. It requires no effort to understand it or to remember it. We may consider it a model for the suggestive advertisement, even though it usually is given a full page in expensive mediums to hand it to us. It asks almost nothing of us. We cannot possibly turn the page upon which it is printed without getting all the story for that product that its owners wish to give us. Just the fleeting glance, almost unconscious, of the agreeable picture sets the name vibrating in the mind. The rest is as we are minded. But whatever we are minded we will never be able to think of this kind of food without thinking of Cream of Wheat; and that is all any advertisement can do. And yet we do not think so much of the really good paintings that are used for the advertisements. We think of the thing advertised. There is no challenge in the design for study. There is no mystery as to the meaning. There is nothing to deflect the mind away from the thing advertised.

The decorative matter for an advertisement must be good art. If it is not the influence will be adverse. Many of us claim that we do not care much about art. We like a good picture, but we like it because of its subject. We need not flatter ourselves:

that which we like in a picture is the art with which it is presented to us. We do not admit the worth of the subject unless it is shown us through the medium of good art. It is not so much the cow in the bucolic scene that attracts us as the composition of the picture in which the cow is the chief part. The wooden cows used by a concern that makes malted milk, as they stand awkwardly in some rail-roadside barren field, do not appeal to us at all. They are good enough cows, but they do not belong in the picture that we see as the train flits through it. They do not "compose." Let a good artist take the same cows and place them in a composition that is according to art tenets and we would have a picture that would appeal to the good lady who loves to recall her girlhood days on the farm. She would firmly maintain that it was the cows that appealed to her, while as a matter of fact it would be the artistic arrangement of the picture with the cows in it.

In advertising we wish to make just this appeal to people who see the advertisements. It cannot be done unless we are able to connect with some sentiment that is vital in the lives of the people who read and look. "Ask the man who owns one" is a very strong appeal, in itself, because it puts the advertiser's interests unreservedly into the keeping of the reader, and is the best possible evidence that the

Submit Your Book Problems to



## *The Lord & Taylor Book Shop*

CONDUCTED BY DOUBLEDAY, PAGE & CO.  
Fifth Avenue and Thirty-Eighth Street, New York

**Q** A book shop which attempts to give good books the gracious and charming surroundings they deserve. Easy chairs, portraits, and carefully chosen furniture lend the shop the atmosphere and setting of a private library where the customer may browse in comfort and at will.

**Q** During the spring the Lord & Taylor Book Shop held a series of lectures in Chickering Hall, a beautifully appointed auditorium on the seventh floor of the Lord & Taylor Store. These were well attended and proved a pleasant way of interesting the public in some of the current books. This feature will be continued by the Book Shop in the autumn.

This is a very attractive advertisement, because of its simplicity and its general observance of right motives. The typography and decoration are excellent. The form is not quite right. If it had been made  $\frac{1}{8}$  inch shorter it would have been an optical square, whereas it is too long for that, and too short for the right oblong.

advertiser's cause is a good one. Even a thief will hesitate to betray trust. This simple request is enough to build up in the minds of most men a conviction of quality. Just because they are asked to ask any man they find using that kind of an automobile they know that there is no reason to ask.

No variety of advertising needs to be done with more care, and more strict observance of the teachings of psychology and art, than this decorative, or suggestive, advertising. There is a certain point at which the mind arrives in its journey toward that conviction which results in action at which it may be deflected this way or that with the greatest ease—if the touch is just right, and applied at just the right moment. It is this touch, applied exactly right, that the decorative advertisement is planned to give. If it tries to administer a rough push, or to apply its gentle push at the wrong instant, it fails utterly. The mind does not hesitate to examine the quality of the decorative motive. It feels it as it is on its way; and if the instant sensation is not agreeable it is not diverted or influenced. The touch must be as light as the kiss of a mother on the cheek of a sleeping child. The child is not awakened, but it feels the kiss, and responds to the loving caress, in its mind. Because of the kiss, and the vast store of devotion the child knows lies back of it, the child responds to the mother's desires.

"A Miss is as good as her Smile"

**COLGATE'S  
RIBBON DENTAL CREAM**

DELICIOUS  
ANTISEPTIC  
ECONOMICAL

COMES OFF A RIBBON  
THE FLAT  
OF THE BRUSH

CANNOT  
ROLL OFF  
THE BRUSH

LARGE SIZE  
COLGATE

Perfects the Smile

Morning Rush  
On The Tube

**COLGATE'S  
RIBBON DENTAL CREAM**

DELICIOUS  
ANTISEPTIC  
ECONOMICAL

COMES OFF A RIBBON  
THE FLAT  
OF THE BRUSH

CANNOT  
ROLL OFF  
THE BRUSH

LARGE SIZE  
COLGATE

TAKE THE TUBE HOME

These car-cards have been very popular and successful, on account of the very clever slogans, or suggestive phrases. As to the designs, one is obliged to remember the necessities of the car-card. It must be on a scale that can easily be read at a considerable distance from the eye. Yet it seems that the tube need not have been quite as large, the lettering might have been more gracefully in harmony with the decorative motive, and the several units might have been "tied in" by some device to delimit their field.



There are advertisements which should be numbered in this class that have no artistic decorative motive. They are strictly suggestive advertisements, though the suggestion may be a printed phrase, in type. They may be called shibboleth advertisements. We have used two of the more famous of these shibboleths, but as they always occurred in connection with decorative motives we have so classed them. In a list of great advertising successes these shibboleth advertisements would be named near the top.

## CHAPTER XIII

### DECORATIONS

**D**ESIGNERS of advertising have not carefully enough studied the value of the decoration in advertising, used in the right way. The office of the decoration is not to make a florid piece of decorated typography, the chief visual interest in which would be the work of the artist. It is to give that delicate touch which in itself is inconsequential, modest, lacking in "punch," but which, while it attracts the eye for a fraction of a second does not hold it long enough to allow the mind to undertake a critical estimate of it.

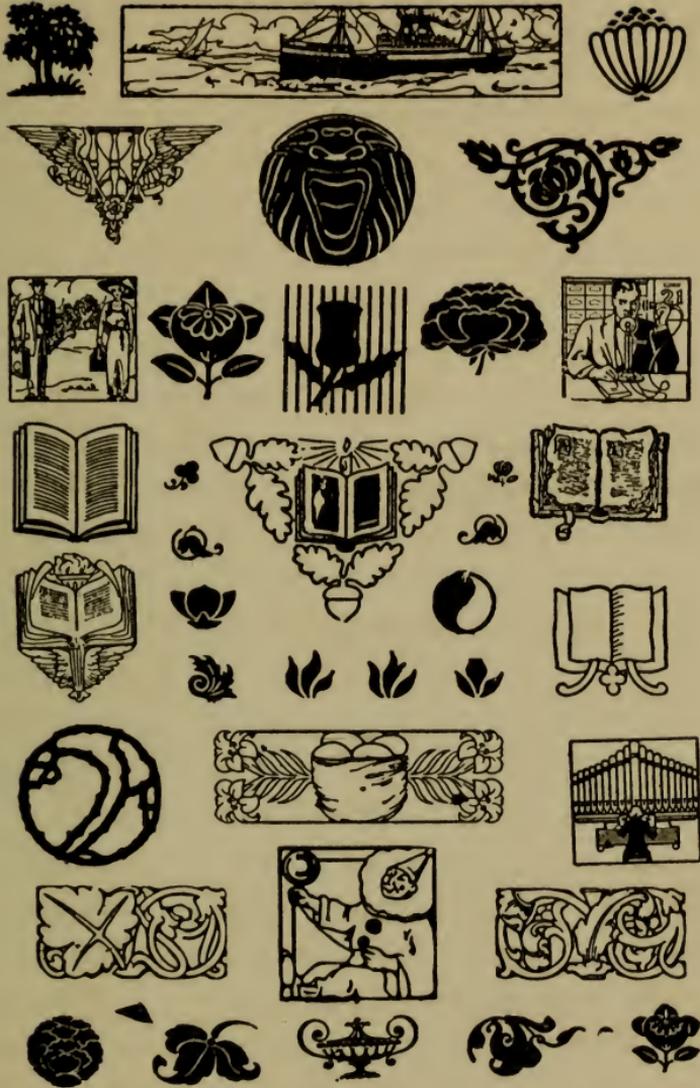
The little decorative touch often operates to catch the mind and open it to the catch line of the text. It does more than this: It gives the advertisement an atmosphere of attractiveness which wins for it the attention of many readers who otherwise would pass it utterly unnoticed. It is quite true that an advertisement may be so carefully and rightly designed as to be itself, in and of itself, a decorative feature on the page, and thus supply the attraction mentioned. This may happen—it does happen; and

when it happens the matter of the use of a decorative feature is automatically settled. But it happens rarely. It does not happen sufficiently often to constitute an argument against the use of decorative motives, but for them

What shall the decoration be? Not anything that happens to be lying about unused. It is a matter to think about, and think in the right direction. While it is not necessary to insist that the decorative unit for an advertisement of sausages shall be a young pig, or a puppy, nor yet a border formed of links of sausage, it is proper that it be something that suggests some gastronomic pleasure. But it is not necessary that it shall arouse appetite. What is necessary is that it shall help to make the advertisement pleasing to the eye, and not lead the mind away from the idea of a breakfast with sausage for a side dish. And it is necessary that the decoration shall not take to itself any permanent interest that might otherwise be centred upon the argument of the text. The decoration must slip out of the mind as soon as it has inveigled the mind to attend to the suggestion of the text. It must not go so far as to furnish the "eye spot" of the advertisement, as the eye will return again and again to such a spot, and very likely it will become irritated and turn from the advertisement, and the reader will have an unacknowledged feeling of resentment for having been driven away. It is



Units like these may be used to make advertisements distinctive. They are inexpensive, and offer great variety to the man who grubs.



The type founders furnish hundreds of ornaments similar to these, which can be used in advertising designing with good effect.

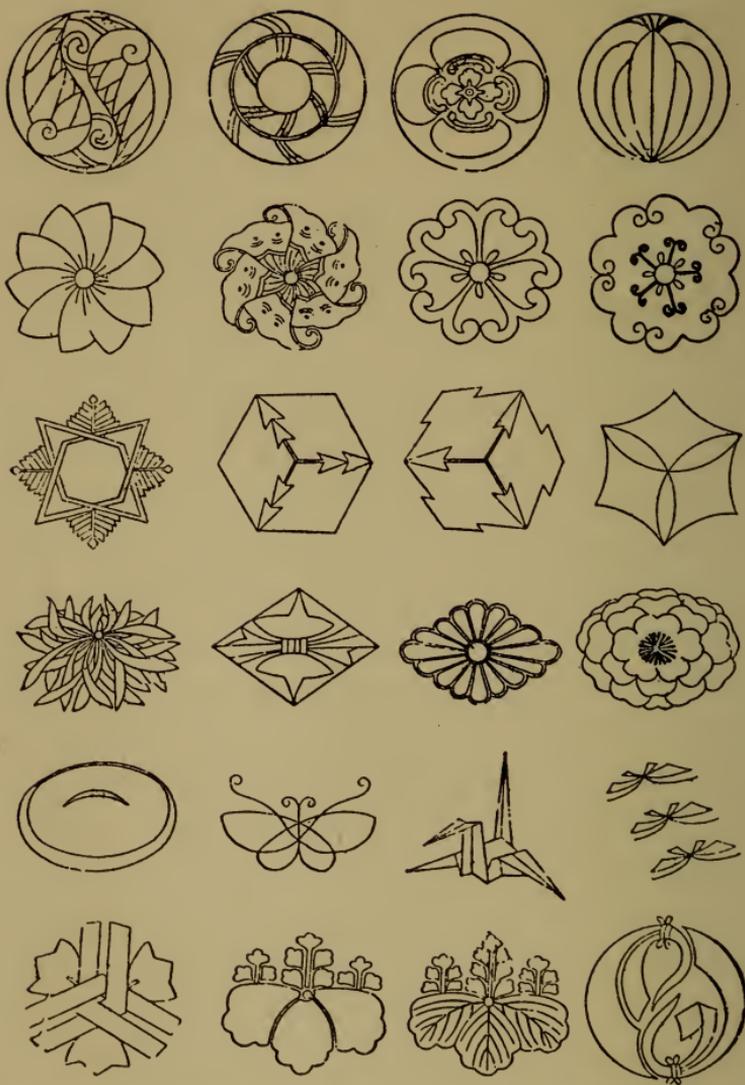
fatally easy to so place a floret as to give it about all of the initial attention value, and the floret need not be a very large one.

The chief consideration in selecting an ornament is that it help to make the advertisement more pleasing as a picture, and not directly antagonize the motive. Too much importance must not be attached to the frequent mention of the desirability of having the physical motive of the advertisement suggest the text motive. Not only is it frequently impossible to effect this, but it is often undesirable. First of all, the advertisement must be a picture. After that is provided for, if it is still possible, the picture may lead toward the selling motive of the advertisement. But it is always to be borne in mind that when it is possible for the advertisement to arouse in the mind of the reader an agreeable sensation the buying instinct is ready to follow, at least so far as to inquire of the text what it is that is being offered for sale. If we can get the mind thus far it may be assumed that the object of the advertisement has been accomplished, so far as its appearance can accomplish it.

It is always also to be remembered that the wise advertiser often recognizes the necessity of not revealing what it is he has for sale until it is done through the argument of the text. If the physical advertisement is too plain in its appeal, in the case of many articles, the reader will at once make his

decision that he does not desire to purchase and pass on without reading the text, which might convince him that he does really wish to obtain the advantages set forth in the text but which could not be suggested in the advertisement picture. All depends upon the nature of the article to be sold. If it is a staple, and its merits are well known to relatively all readers, then it is only a suggestion of its name that is needed to clinch the sale. This has been the assumption of advertisers who have used the "shibboleth" advertising, and have depended upon a cleverly illustrated and decorated advertisement and such sententious copy as "Ask the man who owns one," "A miss is as good as her smile," "It floats," and the like. Sooner or later the reasons that lie behind these shibboleths fade from the minds of readers, and their selling power dwindles. All of these advertisers mentioned, and many others who have used this style of near-copy, have reverted to descriptive copy. There are thousands of new buyers coming into the market every day, and they do not bring with them the obsessions of their elders. Advertisements of household articles are of no interest to young people until they become housekeepers themselves, and then they have got to be taught the alphabet of household economy.

So in selecting the ornamental units of the advertisement the first consideration is to make sure that they



Here are some Japanese decorative drawings in line from geometric and pure line motives. They may be adapted with good effect, and used to give the advertisements something out of the ordinary in the way of a bit of simple decoration.



The Japanese are adepts in the art of ringing many changes on artistic motives. Here they have made decorative pieces from animal and bird life. Some of them may be utilized to adorn advertisements that need something out of the ordinary.



There are an unlimited number of good units similar to these available. These are Japanese drawings from flower motives. They may be enlarged, made blacker, or reduced to fit the need of the designer of advertisements.



No artistic motive is as universally attractive as the Svastika. Here are some of the adaptations made by Japanese artists. Given treatment, in way of strengthening, enlarging, or reducing, they may be used in advertisements.

harmonize with the typography and help to make an agreeable picture, and the secondary thought should be the leading of the mind toward the selling argument of the text.

The designer need not take this matter of decoration too seriously. It is not a matter that should add largely to the expense of the design. It is usually not necessary to employ an artist, especially if the advertisement is plain typography, as we may well assume, taking it for granted that if there is illustration it will provide all the decorative material necessary, and if it happens to be a hand-lettered proposition, that fact will make any special decorative feature superfluous.

There are, we are told, but a certain limited number of basic decorative units. There are commercial artists who never pretend to create anything new in decoration. They have several books in which are shown the fundamental forms, and they select that which seems most appropriate and adapt it, as to size, tone, etc., or blend it with the type, border, or illustration. They make combinations, and use portions of units. A little labor and forethought will enable a designer of advertising to supply himself with basic decorative designs ample for all occasions. And if it sometimes seems desirable for him to get an artist to make a special ornament, he may have such knowledge of the range and tastes of com-

mercial artists as will enable him to make his selection without either delay or unnecessary expense for trials.

One of the better known of the commercial artists issues a catalog of his work from which there may be selected almost anything needed in ordinary advertising, and sells electrotypes at low rates. Another artist is known to specialize in variations of the lotus flower, and if his work is required he has a wide range of samples from which some unit may be selected and redrawn. The Japanese artists have a very clever facility in making unusual decorative units. Their treatment is unlike that of our own artists, and there are books of their designs available. Some of these clever and usable designs are shown on other pages. Two or three of these books would enable the designer to make attractive advertisements without number, and each with its touch of individuality in the artistic decoration that would tend to make it noticeable and pleasing.

But it requires study, to know what to use; search, to find the right thing without unnecessary expense; and cleverness, to enable the designer so to adapt and place the ornament as to make it help. It is not safe to trust to the printer. He may know what ought to be done, but he is almost certain to use something that he has in stock, irrespective of its appropriateness. The best way is to find your own

ornament, or have it made. If one of these shown in a type-specimen book, it will cost from 10 cents to half a dollar, and if the designer is worthy of the name he will be able so to use it as to give it the distinction of a specially drawn piece. If a designer is not able to do this—to take common material and so arrange it as to give his work individual distinction—he is not a designer in the right sense, and should lose no time in taking courses of study to qualify himself.

There are printers who habitually use common faces of type and ordinary type-foundry borders, decorations, and illustrations, who yet put into their product so much distinction and individuality that they are reckoned artists, and much of their work is thought to be hand lettered or made with special type and material. The writer of this has been deceived by this class of work. Once, he remembers with a certain sense of chagrin, he puzzled over a book made by an artistic printer, trying to identify the type used. When he finally asked the printer he was informed that it was one of the commonest of all the common faces. The printer had successfully disguised it, chiefly by unique method of spacing and leading, and care in adjusting capitals, etc. He had produced a book page unlike any other page ever made with that type, and it deceived many typographic experts. A big publishing house attempted to follow his style, but the page it produced had none



Don't worry if you've spoiled your work. Make a fresh beginning. Your Strathmore working surfaces will stand any number of fresh starts, without becoming mussy.

# Strathmore

## Artists' Papers and Boards

No matter what medium you prefer, Strathmore drawing papers and boards are best for all purposes. Their wide range includes Water-Color Papers, Charcoal Papers and Illustration Boards. If your dealer doesn't sell Strathmore, write us for sample book and we will send you a list of dealers.



Strathmore Paper Company  
Mittineague, Mass., U. S. A.

Example of ornaments used to relieve the bareness of plain typography, and at the same time illustrate the text and carry along the advertiser's trademark.

of the individual character of the page taken as a model, and no printer's apprentice could fail to identify the type used.

Type itself, if cleverly handled, is a very good decorative material. With a simple border, a floret or two, and the swash letters that are made to go with it, the original Caslon type (The American Type Founders Company's No. 471) is adapted to the making of decorative advertisements that cannot be rivalled by any work by the best commercial artists. If the very best type effects are desired this combination will give them.

It is often argued that type, by reason of the letters being of necessity on bodies that must be wholly independent and wholly self-contained, produces blank spaces in reading matter after and between certain letters which tend to destroy that perfect tone that may be secured by hand lettering. This is true, but much of the trouble can be avoided if the typographer is not too tender of his types. Let him shave the bodies of those letters that make wide spaces until they fit as they should; or let him cut into the body of one offending letter to let the next fit against it as it should. A little fitting will produce the effect desired, and only half a dozen letters will be spoiled for other work; perhaps no more than one or two.

This is a matter worthy of the study of the ambitious typographer or the resourceful advertisement

designer. It is entirely possible for those skilled in the use of type, and having imagination to guide their decorative instincts, to turn out work in this way that will put three fourths of the designed advertisements in the discard; and it is so much less expensive that it is very well worth studying and trying. Of course, there are other type faces adaptable for this style of work besides the 471 Caslon.

It is with some degree of hesitation that we make use of the Strathmore advertisement to illustrate this matter of ornamentation. It is generally a good advertisement, calculated to win the attention of artists; though it might have scaled down several points as to size of the display type without detracting from its attractive power.

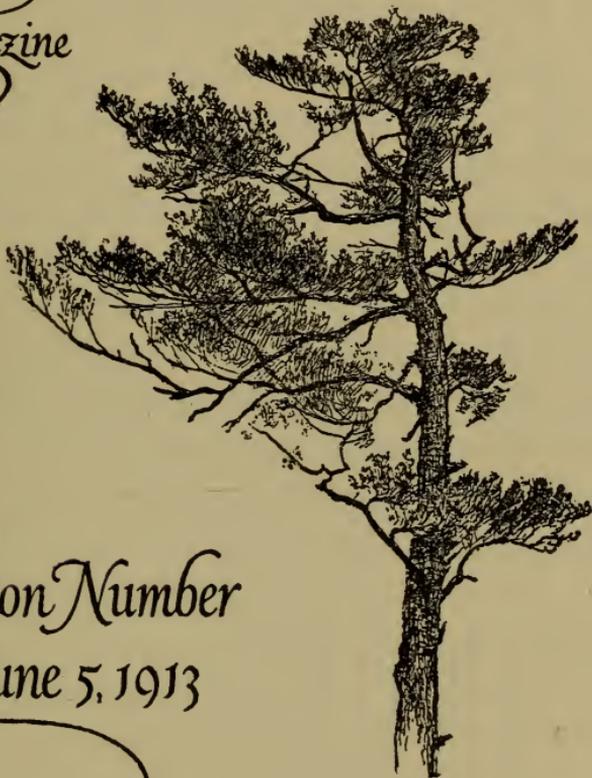
There are here two ornaments, one to guide the mind toward the selling argument, and one apparently to fix in the reader's mind one of the marks used by the company to identify its literature, though there is about it nothing to inform the reader that this is its object. The thistle ornament does two undesirable things: It pulls the optical centre of the advertisement well below the optical centre of the space in which it is placed, and it furnishes the most powerful eye-attractor near to the end of the text. The word "Strathmore" is bound to be seen, but the next thing the eye does is to jump to the thistle mark; and then it will naturally desert the

advertisement, and move on to the next page. If this is what the advertisement is for—to get the word “Strathmore” and the thistle mark into the mind of the reader, without the argument of the text—it is an admirably designed advertisement, and the thistle mark, placed at the end of the text, is doing just what it is desired it shall do. The mark at the top is neither strong nor vital enough to hold and direct the attention to the text. It is the weakest of the three optical features, of which the thistle mark is the strongest and most agreeable. The top decoration is grotesque as well as weak and lacking punch, and tends to suggest to the reader that the argument of the text may be expected to be humorously insincere—which is a suggestion that will not help the sale of drawing papers to artists. If these decorative features had been reversed, the thistle mark placed at the top and the sick-looking person at the bottom, and the text matter pushed up half an inch, the advertisement would have been something like 50 per cent. better, simply as a picture for the eye to take in on its journey through the magazine in which the advertisement was placed.

People who like to distribute mottoes, and the like, often tell us that Michaelangelo, who appears to have been something of a pedagogue as well as much of an artist, once remarked that “Trifles make perfection, and perfection is no trifle.” This is

# The Independent

A Weekly  
Magazine



Vacation Number  
June 5, 1913

Lettering and photograph of the rugged pine are so harmonious in motive as to make a pleasing composition, suggestive of the character of the contents of the special issue of the paper—a good advertisement for it.

strikingly true in this matter of decoration for advertisements. It is such a small matter to drop a floret, a bit of a drawing, a piece of border, a small portrait, or something "to lighten it up, you know," that sufficient thought and care are often withheld when it is done. Something that is handy, and that is about right as to size, is what gets in too often. If it is worth while to use any ornament it is worth while to use the right one. If the right one is not available, dismiss from the mind the idea of using any. A blank unit of space is vastly better than an ornament that is inappropriate as to design, size, tone, or character. But it is not necessary to forego the use of the ornament that is obviously necessary. There are plenty of them available, and plenty of motives for the making of as many as are needed.

## CHAPTER XIV

### OPTICS AND THE ADVERTISEMENT

**T**O MAKE an advertisement look right, and tempting to the eye, we are forced to consider the eye itself. It is usually in agreement with the tenets of art, which we have thought of, but not always.

The eye is a sort of reflector, curved so that it may note more than that which lies directly in front of it. Like other organs of the body, it has been changing to adapt itself to the times. It has habits, limitations, preferences—preferences which are puzzling and tend to many mistakes, if we do not know about them and heed what they teach us.

The eye is a shirk. It will not willingly attend to that which makes it work. We can force it to do some things it dislikes, but in the matter of reading advertisements we are not inclined to ask it to do anything at all. The advertisement must appeal to us. We are not going out of our way to read anything that is not attractive, and we surely will not overwork our eyes trying to get that out of advertisements which does not show at the first glance.

The eyes will not willingly read print, for example, if it is not arranged to suit them—if the lines are too long, too close together, or too far apart; if the type is not properly designed, and composed as it should be. The eye is looking for pictures all the time, and it likes masses toned just right as well as right in contour. It will stop if it is pleased, and invite the mind to read that which is fashioned to suit it.

The eye instinctively conserves its powers. It is well that it is so, as we are so inconsiderate with it. If we were able to force it to do all that we would like to have it do, it would not, made as it is, last us until we could graduate from the high school. The eye, fortunately, knows what it can do and what it cannot do. It refuses to undertake work that is beyond its powers, or that is disagreeable. But, like all good servants, it may be bullied into trying to do some things it cannot easily do. So we have among us oculists, opticians, many kinds of glasses, and also the blind.

It is necessary now and here only to note that the eye must be humored in advertising if advertising is to be read; and to remember that the percentage of efficiency of advertising depends upon that initial attractiveness which induces people to stop, look, read. That advertisement which is brought, by the shifting of the pages of the newspaper or the magazine, within the field of vision must be attractive

to the eye or it is not reported to the mind as worth reading. If it is to attract the eye it must be composed in accordance with those facts we have learned about the eye.

The eye picks up that which appeals to it as a picture. We have been into that question in the chapter on art. The process of getting something noted by the eye into the mind is purely mechanical. The image the eye sees is given to the sensory nerves, they pass it on to the nerves that take it to the muscles that operate the brain. Then comes the crucial moment. If the initial impression, through the eyes, has been favorable the image is sent along to the brain with a recommendation that the advertisement be read. If the image that has impressed itself upon the eyes is not one to create a favorable sensation, the message that goes along with it does not cause further attention. The brain acts, but adversely.

Now, it is possible to get the attention of the eye to a disagreeable image. It is done in advertising. We see a certain attractive feature—a line of type or a picture—and we turn from it, and go on with our reading, without even taking the trouble to note what the advertisement is about. The message had gone along the nerves to the brain to the effect that it was not worth while reading the advertisement. The image was sent along via the sensory nerves.

That could not be prevented, if the image was within the powers of the eye to "pick up" automatically. But when the image was transferred to the brain muscles, from the sensory nerves, discrimination began to be employed. Images that are gathered by the eyes—a constant succession of them—are filtered in this journey from the sensory nerves to the brain, and many of them are never turned into attention action.

This must be so. Otherwise we would not be able to give attention to all of the requests for attention that would be pressed upon the brain. The image must suggest something of value or interest to gain attention. These sensory nerves are like the passages and elevators in a big office building—they allow whoever wishes to traverse them. The nerves that take the image from the sensory nerves, and carry it along toward the brain, are like the office boys who receive our cards as we enter the offices in which are the men we may wish to see. They report our presence to the private secretaries, who take a look at us, and ask us something about our desires and business. They are the muscles that lead to the brain, and if they decide that we are not of sufficient interest or importance to see the man in the inner office, who has the power to further our plans, we are not allowed to proceed farther. The man in the inner office, with power to act or order

action, is like the brain. We have to get at him or our plans fall to the ground. We have to get at the brain, which orders and permits action, or our advertisement is of no use—is inefficient, a money waster.

It is therefore not enough to attract the notice of the eye; we must attract the favorable notice of the eye. How this may be done we are told by the science of optics; that science which tells us what the eye can do and will do, and what it cannot and will not try to do.

What can the eye “pick up” without effort? What can the eye read without effort? If we know this, and know it so well that we always will observe it in practice, we will never put that into an advertisement which is beyond the powers of the eye, because we will know that it is futile to do so, and that if we do so we will be wasting money—throwing it wantonly away.

A clever professor has devised a clever instrument that enables him to measure the capacity and gauge the limits of the eye in the act of reading. It shows how we read, and what we can read. It tells advertisers what they must avoid, in the making of their advertisements, if they wish to have them read. It is perfectly reliable in its reports. It makes a chart that shows exactly how the eye is affected by that which it is required to read. It shows how much the eye can take in at one glance.

The range of the eye, along a line of print, is about three to four inches, according to the size and design of the type. To read a line longer than this requires special exertion, and we are not likely to call upon the eye to make it unless there is some very special reason. To read lines longer than three and a half

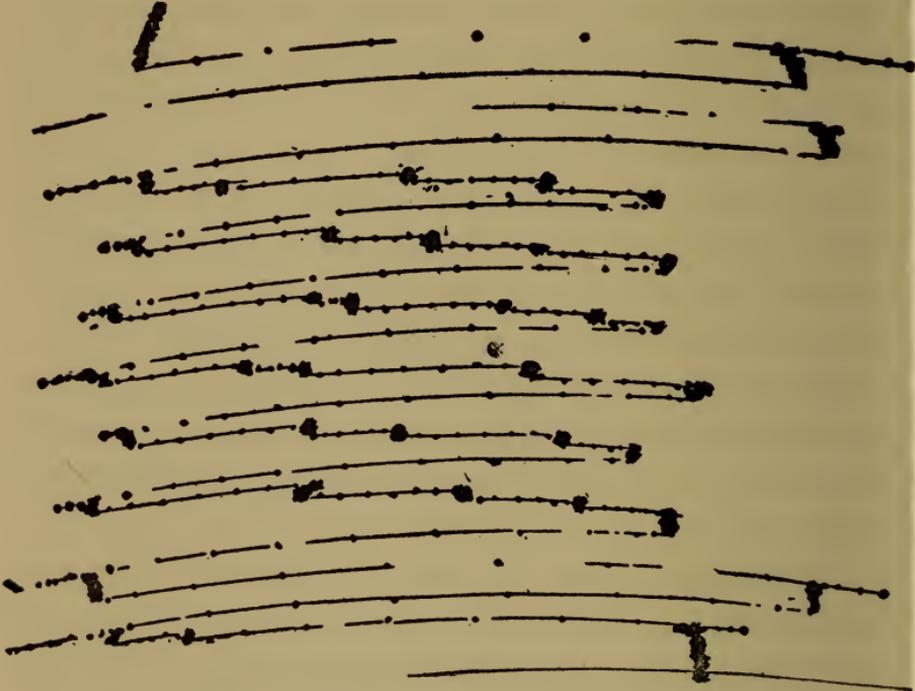


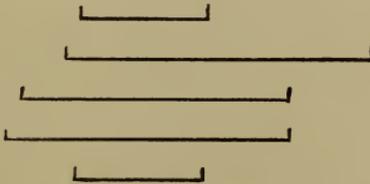
Diagram showing the action of the eye in reading.

inches, in ordinary type, requires that the head be moved as well as the eyes. And if the head is moved, to bring the eyes into another focus, the eyes do not take kindly to it.

So in setting advertising matter the lines of the text should in no case be more than four inches long

if the type is about twelve point, and three inches if the type is ten point or smaller. Look at the chart published here, and note that the action of the eye becomes “wobbly” at the ends of the lines, and the spaces taken in with one glance, or fixation, are shorter. It is when the eye begins to labor that it begins to shirk. It wants to quit a job that is painful to it. It will drop an article if it is hard to read, if it can. We can force it to go on reading print that is not made easy for it, but it will in the end have its revenge. It will finally rebel, and then the oculist has to be called in, and resort had to glasses.

It is necessary to know how much reading matter can be taken up by the eye without any effort at all—how large a space in the advertisement is mirrored on the eye without any effort to read the advertisement. The catch line must come within these limits or it will not be noticed as many times by readers. The area seen by the unmoving eye is about one square inch, though the field of this involuntary vision is not usually a perfect square. It is something like this:



This does not mean that more space is not within the range of the eye, but that this is what the eye clearly identifies. It really is sensible of much more, but it does not clearly identify more. That is, it would not be able to read text outside of the area noted without making some effort, without moving in its socket; and that means that there would have to be some incentive. When the eye has been automatically attracted by that which is mirrored on its reflecting surface without effort, it is likely to make some effort to discover what lies outside that area. The temptation to do so must be found in the restricted area—that is, in the catch line.

As the time element is important, it is well to know what is the speed of the eye in reading. If we are advertising in newspapers we have to consider that most readers are unable or unwilling to give much time to the advertising. We must get our message into the fewest possible words if we hope to have it read by people who are not seeking for it. Elaborate experiments have been made to determine how fast people read. In one test twenty readers were employed, and it was found that the average speed with which they read was about five and a half words a second, or 330 words a minute. This is rapid reading—about a page of an ordinary novel each minute. It would make it possible to read a book of 400 pages in six and two thirds hours. Many people go



**CC**  
**AND**  
**CC**  
**IMPORTED**  
**Ginger Ale**

**Order by the Dozen  
from your Wine Merchant or Grocer  
for Use at Home**

Good optical attraction—can be taken in as the eye flits over the page

through a novel in a long evening, but they do not read every page. Indeed, it is fair to assume that they thoroughly read very few pages. Yet for one or two minutes this speed can be maintained.

How many minutes can you expect readers to devote to your advertisement? As a matter of fact, this is an important consideration. There is not a man or woman, probably, who looks advertisements over but passes many because they have too much reading matter. They notice them, read the display lines of some, but have not the time or the courage to attack the masses of text. And that advertisement which is not read is lost. This is a question of copy, it is true, and it is also true that we agreed in the beginning that we would not discuss copy. We are not discussing copy as copy, but as a mass of typography that has to be considered. If there is too much copy it is not possible for the designer to make an advertisement that will be read. It is plain that the advertisement with no more than from 100 to 400 words will stand a much better chance of being read by many more people than will the advertisement the text of which contains from 500 to several thousand words. I am as curious about advertising as anybody, and I never take up a paper that I do not pass over several advertisements that I wish to read but cannot, because there is so much text. The average commuter has from thirty minutes

to an hour to devote to his newspaper. How many of these minutes will he give up to the reading of advertising? It is safe to conclude that he will not read advertisements that require from five to ten minutes' time. He may read, or absorb, two or three minute advertisements.

Advertisers should take advantage of the modern accomplishment of absorbing instead of reading in the old sense. Busy people rarely go carefully through any article or advertisement. They glance over it, take in the high lights, and form a conclusion. They absorb print. Many people who are forced to read much get the faculty of getting the sense of the page by glancing over it, and get the sense of advertising by picking up the features other than the body of the text. It is this that advertisement designers have to consider. The advertisement should tell its story in the two or three optical features that are absorbed with little halting of the eye as it speeds over the page. The text amplifies for those few who have time for it. To get this faculty of appealing to action through the display features of the advertisement should be the aim of the designer.

And it is clearly apparent that the advertising designer must know just what he is licensed to call upon the eye to do. It is futile to suppose that people are interested in advertising, per se. They are not. Their interest has got to be aroused, and

aroused by the advertising itself. It has got to be aroused by the physical appearance of the advertising. In no other way whatever can attention be drawn to advertising. Those people who consciously seek out advertising are a very small proportion of people who must be won by advertising if it is to be justified. A small proportion of women readers of newspapers look for something specific in the department store advertising; but the value of that advertising nevertheless is largely in the incidental appeal it makes to these seekers. They see things they are not looking for—if the physical features are alluring enough to deflect their attention from the planned search—and the net of their buying is likely to go far above the cost of the sought-for article.

The germ of the advertisement is in the copy, but much can be done with very poor copy if the designer is able to manipulate it to the best advantage. To do this he must know all there is to know about the eye, so far as its action and habits in reading are concerned, and so far as its general automatic capacities go. Generally, if the designer can dismiss from his mind his professional predispositions and prejudices, and consider himself an ordinary reader, he can test this optical quality of the advertisement upon himself; and his test will be all the more valuable to the advertiser if it is conducted with all the eye knowledge he can get clearly in mind.

## CHAPTER XV

### THE FORM OF THE ADVERTISEMENT

**I**T IS important that the form and dimensions of the advertisement be carefully considered. It is a waste of money to make an advertisement too long, or too wide, if by doing so it is made optically unattractive. We have learned that the eye asks for forms proportioned in accordance with a few simple rules, which have been definitely ascertained. We also know that certain forms are agreeable to the eye, while many others are not so agreeable. It follows as a logical deduction that if those forms or dimensions that we know are disagreeable to the eye are used the advertising for which they are used will not therefore be benefited. Its value will be limited and lowered. Thus, an advertisement made an inch longer than the dimensions of the "Golden Section" is not as valuable as one made to conform to that standard, but it costs more. There is therefore a two dimension loss—the excess of original cost and the shrinkage in attention value. What this loss may be cannot even be approximately stated. It is possible that in some cases it might

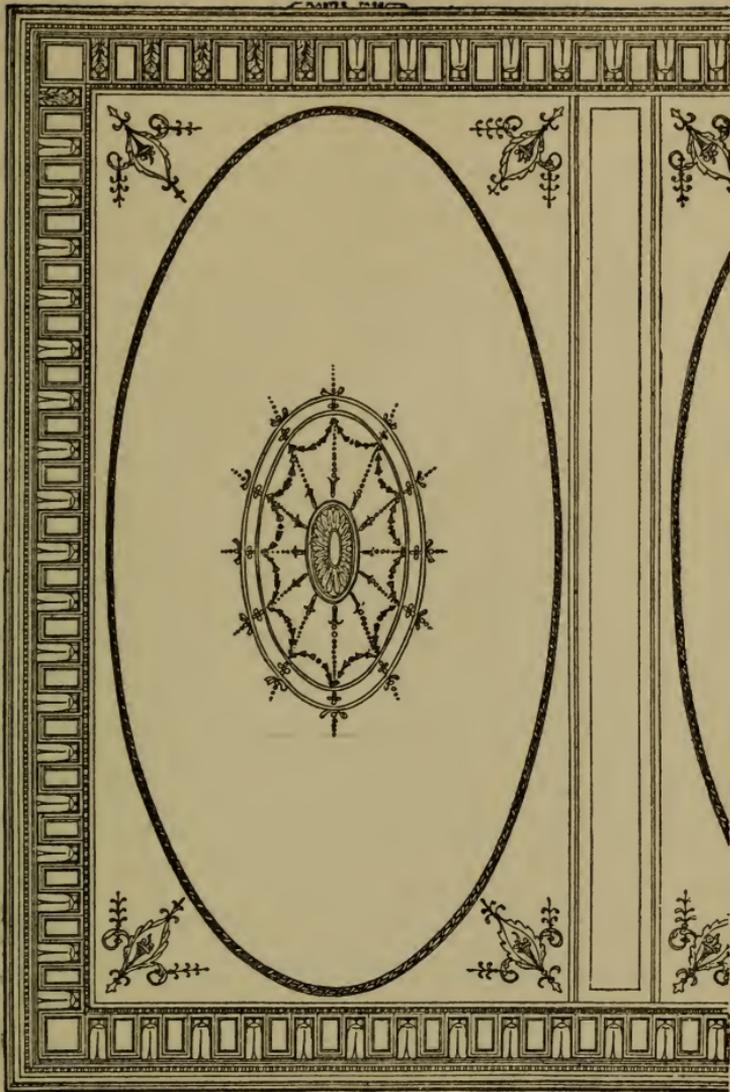


## RELY ON THIS LABEL

This label on each 100-sheet package of Bristols guarantees that the contents were made by the originators of Mill Bristols, and consequently the most experienced manufacturers in this branch of paper making. A complete sample book showing eight grades of White and two grades of Tinted Bristols and Index Card will be sent to any advertising man or printer who applies on his business stationery

GEO · W · WHEELWRIGHT PAPER CO ·  
OF BOSTON

This is an almost successful attempt to use a circle within a rectangle. Small features in the corners of the enclosing square would have made the design right—and if the first line of type had balanced in length the firm name.



Showing how to adjust an oval or a circle to the rectangular frame of an advertisement. Detail of ceiling in New York City Hall. Grosvenor Atterbury and John Tompkins, architects.

go far up the scale toward an almost total loss, while in others there might be features of the advertisement so exceptionally attractive as to largely offset these losses.

An advertisement using the full column of a newspaper, or of one of the large folio magazines, takes chances that need not be taken, and requires exceptionally careful treatment. The eye cannot be cajoled or forced to waive its preferences. It is never influenced in the slightest by the considerations that induce the advertiser to use abnormal shapes. When he considers rates, position, his copy, or anything else other than the few forms the eye will welcome, he is gambling with the chances against him. The full column is a difficult form to handle and still make it attractive to the eye. It does not, as a whole, compose into any optical unit that can be taken in at once. The only thing that can be done is to divide the space into several form units, and connect them in such a manner as will toll the eye along from one section to the next, and assist in the flow of the argument toward its conclusion at the bottom, which may be two or three units beyond the natural termination of the obvious optical unit with which the advertisement began. The idea is that the eye sees pictures, and that its field of fixed vision is limited. If in a long advertisement the eye is conscious of only a section of a picture, not in itself

of interest because it is a fragment, it may not take the trouble to seek for the balance of the picture; and when it does so it is embarrassed because the picture is not all at any one instant upon its retina. It requires too much effort to study and retain the elongated picture of the long, narrow advertisement.

It is this necessity to adjust incongruous elements, and endeavor to make a picture of advertisements which are not built into the semblance of a picture, that makes advertisements the elements of which are not properly assembled—that are not composed in an artistic sense—lacking in initial attraction, and therefore not likely to bring results up to the expectations of the advertisers. Making these adjustments is in the nature of labor which the eye is not likely to undertake. The work must be done by the designer of the advertisements. If it is not done, if advertisements are left incomplete, as pictures, they will not be efficient.

Owing to the fact that all periodicals in which advertisements are printed are rectangular in shape, it is necessary that all advertisements be designed as rectangles, or adjusted to the rectangular motives of the mediums in which they are printed. Nothing can be said against circles, ovals, diamond shapes, or any other form of outline, as such. But they are only useful as contours of advertisements as



*Repetti*

is a name which has long been identified with the highest quality in caramels and chocolates.

The H. K. McCann Company is co-operating with the Repetti Company in the development of broader markets.

THE H. K. McCANN COMPANY  
NEW YORK CLEVELAND TORONTO  
SAN FRANCISCO

IN NEW YORK AT  
61 BROADWAY

Here is an advertisement made without considering conflicting contours. The oval is not reconciled to the rectangular page; the oval of the decorative mark is not reconciled to the oval contour of the advertisement; the typography is a rectangle not reconciled to the oval of the advertisement. There are four forms conflicting for attention, creating an optical discord, when if they had been properly adjusted they all would have coöperated to make a pleasing optical effect.



*VISIT Ten Agencies. Behold typewriters, telephones, desks, chairs, Globe-Wernickes, waste baskets, carpets. Standard equipment. Then note the men behind the desks. Their ability and their time —that is all you can buy.*

**CHELTENHAM**  
*Advertising Agency, Inc.*



11 EAST 36TH STREET  
NEW YORK

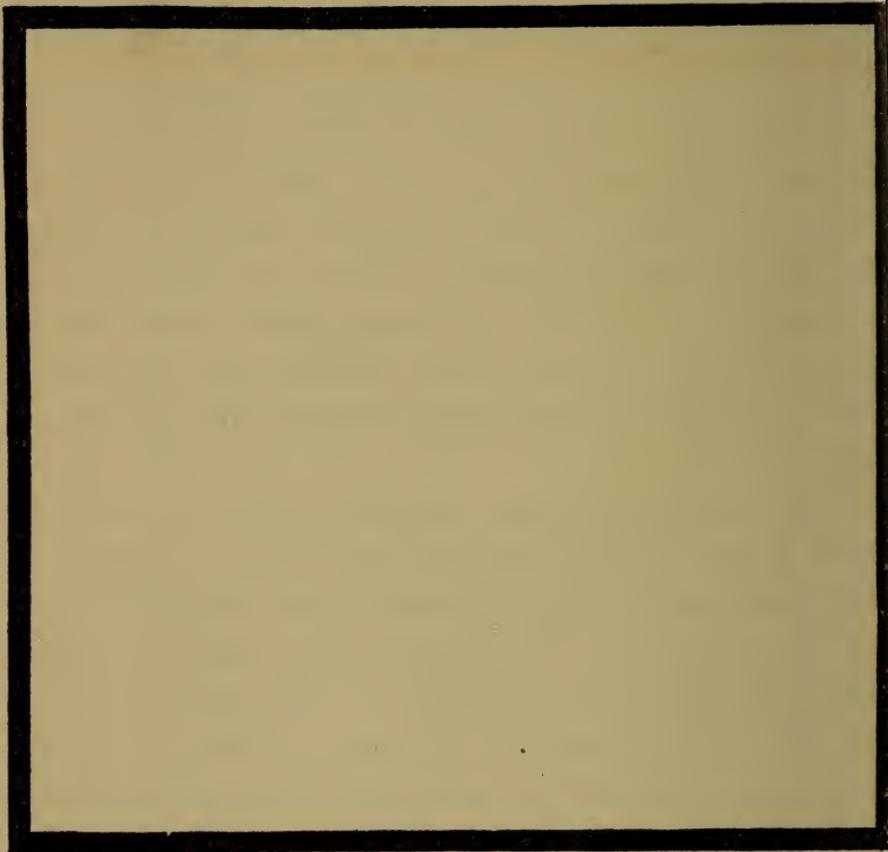
Here is an advertisement, the antithesis of that on the opposite page, all of the contours of which are harmonious, with the rectangular page and with each other. The only flaw, in this respect, is the imprint. Had it been set in one line, in the measure of the body of the text, there would have been no ground for criticism, so far as this matter of harmonious forms is concerned.

they are adjusted to rectangles. A circular advertisement may be very attractive in itself, yet very unattractive when printed on a rectangular page, because it appeals to the eye when it is accustomed to the squared shapes, and leaves corner spaces unaccounted for. These corner spaces are offensive to the eye unless they are in some way brought into the composition, to unite the circle to the rectangle. It is, of course, a simple matter to do this, but a matter that is often neglected. The same considerations apply also to the oval, of course, as apply to the circle. Its use on a rectangular page leaves corner spots that are optical vacuums, and operate also to destroy proportional harmony. They make the reader conscious of the contours that are within his field of vision, whereas there should be no such consciousness to interfere with the attraction of the advertisement. What advertisers call "attention value" should be sought for the suggestion of the advertisement, not for its physical form.

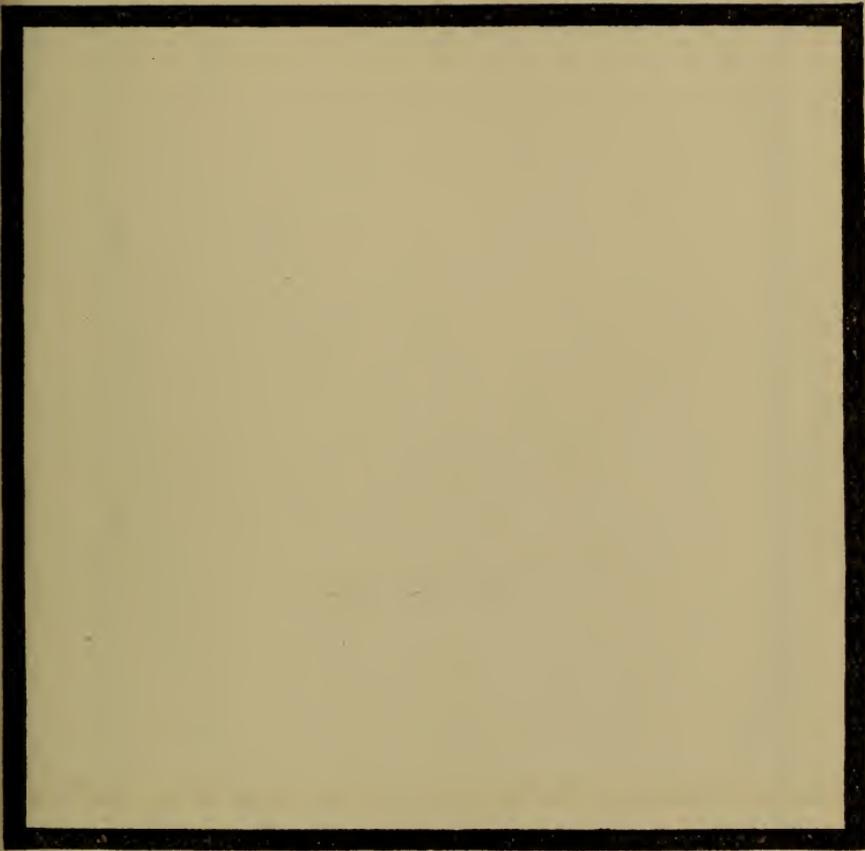
The mistake made by many designers is that unusual or striking forms for advertisements lead to that sort of attention which brings results. The truth about forms for advertisements is that they should be inconspicuous. It is not good policy to induce the reader to give attention to the form of the advertisement. That should be conventional, and merely so carefully adjusted that it will be con-

spicuous because it is inconspicuous. It should be a part of the picture the advertisement should always be, and that picture should not be pronounced enough in character to induce the reader to linger to examine it, or exercise his critical judgment with respect to it. We come in contact with advertisements meant to attract attention through the use of unusual or contorted forms in all mediums, and they never arouse agreeable attention. It may be that we are attracted by the very grotesqueness of some forms, but we are not pleased to be so attracted, and we are not tempted thereby to read or study the advertisements.

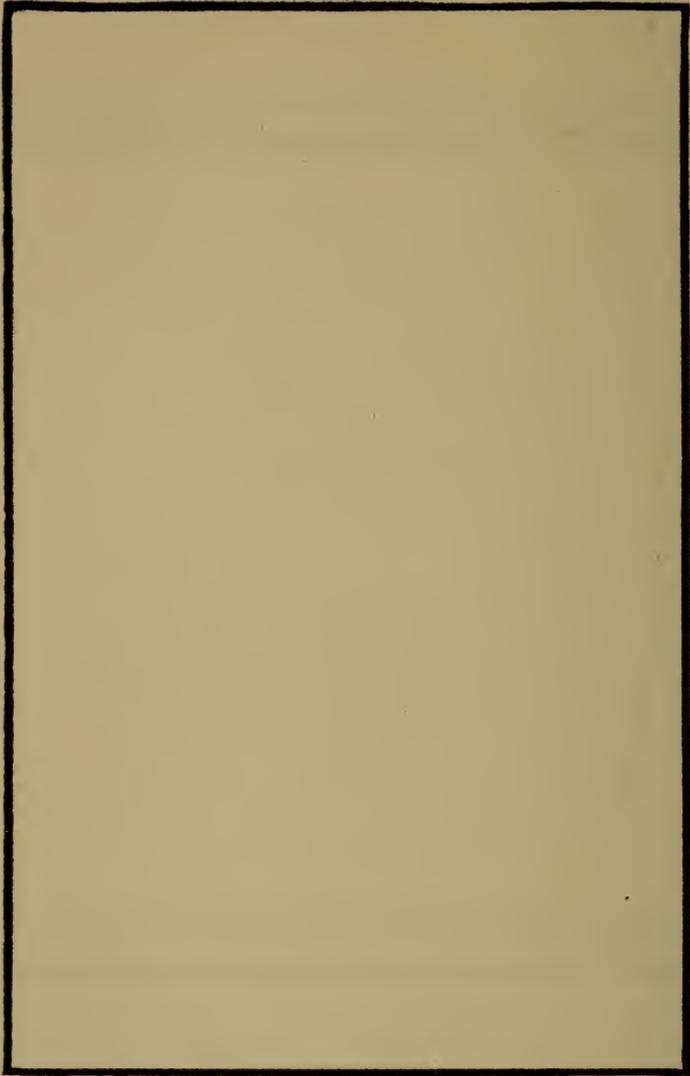
Well-balanced people are not attracted to a man who unfortunately has one paralyzed or shortened leg, one shoulder lower than the other, one club foot, or whose methods of eating have resulted in giving him an enormous corpulence. Human beauty is based upon normality and close harmony with standard dimensions. A certain weight is proportioned to a certain height, and between all the bodily proportions there is a law of resemblance that must be closely approximated if the resulting human being is to be agreeable to fellow humans who see him. It is not variations, but resemblances, that go to make perfect physical humans. So with advertising design it is not the strange, the unusual, the unique, the grotesque, that attract the sort of attention the ad-



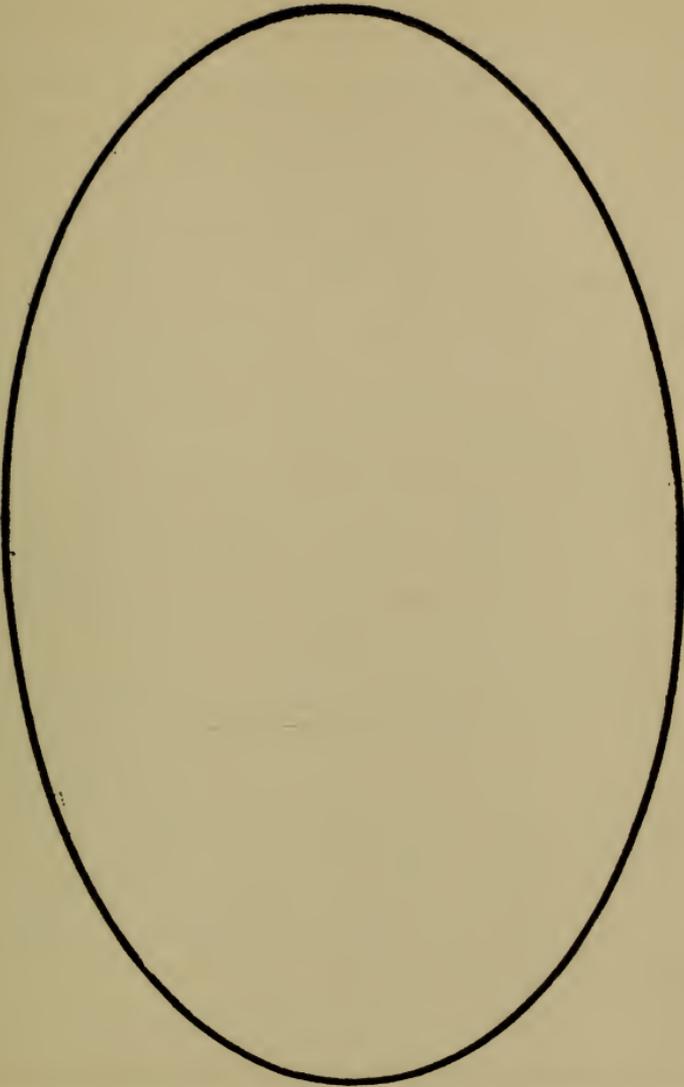
This is an optical, or apparent, square, though if tested with a rule it will be found to be somewhat broader than it is high—three per cent. broader. This represents the allowance that has to be made by a designer who wishes to use a square form for his advertisement. An exact square is not an agreeable form, since the optical error makes it appear to be itself an error.



This is an exact square, though to most eyes it will appear to be higher than it is broad. It does not look like a perfect square.



This figure is the true "Golden Section," or oblong—the most agreeable proportion for an advertisement that is not a square.



This is a true oval, with the proportions of the "Golden Section." There are many other ovals, varying from the dimensions of this, as there may be many rectangles. But, this is the better for advertising, because it is the most agreeable to the eye.

vertisement must get, but the close adhesions to the normal, the usual, the familiar, the standards.

It is safe to conclude at the beginning of advertising thought and practice that there are but a few forms for advertisements that it is worth while to consider, ever. The square and the circle are twins. The oblong rectangle and the oval are another set of twins. The circle must be adjusted to the square, and the oval to the oblong rectangle. Actually, therefore, there are but two forms that are to be recommended—the square and the oblong rectangle. Whatever is done within these forms must harmonize with them. It is understood that if the advertisement has no border the space in which it is placed answers for its form.

The dimensions of the oblong rectangle have been alluded to in another chapter. The square must be 3 per cent. longer on its base than its height, to compensate for an optical habit that makes us see higher than long. The oval must be fashioned upon the dimensions of the rectangular oblong—the “Golden Section.”

There are other forms than these used in advertising, notably the elongated rectangular oblong, as the single column, and the shallow advertisement running across a magazine page or two newspaper columns. These forms are not as commonly used as once they were, and will perhaps disappear after a

time. We find many modifications of all these forms, and others we have not mentioned, in use, apparently on the theory that the more unusual the form the greater the attention value of the advertisement. This is a radically wrong theory, though it is not easy to demonstrate it to be so. It is not easy to prove any assertion about advertising. There are not enough digested data. That which has proved successful and profitable for one advertiser might send another to the bankruptcy court. This matter of form rests more upon general principles that have been proved and adopted in art than upon anything that has been developed through their use in advertising. There are practically no principles in advertising practice that have been evolved from the practice of advertising. They are so universal as to warrant the assumption that they must apply also in advertising.

The wise designer of advertising will save himself much trouble if he dismisses this matter of the form of his advertising with the resolution to refrain from trying to improve upon the judgment of the generations of artists who have been constantly seeking for those forms that are most agreeable to the eyes of men and women, and that lend themselves most readily to the necessities that have always confronted them in the creative work they have done. There is plenty of scope within the contours of the adver-

tisement for all the originality that can be generated by the most ardent and productive man. The arrangement of the units of an advertisement demands great talent, and gives scope for all the graphic art ability any man may be possessed of.

## CHAPTER XVI

### GETTING THE COPY READY

**T**HE designer of the advertisement is interested in having the copy written in such fashion as to make good display possible. It is often necessary to do violence to literary form, and sometimes even to grammar, so to arrange the features of copy that they lend themselves to the needs of the designer. Many advertisements that might be so changed as to be effective die at this point. Copy may be as good as gold, but if it cannot be molded into an attractive design, so that the eyes of the reader may be induced to linger long enough for the catch line, or the decorative feature, to get into the brain, the advertisement dies at the beginning. Reasonable copy writers will coöperate with the designers. Good copy writers take care of this matter without being prompted. It is as necessary to provide good display lines at points where they are needed as it is to make the literary appeal. It is actually more essential, because, as we are all the time insisting, the advertisement is not of any value unless it is noticed. Whether it is read after it is

noticed is more particularly a copy quality. But the matter of the initial notice is something that must be provided for by the attractive feature of the display—the catch line in the case of the all-type advertisement, and the illustration or decoration in the case of the advertisement treated by the artist.

All the preliminary steps in making the advertisement are vital, and the designer who hopes to see his work successful must try very hard to get all of them right. So he must, if he considers it necessary, consult with the copy writer, or with the advertiser if the copy has been accepted and approved by him, or if the copy writer happens not to have the requisite authority to make the necessary changes. He will find many writers and advertisers who do not understand the importance of his part of the work. It is still an evil fashion to place copy in the hands of printers unspecified as to display, and accept whatever it is the pleasure or convenience of the printers to turn out. Here is another of those pockets of inefficiency we are finding all along the way of the advertisement between the product and the medium. There are several lines of advertising which have as yet felt the influence of the advertising designer but very little—as financial, books, and some other professional lines. There has recently been a break as to financial advertisements, though it has made but a slight impression. In this line of business the

impression seems to prevail that ugliness connotes conservatism.

This brings us to the handling of the copy by the designer of the advertisement. Let us take a piece of copy and handle it as he must, in a simple manner.

A concern has built a factory and perfected an organization to market a new kind of clock. We will take that as our motive, chiefly because there is no such concern, and may never be. The advertising campaign is to be made in New England, and will at first cover only Worcester County in Massachusetts. Not so promising a field for a new product as might be selected, as the people in that district are still filled with the old conservative New England spirit. But this makes a definite problem for the designer, who must make a study of the people as well as of the product. We are not very much interested in the character of the copy, so it may well be that there are many defects in it as used. Our job now is to take the copy that is offered and do the best possible with it as to plan and display.

We are interested in making the display appeal to the people who are to be asked to consider the new clock. As it is to be used in the local newspapers we must study them, and the character of the display used in them. Perhaps we will find that these newspapers have not yet been touched with the newer ideas about advertising display. One of them, it may

be, still clings to the Gothic type, and uses it liberally in the heavier styles. Another has for years used De Vinne, Blanchard, and that class of letter, for its display, and has never got the idea of making design furnish emphasis in place of many display lines set in the larger sizes of type. The third paper in the principal city uses lighter type, but is not very influential, so its display motive may be disregarded in making advertisements that must be used in all of the newspapers. The idea that different advertisements be written and made for each paper will not be considered for the first series for the new clock, because the novel and new features of the clock are expected to appeal with about equal force to all classes of people who will be at all likely to consider it.

In many cases it would be good policy to make these advertisements in a style that strongly contrasted with the normal work of these papers, but in this case there are certain considerations that suggest a less radical course. The people of this region have, through long habit, become accustomed to the typographic style of these papers. They have unconsciously associated heavy display with those local concerns with which they have all their lives dealt, and the advertisements, bad as they might have been, have taken on some of the reputation that the stores have won through many years of square dealing.

A radical change, therefore, while not necessarily arousing distinct distrust, would not partake of this feeling of security and confidence that had for so long been associated with the standard style of display. There had come about, in the minds of the readers of these papers, a subconscious relation between the character of the display and honesty of purpose in business—a condition of mind that must not be ignored in the making of any new series of advertisements. The attractive peculiarity of an advertisement should not be sought by giving the reader a shock, but by giving him a slightly more agreeable sensation than is offered by the other advertisements associated with it in the field of vision of the reader. It is of the greatest importance that nothing in the display of these clock advertisements shall lead to even a faint suspicion that it is in any sense a doubtful proposition, or a radical one. While it is, as a matter of fact, an exceedingly radical departure from the standard clocks, it is not desirable to have prospective buyers so think of it; nor do we wish to have them think of it as in any sense an experiment—something about which the advertiser cherishes any doubt.

We must not create an atmosphere of unusualness, as that would involve an assumption on the reader's part of an unusual attitude of mind, and probably a critical attitude. We wish to give the

reader the idea that he is being offered a clock that is just a little better and more dependable, and less trouble making, than the clocks he always has had. We do not wish to have him get the idea that he is asked to discard something with which he has been brought up, and around which cluster many family traditions and intimate memories. Therefore, we must carefully refrain from shocking him with our initial advertising. It must insinuate itself into his mind without creating any sort of commotion there. It must modify his ideas about clocks gently. So we look about for a typographic style that may be expected to create a more pleasurable sensation than the average advertisements carried by these local papers. They have not, we notice, adopted many of the more recent type faces that give strength with grace, in contrast with the merely rugged strength of those older styles that we have found to be more common on the pages of these papers. The Century Expanded is one of those styles. It has been on the market a number of years, and has been lavishly used by most city newspapers, but as it has not been used here it will serve our purpose very well.

This Century Expanded type, it is well for the advertisement designer to know, so far as its distinguishing contours are concerned, conforms with fidelity to the contours of the standard Modern Roman type.

It is given its strength and distinction mostly through expanding the face—making it “fatter” and rounder, thus giving it an individuality. In its original form it was not thus expanded. It was rather somewhat condensed. It was devised for the reading pages of the *Century* magazine and was used for that purpose several years before it came on the market through the type foundry; and then it was quite radically changed in design. In its normal weight it is one of the best body types to be used on most finishes of paper now available. Its sizes above ten point are especially good for straight matter in advertisements, because of the severe simplicity of its design, its clarity, its almost perfect optical qualities, and its extreme distinctness. In its bold design and its excellent italic it gives us the opportunity we need—to make our clock advertisement distinctive and distinguished on the pages of these New England newspapers without appearing to be radical or arousing antagonistic impulses.

This matter of type settled we turn our attention to the copy we have been given by the clock people. It proves not to be very good copy. It has suffered by too much attention from the men interested in the new company. It has been revised by the officials until there is not much life or interest in it. The advertising manager is like the advertising managers of a great many companies. He does much

work but little managing. He is managed, even with respect to those matters about which he has expert knowledge. We are obliged to take the copy provided, as is the case with about all advertising. It is rather stilted and uninteresting, but it may appeal to the New England people, who are pretty matter of fact. It has the merit of sobriety and restraint of statement, and of clearly indicating the character of the clock. It is not altogether bad for the first copy, to introduce a new thing in New England. But it is not an easy task to make a good advertisement of it, considering the smallness of the space we have and the number of words in the copy.

The copy is on page 241.

This needs much attention to get it into condition for the printer. It is to be used in local newspapers, and car-cards are to be made from it to go in all of the street cars that run through this territory. A two-column space, seven inches deep, is to be used in the newspapers. There will be booklets, fully describing the Solar clock, distributed to all houses in the territory, through the mail. There will be a man from the factory located in Worcester for two months, to help the local dealers, to look after the advertising, to interest the reporters and editors of the newspapers, and to install the clocks in as many public places as possible. He will try to put the clocks into every

We have, after several years devoted to research and experiment, succeeded in producing a clock which keeps accurate time all the time, is simple in construction, inexpensive, decorative, and requires almost no attention. It is the invention of Mr. John Smith, who has been a clock-maker and a student of horology for many years. He has always believed that there was some principle other than that in use which could be applied to time-keeping which would solve about all of the problems that worry housekeepers. It is important that a clock keep accurate time, and most of them do not. This clock, that we call the Solar because it is as reliable as the sun, keeps accurate time. It cannot deviate. That is the greatest quality of this new clock. A handsome Solar clock can be had for \$5, and as it will continue to give accurate time for 100 years or more, it will cost you not more than five cents a year to have the exact time always indicated on its face. Solar clocks are sold from \$2 to \$100. The lowest priced Solar clock is guaranteed to keep accurate time for five years. By accurate time we mean time as accurate as the sun—absolutely accurate time. Is there any other clock that you can buy with a guaranty like this? Call at your jeweler's, your hardware store, your department store, or your optician's and see the Solar clock.

The First Copy for the Advertisement.

room in the best office building, and into all such places as the waiting-rooms at the railway stations, the trolley waiting-rooms, the church lobbies, all the street cars, in each room in the best hotel, etc. For the office building and the hotel the clocks will be made to harmonize with the wood finish. For the street cars they will be attached to a frame that will fit in the place made for the usual car-card, with some advertising printing along with them.

There will be many other means employed to attract attention to the Solar clock, but our concern is with the newspaper advertising, which must be done as a part of the general campaign, and it is therefore necessary that the designer know all that is planned in the way of publicity. There is too much copy for the space, so the designer is obliged to select some portion of it to make into a panel which may be read or not. The remaining matter must constitute a complete advertisement. The result of his work is shown by the first layout draft he makes after having studied the copy. This may not be a final layout. The matter has to be studied in the layout. It may well be that a designer makes a dozen layouts before he is satisfied, and as many more before he satisfies the advertiser. But as the advertiser's criticisms are often unrelated to the real problem, or tending to detract from the layout of the designer, we will not attempt to deal with that

element at this time, hoping that our design for this advertisement will slip by the advertiser and be authorized for publication.

The first question to be decided is whether there is to be illustration or decorative feature. The use of an illustration simplifies the rest of the work of design, and is more likely to attract attention than a simple catch line of type. It helps to take the reader along into the argument of the text, and, if it is a good picture of an attractive article, it helps materially in bringing the reader to the buying point. In this case we want to enlist the picture to help us put over the radical motive of the advertising. We do not like to have to assert in the text that the clock is a revolutionary thing. We don't want the readers to think that it is revolutionary, in specific terms. So we think that it may be possible to make an attractive illustration that will convey the exact nature of the clock in a way that will not shock conservatism nor arouse suspicion. It is desirable to have the reader get the impression that the clock is something that is necessary to complete the furnishing and decoration of the living-room, as well as something to tell the time of day. But we find, after experimenting with several set-ups, that there is so much copy we cannot use our illustration. The officials refuse to cut the copy, and it is therefore necessary to omit the picture.

It will be noted that the copy leaves something for the illustration to tell. It does not mention the calendar feature, nor does it say anything about using the clock as a part of the room finishing. It does not suggest that it may be used in all the rooms of all buildings. If it stated that, it might lead readers to imagine that it was a proposition for capitalists, builders, and architects, and thus detract from its interest to the ordinary reader. These matters were left for the illustration to suggest, and for the selling department to work out in other advertising mediums and with interests more directly interested. They will be taken up in the technical advertisements in architectural, building, and horological journals.

Acting upon this theory, the designer rearranged the copy as shown by the following rough layout; the border being found desirable to outline the space and to tie the elements together, as well as to help make the advertisement distinctive. The border actually to be used will be drawn, to carry along the motive of the clock, but for the preliminary layout a linotype border is used. See next page.

The three succeeding pages show the evolution of the advertisement after the setting was begun. The reason for each change is evident. It was found that the linotype border did not produce the effect of clarity and simplicity of design the manager wanted; so plain rules were substituted. The other changes in

## AS RELIABLE AS THE SUN

We have, after several years devoted to research and experiment, succeeded in producing a clock which keeps accurate time all the time, is simple in construction, inexpensive, decorative, and requires almost no attention. It is

### A Wonderful Invention

It is the invention of Mr. John Smith, who has been a clock-maker and a student of horology for many years. He has always believed that there was a principle other than that in use which could be applied to time-keeping and would solve about all the problems that worry people in connection with clocks. It is important that a clock keep accurate time, and most of them do not. This clock, that we call the Solar because it is as reliable as the sun, keeps accurate time. It cannot deviate.

### A Handsome Solar Clock

Can be had for \$5; and it will continue to give accurate time for 100 years, or more. It will cost you not more than 5 cents a year to have the exact time, and the day of the week, month and year, always indicated on its face, where you can see it at a glance. Solar Clocks are sold for from \$2 to \$100, or more.

### All Solar Clocks are Guaranteed

For five years to keep accurate time—as accurate as the sun itself. There is not another clock made of which this can be said, and backed with a guaranty like ours. See the Solar Clocks at jewelry, department, optical, hardware stores.

THE SOLAR CLOCK COMPANY

1411 Main Street

Copy Revised and Arranged.

## As Reliable as the Sun

*We have, after several years devoted to research and experiment, succeeded in producing a clock which keeps ACCURATE TIME all the time, is simple in construction, inexpensive, decorative, and requires almost no attention. It is*

## A Wonderful Invention

It is the invention of Mr. John Smith, who has been a clock-maker and a student of horology for many years. He has always believed that there was a principle other than that in use which could be applied to time-keeping and would solve about all the problems that worry people in connection with clocks. It is important that a clock keep accurate time, and most of them do not. This clock, that we call the Solar because it is as reliable as the sun, keeps accurate time. It cannot deviate.

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**The Solar Clock Company**  
1411 Main Street

The First Setting of the Advertisement.

# RELIABLE AS THE SUN

*We have, after several years devoted to research and experiment, succeeded in producing a clock which keeps ACCURATE TIME all the time, and is inexpensive.*

## A Wonderful Invention

**I**T is the invention of John H. Smith, who has been a clock-maker and a student of horology for many years. He has always believed that there was a principle other than that in use which could be applied to time-keeping and would solve about all the problems that worry people in connection with clocks. It is important that a clock keep accurate time, and most of them do not. This clock, that we call the Solar because it is as Reliable as the Sun, keeps accurate time all the time. It cannot deviate.

## A Handsome Solar Clock

Can be had for \$5; and it will continue to give accurate time for 100 years, or more. It will cost you not more than 5 cents a year to have the exact time, and the day of the week, month and year, always indicated on its face, where you can see it at a glance. Solar Clocks are sold for from \$2 to \$100.

### *All Solar Clocks are Guaranteed*

For five years to keep accurate time—as accurate as the sun itself. There is not another clock made of which this can be said, and backed with a guaranty like ours. See the Solar Clocks at your jewelry, department, optical, or hardware store.

## THE SOLAR CLOCK COMPANY

1411 Main Street

Worcester, Mass.

The Second Setting of the Advertisement.

# Reliable as the Sun

*We have, after several years devoted to research and experiment, succeeded in producing a clock which keeps ACCURATE TIME all the time, and is inexpensive.*

## A Wonderful Invention

**I**T is the invention of John H. Smith, who has been a clock-maker and a student of horology for many years. He has always believed that there was a principle other than that in use which could be applied to time-keeping and would solve about all the problems that worry people in connection with clocks. It is important that a clock keep accurate time, and most of them do not. This clock, that we call the Solar because it is as Reliable as the Sun, keeps accurate time all the time. It cannot deviate.

## A Handsome Solar Clock

Can be had for \$5; and it will continue to give accurate time for 100 years, or more. It will cost you not more than 5 cents a year to have the exact time, and the day of the week, month and year, always indicated on its face, where you can see it at a glance. Solar Clocks are sold for from \$2 to \$100.

## Solar Clocks Guaranteed

For five years to keep accurate time—as accurate as the sun itself. There is not another clock made of which this can be said, and backed with a guaranty like ours. See the Solar Clocks at your jewelry, department, optical, or hardware store.

## The Solar Clock Company

1141 Main Street, Worcester, Mass.

The Third Setting of the Advertisement.





# THE GIFT STORE



ANSWERS TO the all important question, "What Shall I Give?"

A few suggestions

## Furniture for Gifts

- ①  \$18.00
- ②  \$18.00
- ③
- ④
- ⑤
- ⑥ \$25.00
- ⑦ \$30.00

## DISHES

- ⑩
- ⑪
- ⑫
- ⑬
- ⑭
- ⑮
- ⑯
- ⑰
- ⑱
- ⑲
- ⑳

CUT OF SANTA

①

KODAKS

㉑

㉒

㉓

**W. F. EVANS**  
BROWNSBURG, IND.

㉔

Layout for an advertisement (Courtesy American Printer)

type were made to get the advertisement so simple and so harmonious as to make its reading quite without effort. It will be noted that the final proof shows an advertisement good to look at and easy to read.

It must be all the time borne in mind that it is not the object of this book to show layouts up to the standards of the expert advertising designer's work. All we try to do is to illustrate methods of work. There is a very wide margin for possible improvement in these examples we are showing. We show following this a layout made by a correspondent of the *American Printer*, which indicates the cuts to be used, the grouping of the text, and leaves the precise character of the display to the printer. Probably there was some general agreement with the printing department of the newspaper in which the advertising was used in regard to types for display, or the designer preferred to chance the taste of the compositor rather than be at the trouble of selecting them himself. Presumably this was a four-column advertisement, and would therefore have been about 16 inches long. It is to be noted that the text was numbered in the copy and its position in the advertisement indicated by corresponding figures on the layout.

This layout is not specific enough for good work. If the designer wishes the best effects he must specify every unit that is to go in his advertisement. There

NIX NIX

# THE GIFT STORE

Answers to the all-important question, "What Shall I Give?"

A few suggestions that may help you to choose things combining the USEFUL and the BEAUTIFUL

## Furniture for Gifts

Of course it is appropriate. It would be next to impossible to find anyone, even yourself, who would not be delighted with a piece of furniture. Our floors are covered with the latest designs and finishes.



### Fireside Rockers

Upholstered in genuine Spanish leather. Guaranteed spring construction, high backs, well made and will last a lifetime. Bought at a bargain and especially priced \$25 values for **\$18.00**

### Library Tables

A very large assortment of styles. We can satisfy you as to the finish also. We have them in Gold or Oak, Mission, Early English, Fumed Oak and American Quartered—in fact at most anything you might wish. Prices ranging from \$55 to **\$18.00**



### Pedestals

Make fine gifts, are very popular as well as useful. We have a large variety of styles to choose from, and all are very beautiful. Prices right.

### Costumers

Are articles that everyone needs. They make nice presents at a small cost.

### Kitchen Cabinets

You know what they are—We have been selling the same line for 12 years and now a distinguished customer. Some especially priced \$30.00 for **\$25.00**

### Fancy Rockers

Here is where we shine. Never before has the assortment been so great as in style and finish. Low backs and high arms, roll seats, roll seats and backs, straight and fancy backs. Upholstered in Chase and genuine leather—both black and Spanish. Golden Oak finish. Mahogany and Fumed Oak—Fumed Oak is a very popular just now. Prices \$1.75 to **\$18.00**

### Fancy Dressers

A fancy dresser will please your wife or daughter. Birdseye Maple, Glyceron Walnut, Gum Mahogany and Oak with bedroom chairs to match. Prices right.

### The Child's Paradise



**SANTA CLAUS** is here with a great array of Toys. It would be a pity if you didn't buy for gift money among the wonderful display of new Drums—high metal bands nicely decorated. Fiddle Toys that are unique novelties. Gray Beatty Flutes—both single and double. Such Coonies and more of all prices. **THE ERECTOR**, a new toy that is certainly a wonder. All children will want to it. Bicycles of all descriptions. Complete sets with tools—you'll like them when you see them. Balls, Toys, Hobby-horses, Doll Buggies, Blackboards, A. B. C. Books, etc.

The greatest group of a gift, perhaps, is that it conveys and admits of no return.—LONGFELLOW



### Chinaware

IN EVERY GRACEFUL FORM AND GRAMING STYLE OF DECORATION

A Gift of fine China is universally acceptable, particularly pleasing and most to be expensed when bought from our stock. It includes a vast assortment of pieces from the fully decorated to the plain and simple white ware.

We have arranged the Department on separate tables in following—No. 55 and 51 in order to make buying easy.

### AT TWENTY-FIVE CENTS

This table has always been the wonder of the season, because of the value offered for the money. We certainly will not disappoint you this year. Just think! Decorated Western China, Cups and Saucers, Plates, Bone, Bone, Tea Dishes, etc. Values up to \$6.00 for 25c.

### AT FIFTY CENTS

The pieces on this table are our best beautiful ones. These on the Double Table has set out on an elaborate. Hand-painted China, Plates, Cups and Saucers, Western China, Blue, Flare, Dinner China, Flared Footed Cups and Saucers, Cream and Sugar. This table includes some Special Priced China up to \$1.50.

### TEN CENT TABLE

This table is nearly running out with business. We actually combined the market of this table, money to secure them—and what you see here is the last of our stock—and better this ever before.

### AT ONE DOLLAR

There are certainly some beautiful pieces here. German and Russian every the Plates, Plates, Japanese Dishes and Hand Painted Japanese Ware. This table contains values up to \$2.00.



**Aluminum**  
We have a great line and the prices are right.



**Engraved Glassware**  
Some very pretty designs at a low price. For us **\$1.50**



**Parisian Ivory Toilet Articles**—Combs, Brushes, Mirrors, Nail Files, Budges and Boxes.



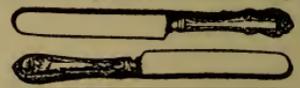
### Doll Department

Recall before here we had such an assortment of Dolls. Dressed Dolls, Real Body Dolls, Character Dolls, Baby Dolls, Dolls that go to sleep with loud cry babies and beautifully dressed baby—and bought before War was declared—up our prices are right. Dolls that sell rapidly but very much more than last year. **\$1.00**

**DOLL BATHS**—HALF PRICE. We have some very pretty Bath, Dressing and Ovens at prices which you could not purchase the goods here.

### Silver Ware

A very large stock on hand here. Several different patterns—the latest and the best—Consistent Old Country Silver Ware at the 1887. There are no Consistent. Prices Right.



**KODAKS** Eastman Kodaks make a very acceptable gift. Prices start at \$2.00.



**Cutlery** The Department has the reputation of being very complete. All the new fancy shapes with long handles. Shavers, Embroidery Scissors, Etc., make nice Christmas presents.

# W. F. EVANS BROWNSBURG, IND.

Much of our success is due to your loyalty and friendship. For which we thank you. And now we sincerely wish you a Merry Christmas and a Happy New Year.

The completed advertisement

evidently was an understanding between this designer and the printer, but even so it is risky to trust to the taste or discretion of any printer who is likely to be found in the ad-room of any newspaper. The leading motive there is speed, and as little work as possible for each advertisement. The advertisement that goes into a newspaper composing room completely specified is looked upon with great favor. If no discretion is asked of the compositors there is likely to be little changing or correction, and time is saved.

If we were specifically trying to produce a handsome advertisement, it would be proper to say that neither of these examples of layout work is admirable. They leave much to be desired along other lines than the mechanics of the layout. The display of the Gift Store advertisement is far below what it might be if it were to be thought of as an agreeable picture. The illustrations do not compose into a whole that is in any sense what it should be. The original example we give is correct so far as it goes, but was purposely made uninteresting as to copy.

## CHAPTER XVII

### ASSEMBLING THE UNITS

**W**HEN all is ready to put the advertisement together, place the cut or cuts, distribute the white space, arrange all of the units to the best advantage, and the advertisement has reached another of its several critical stages.

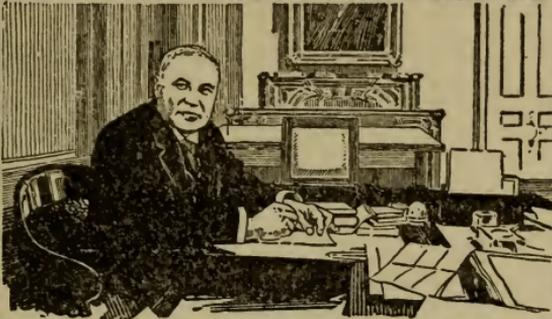
A floret out of its proper place may reduce the efficiency of the advertisement as much as 50 per cent.; so far, that is, as the initial attraction of it is concerned. The wrong spacing between type and cuts is likely to make a difference against the advertiser in the amount of returns he may get. Too much white between the type and the border may destroy the punch of the advertisement; while a portrait, or any illustration symbolizing action, placed so that it looks away from the text argument, is likely to lead to almost fatal results.

Two persons cannot shake hands if they stand ten feet apart. The units of an advertisement cannot each second the influence of the others if they are not so assembled as to promote the feeling of coöperation and mutual support on the part of the person

who may become a reader of the advertisement if he is not warned off of the premises by the discordant composition. Here is where the simple little saying by the great painter comes directly in touch—"Trifles make perfection, and perfection is no trifle." When a person is determined to read a piece in the paper or magazine, any little things like wrong spacing, or any of the details we are considering, would not make much headway in persuading him to close the book. If the title of the article appealed to him, he would blissfully go on and read it, whether it was printed in the weak typography of the *Century* or the strong typography of the *Atlantic Monthly*. That is to say, if the light was good and he was not obliged to wear toric bifocals, ground for short sight, astigmatism, wrong focus, and general weakness and cussedness of the eyes. But, as is the case with all advertisements, if the reader had to be led to the refreshing drink of the copy, it would be somewhat different. Then it would be necessary to lure him by all of the arts of the expert wrangler with the perverse elements of the printed thing. And these elements are perverse, as we all know only too well. It is here that we are to take account of this perverseness. To this point we have regarded type, cuts, and so forth, as so much putty, which can be made into any shape the designer wishes. This is the great, the crowning, folly of the device. The

printer who can make what he wishes to make by the use of the hard and fast units provided for him by the type foundry is a man in a thousand; a man, in fact, who does not exist. The best possible piece of printing is a compromise in which the ambitions and aspirations of the printer are buried. This is mostly unavoidable. The consolation is that the reader does not recognize the defects. But it is not altogether unavoidable. The brave printer can force types and other material made of metal in rigid forms into some semblance of compliance with his will. That he does not do so to a greater extent, to the everlasting benefit of his profession, is one of the effects of heredity.

Away back in the time of the early casters of type they were very precious. They were made by hand, one at a time, and the assembly of enough of them to set a few pages of a book was a labor lasting a long time, and costing much money. The letters must not be mutilated, and were not mutilated. They were then, and have since been, placed shoulder to shoulder, and whether they fitted properly, one against another, was a matter in the hands of the gods. If the big capital T, for example, used as a two-line initial, made a great white gap for the beginning of the second line, it was left there, like the coffin of Mahomet, suspended in space, and the difficulty, instead of being remedied by cutting the



*Secretary Franklin K. Lane, at his desk in the  
Department of the Interior*

**T**HE free distribution of a Government book about Yellowstone Park, beautifully illustrated and authentic, is an important link in Secretary Lane's plan to treat our national playgrounds as *national resources* and so develop them.

"The real awakening as to the value of these parks has at last been realized," says the Secretary in his last annual report—and then orders 300,000 copies of an official publication which shall change the "awakening" to a boom, inducing the maximum number of Americans to visit our greatest national wonderland—the Yellowstone.

This railroad is co-operating with the Department of the Interior in the work of getting this book into the hands of readers—and so inspiring Americans "to the further discovery of America, and making them still prouder of its resources, esthetic as well as material."

A copy of the government book on Yellowstone will be sent free to everyone who writes to the address below.

**UNION PACIFIC SYSTEM**  
*Popular and Direct Yellowstone Route*

(454)

The use of a portrait of one of the more popular government officials, with illustration and text arranged in perfect form, makes an appealing advertisement.

second line into the waste metal of the T, to close the gap and bring about something like coherence, was exaggerated by continuing the discordant white space under the initial, and thus isolating it yet more completely from the text of which it was supposed to be a part. It would have been sacrilege to have cut into the shank of the initial, in the minds of the early printers; and it is considered sacrilege by the modern printers to attempt to improve upon the economic makeshift policy of those ancients—even in these days of the monotype and linotype, when letters are no more sacred than are the sweepings of the office floor.

Designers of advertising need to look upon the output of the type foundries as malleable material—units that are to be adapted for their purposes. It is the fault of much of the printing of the present day that it is adapted to certain supplies in hand, rather than to the exigencies of the occasion. It is a common experience of the designer of printing to be told that such and such type is not in the office, that a certain ornament is not in stock, that a border or a rule desired is not available. This embarrassment is more acute now that we are under the dominance of the type-setting machines. A large proportion of the printed matter used by advertisers is not what the designers wished, because printers having the necessary material to produce it are not

available, or it is not desired to fit, cut, and adapt the units that are in stock. There are many units made by the type foundry that may be adapted for a specific use by cutting them, cutting out some part of their faces, or so changing them as to spoil them for other use. Printers dislike to do this, even if they are paid for the mutilated unit. Designers do not realize that it can be done. But it can, and should. A small stock cut costs from ten cents up, and if it can be changed to fit the need of the designer it may save paying an artist \$5 for something that will not be as good.

A principle always to be kept in mind is to so arrange the units of the advertisement as to cause them to direct the eye and mind of the reader toward the text, and not away from it. The so-called "action" in a cut should move toward the text. It often does move away from it. This is the principle that advises against placing the attractive element at the bottom of the advertisement. If an article is shown in an illustration, and the illustration is placed as the last unit of the advertisement, it draws the attention of the eye before the text has been considered. Then if the reader is vitally interested he will turn back and look at the text. If he is not vitally interested he will not do so, and his look at the picture will finish his examination of the advertisement, because it is placed at the place where his examina-

tion naturally ceases, and the natural thing for him to do is to cast his eye upon the next ensuing object of optical interest. The illustration placed at the bottom of an advertisement is an invitation to the eye to pass on to other things and not bother to take a look at the text. Whereas if the illustration is placed near the beginning of the advertisement, whether or not the eye is interested in it as a picture or as leading to the text, the eye is bound to pass over the text in its subsequent progress, and there is always the chance that some of the display lines will halt it and accomplish that which the picture failed to do—stop it and interest it in the text.

There is a certain progression in our normal notice of an advertisement—consciousness of the chief unit of attraction, picture or type feature—consciousness of the initial appeal of the text, display line, catch line, or some form calculated to pass through the eye and knock at the door of the mind—consciousness of the argument of the text and the invitation to purchase. The idea of the advertisement must make its appeal to the mind in this order, and the units representing this order of attention interest must come to the attention of the eye in this order if they are to be accorded the consideration necessary to prompt buying desire. If the optical order is reversed the mind is pretty certain to short circuit its attention, and accept the implication that

# WHITE

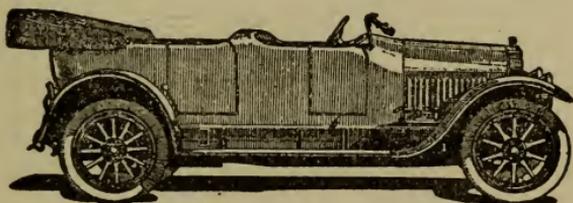
## *Custom Built Cars*

THE beauty of the White touring body has been so marked during the past year that more than a score of makers are attempting to imitate some of its distinctive features — the center cowl, for instance.

But the charm of the White center cowl can not be divorced from its setting. It is the effect of harmonious proportions and of graceful lines sweeping to and from it. To vary its width or height or curve is to lose the effect.

If the White contour were not copyrighted and could be paralleled in its entire design, the result would still be inappropriate without the high quality materials and costly hand labor which enter into White body construction.

*In specifying the upholstery and finish of White bodies each owner is afforded an opportunity to express his individual taste.*



"Thirty" Touring Car, \$2700 "Forty-Five" Touring Car, \$3800  
f. o. b. Cleveland

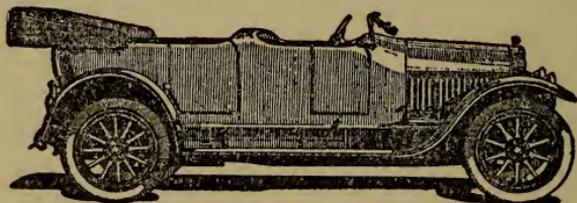
THE WHITE COMPANY  
CLEVELAND

A good piece of typography neutralized by wrongly placed cut and inharmonious border. Note the rearranged advertisement on opposite page.

# WHITE

## *Custom Built Cars*

THE beauty of the White touring body has been so marked during the past year that more than a score of makers are attempting to imitate some of its distinctive features, the center cowl, for instance.



"Thirty" Touring Car, \$2700 "Forty-Five" Touring Car, \$3800  
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But the charm of the White center cowl can not be divorced from its setting. It is the effect of harmonious proportions and of graceful lines sweeping to and from it. To vary its width or height or curve is to lose the effect.

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THE WHITE COMPANY  
CLEVELAND

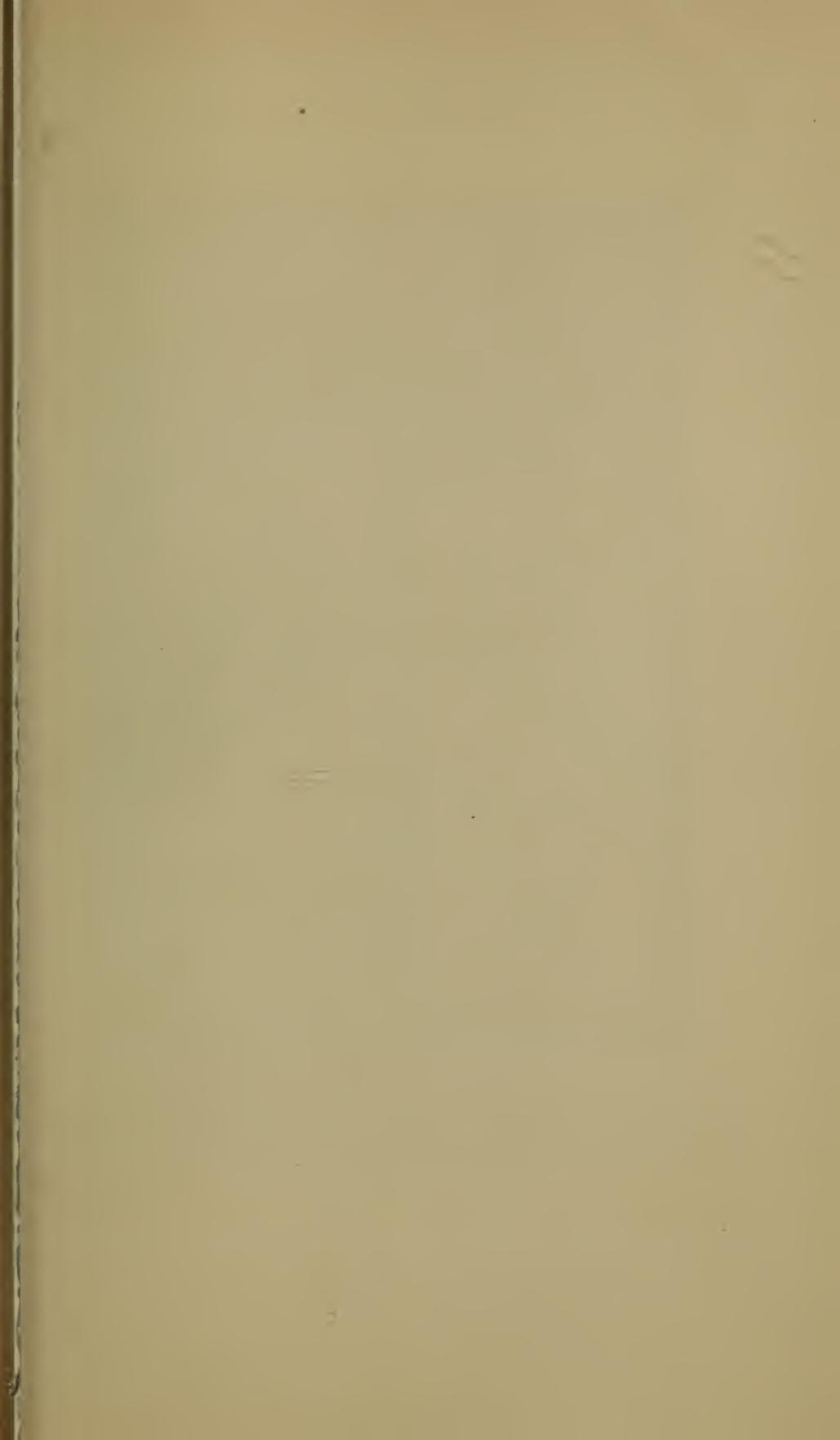
In this rearranged advertisement there is nothing to draw the attention away from the car and the text, and the illustration is placed as it should be to contribute to the general attraction of the piece.

the picture is placed last in the order for the purpose of side-tracking the appeal of the text. This matter of placing the illustration as the last optical unit of the advertisement is one of the serious errors fostered by too little knowledge of the psychology of the attention elements used. It must be responsible for some substantial proportion of the inefficiency of advertising.

The companion of this error is of a like nature—placing an illustration so that its implication of action leads away from the text of the advertisement. This is not so frequently done, though it is not difficult to find flagrant examples. Everything about an advertisement should focus in the selling argument of the text. Decorations and illustrations are used for almost no other purpose. Everything pertaining to the advertisement is for the purpose of inducing the reader to take cognizance of the appeal of the copy. The picture of a fine Richard-Harding-Davis young man, wearing a new style collar, facing away from the text, gazing soulfully at the advertisement of toilet soap in the next column, or off over the margin of the page into vacancy, is doing what it can to divert attention from the said collar, rather than persuade the reader to consider the assertions in the text. The best appeal of the portrait style of illustration is straight into the eyes of the reader, with a good-humored challenge for a more intimate

acquaintance with the swagger collar about the neck that supports the face. This principle holds good for other illustrations. They are supposed to appeal to the reader. The only way to mutely appeal to one is to challenge his eyes. But if the illustration cannot make this personal appeal, it should be so placed as to lead the mind of the reader toward the text rather than away from it. The action of the illustration should be toward that which the advertiser wishes the reader to read. The alternative is the rejection altogether of the illustration. It is uneconomic to advertise a suggestion that the reader ignore the thing the space is purchased to induce him to read.

The continuity of the appeal of an advertisement is secured in some degree by the skill of the designer in placing the units, making them play into each other in such fashion as will toll the reader from one to the next. A space that is too wide between related paragraphs of the next may operate to hint to the reader that here is a good place to quit reading, and go on to other fields of interest. It is always to be understood that the interest of the readers in advertisements is an extremely tenuous interest. The bond that holds them to any advertisement is very easily broken. Not one in a hundred readers who are induced to go cursorily through an advertisement is interested sufficiently to cause him to





make a determined effort to overcome optical difficulties put in his way. A great many readers are daunted by the profusion of display affected by many advertisers. They do not see the necessity of trying to take the hurdles of black type put in the way of their eyes. They balk when a plain sentence of information or argument is broken into two or three lines or features that do not seem to have a natural relation, and that pound the eyes as a hammer affects the fingers when they get under it as a blow is delivered. "Ouch!" exclaims the reader, as he hurriedly turns the page to ease the optical distress. The force of the blow of the ill-considered display may be modified by the designer, and often made to serve its ideal purpose of enhanced attraction by skilful attention to the ensemble of the units, the spacing, etc.

A major mistake made by some advertising makers is that they ignore the habits in reading the eye acquires in its constant work with straight reading matter. It is not there asked to jump and tumble about among the discordant units and combative display lines. When it comes to the consideration of the over-displayed advertisements the scientific investigator of advertising of the future will doubtless condemn the over display as one of the elements that helped to make advertising inefficient. But if there is much display demanded of the designer it is

his job to so handle it as to make it as easy for the eye as possible, and turn it into the smallest possible detriment where it cannot be made a positive benefit. The series of shocks got by the eye in looking at a badly displayed advertisement do not conduce to its value, but if those shocks can be made to contribute to a sustained sense of strength and exposition by the handling of the lines, spaces, and masses of white, that is a real triumph.

No rules can be suggested for this part of the work of the designer. It is for him to bring to bear upon each design all that he knows about his business. If there lingers in his mind any doubt about how a composition should be arranged, let him take a proof of the border alone, or if there is no border make the space with a pencil; then take all of the units, cut out, and place them this way and that until he finds the right way. This is called "rule of thumb," and is not to be endorsed. Designers should be so well versed that they would not be obliged to resort to it. But in advertising the day of sure-footed procedure has not yet dawned. It is mostly all "rule of thumb," even to the initial campaign. In this department of the business we are not entitled to assume to be above or beyond those in the other major departments. We also have to assume, experiment, guess, infer, and plunge. We know a little and guess much. We do know something about the habits and

action of the mind in reading advertising, and we know how to apply the little knowledge we have, thanks to investigators outside the ranks of the advertising profession. The definite knowledge we have is such as benefits those who have the physical making of the advertisements. It makes some of their steps plainly apparent, and it suggests some of the others in such fashion as enables them to avoid flagrant mistakes.

If the studied designers of advertising had free hands they would be able to make compositions that would raise the standard of efficiency somewhat. They are raising it, despite the handicaps they labor under.

## CHAPTER XVIII

### IN CONCLUSION

**H**AVING carried the embryonic advertisement along through its infancy and adolescence, we may take leave of it, on the desk of the man who pays for it, and who arrogates to himself the privilege of giving it its final form, or sending it to a premature grave.

This is a disposition of their work that designers of advertising, and all the men who have anything to do with it, resent and deplore. It is very galling to pride, and very discouraging to merit, to feel that all the hard and earnest work put into the making of an advertisement may go for nought if the advertisement is not approved by the men in the front office. But the men in the front office do not scruple to kill the advertisements that come to them for approval. They have peculiar ideas, or lack of ideas. They usually have strong and decided likings. They know what they like, in the way of advertising, and they are not slow in expressing their preferences. They have the right. They kill much good advertising, and they pass much poor advertising. They

have no standards. They act upon impulse, or upon the mistaken idea that what they like must be good advertising. They are not to be blamed. They do the best they can.

It is up to the advertising designers to change the conditions prevailing in the front offices. When they arrive at that stage in their development at which they work with certainty and knowledge, and are able to justify what they do, they will be in a position to dominate their work. There is no doubt but much of the inefficiency in advertising is due to the interference in the front offices. And there is equally no doubt but if the designers of advertising were able to stand sturdily by their guns, and give chapter and verse to justify their work, there would be less interference on the part of the ultimate authority, and hence less inefficient advertising; which is a consummation devoutly to be wished.

The logic of the situation is that the men who make the advertising, including these who make the campaign and write the copy, should become better grounded in the science of publicity. Especially in the art of making the advertisement, after the copy has been prepared. It would be useless to guess what proportion of the inefficiency of advertising is chargeable to unattractive physical advertisements. It is certainly a very large proportion—much larger than men in the business would be inclined to allow,

if they had not gone very carefully into all of these matters we have been considering.

There has not been a serious attempt to analyze the causes for the ineffective advertising. The man whose advertising proves to be a total failure may have some ideas about what happened, but he cannot definitely determine what it was that hit his plan. The advertising expert, so called, is compelled to guess, and infer from insufficient proof. The publisher of advertising mediums knows something, and there is much that he does not even venture to guess. It is popularly believed that advertising is a mystery, or that it is a gamble. It is both, as it is conducted, in large measure. It need not be either, as it should be conducted. There is nothing mysterious about it, except as ignorance is mystery.

There are, in several directions, reaches of the science of advertising into the tempting subtleties of which we are not, in this book, privileged to go. These pastures, filled with ripe opportunity, are denied to us, but not to some other earnest attempt somewhat in the line of this to clear the way for common sense in one small field. There are advertising problems that are as yet only partially or unsatisfactorily solved reaching through the whole gamut of advertising activity—from the inception in the mind of the promoter leading to the establishment of an industry, through its several

initiative stages, to actual manufacture; the analysis of the product, of the field, of the possible buyers, of all the processes of manufacture, of the financing of the venture, of the capacities of the several men in control, of the selling policies, of the advertising policies; and so to the actual undertaking of the creation of the advertising and the decision as to the many crucial points in that connection. Then the practical problems connected with the making of the advertisements come to the front, and have to be met in the light of all that has gone before, and have to bear the onus of all that has gone before.

For it is one of the handicaps of the advertising designer that the efficiency of his work is constantly and consequentially modified by that which has gone before him and that which is to come after him, and over which he may have little or no control. It is one condition affecting every detail in advertising work that every detail affects every other detail. A good business policy is necessary, but the best possible business policy may be neutralized to almost failure by a bad advertising policy; and the best possible advertising policy cannot make adequate headway against a poor general business policy. And like as it is in these major fundamentals so it is with the several details that go to the making of the advertising campaign and practice. A perfectly

good general advertising policy is futile if it is not supported by the best possible execution of all the separate steps in the details of execution.

Good physical advertisements are relatively useless unless they are expressive of good copy; and good copy is futile unless it is descriptive of good goods; and good goods will not make a successful business unless the producing policy is economically and scientifically right. Also good physical advertisements are relatively futile unless they are enforced by good selling plans, and may easily fail if they are not placed in good mediums and efficiently backed up by good follow-up methods. It is a circle of business practice and motives, and if each small sector is not drawn to the same curve, and with the same freedom and strength, there is not the necessary union and coördination, and there are breaks that mean loss of business. The circle may be a vicious circle, and each sector lead to another that is bad, thus accumulating the bad impulse and quenching the good intent and work of any particular segment.

Advertising is the keystone in many lines of business, and in many individual businesses. It is not a solid stone, but a composite stone. It may well be likened to a manufactured cement block: there are in it many elements that have a certain affinity for each other but which will not unite into the lasting,

Price \$1090 Detroit



**YOU CAN ALMOST TALK TO HER**  
—THIS 3400 r. p. m. CHALMERS

They're buying motor cars today as they're buying  
men—on ability

Blue eyes, brown hair, a rugged jaw mean something  
—but not so much as they used to.

They're seeking ability. And that is not always  
measured in stature, weight and reach.

Likewise in a car. They look her over, learn her wheel-  
base, note the tire sizes, ask the bore and stroke of the  
engine and then—

They make her perform.

They make her hit the trail, they roll her up the steepest  
hill. They let her out on the straightaway, and they make  
her accelerate at slow speeds.

It's the only way to judge a car. And we're particu-  
larly glad, because we have in the 3400 r. p. m. Chalmers  
a car that answers every human wish.

You can almost talk to this animal. You can lead her  
anywhere. We know of no one who has ever called on her  
for too much, nor asked of her anything she couldn't deliver.

She's like a young ballplayer who keeps driving 'em  
over the right-field fence.

She's there. And the reason is her magnificent 3400  
r. p. m. engine. When history in our business is written,  
3400 r. p. m. will occupy a thick chapter.

Simply because at the lowest speeds she saves her  
energy, turns up only 500 r. p. m. at 10 miles an hour,  
and 1000 r. p. m. at 30 miles an hour.

Thus using only 18 per cent of her power at such  
speeds and saving 62 to 80 per cent for winding, hilly  
roads, bad turns, and on occasions when a little extra  
power gives you possession of the road.

One ride of five miles behind the wheel and you'll own it.

Ask your dealer about Chalmers service inspection  
coupons, negotiable at all Chalmers dealers everywhere.  
This system is a most important consideration in buying  
your car.

Five-Passenger Touring Car, \$1090 Detroit

Two-Passenger Roadster, \$1070 Detroit

Three-Passenger Cabriolet, \$1440 Detroit

Color of Touring Car and Roadster—Orford maroon or Meteor  
blue. Cabriolet—Orford maroon, Valentine green, or Meteor blue.  
Wheels—standard dark, primitive yellow or red. Wire wheels  
optional on Roadster or Cabriolet at extra cost.

George Stowe, Manager  
Chalmers Motor Company of New York, Inc.  
Broadway at 52nd Street, New York.  
Bedford Avenue and Fulton Street, Brooklyn, N. Y.  
2527 Boulevard, Jersey City, N. J.  
283 Fairfield Avenue, Bridgeport, Conn.

One of a notable series of newspaper advertisements, displayed to be read without optical pain or irritation. Faulty in one or two points, but generally good enough to be heartily endorsed as a long step in the right direction.

workable, serviceable whole except through exactly balancing their elements and exact expert manipulation.

This simile may also be interpreted to type the attitude of many business men, both within and without the advertising business, toward advertising as a business force. They also think of it as being the keystone of their business, but they conceive of it as being fashioned from some ledge of solid natural rock, placed there for their use and profit through some miraculous dispensation of that providence that watches over men's efforts when they do not elect to watch over them themselves. It is probably one of the greatest of the several great curses that operate to limit the efficiency of advertising that men continue to look upon it as a miracle in business, the direct benefits from which are to be won by some species of incantation rather than through definite though laborious methods.

Some of us, who take frequent occasion to laud advertising, seem to be content serenely to accept the life work of a scientist who shows us how the earthworms change the surface of the earth at some rate comparable, perhaps, to a quarter inch in a century, while neglecting to allow a month or a year for the solution of problems that may mean sound success as against mere existence for our business.

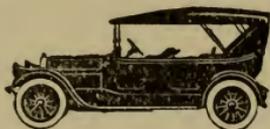
The perfecting of the physical advertisement is, therefore, one of the items in its creation and development that tend toward its success as a business getter or its failure. The work of the advertising designer has but one purpose—to induce people to stop and look. That is all. If the look thus cajoled out of the reader is profitable to the advertiser depends upon some things that are out of the sphere of influence of the designer—things that have happened before his brief hour of work, or that happen after he has done his work. His is the office of touching the hurrying reader, metaphorically, upon the arm, and asking him to glance at the picture he has made. If he makes the reader stop and look that is all he can do. What the look leads the reader to do depends upon the character of what the picture the designer has made has directly behind it for the attention of the reader; and that again depends upon another element one step beyond the copy; and so the progression of inducing motives leads on and on toward the hoped-for ultimate purchase.

While there are many influences that may defeat the effort of the designer of the advertising, it must not be admitted that they should be taken account of by him as excuses for slacking his own efforts; it is not for him to recognize that anything stands between his work and the ultimate success of the advertisement. His responsibility is for the

physical appearance of the advertisement; and this responsibility is greater than he is likely to believe or admit, for this reason, among others: All elements of the advertisement except the impulse to look at it are subject to analysis and reason. When a person comes to the reading of the advertisement he makes all necessary allowances. He is not insistent upon perfect grammatical form, because, possibly, he is not a stickler for purity of language in speech or writing. He is willing to allow for exaggeration, because he knows that he uses hyperbole and garnishment in his speech, and that the absence of that element would make the text of the advertisement gray and unreadable. He does not expect that the implications in the copy will be exactly verified when he comes to examine the goods. He is not only ready to make due allowances, but if he was not required to make them he would recognize that the advertising was not real, and therefore not to be depended upon.

But the impulse that makes a person look at an advertisement is not the residuum of a series of compromises. It is a purely spontaneous impulse in answer to an appeal that must be utterly devoid of all necessity for any kind of adjustment. Reason nor memory nor design have anything to do with it. The appeal is to the subconscious appreciation for beauty that has been bred in us through all the

# STYLE



The Pierce Arrow body surrounds and conceals the vitals of the Pierce-Arrow Car—the engine, transmission, clutch and all that comparatively ugly but necessary machinery that makes the car the efficient medium that it is.

By the sound progress of art resting securely upon utility, all the great things of the world have been produced. In this spirit the creation of every part—always *creation*, never imitation—finding the car's own reason for development within itself—has produced the Pierce-Arrow Car—a machine of such great utility to its owners, and of such æsthetic beauty in itself, that it is the leader of the *automonde*, the creator of motor fashions, the ideal and the model for the visual expression of the motor car of today.

THE PIERCE-ARROW MOTOR CAR CO · BUFFALO N Y

# PIERCE ARROW

Here we have an attempt to pitch the name and the quality of this car at readers even if they will not pause long enough to read the few sentences of text—and a very successful attempt.

generations of men since the first symbol of written or recorded speech sought to express that love of beauty that was struggling in the crude mind of humanity. "Ah," says the reader of the morning paper to his mind, as his eye lights upon a well-designed advertisement, "this is attractive. Let us see what it is about." Then, if the advertisement does this, the work of the designer is justified. The copy comes to the front.

The work of the designer is, in its essentials, more difficult than the work of any other person connected with the production of advertising, because he has nothing to go upon except his own abilities. The man who maps out the campaign has all kinds of helps. The man who writes the copy has the goods to inspire him, and the character and purposes of the advertiser, and he is guided and sustained by all of the rules of the grammar as well as by all his own education and experience. The man who selects the mediums and makes the rate adjustments has precedent in volumes before him, and the experiences of as many men as he cares to consult at his command. But the man who designs the advertisement, if he does good and original work, is obliged to rely upon himself, and draw upon such body of culture and knowledge as he fortunately may possess. It will not do for him to copy the good work of another, because by so doing he eliminates the most

vital influence he can possibly put in his work, his individuality and the peculiar motive of the sale he wishes to promote.

Thus it appears that if we are willing to go to the bottom of this matter of the efficient display of advertising we have to come to the belief that the advertising designer must be a person with a just appreciation of the delicate nature of his task and a large and well-ordered stock of specialized knowledge. It is essential that he be a student of psychology, human nature, art, and as many other branches of knowledge that intimately concern people in their perceptions and sympathies as possible. Above all, he should be a man among men; in close and constant touch with people who are of the great average that buys the advertised products. The person who has cleverness, is familiar with the rudiments of art, and can sketch an advertisement that pleases himself, is delusive as an advertising designer unless he adds much to those qualities. He must realize that it is not his job to impose his ideas upon readers of advertising, but to try and adjust the physical motives of his advertising designs to the minds of the average people who are likely to be in position as makes it possible for them to see those advertisements—if he makes them appealing to their eyes.

There are no rules for qualifying a person for this

work beyond those few and simple rules mentioned in the preceding chapters; and it is manifest that they, in themselves, are not sufficient. In the last analysis, in this as in all lines of work that involve the influencing of people who are not conscious that they need influencing, it is the peculiar quality of the person undertaking the work that fixes the degree of its success.

It is evident that there is in this work of making advertisements a suggestion of a profitable career for such as will qualify for it. There is not now much in the way of ordered knowledge being applied to the work. If one were to attempt to define the office of the designer of advertising he would have to try and tell what it ought to be rather than what it is. It is in a chaotic condition. Looking through periodicals carrying much advertising it seems that advertising design consists in making something that may attract attention by its unlikeness to any established principles of attractiveness. The majority of advertisements seem to be designed in the expectation of shocking the eyes of the readers, and thereby getting attention to the texts. Attention may be had by hitting a man with a club, but not the kind of attention that is likely to lead to future profitable relations between the man hit and the hitter. There is a great field for this work of designing advertisements. To get into it profitably

# The Vogue of Community Plate



*Photographed by permission.*

## DINING ROOM OF MRS. O. H. P. BELMONT

*Mrs. Belmont, who is as prominent in Suffrage as she is in Society, is the mother of Constance, Duchess of Marlborough. Her dining room is furnished with the Patrician design in Community Plate.*

### A FEW DISTINGUISHED PATRONS OF COMMUNITY PLATE

Mrs. O. H. P. Belmont, New York,  
The Countess Casimir, London,  
Lady Randolph Churchill, London,  
Hon. Mrs. Bouverton, London,  
Baroness de Meyer, New York,

*Patrician design*  
*Patrician design*  
*Patrician design*  
*Shirazian design*

Mrs. James H. Hagan, New York,  
Mrs. Oliver Harriman, New York,  
Baroness Hizard, Paris,  
Mrs. F. C. Havemeyer, New York,  
Mrs. Robert Jordan, Boston,

*Patrician design*  
*Shirazian design*  
*Patrician design*  
*Patrician design*  
*Georgian design*

Mrs. Honoré Palmer, Chicago,  
Princess Troubetzkoy, New York,  
Mrs. James Viles, Chicago,  
The Marchioness of Cholmondeley, London,  
Mrs. Reginald C. Vanderbilt, New York,

*Shirazian design*  
*Patrician design*  
*Patrician design*  
*Patrician design*  
*Patrician design*

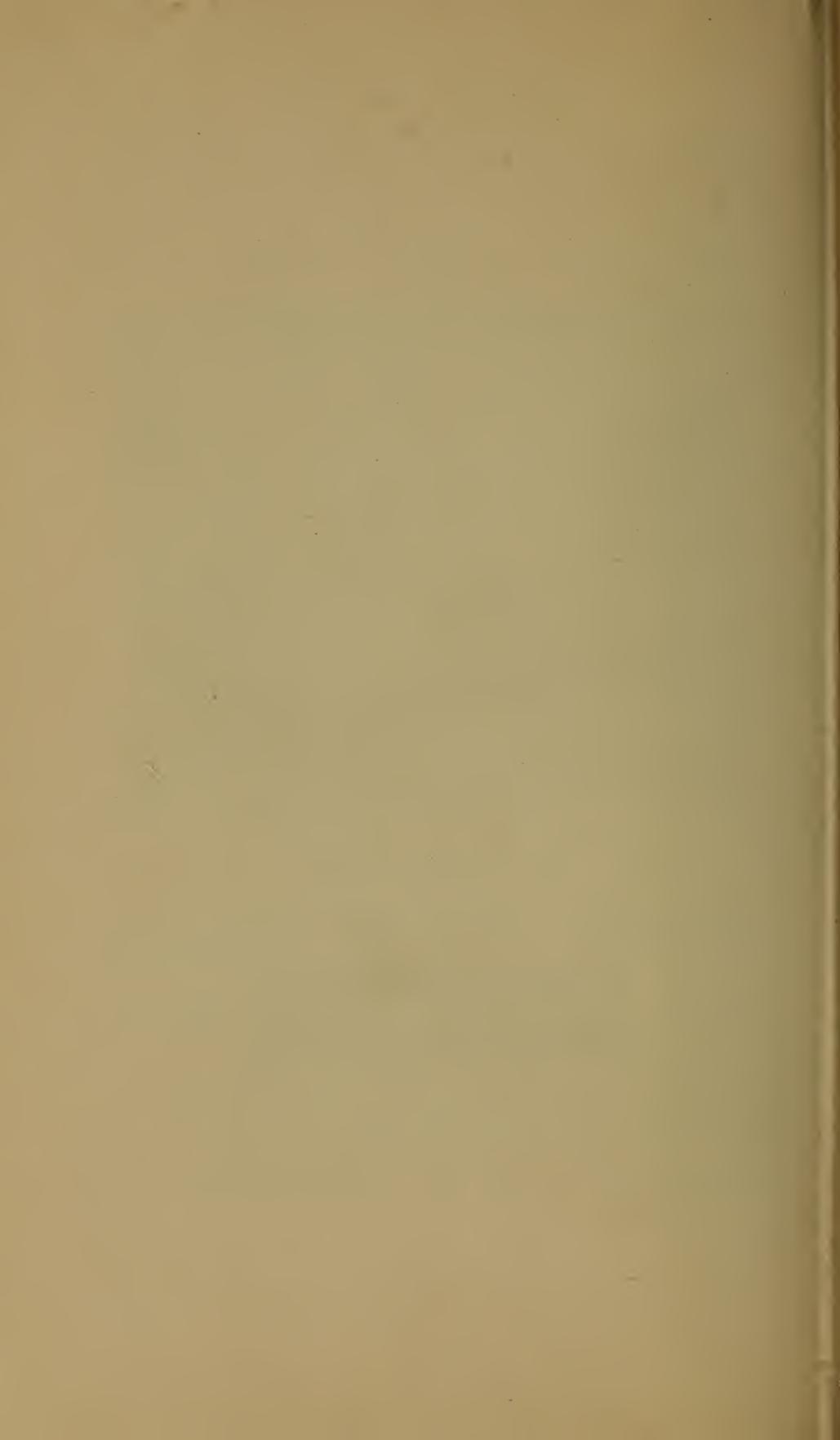
*A list containing a complete outfit of Community Plate for the table can be bought at prices ranging from \$30.00 to \$300.00.*



*Or sold in individual sets; for instance, teaspoons \$3.00 the dozen. At your service for fifty years.*

OXFORD COMMUNITY, LIMITED, OXFORD, N. Y. Canada. Pat. Reg. Supp. Pat. Office—also agent of Oxford Community Edgewood Place (21 year service) and Oxford Community Per Place (18 year service).

One of a remarkable series of advertisements, showing the dining-rooms of society leaders, very carefully made and correctly composed.



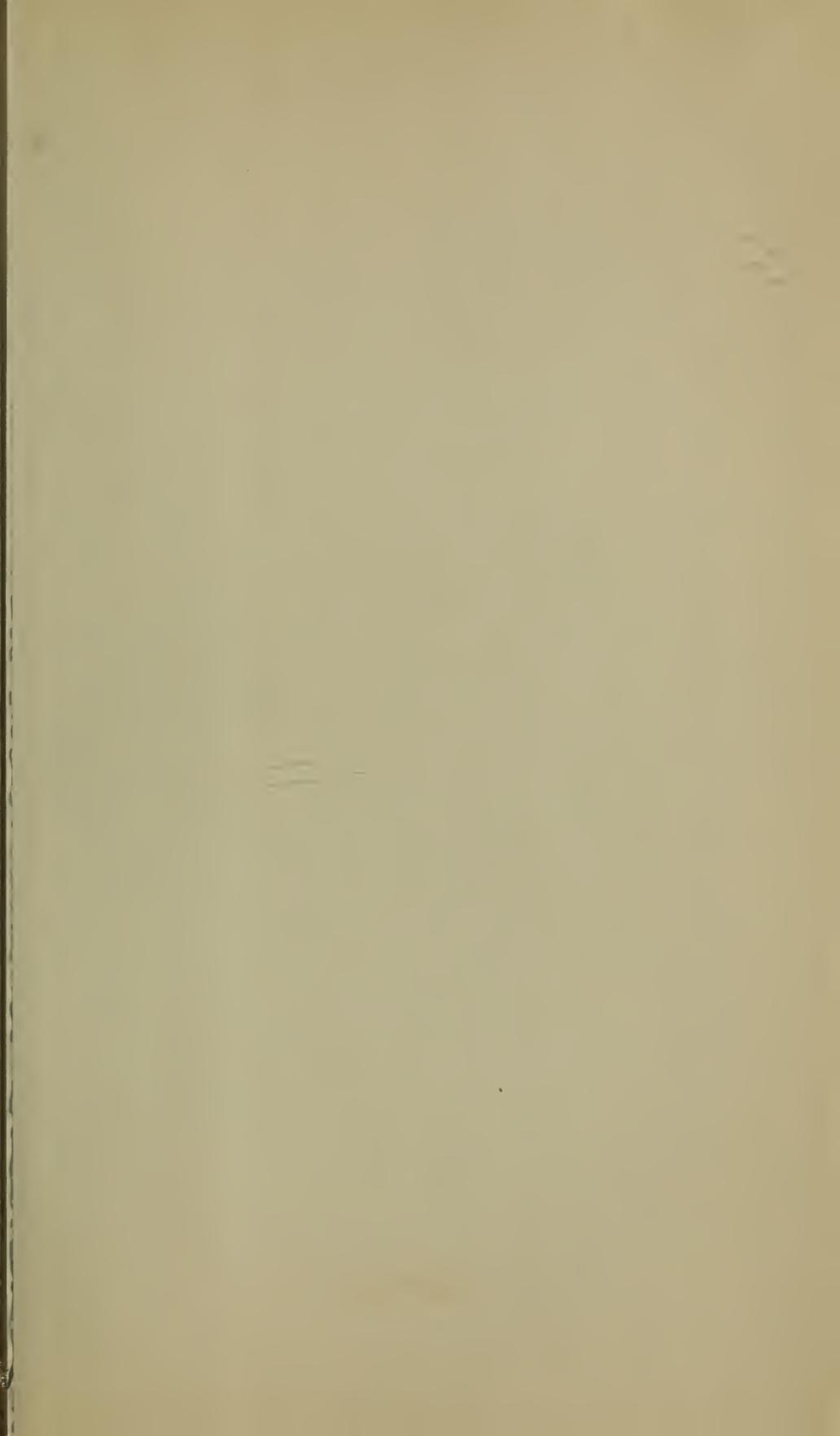
requires two major qualifications: To be able properly to design advertisements, and to be able to convince advertisers that it is worth their while to have their advertising properly designed. The first step is to qualify for the work.

THE END

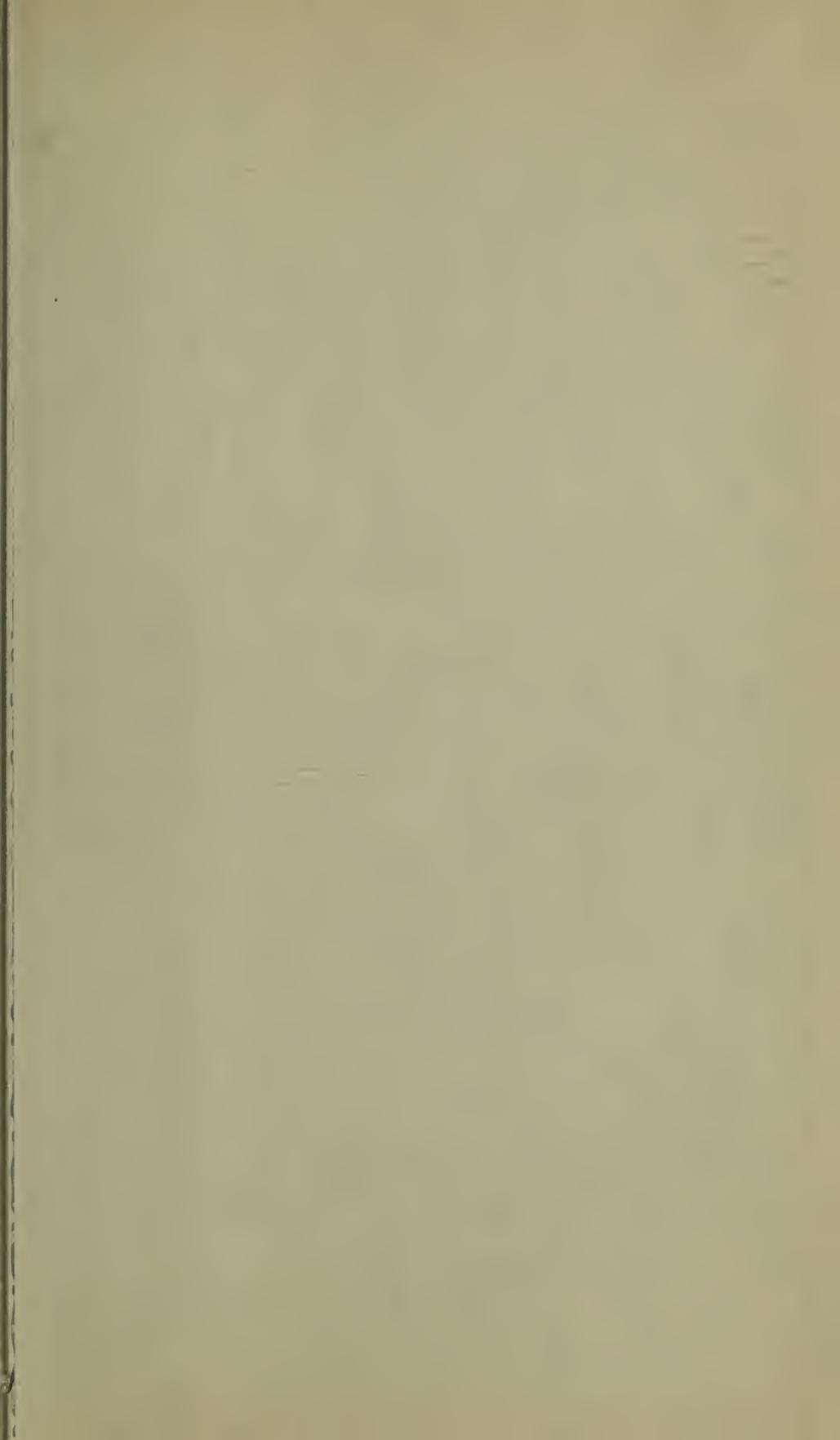


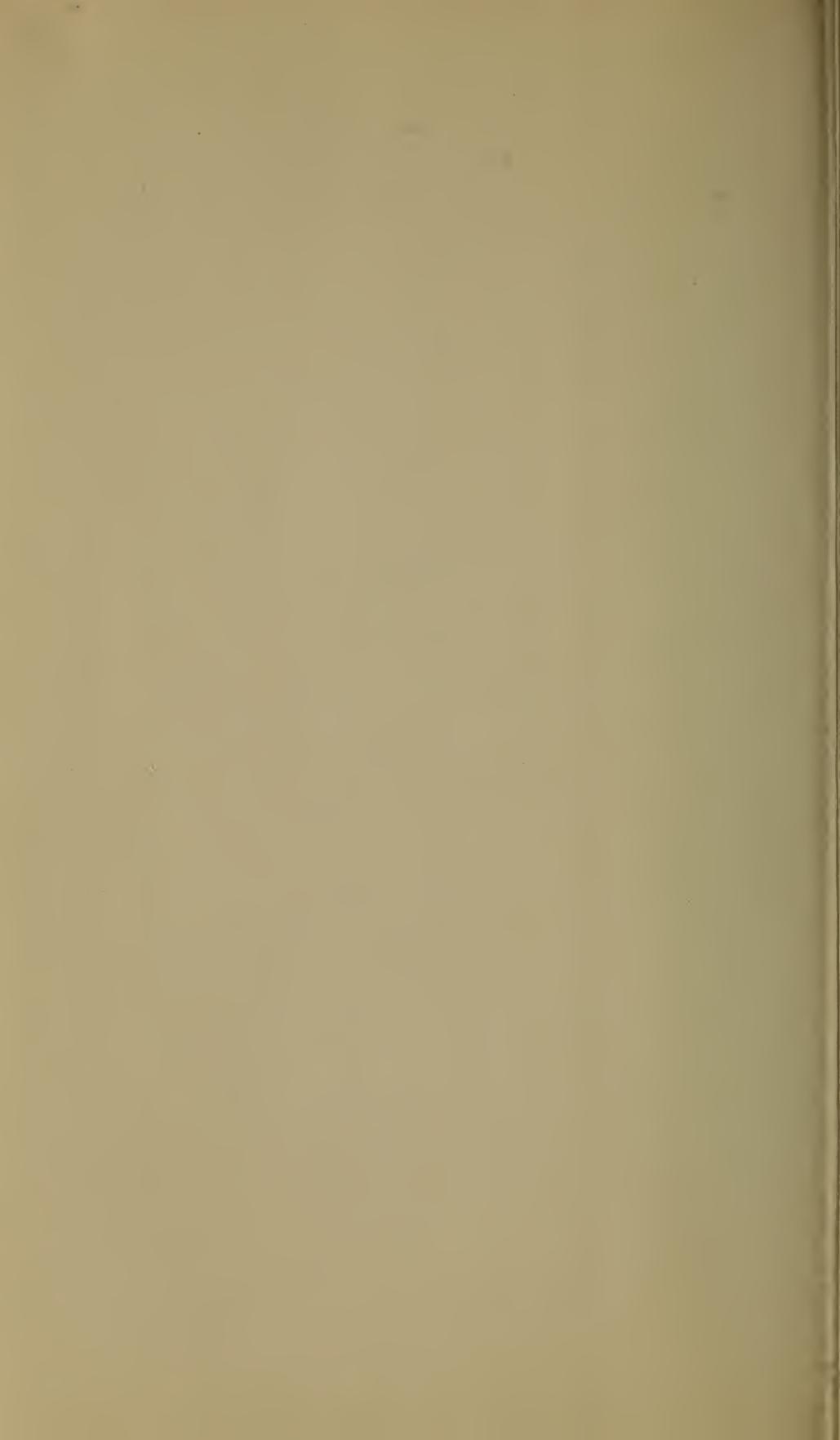
THE COUNTRY LIFE PRESS  
GARDEN CITY, N. Y.

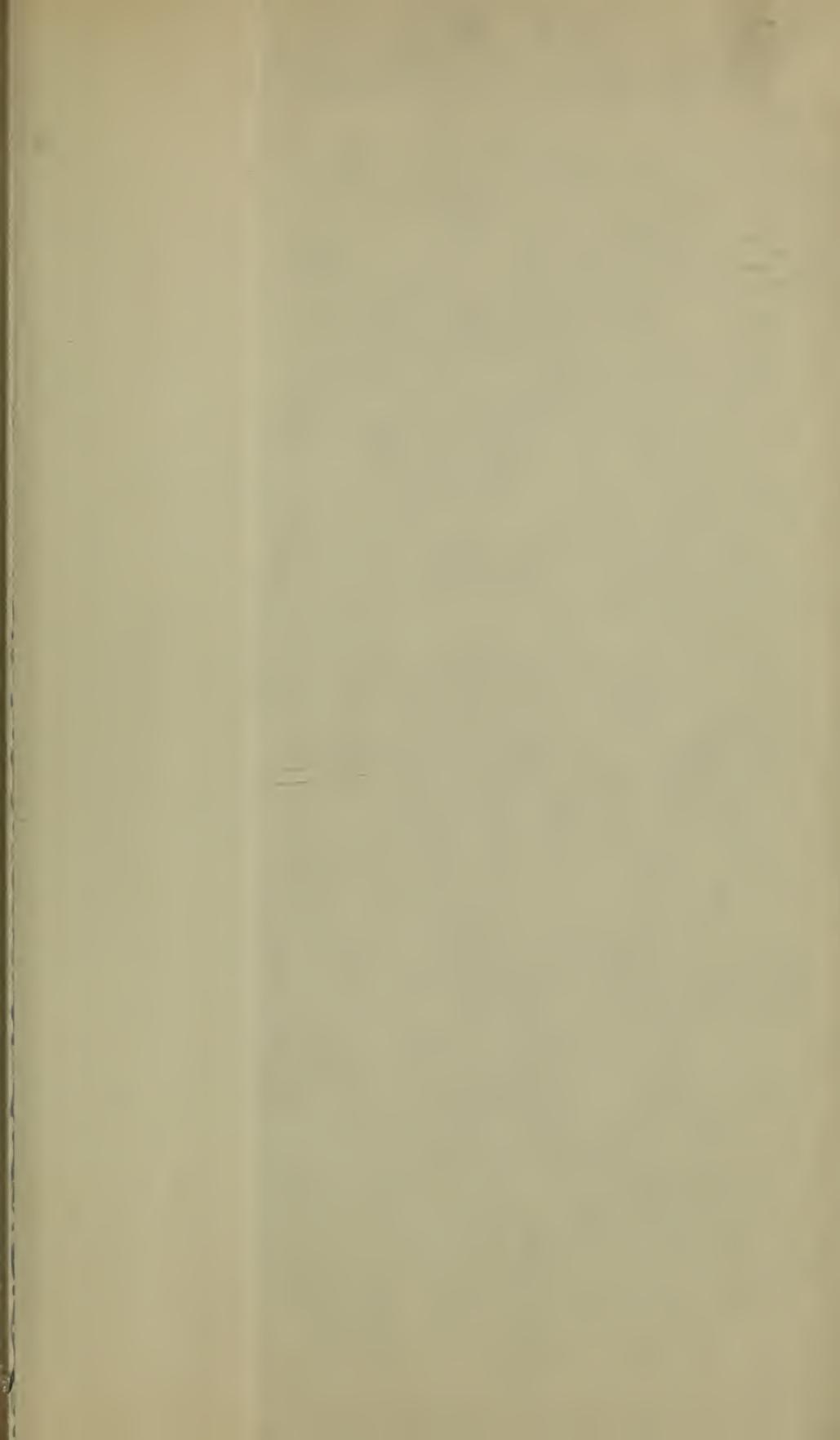
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