

THE UNIVERSITY OF MISSOURI BULLETIN

VOLUME 25, NUMBER 27

JOURNALISM SERIES NO. 31

ROBERT S. MANN, EDITOR

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BY HORATIO B. MOORE,

Instructor in Photo-Illustration



ISSUED THREE TIMES MONTHLY; ENTERED AS SECOND-CLASS MATTER AT THE
POSTOFFICE AT COLUMBIA, MISSOURI—2,500

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Preface

The writer of advertising today realizes the value of illustration to a greater degree than he did several years ago. He realizes that before the time of signs and symbols leading to the formation of an alphabet, there were crude pictures—pictures that told a story.

It is of these story telling pictures, pictures that are within themselves selling messages, that the author has written. It is his aim to state as simply as possible, after several years of research and practice, his views regarding the use of illustration in present-day advertising, and to present this in such a way that it may be of assistance to the student of advertising in the selection of illustrations that will be suitable for the appeal he desires to make.

As the conclusions that one reaches are made possible by his own experiences, aided by the experiences of others about whom he reads or is told, it is proper to state that no specific credit is given to any person for material borrowed from his works, but rather it had best be understood that each person listed in the bibliography has contributed a share of his experience. In this way an author's views regarding a certain point may be expressed in the language of the present writer and combined with the latter's experience.

No attempt is made to instruct the reader in drawing or painting. This bulletin is rather designed to emphasize the basic principles of composition, color, and the relation of the finished illustration to the other factors in the advertising layout.

The reader should not expect an announcement of hard and fast rules, which, if followed, would lead him ultimately to success, for dogmatism in any science dealing with human beings, such as advertising, is impossible. Although all peoples possess striking and fundamental similarities, no two persons have ever had the same life experiences and no two individuals can be expected to react identically to all stimuli. The motive here, in the main, is to attempt to show the difference between the appropriate and inappropriate illustration, and their effect upon the readers of advertising. From these statements the reader may draw his own conclusion.

Illustration in Advertising

Many attempts have been made to perfect a language through whose medium the peoples of the world might find common expression—a union of tongues for mutual understanding. Yet through the ages there have existed in music and in pictures languages whose finer shades may be understood by all who hear and view them. Illustration is a universal means of communication and one has only to have contact with foreign peoples in foreign lands to know that while one may have extreme difficulty in making one's self understood, pictures are immediately intelligible.

It is generally accepted that "to illustrate" means to enlighten or clarify. In a more restricted sense the phrase means to elucidate or make plain by means of pictures. It is with this definition as the central theme that this discussion continues.

Perhaps a majority of advertisers believe that the illustration is used primarily to attract attention, but there is a growing acceptance of the fact that the illustration is an integral part of the advertisement, that it is to be used as a selling message in itself. Within the past six months a small group of advertisers have conceived the plan of making the picture alone tell the selling message. This, after all, is the true test of illustration in advertising, to tell the complete story of the idea or product advertised without the assistance of written copy.

It is only in recent years that illustrations have played an important role in advertising. It is within the last few years that the illustration has approached true advertising art. Too many advertisers have and do use art in their advertising merely as an attention factor with a prodigious expenditure of genius and money merely to catch the eye of the reader.

It is told of a noted artist that he believed that his reputation had been sadly damaged, when, by devious means, one of his productions became the central illustrative idea of the advertising campaign of a soap manufacturer. There was no point of contact by which he could reconcile the use of pure art for advertising purposes; yet how much more effective it would have been for both if they could have understood one another and have worked together to produce an illustration that would have been pleasing from the artistic standpoint and yet would have been equally as acceptable as a selling message for soap.

One of the most noteworthy facts is that some of our best present-day artists have come to realize that it is not at all disgraceful to allow their productions to be reproduced in the advertising columns of our magazines and newspapers. They have also found it to their advantage to study the product depicted in order that the selling idea might be caught in artistic expression.

Illustrations in the beginning give us our first indication of the period when man passed from an animal-like existence to a point where he began to think of the future and to record his own actions and experiences. These crude chiselings gave him an opportunity to view his own originations and to have them viewed by his small circle of associates.

Coming up through the ages, history and its significance has been more a survival of pictures and art than of books and written messages. From such a consideration there is much to be gained by the user and planner of advertising.

Illustrative in itself of the early effectiveness of pictures are the crude characters of communication shown in FIGURE 1. This was drawn with char-

coal and bear's grease upon birch bark and is a survivor of the early Indian life of our own Middle West.

The significance of this picture is: After breaking camp one morning, a member of an exploring expedition found this piece of bark which had been left by their Indian guides. At the top are shown the eight soldiers in the party with their guns; below, the commanding officer with his sword, the mineralogist, interpreter and three other officials. The figures were drawn with their hats on, the distinguishing mark of the white man. Three camp fires are shown,

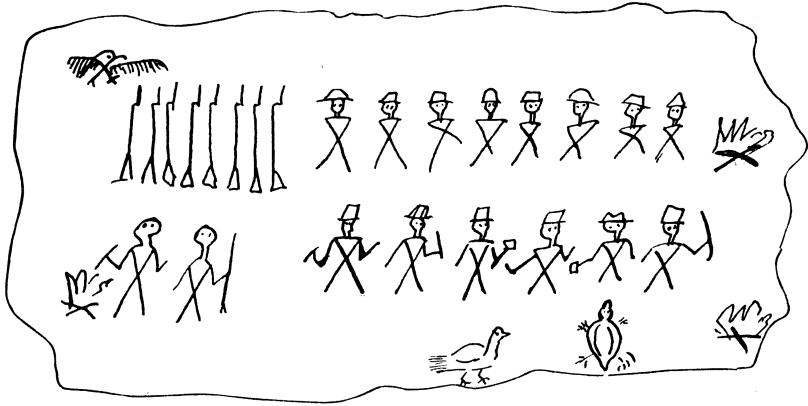


FIGURE 1

indicating the number of days spent in camp. The object of this record, which was elevated at the top of a split sapling some eight or ten feet high, leaning in the departing direction, was a notification and warning to other Indians of the presence of this party of white men.

This simple inscription was a true illustration, for the observer could comprehend at a glance the full meaning the inscriber intended to portray. No word of explanation was necessary.

Today the camera has had a great influence on the general acceptance of illustration. As the Indians were able to communicate their message on birch bark, so the photographic film has become the modern means. In every home nowadays we find pictures that are illustrative of the various experiences that have come within the life of the members of the family. It may be a camping party, or the first child as he learned to walk, or again the family group on a particular occasion that was thought of sufficient importance to preserve in this manner.

An individual goes upon an extended vacation trip to the mountains. Instead of trying to describe the wonders of nature in terms of his limited vocabulary, he brings back photographs, showing the richness of his experiences, helping those with whom he is associated to realize and appreciate in a measure, just what he has been doing and the enlargement of his vision.

Thus it is that the picture is the most potent factor in bringing about an understanding in the life of the individual. So accustomed has he become to the illustration, that he often disregards the various typed messages in an advertisement and confines his attention to the picture. The illustration which does not interest him by telling the story of its product is passed over and soon forgotten and causes the remainder of the advertisement to go un-

read because of its inherent weaknesses. This visual mindedness, a condition present from the earliest instruction periods of childhood, is one of the most invaluable assets of the advertiser. He has only to couple a recognition of it together with an intimate knowledge of the field of common experience to find success in illustration—and, for that matter, advertising as a whole.

A great deal has been written about the relation of art to advertising and, although most writers tell us that the same fundamental principles govern both pure art and advertising illustration, there is still a prevailing opinion that there is no connection between the two. In the light of our present knowl-

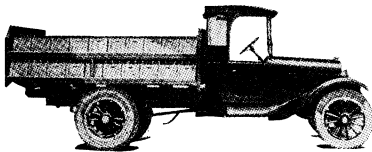


Eight Billion Bottles

America's enthusiasm for wholesome beverages has elevated the Bottler to a position of high rank among the country's leading industries. Last year 12,000 Bottlers put up approximately 8,000,000,000 bottles of soft drinks and mineral waters, which the public bought in 150,000 stores at a cost of \$350,000,000. Bottlers employ 120,000 persons, pay \$125,000,000 a year in wages and operate 60,000 trucks.

The proportion of Graham Brothers Trucks among this fleet of 60,000 is increasing enormously every year—because Bottlers, particularly, require good trucks. And because, in this business, as in the 263 others in which Graham Brothers Truck is serving, owners are always impressed by its exceptional ability to give long service at low cost.

GRAHAM BROTHERS
Detroit Evansville



GRAHAM BROTHERS TRUCK
 SOLD BY DODGE BROTHERS DEALERS EVERYWHERE

FIGURE 2

edge of the psychological principles of art, and by this is meant the psychology of color, design and composition, there can be no doubt as to the relation.

As has been written in the beginning, to illustrate means to tell a story. To paint, to draw, to design or to photograph, also means to tell a story. Whether or not that story will be intelligible depends upon the method of interpretation employed by the artist and the audience to whom it is shown. Shown to the average individual, modern impressionistic painting or dynamic drawing will produce no satisfactory reaction, but to a group of art students there will be an immediate response. Thus it is that people differ as to life



**Start now—
to work for Good Roads!**

IT'S none too early. Spring—the season when actual operations must begin—is just over the hill. Plan now to have the Tarvia Truck working in your community this year.

Tarvia roads are moderate in first cost and more economical to maintain than any other type of highway that will stand up under modern traffic. Their non-skid surface is smooth, dustless and mudless all the year round.

Call on our Special Service Department. The experience of skilled highway engineers—based on intimate knowledge of every type of road construction—is freely at your service.

Please address your letter to our nearest branch. It will receive prompt and careful attention.

New York	Chicago	Philadelphia	Boston	St. Louis	Cleveland	Cincinnati	Pittsburgh
Detroit	New Orleans	Birmingham	Kansas City	Minneapolis	Dallas	Spokane	Salt Lake City
Peoria	Atlanta	Duluth	Milwaukee	Bangor	Washington	Johnstown	Lakeland
Youngstown	Tulsa	Columbus	Richmond	Larcher	Bellevue	Elizabeth	Buffalo
Baltimore	Ocala	Jacksonville	Houston	Dallas	San Francisco		
THE BARRETT COMPANY Limited				Memphis	Toronto	Winnipeg	Vancouver
				St. John, N. B.	Haltim, N. S.		

FIGURE 3

experience and thus it is more firmly established that the successful illustration must tell an intelligible story that will be easily understood by the audience which is to view it.

The primary essential of an illustration is relevancy to the idea expressed by the advertisement. Almost any illustration rightly handled will have the necessary attention value and will produce accordingly a momentary reaction that is favorable, but relevancy is a thing difficult to obtain. An excellent example of a violation of this essential element is found in FIGURE 2. This happy, freckled-faced boy seems to be enjoying to the fullest extent a bottle of Coca Cola. Even the headline "Eight Billion Bottles" tells nothing of the motor trucks that are finally advertised by the smaller illustration and the body of the text.

The Tarvia advertisement, FIGURE 3, on the other hand, presents at a glance the nature of the product and its application. It not only commands attention with action and display but is in direct connection with the product by showing its use. The few brief paragraphs that accompany it are those of explanation.

Obvious as this primary essential may seem, many advertisements are appearing daily the illustrations of which bring in their wake ideas, impressions and memories that are entirely foreign to the product they attempt to sell or the copy accompanying them. Selection should be made of the idea in the copy which can be most effectively reproduced. Any point lacking interest, clearness or force should then be put into illustration in order that it may find through this medium a more adequate expression. This does not mean that the illustration should slavishly follow the text of an advertisement any more than the text follows the illustration.

In the selection of illustrations for advertisements care should be given to the relation of the advertising to the desirable stimulus, arousing people to action. When the illustration governs the mood of the consumer, making him cold, warm, hungry, thirsty, comfortable, happy, then its full value is realized.

ILLUSTRATION AND THE EYE

The effectiveness of illustration begins with the sense of sight. Accordingly, any consideration of the nature of this discussion must take note of the construction of the eye and the manner in which it serves the human machine.

Diagrammatically, the human eyeball may be compared with the ordinary camera, with the lens in front and the retina, or sensitized plate, at the rear (FIGURE 4.) The ball itself is controlled by muscles attached as shown in the diagram (FIGURE 5) permitting movement in every direction. The two eyes cooperate admirably. They turn in the same direction at the same time and both focus on the same object. Although there are two images, one through each eye, there is only one motor response.

The lens (FIGURE 6) is a transparent flattened ball controlled by a circular muscle ring, the ciliary muscle. This muscle flattens the lens, allowing more light to enter when the eye is focused upon distant objects, or when the surrounding light is weak, as in a darkened room. It expands the lens when the object is near or the light is strong, allowing only a small amount of light to enter. The ciliary muscle then may be compared to the improved diaphragm control on the lenses of today, which controls the amount of light that may enter the camera.

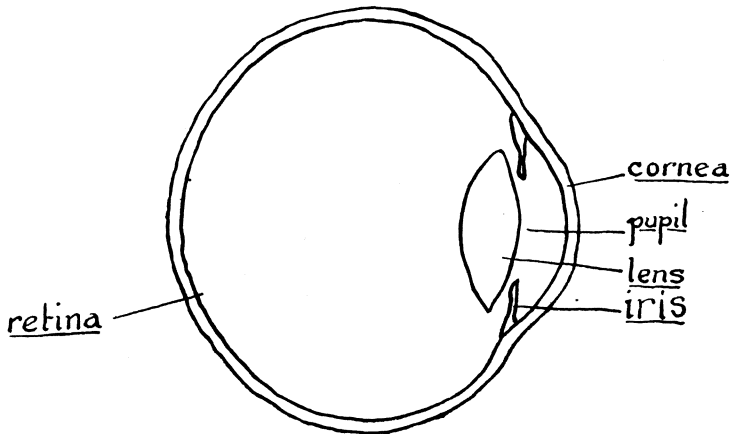


FIGURE 4

The retina (FIGURE 4) or photographic plate, is more complex. This surface is composed of nervous tissue, chemically constituted to be greatly affected by light waves. Certain portions of the retina are affected by the different portions of the spectrum, strong white lights registering as opposed to subdued lights; this, in part, explaining the attention value or the printed page of its contrasting black and white and the stronger colors.

In order to explain the function of the eye, it may be well to give an example of that organ in its natural use and to trace the process of seeing. It has been conclusively demonstrated that the eye moves in short jerks and not, as popular opinion frequently has it, with a smooth gliding motion. This phenomenon can be easily proven by placing a mirror before the eyes of a person who is reading and by watching the eye jerk from word to word across the page. As a conclusion from this experiment, it is evident that the observer looks upon one object at a time.

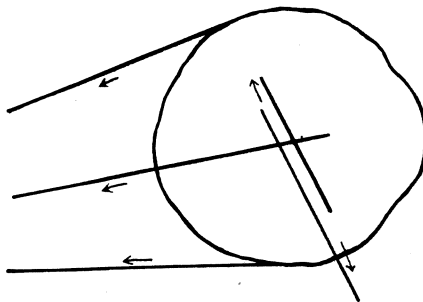


FIGURE 5

In viewing an illustration, his gaze would be focused first on one object—the object of the most intense color, or the one with which the observer is most familiar as a result of his common experience—and then on another in quick succession. The angle of divergence at ordinary reading distance is approximately one inch. Thus an object an inch in diameter may be seen by

the eye at one time; that is, between one movement of the eyeball and the next. The retina is not stimulated to any great extent while the eyeball is in motion.

It may be easily understood how the gaze of the reader wanders over the objects shown in an illustration, how the eye, when first exposed to the page, searches out the most interesting object and returns again and again to that point. It is here that emphasis in detail and color plays an important part in that most people are in the habit of moving closer to objects that arouse their interest in order that they may better study the construction or function of the object.

In the illustration the object to be sold should generally be the one upon which the emphasis is laid, all other objects being subordinated as contributing factors. Illustration of an automobile, for example, in its advertisement would show clearly and in detail the points of difference between this machine and the others in its general class.

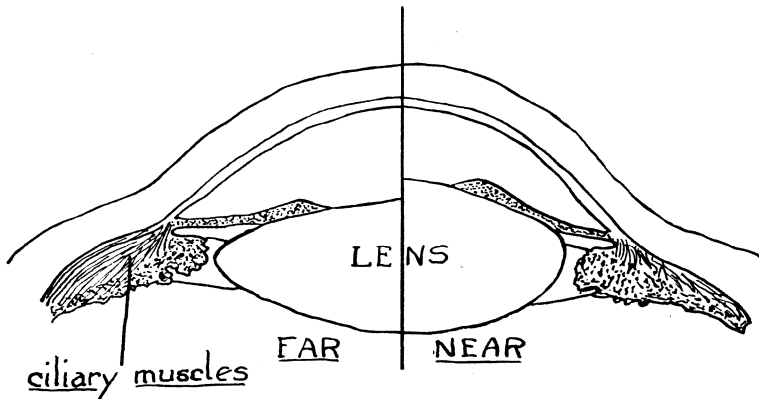


FIGURE 6

To describe the process involved more in detail, presume that it is a fountain pen that is being advertised. The pen may be four or five inches in length, of a dark blue color with gold trimmings—this being a pleasing and effective color scheme. The eye is focused on the pen. A certain portion of the retina is stimulated by the image and an excitation (a chemical change in the nervous tissue) begins. The nervous connections between the eye and the muscles controlling the speech organs are particularly sensitive; hence the person says (perhaps not aloud) “fountain pen,” interpreting also the color combination. This is commonly called thinking “fountain pen.”

Illustration is depended upon in the main to catch the eye of the reader. This is, of course, not its entire function but rather its first use. Because of this, the placing of the illustration with due recognition of the movement of the eye, becomes important.

The eye, it has been established by frequent experiments, enters any page, and hence any advertisement, at the upper left hand corner. It follows a somewhat circular course to the right center, curving to the left lower center

and returning to the optical center, a point somewhat above the actual center. Because of this movement the advertisement can be divided into quarters with relationship to the eye-effectiveness.



EVERYONE ADMIRES GOOD STYLE

It helps a fellow's appearance;
introduces him; makes friends
for him. That's the kind of style
you'll find in clothes made by

HART SCHAFFNER & MARX

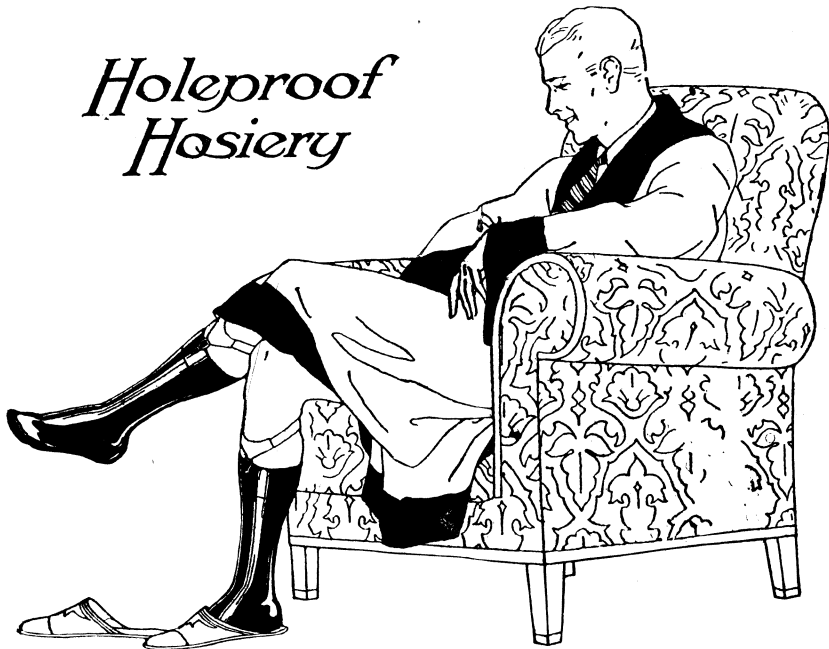
Copyright, 1924, by Hart Schaffner & Marx

FIGURE 7

Making a practical application, it would seem that the upper left hand quarter comes first in effectiveness, then the upper right hand quarter, followed by the lower right hand quarter and leaving the lower left hand quarter as the

least effective. In a majority of advertisements the illustration is placed in such a position as to occupy both the upper left and upper right hand quarters. The Hart, Shaffner & Marx advertisement, FIGURE 7, is an example of this placing of the illustration.

The proportion in this advertisement would ordinarily be topheavy, even from the standpoint of sight, but by massing white space, using very little or no black, together with fairly large body type and a grey-white border, equilibrium is obtained and the layout is well balanced.



Feet, Prepare for Inspection!

Feet, in the old days you were all camouflaged up in Hobnails and O. D Spirals Socks didn't matter.

Now trim, neat ankles are as important as a clean shave

Therefore, HOLE PROOF HOSIERY "will be worn." It has the "looks"—and the moderate

price buys almost unlimited wear.

At all leading men's stores. Silk, Silk-faced and fine Lisle. If you don't find 'em, write for booklet and price list.

HOLEPROOF HOSIERY COMPANY
Milwaukee, Wisconsin

Holeproof Hosiery Company of Canada, Limited,
London, Ontario

FIGURE 8

Simple as the statement may seem, it is necessary to recognize that we are accustomed to reading from left to right; consequently the attention getter and illustrator should start and direct the eye to this end. Oftentimes an illustration will direct the eye to the adjoining advertisement rather than the

one in which it is placed. The man in FIGURE 8 has been well-placed since the direction of his gaze is that which the advertiser desires the eye of the reader to follow. This illustration, it may be noted in passing, also makes use of instinctive curiosity, that trait which if two or three persons on the street gaze skyward, brings all those who observe them to look in the same direction.

The use of an illustration at the bottom of an advertisement requires considerable skill in that it must take the eye out of its natural course and lead it upward to the major portions of the copy. There is the danger of drawing the eye to the lower extremity of the layout, out into the adjoining space, or off the page, before it can receive any conception of the nature of the copy offered.

ATTENTION AND THE ILLUSTRATION

The first step in successful advertising is to obtain the attention of the reader, to have his eye come to a momentary rest on the copy that is offered and to provide such interest incentives as will bring the reader to linger of his own accord. Illustrations have long been recognized as being of primary importance in the obtaining and holding of attention.

Perhaps of the greatest importance in the obtaining of attention are action and color, although size, shape, position and intensity must also be recognized.

The eye of the reader is quick to perceive motion, either actual or simulated. Motion has brought the use of the arrow, the pointing finger, and the concentric circles, such as are now finding such wide usage in the small one-column newspaper advertisements of a number of national advertisers. Motion or action also adds reality to the advertising illustrations for motor cars, for golf clubs, for athletic underwear.

Strangely enough the object in motion should be "at rest"; for example, an athlete running the hurdles should be shown at the beginning or close of his "step" over a hurdle. The most interesting picture of a pole-vaulter does not show him ascending or descending but rather at the momentary rest that comes at the peak of his vault. If a man be walking his feet should be touching the ground at full stride. An object in midair disturbs the eye and indicates an abnormal pose.

Suggestion of an action that is to take place immediately is desirable for with such an illustration a mental image is formed in which the motion is completed. All action, again, must lead to the reading matter, preferably along the natural path of the eye from left to right. FIGURE 9 gives good action. The girl depicted has just leaned forward to meet the tennis ball, the most critical position in any play or stroke of the game of tennis. Attention has been concentrated through the elimination of the full figure and also by the subordination of all other objects save the hosiery that the advertisement seeks to sell.

The "Thirsty Fiber" personification of the Scot Tissue Towel advertising shows this well-known figure with one foot suspended in the air. By such an action the object becomes one of concern to the reader because of the apparent discomfort. The full stride gives an excellent idea of action but it would be more effective and offer less distraction if the foot were resting on the ground.

For vigorous out-of-door sports
no hosiery is better than
"Onyx" Mercerized Lisle.

Made with the "Pointex"
feature already famous in
"Onyx" silk.

"Onyx" Hosiery

Emery & Beers Company, Inc.
Sole Owners and Wholesale Distributors, New York

FIGURE 9

Leyendecker made a "hit" with the public with his Chesterfield poster, FIGURE 10—an excellent use of action or motion. The batter is evidently satisfied with the action he has just *completed*. FIGURE 11 introduces "action" of a distinct type, allowing imagination to play a part. Imagination here forms a combination of the various elements presented and unites New Skin with the cut as a panacea. The picture is seen through the completed action, that of



FIGURE 10

sealing the cut to the satisfaction of the injured one by means of this preparation.

Action has also been used with success by the Victor Talking Machine Company in bringing the idea of grand opera stars to the reader. Singers in



NEW-SKIN

For Cuts

A slip of the razor—a mean little cut. Protect it with New-Skin, which forms an antiseptic covering that keeps germs and dirt out, and helps nature heal.

Always be sure to have a bottle of New-Skin in your shaving kit.

15c. and 30c. At all Druggists'

NEWSKIN COMPANY
NEW YORK TORONTO LONDON
"Never Neglect a Break in the Skin"

FIGURE 11

their roles are depicted in close unity with Victor Records or are shown issuing from the mouth of a Victrola. The action suggested by the Victor dog with the slogan "His Master's Voice", is extremely effective.

Of kindred importance in advertising illustration to action, is color. All human emotions may be acted upon by the use of color. Just as the body seeks wool in severely cold climates in preference to linen or cotton, so the eye seeks orange and red as a prelation to green or blue. Nature supplies relief physically as well as subconsciously from intensely hot climates with an inimitable shade of blue in the skies and green in the foliage—colors which neutralize the orange haze of the oppressive atmosphere.

This reaction to color is significant to the advertiser; imagine an advertisement of a stove picturing that article in red enamel, with a red border and type, emphasizing as it does the heating of the whole kitchen. This will explain the use of the "blue flame" idea and of the color itself in a majority of the oil and gasoline cooking ranges. The result of using the flaming background is obvious. It gets attention, yes; but holds it, no. Select some advertisement such as is sometimes used by the Sasiendi Pipe Co., "C-B-Co" Bottle Capper Company, or advertisements of Campbell's Pork and Beans, with flaming red backgrounds. The glaring red screams so loudly that it displeases the eye. Look at it for a few moments—especially by lamp-light—and note how irritated the eye becomes. The author frowned and closed his eyes for relief, so strong was the reaction. Others reacted in like manner. Neutralized tones are the safest to use in background work—simple, indistinct figures or characters worked into it, if any.

The attention value and power of color as a suggestive agent, as nearly as psychology and theory have worked them out, are as follows:

Color undoubtedly creates atmosphere for advertising. Blue connotes cleanliness, a cool restrained, retreating quality, which when combined with the light, cheering, vitalizing qualities of yellow, make green, a color friendly, though not passionately affectionate like red, melancholy like purple, or exciting like orange. In contrast to the brightening effects of yellow are the depressing, neutralizing, inactive qualities of purple shadows. Red creates heat, excitement, force—so long has it been associated with blood, life, vitality, fire.

For attention, these main colors are given in the order of their potency:—
Red, Black, Orange, Green, Blue, Purple, Yellow.

Each one of these colors possesses three qualities:—

1. Value or vividness—the quality of salience or contrast between light and dark; i. e., black and white as against a gray background.
2. Hue—the color quality—the degree of difference possessed by one color against others—i. e., red as against green.
3. Chroma—the comparative degree of "hue" or shade—the vividness of a color as compared with its normal shade; i. e., scarlet as against maroon.

Another list describes color as reacting in this manner:—

- Red—Noisy, blatant.
- Yellow—Exciting, light, airy.
- Blue—Deep, calm, cool.
- Green—Soothing, hope-inspiring.
- White—Serene, joyful.

Gray—Subtle, quiet, sober.

Black—Character, concentration.

Following is a useful list for forming color combinations:

BACKGROUND	MAJOR COLORS
White	Crimson Red Navy Blue Emerald Green
Light Blue	Light Red Dark Blue Light Yellow & Yellow Brown
Dark Blue	Dark Red & Gold Light Blue & White Green & Orange
Light Brown	Dark Brown & Silver Green, Gray, & Lilac
Dark Brown	Black & White Light Drab Orange
Light Green	Yellow & Dark Brown Gold & Orange Dark Green
Dark Green	Black & Light Green Gold & White
Light Gray	Dark Gray & Red Dark Blue & Gold
Light Red	Olive & Gold Rich Green Blue & White
Dark Red	White & Gold Dark Green Orange & Dark Blue
Light Yellow	Light Blue & Red Red
Black	Dark Red Gold & White Light Blue & Silver

The following table indicates the relation of colors as to combination value: Good, Fair or Bad.

	Black	Deep Blue	Light Blue	Deep Red	Light Red	Deep Green	Light Green	Deep Brown	Light Brown	Light Yellow	Deep Orange
Black	-	F	G	G	G	F	F	G	G	G	G
Deep Blue	F	-	G	G	G	F	F	G	G	F	F
Light Blue	G	G	-	G	G	F	F	G	G	F	F
Deep Red	G	G	G	-	F	G	G	F	F	B	B
Light Red	G	G	G	F	-	G	G	F	F	B	B
Deep Green	F	F	F	G	G	-	G	F	F	B	B
Light Green	F	F	F	G	G	G	-	F	F	B	B
Deep Brown	G	G	G	F	F	F	F	-	G	B	B
Light Brown	G	G	G	F	F	F	F	G	-	B	B
Light Yellow	G	F	F	B	B	B	B	B	B	-	B
Deep Orange	G	F	F	B	B	B	B	B	B	B	-

Color and its understanding are stressed, for much depends upon creating the right idea in the reader's mind in the strongest possible way. This is necessary to secure a reaction that will be lasting and produce action. Coles Phillips' hosiery advertisements project the woman's figure by using a neutralized yellow-orange background, giving a certain light cheeriness to the costume, and emphasizing the silk stockings, colored with a subtle gray, and purple equivalent to the word "sheer" in the brief copy. The neutralized dark brown of the dress gives a firmness which holds attention against a purple shadow background. This background is given warmth with touches of red. Such an analysis is not realized by the average reader, but subconsciously the eye is held for these reasons.

As an emotional stimulus, color has extraordinary possibilities. It excites, depresses, invites, repels, cheers, or saddens, according to individual response. Color will be dealt with more at length in another bulletin.

The white and black contrast in FIGURE 12 shows the automobile and type plainly, leaving a favorable impression instantly. The subtle gray background adds rather than detracts. White does not give an impression of the "red-blooded Americans" spoken of in the copy. A red automobile would have expressed this more adequately.

Excellent is the color expression of Johns-Manville Asbestos Shingles advertising. It truly is a "reflection of the warmth of the hearth within." The cleverness with which the artist has let the reds, blues, purples, yellows, blend in playing over the roof, together with the orange-yellow combination in the windows, creates a lasting impression, over which one likes to linger.

Attention to be effective must produce a chemical change in the nervous system, a change that makes for the retention of the original impression, called memory. Memory values of varied sizes, shapes and positions have engaged the attention of advertising psychologists for a number of years. The conclusions of these tests are of value to the student of illustration in



The advertisement is enclosed in a decorative border. At the top center is the Stutz logo, which consists of the word "STUTZ" in a bold, serif font with wings extending from the sides. Above the logo is a circular emblem containing the text "THE CAR THAT MADE" at the top and "GOOD IN A DAY" at the bottom. Below the logo is a black and white illustration of a car's interior and front view, showing a driver and a passenger. The car is positioned in a dark, tunnel-like setting, with a large American flag draped over the top and sides, creating a dramatic, patriotic atmosphere. At the bottom of the advertisement, there is a side-view illustration of a vintage Stutz car, a four-door sedan with large spoked wheels and a prominent grille. Below the car illustration, the text reads: "The sturdy fighting qualities of the Stutz car make a strong appeal to red-blooded Americans" and "STUTZ MOTOR CAR CO. OF AMERICA, INC., Indianapolis, U. S. A."

**The sturdy fighting qualities of the Stutz car
make a strong appeal to red-blooded Americans**
STUTZ MOTOR CAR CO. OF AMERICA, INC., Indianapolis, U. S. A.

FIGURE 12

advertising in that they give reactions all of which are closely associated or are an intimate part of the use of pictures for selling publicity.

The best-known psychological experiment in this direction is one that was conducted at New York University several years ago by Hotchkiss and Franken. In this experiment, 135 students were used to prove the attention and memory values of chosen objects. The sexes were almost evenly represented and the ages and past experiences were somewhat similar. Various-

shaped objects were displayed upon a background not unlike the standard billboard. A square, a triangle, a diamond, an octagon and a circle were used, each containing a short phrase, such as "Brown's Shoes." The figures were exposed to view for a short period of time. At the conclusion of the display, the students wrote the phrases they remembered best. From this experiment it was concluded that the triangle possessed the greatest attention value, followed in order by the octagon, square, circle and diamond.

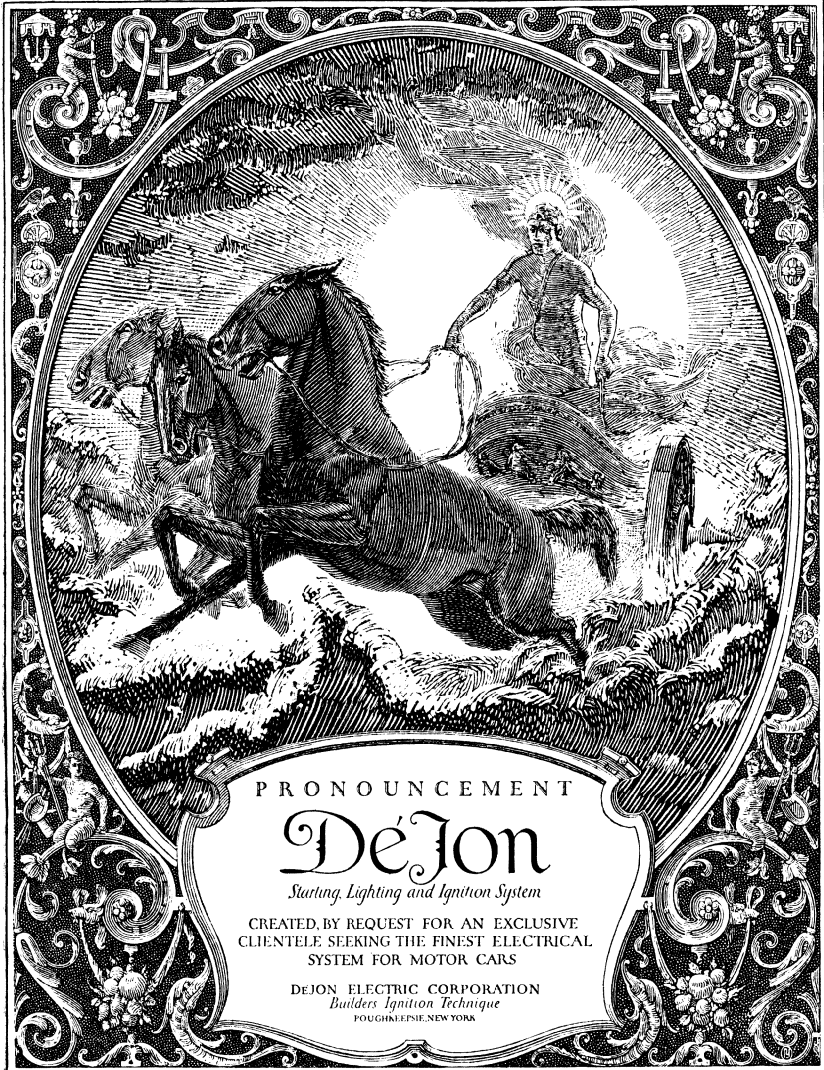


FIGURE 13

From time to time, repetitions of this experiment were made. Of the students 36.9 per cent made a perfect score the first time, 44 per cent another, and 62 per cent another, showing that repetition is a valuable factor in putting a product before the public.

At another time, 100 students were told to read picked articles assigned in a chosen issue of the Saturday Evening Post. Care was taken that each student read the assignments. They did not know, however, an experiment was to be conducted. One week later, a series of advertisements was clipped from this issue, and also a series from the issue a year previous, each being numbered. The student wrote the numbers of the advertisements he was certain he had seen in the issue under investigation.

The value of an "absolutely certain" judgment was considered to be twice that of a "fairly certain" one.

Some of the conclusions follow:—

The right-hand full page was 5 per cent superior to the left-hand full page.

For half-pages, the left was 8 per cent superior.

For quarter-pages, upper quarters were 25 per cent superior.

The first pages were the most valuable for attention.

Considering the cost of space, it was found that the first ten advertising pages were the most economical. Pages one and two were valued for attention at 87.5 and cost \$6,000 each. The center spread had an attention value of 45.8 and cost \$15,000, while colored pages in other parts of the magazine cost \$7,500 and had an attention value of 37.5. Black and white pages cost \$5,000, and had a value of 33.1. Photographs and drawings seemed to have about equal attention value.

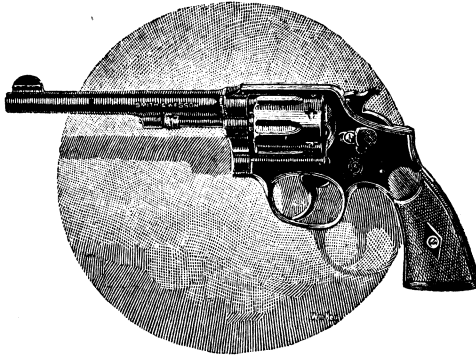
The discussion of shape in relation to attention values offers the opportunity for an investigation of borders in their relation to advertising, for borders may be properly considered as forming a part of the illustration.

Many concerns, believing that true attention is secured and held by illuminative, historical, complex borders, use them in all advertising. This type of border may get attention—granted. But when the eye is lost in an entanglement of design suitable for wood carving, or is excited or disturbed by heavy inked borders, will it not become weary and pass on to a relief from the strain? The eye is lazy and dwells only on objects which please and soothe when at leisure, running through newspaper and magazine columns, or over cards, posters, or billboards. FIGURE 13 is an interesting composition in itself, but would a man interested in automobiles or ignition systems stop long enough to search out this hidden fact? The author asked several dealers in these supplies to glance at the entire advertisement, uncovered, and give a guess. Perfume held first place. None guessed anything relating to automobiles.

When an object is advertised, the object itself should generally be pictured in the advertisement. FIGURE 14 (Smith & Wesson) uses a drawing which attracts those interested in firearms; the border is appropriate and in harmony with the thought of the entire advertisement.

"The Florsheim Shoe" advertisement, (FIGURE 15) with its light, delicate, "refined" border, makes a very good composition. The border fits the illustration and copy, not detracting, but merely inclosing and adding to the general idea of fineness. The 100 per cent functioning border binds the advertisement into a congruous, unified whole, doing away with ragged, disconnected edges;

supplements the illustration by carrying out the main idea; is not so offensive or decorative that the eye will be repelled or held by it, rejecting or admiring it, to the exclusion of the idea perpetuated by the advertisement.



NO illustration can truly show you why Smith & Wesson revolvers are actually "Superior." Any dealer will let you examine one, inside and out. Only then will the dependability and accuracy of the arm be apparent. You will realize also, by comparison, why its slightly higher price is justified.

SMITH & WESSON

Manufacturers of Superior Revolvers

SPRINGFIELD
MASSACHUSETTS

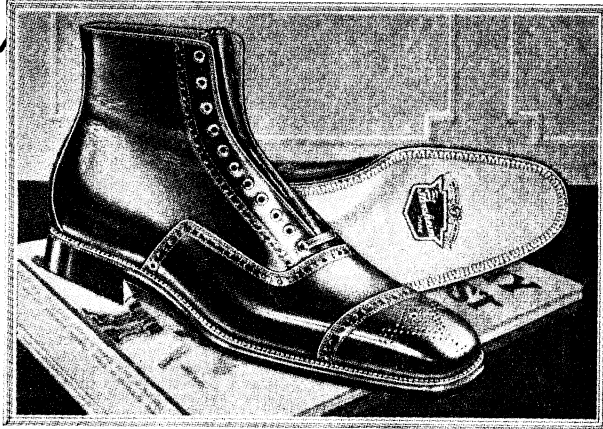
Catalogue sent on request. Address Department C

No arms are genuine Smith & Wesson Arms unless they bear, plainly marked on the barrel, the name
SMITH & WESSON, SPRINGFIELD, MASS.

FIGURE 14

Advertisements are classified as to borders under five heads: With border limits; without borders; with broken borders; with novelty effects; with borders broken to permit an insertion as a supplement to the text. If the advertisement demands a feeling of space, the border should be omitted. Unity is kept by careful arrangement of the component parts.

The FLORSHEIM SHOE



THE PATHFINDER—STYLE M-106

The refined, stylish appearance of The Florsheim Shoe wins you as a first-time wearer; excellent quality affords an economy that impels you to prefer Florsheims thereafter.

The Florsheim Shoe—Most Styles \$10

BOOKLET "STYLES OF THE TIMES" ON REQUEST

Look for Name in Shoe

THE FLORSHEIM SHOE COMPANY

Manufacturers • CHICAGO

FOR THE MAN



WHO CARES

FIGURE 15

Borders should fit in with the type matter so well that the eye, traveling along the reading matter, will return to the beginning of the next line, easily and naturally, without being distracted by wrong action in the border. In the case of borders on illustrations, they should be merely a combining unit of the whole composition, not a separate part.

THE RELEVANT ILLUSTRATION

Attention at best is momentary and the advertiser who desires to merge it with the more sustained concentration called interest, must do more than merely catch the eye of the reader. The illustration should contain those elements necessary to bring the reader to a more intense consideration.

There was a time, not so long ago, when comics were used indiscriminately as interest incentives, but these same comics have now reached the taboo stage. They are the most difficult and dangerous form for the obtaining of reader interest in that they generally fall short of their goal or, as is more often the case, send the reader's thoughts bounding off in irrelevant directions from the one desired. That which may seem humorous to one person may appear silly or ludicrous to another. Barbasol Beard Softener has used a quaint form of humor in its illustrations with effect, illustrations showing old shaving mugs in a row on the shelves of a barber shop back when every man prided himself on having his name identified with one of these inventions. The illustration was accompanied by a clipping from a newspaper of that date possessing the element of humor necessary to drive the point of the illustration home. Kelley-Springfield tires use a dry British wit in their advertising illustrations to a great extent. Drawings in the style of Brigg's cartoons are also being used successfully to give interest-producing humor.

Timeliness in illustration is a striking factor in the production of interest coming as it does from the same source as that which makes possible the publication of newspapers and makes popular the rotogravure and news-picture sections. The fact that persons who are in public favor at the time the illustration is published are associated with the product advertised is one that is certain to bring more than momentary attention.

This use is extremely general and at least one example is within the memory of every reader of newspaper or periodical advertising. When the Leviathan was put to sea on her first cruise after having been rehabilitated, numerous manufacturers pictured her in their selling publicity as using their products. Every motor race of any importance furnishes illustration copy for the manufacturers of cars, tires and other accessories.

An excellent example of this use is that of Eddie Cantor, the musical comedy star, in an advertisement of Werner and Werner, clothiers of Saint Louis. Mr. Cantor had stepped into the store and bought a hat, saying, "Make it snappy!" The advertisement appeared during a much discussed visit of that star to the city, and unquestionably brought an added interest to the copy for many of its readers.

The field of common experience is unquestionably the one containing the greatest amount of material for the production of interest. All readers are more interested naturally in those things that come within the scope of their own interests or observations than in those that come only casually to their notice. The picture of a fatigued man, wiping the perspiration from his smudged face, while seated alongside a deserted road, with his car apparently

stranded in a brilliantly sunlighted area, would attract the attention and interest of hundreds of motorists because they, too, have undergone the same experience.

Illustrations, such as those employed by the makers of kitchen cabinets, that show new kitchens, are of intense interest to housewives who spend a majority of their time in this part of the house. The more detailed the illustration the more interesting it is. The same is true of anything that has to do with the house or home, men being as interested in a majority of instances as women.

The illustrations that have been used by the Standard plumbing fixture advertisement showing their bathroom five feet square are excellent examples of this type, as has been the advertising of Johns-Manville roofing but portraying an idealistic type of home that any home-loving reader would take an intense pride in possessing.

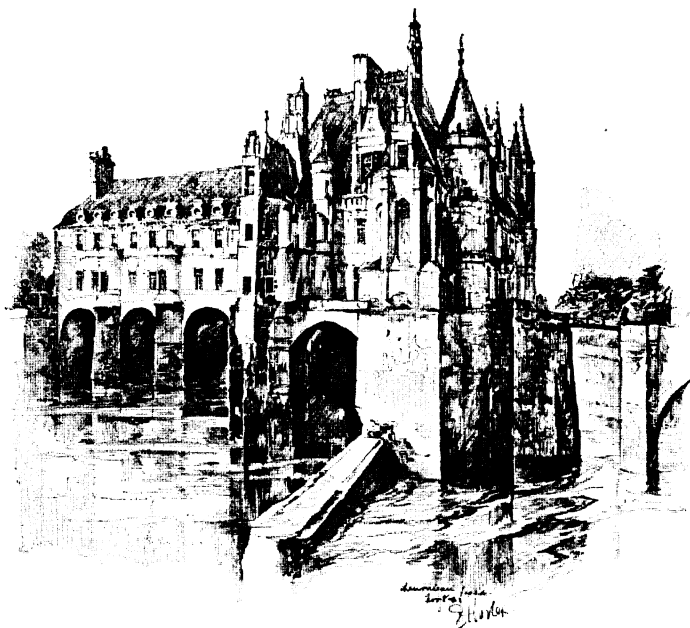
Another example from a different angle is to be found in an advertisement for the Shaw-Walker filing cabinet. Here is action for attention and the usual weakness of sagging, sticking filing cabinet drawers for the interest incentive. Had the man been standing on the drawer instead of being suspended impossibly in mid-air the picture would have been the more effective.

Repetition as a means of establishing a retention in the memory of the individual of the objects presented becomes a valuable aid in making an illustrated scene, figure or product familiar. The earliest method of education was that of memorizing a passage, a date, or a verse. The educational system of China, elaborate as it was and is, is founded upon this principle of repetition, often without relation to the connotation of the memorized material. An illustration running through a series of advertisements year after year undoubtedly creates a lasting impression for that advertisement. Whenever the figure is seen the name of the product immediately flashes into the mind of the reader.

Examples of successful repetition are many. The most striking one, perhaps, is Jello with the little Jello girl. This advertising has so familiarized a majority of the readers of advertising in this country with the name and nature of the product that it has been possible for the producer to use pictures alone without any worded text showing merely a packing case apparently containing the product—and to have it immediately recognized by the reader. Again there is the Fairy Soap girl, the Cream of Wheat chef, Aunt Jemima, Velvet Joe, and numerous others, all of whom are familiar characters. Sufficient variation has been given to forestall any monotony that might result for a constant repetition in kind. They are real personalities to hundreds of the readers of advertising because they have been so frequently and graphically depicted.

Growing out of this consideration of repetition and its influence in bringing about a pleasing familiarity, it may be well to digress long enough to consider memory as such in the various phases affecting the advertising illustration.

A memory experiment conducted in a class of university men and women is of interest at this juncture. In this experiment sixty cards depicting certain widely advertised articles were each exposed about five seconds to the view of the class. Flagrant appeals to sex were not employed. The series was shown



THIS pencil drawing of the chateau of Chenonceaux, on the river Cher, in central France, is one of the most charming renderings Earl Horter has ever made. Ten pages of manuscript could bear no more eloquent testimony to the quick responsiveness and superlative quality of

DIXON'S ELDORADO

"the master drawing pencil"

Full-length free samples on request

JOSEPH DIXON CRUCIBLE COMPANY
Pencil Dept. 162-J, Jersey City, N. J.

Canadian Distributors: A. R. MacDougall & Co., Ltd., Toronto

FIGURE 16

several times, always in the same sequence. At the end of the display, each person was instructed to write down:

1. The kind of product advertised.
2. Manufacturer's name, trademark, or name of brand.
3. Special features remembered.

The five cards best remembered were: Onyx hosiery, Arrow collars, Hart Schaffner & Marx clothing, Haynes automobiles, and Spearmint chewing gum.

The women remembered Arrow collars whereas the men showed a slight preference for Haynes' motor cars. The women remembered the details of the illustrations shown to a greater extent than the men. There was a comparatively even division with regard to trademarks and special brands. The cards at the end of the series were the best remembered generally, giving a slight indication of the value of repetition and timeliness.



FIGURE 17

A second experiment will further emphasize the value of illustration in this regard. A classroom experiment was made in a class having fifty men and fifty women. They were shown a number of street car cards and posters and told to write their impressions immediately after the cards and posters had been exposed to their view. Cards having large illustrations and few words were remembered most accurately. Cards picturing the product or some relevant phases of its use or manufacture received a 75 per cent average. Because of poor art work, 11 per cent of the cards aroused no reaction.



FIGURE 18

THE ILLUSTRATION AND ITS REPRODUCTION

No rule of the thumb can be announced for the selection of illustrations as to type; that is, whether they shall be wash drawings, oil paintings, crayon drawings, photographs, line drawings, or what not. Mediums vary to such a great extent in the hands of the individual artist employing them and in appeals that are to be depicted that one treatment may be in a class by itself at one time and be impossible at another.

It will be the purpose of the author here to give briefly how different types of illustrations may be best utilized and reproduced. Crayon and pencil drawings are more effective in halftone reproduction than is the wash drawing. The Dixon advertisement, FIGURE 16, is clear cut, showing the possibilities of the pencil drawing as well as incidentally illustrating the work that may be done with Dixon pencils. Definiteness of outline makes it superior to the wash drawing shown in the automobile advertisement, FIGURE 17.

Whenever the human form is shown in an advertisement, it should be photographed in a natural pose under normal conditions and reproduced in a halftone. In the radio advertisement shown, FIGURE 18, the photograph radiates life, naturalness and the actual thrill that the girl shown would experience under such circumstances. More often than not, except in the hands of one of the more noted artists, such an illustration in pencil or brush would have been stilted and dummified. This illustration, however, would have been more effective had the background been drawn in with crayon or pencil. This gives a contrast between the object and the background, placing emphasis where it is needed and subduing the unessentials.

While retouching the photograph has a tendency to idealize the product shown, the unnatural effect does not always give the impression desired by the advertiser. Anything that creates a false and unnatural impression in an illustration detracts materially from the pulling power of the advertisement as a whole.

The most popular types of halftone reproduction that adapt themselves to the advertising illustration are:

- Square
- Outline
- Vignette
- Oval
- High Light
- Combination
- Phantom

FIGURE 12 is illustrated with a square halftone.

The motor car and hospital illustration in FIGURE 17 is a vignette halftone.

In the vignette the tones of the illustration become lighter and lighter until they fade into the white paper upon which they are printed. The effect is often lost in the fast printing processes of today, unless used for booklet or catalog work where speed is not the most important factor.

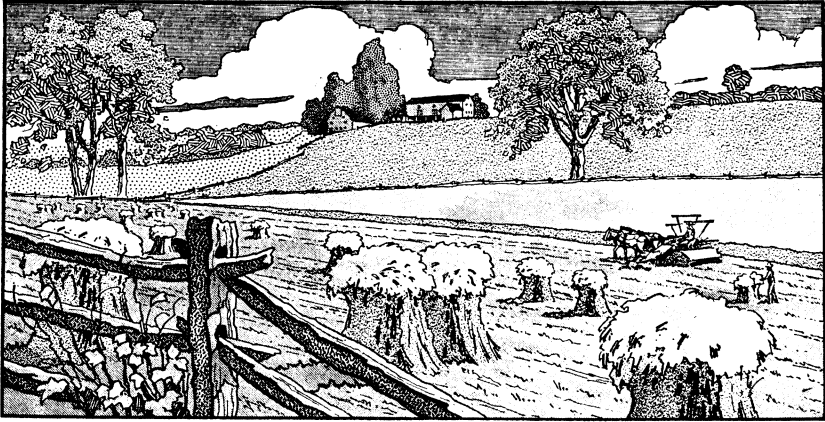
The oval is primarily used in newspaper reproduction.

The Dixon advertisement is an example of the high light and outline methods (FIGURE 16.) The high-light method is a line drawing made with a halftone process usually. The highlights are etched deeply and have no tone on white paper. The highlights in a photograph may be removed by special tooling or by deep etching on the metal plate.

The Stutz motor car advertisement, FIGURE 12, is a combination line etching and halftone. When stripping the negative the engraver may combine the halftone negative with the line negative which has been cut to fit. Then the whole plate may be etched until the proper printing depth is reached.

The phantom halftone usually shows cross sections of machinery, furniture and like articles, where it is desired to picture the inside of a product.

Since the halftone process is rather delicate for use on newspaper and the coarser magazine stocks, the Ben Day line etching process has come into use and is largely replacing the halftone. The effect of laying Ben Day shading upon an ordinary pen and ink drawing or line etching plate is shown in FIGURE 19. The process is economical and transforms the plain cold drawing into a rich and attractive illustration. Only seven screen patterns are shown in FIGURE 20, there being as many as 125 different ones in present day use.



Seven Ben Day Screens were used in transforming the outline drawing (shown in miniature opposite) into this rich and attractive illustration.

FIGURE 19

MODERN ADVERTISING ILLUSTRATION

The statement is not infrequently made that modern day advertising art is America's most representative art. In the face of the storm of criticism that would come from many quarters if such a premise was upheld, we must certainly recognize that the best-known artists in the United States are among the advertising illustrators. Certainly their appeal is to the masses and unquestionably advertising art is the art with which the masses are most familiar.

The illustrations of American advertising today present an extremely well-finished appearance from an artistic point of view, but there is yet lacking that recognition of the fact that the most effective advertising artist is the one who combines a facile use of his craft's tools with an intimate knowledge of the selling process.

The question is sometimes raised as to whether it is advisable to have the same illustrator make drawings for similar classes of commodities, or even different classes, as is so often done in national advertising, because of the unmistakable style that is peculiar to each illustrator. If the reader looks at an illustration made for box candy and says "this is a fine advertisement for Blank collars," the advertiser of the candy has lost the force of his art but has added his contribution to the force of repetition on behalf of the manufacturer of Blank collars, or with whatever product the reader has come to associate the illustrator.

This is not, however, a fair criticism in a majority of instances. Norman Rockwell often makes illustrations for Fisk Tires, Romance Chocolates and Arrow collars, as well as doing covers for the Saturday Evening Post. Edward A. Wilson uses somewhat the same style for Estey Organ, Victor Talking Machine, and Djer-Kiss, but pictures the object advertised in such a way as to leave a lasting impression of that object.

John Newton Howitt has used to advantage the sex appeal in advertising Woodbury's Facial Soap, but this same appeal does not work so well with Swift Hams and Bacons. In many of these drawings, a charming young

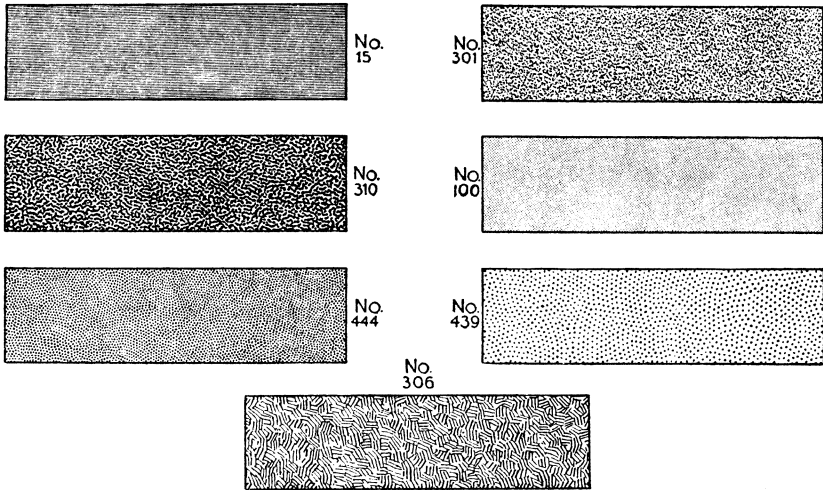
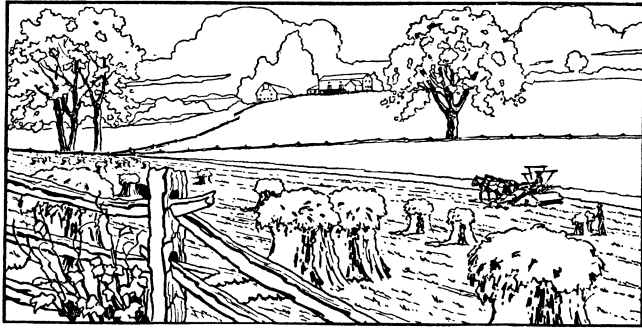


FIGURE 20

woman is shown looking into the eyes of a young man who is leaning over her shoulder, or about to seat her at a table where there are two or three persons looking at them intently. Incidentally, a small ham is shown on the table. The ham is given no particular emphasis and its size makes it barely noticeable.

William Oberhardt uses two distinct styles for Fatima Cigarettes and Blue Buckle Overalls and is, accordingly, one of the outstanding examples of the fact that such a differentiation can be made. The overall illustrations are strong and depict the power of industry. The Fatima copy is rather the opposite; a subtle expression of society, the theater, the hotel lobby, where people of "discrimination" gather. His asbestos illustrations follow more closely his overall pictures.



FIGURE 21

J. C. Leyendecker uses the same style of illustrations for Kuppenheimer clothing that Rockwell uses for Arrow Collars and Mazda Lamps. The House of Kuppenheimer profits frequently from Rockwell's work as well as that of Leyendecker. The well-known heads for Arrow collars have created a business of huge proportions through the appeal to the young man to approach the appearance of his idealized self—the illustration of the famous Arrow collar man.

A masterpiece of Leyendecker's work which won first prize in the poster section at a recent Art Directors' Exhibition in New York City is shown in FIGURE 21. The characters fairly breathe, and, if this advertising is a criterion, Chesterfield cigarettes are certainly a social necessity.

Lucile Patterson Marsh makes good illustrations for Asher's Knit Goods. The child playing out-of-doors, dressed in knitted garments, is always happy and full of life. But when she turns to Lux the children are the same children in the same garb doing the same things.

As an artist and master of design, Maxfield Parrish is recognized as one of the best in the advertising field. His expression of color, the out-of-doors with mountains, flowers, running water, and blending skies, form compositions which his audience likes to study for their cool, soothing effect, and even frame to hang on their walls. The human figures used in his illustrations are dressed to blend with their background in light, filmy garments. As artistic compositions, Parrish creates masterpieces but the mind of the reader is sometimes carried so far into the depths of the picture that a train of thought arises far from the text matter of the advertising—Edison Mazda, the Spirit of Transportation, or Djer-Kiss—so that the product is forgotten in the more demanding admiration of the illustration itself.

If the object of the elaborate illustrations used in modern advertising was to show how well the artist could paint or draw then they would more often than not be decidedly successful. The primary object, however, of advertising and, accordingly of advertising art, is to sell the product thus brought before the eyes of the reader. The advertiser employs the artist only because he believes that this artist is capable of giving a more adequate explanation pictorially of the article that he is offering for sale. If necessary the artist must sacrifice his pet hobbies and inclinations to bring out evidence in favor of the product he is illustrating, to carry to greater clarity by means of the pictorial medium the sales arguments of the text. An example of the reverse of this statement is to be found in FIGURE 13, where the attention may be gained by the unusual appearance of the illustration but where interest has an excellent opportunity of becoming disgust.

There is another tendency in advertising art at the present time which should be noted in passing and that is the proneness of a majority of leaders in a particular line to "follow the leader." An inquiry made by the writer among a group of people reading a particular periodical, revealed the fact that all had been impressed with the campaign of the Standard Sanitary Manufacturing Company "In a Bathroom Five Feet Square." Their impression was that of cleanliness, convenience and satisfaction but at the same time they were not quite certain whether it was Standard or Crane or perhaps Kohler for they had been equally as impressed with the advertising of the others. Armstrong's Linoleum and the Congoleum advertising seem to be synonymous with many readers of advertising with Armstrong as a name linking with Congoleum as a brand.

There is also to be noted the tendency on the part of some advertisers to not only advertise their own wares through their illustrations but to so crowd them with minor details as to make them excellent for others. The manufacturers of men's clothing, or rather their illustrators, more often than not do an admirable bit of extra advertising for face creams, women's toilet articles, and motor cars; the artists illustrating the motor car advertising the wearing apparel of men and women and artistic compositions in scenery. There is too much of advertising for an industry by a private concern who should specialize on its own product; clothing manufacturers especially have this fault, advertising no distinctive characteristics of their clothing, but general style and the industry. These illustrations fail in that they sacrifice emphasis on the one product for the sake of detail on the whole.

ILLUSTRATION'S OPPORTUNITY

So many and varied are the uses and the meanings placed upon words used that the copy writer has difficulty in reaching and touching the proper spring in the mechanism of the mind of his reader to set in motion the train of thought necessary for the buying of goods. Illustration, on the other hand, is a universal language. It is a mode of expression that no one gifted with two clear-seeing eyes can fail to understand. It remains only for the artist to use his talents in such a manner as to place on paper or canvas the ideas and reasonings of the copy writer. This is the next appreciable step in advertising that is slowly being made.

The limitations of space placed upon advertising demand brevity. The copy writer cannot go into detail with his subject matter but is forced to depend upon the illustrator to say pictorially what it would take pages to say in the colder type. If the illustrator in doing this is fired with the same enthusiasm for the product at hand that makes the "star" salesman successful then there can be no question about the message getting across to the public for which it is intended.

The illustrator, however, must bear in mind that while no two persons relate the same experience with the same expression and while experiences vary with the individual, there is sufficient in common contact to justify his making an appeal to the group or mass who are not critics in matters of art, but who do react rapidly to pictorial suggestions. The illustrator has this advantage of suggesting to the reader a thing which the reader's imagination can complete while the copywriter must, by necessity, give his view of the matter.

The successful illustration may be described as one in which there has been caught the central idea or appeal behind the article depicted in such a way as will make it irresistible to those who view the effort. Careful thought must be given to the qualities wherein the product differs from similar products in its same class. These differences should be depicted in such a way as to make it impossible for the consumer not to absorb the idea or the suggestion.

It is not necessary to put the life history of any article or idea into one advertisement. Such an effort results only in confusion from too great a presentation of detail.

Color must also contribute its share in that a pigment should be selected that represents the central idea for which the product is made and by which it is sold and the possible reaction of the people who will look upon the finished

illustration. The reader cannot miss the emotion that a color combination made with regard to softness, harshness, coolness, heat, or depression will create.

If the advertising is to be inclosed within a border, that border should merely be a combining unit and not an added attraction. It should express, with the illustration, the spirit of the message, and not detract by launching into a problem in design. The border's main function is to inclose and separate from other attractions; to fade into the background of the illustration when this has been accomplished. Only when it has a real selling message should it leave this plain and inconspicuous place.

This then will be illustration's opportunity in advertising: to produce pictures that will sell; to give to advertising an art that is not "art for art's sake" but rather an art that will recognize that "the product's the thing" and that will so subordinate its own desire for technical expression as to emphasize first and foremost the idea behind the product and not the idea of the artist. It will be an art whose illustrations will be capable of telling the entire selling message of the advertiser without the assistance of the copywriter.

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Typography of Advertisements That Pay, C. P. Farrar.
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