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THE INFLUENCE OF CUBISM AND ITS STYLISTIC DESCENDENTS, FUTURISM AND CUBO-FUTURISM ON ADVERTISING AND GRAPHIC ARTS IN COLLIER'S: THE NATIONAL WEEKLY MAGAZINE, 1905-1930

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ABSTRACT

THE INFLUENCE OF CUBISM AND ITS STYLISTIC DESCENDANTS, FUTURISM AND CUBO-FUTURISM ON ADVERTISING AND GRAPHIC ARTS IN *COLLIER'S: THE NATIONAL WEEKLY* MAGAZINE, 1905-1930

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The influence of cubism on advertising and graphic arts in early twentieth-century American magazines is a topic which has not been adequately addressed in the study of Modern Art. The 1905-1930 issues of *Collier's: The National Weekly* magazine were chosen to study the effects of avant-garde art styles on the visual arts illustrated within this magazine.

This investigation confirms that cubism and its stylistic descendants, futurism and cubo-futurism, effectively communicated the fast-paced, rapidly industrialized, commercial environment emerging during the mid-teens through the 1920s. As the technology of products became more complex, advertisements and graphic designs influenced by cubism appeared more sophisticated, adapting stylistic features to suit a particular item. In addition, artists successfully expressed the chic, fashionable qualities of predominantly male-oriented products using these abstract styles. Fragmented and multi-faceted images aided in expressing the intangible qualities of the consumer goods being advertised.

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INTRODUCTION

Although the impact of popular arts has been the focus of recent studies, such as Kirk Varnedoe and Adam Gopnik's *High and Low: Modern Art and Popular Culture* exhibition of 1991, sponsored by The Museum of Modern Art, New York, the influence of cubism on advertising and graphic arts in American magazines, is a topic that has not been adequately addressed in the study of Modern Art. Avant-garde art styles, such as cubism, had a noticeable impact on the American advertising and design industries, essentially serving as a catalyst for innovative ideas and design concepts that helped shape twentieth-century applied arts.

The assimilation of the cubist style in American magazines had a profound effect on the evolution of modern advertisements and graphic design and will be discussed in the study through an analysis of *Collier's: The National Weekly* magazine. This magazine did not discriminate among its readers and therefore, attracted the interest of both male and female subscribers during the first quarter of the twentieth-century. For this reason, *Collier's* is an excellent source to study the effects of contemporary abstract styles on advertising and graphic arts in American magazines.

The beginning of the formal development of cubism in Europe was 1907. Writing in 1988, John Golding asserts: ". . . *Les Demoiselles*

(1907) marks a turning point in the career of Picasso and, moreover, the beginning of a new phase in the history of art. It is, too, the logical point to begin a history of Cubism."[1]

Collier's: The National Weekly had a long history in the American magazine industry, and although *Collier's* ceased publication in 1957, it remained a model for later family-oriented magazines. It served as a contemporary prototype demonstrating the impact avant-garde styles had on mass-media and their success during the early decades of the twentieth-century. *Collier's* was just one of the many magazines that helped bring about cultural literacy by employing new abstract styles such as American cubism, futurism and cubo-futurism, within its pages. Examples of cubist influenced designs were found in *Collier's* as early as the middle-teens of the twentieth-century, in the art of illustrations for short stories, page borders and typography designs.

Another factor that influenced my choice of *Collier's* was that it reported on important cultural developments in the United States. *Collier's* published reviews of contemporary artistic events such as the 1913 International Exhibition of Modern Art (The Armory Show) held in New York City. Such articles, in addition to similar reports in this and other journals, helped to promote the public's eventual acceptance of avant-garde art styles. In the decades since the 1920s *Collier's: The National Weekly* has maintained a meritorious reputation as a reformer in the magazine industry due to its achievements in the world of graphic design and advertising (applied arts). These accomplishments were also reflected in the fine arts during the same period.

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[1]John Golding, *Cubism: A History and an Analysis 1907-1914* (Cambridge, Massachusetts: Harvard University Press, 1988), 33.

After analyzing the advertisements and illustrations in *Collier's* from the mid-teens through the 1920s, I discovered trends that were not only related to avant-garde artistic progress in the United States, but also, and what was more important, the technological achievements that were transpiring simultaneously during this period.

I. What is Cubism?

For centuries, fine artists (painters and sculptors) had depicted their subjects naturalistically, thus they relied primarily on a mimetic approach to record visual appearances. During the four hundred years from the Renaissance to 1907, artists employed various art styles, yet they were still essentially traditionalists.

On the other hand, John Golding notes that the Cubists

> . . . were the beginning of something completely new; in a sense they were anti-traditionalists. Their way of looking at the exterior world, the means they used of recording their ideas about it, even their concept of what a painting was, all these things were different from anything that had gone before them. And they were reacting not only against the art of the past fifty years but also against the techniques and traditions of vision that had shaped Western painting since the scientific discoveries of the early Renaissance.[2]

The foundation of these artistic standards began to be challenged beginning in 1907 in Paris.[3] Philip B. Meggs, a leading authority on the history of graphic design, wrote in 1983: "by creating a concept of design independent of nature, cubism began a new artistic tradition and way of

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[2]Ibid., 60.

[3]"In its beginnings, however, and until about 1912, cubism was an exclusively Parisian phenomenon, and it probably could not have been born elsewhere, for reasons of history, geography, and culture. No other city in the world in the early years of the twentieth-century could boast of a comparable century-long history of outstanding artistic activity; and the relatively central location of Paris in western Europe served only to facilitate the migration of the most gifted young artists . . ." (*Cubism*, Edward F. Fry [London: Thames & Hudson, 1966], 11).

seeing that ended the four-hundred-year-old Renaissance tradition of pictorial art."[4] Artists such as Pablo Picasso and Georges Braque challenged artistic traditions based on a single point of view, symmetrical compositions and naturalistic representation. These avant-garde artists put forth their own artistic doctrine, basing their concepts on the paintings and methods of Cézanne.[5] African wooden sculptures and other functional objects such as the Kota reliquary figure from Gabon served as abstract and conceptual models.[6] These two influences relied on the language of form to enhance the expressive message of a design.[7]

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[4]Philip B. Meggs, *A History of Graphic Design* (New York: Van Nostrand Reinhold, 1983), 274.

[5]"Cézanne, the French precursor of cubism, had urged artists to concentrate on cones, cubes, cylinders and spheres. Taking this as their cue, the Cubists then reduced natural objects to geometric shapes and reconstructed them as planes and solids" (*A History of Design from the Victorian Era to the Present*, Ann Ferebee [New York: Van Nostrand Reinhold Company, 1970], 78); In addition, see Ron Johnson, "Primitivism in the Early Sculpture of Picasso," in *Arts Magazine* 49, no. 10 (June 1975), 64. Johnson discusses the relationship of Gauguin and Picasso and the impact Gauguin's works had on Picasso which helped form the background of Picasso's primitivism.

[6]Golding, 47. Golding notes, "Tribal sculpture and the painting of Cézanne, both of which were used extensively by Picasso as sources for the *Demoiselles*, were to be the two major influences in the creation of cubism; in fact the constant inspiration which Picasso and Braque drew from the art of Cézanne and the stimulation which tribal sculpture provided for Picasso were the only important outside influences in the development of a style which was to be very self-contained. Ultimately the process of creation is one of intuitively balancing formal elements, and, in the case of the most abstract tribal sculpture, the finished product has the quality not of a representation but a symbol—a re-creation rather than reinterpretation" (Golding, 50); For a general discussion of the influence of primitive sculpture upon modern painting during the early twentieth-century, see Robert Goldwater, *Primitivism in Modern Art* (Cambridge, Massachusetts: The Harvard University Press, 1986), 143. In this passage Goldwater compares African sculpture from different countries, and notes their similarities to the images found in Picasso's paintings; See also William Rubin, "Picasso," in *"Primitivism" in 20th Century Art*, vol. 1, William Rubin, ed. (New York: The Museum of Modern Art, 1984), 241.

[7]"As opposed to Western Art, tribal art is more conceptual, much less conditioned by visual appearances. The tribal sculptor tends to depict what he knows about his subject rather than what he sees. Or, to put it differently, he tends to express his *idea* of it. This leads inevitably to great simplification or stylization, and at the same time, to a clarification and accentuation of what are felt to be the significant features or

Furthermore, the conceptual emphasis enabled cubist artists to detach themselves from visual appearances without neglecting the subject matter.[8] Simplification or stylization of the subject based on principles of formalism and the arrangement of objects in a shallow picture space resulted in the formation of a new art movement called Cubism. Frank H. Young, writing in 1930 notes:

> Cubism had an interesting theory that concerned complete vision. It held that an object seen from one side is an incomplete vision and that a complete vision would show a synthetic view taken from all sides and within. Cubists practiced another theory in which the real planes of a picture were dissociated and reorganized without regard for natural proximity, in order to create, as they maintained, a more expressive structural form of the subject. Unimportant planes were subdued and those more important brought forward, emphasized and allowed to overlap as desired. In other words, the cubist painter strongly believed in ridding his pictures, as much as possible, of nonessentials and bringing forward the elements which to him were most significant.[9]

Beginning in 1907 and continuing through the mid-teens, the cubist movement inspired experimentation and stylistic innovation in modern abstract artists. As Robert Rosenblum's research has shown several phases mark the progressive evolution of cubism. These phases include analytical cubism, synthetic cubism and collage or *papiers collés*.[10] Each of these stages had its own unique and individual characteristics.

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details of the object depicted" (Golding, 50); *The Day of The God*, 1894 is used to explain Gauguin's major form of expression in his paintings (Goldwater, 72).

[8]William Rubin, "Modernist Primitivism: An Introduction," in *"Primitivism" in 20th Century Art*, vol. 1, William Rubin, ed. (New York: The Museum of Modern Art, 1984), 11. Rubin discusses the shift in early twentieth-century modernism from perceptual to conceptual imagery.

[9]Frank H. Young, *Modern Advertising Art* (New York: Corrci, Friede, Inc., 1930), 20.

[10]Robert Rosenblum, *Cubism and Twentieth-Century Art* (New York: Harry N. Abrams, 1966), 71.

A. European vs. American Cubism

"The course of Cubism in America began after 1910, as in England, with a sudden and unprepared explosion of modernity," wrote Robert Rosenblum in 1976, "and was then followed by a quieter assimilation that often combined both the aesthetic refinement and the ultimate commitment to a particularized reality."[11] American avant-garde artists unlike their European counterparts, employed the cubist style in their works in a more naturalistic manner. Douglas Cooper wrote in 1971: "In 1913, American painters still mostly favored social realism in their choice of subjects and worked with a palette of strong colors. But the Armory Show revealed that several young Americans who had gone to Europe were currently working, either in New York or Paris, in a style that owed something to Delaunay and moreover to Futurism."[12] The American cubo-futurism style was particularly suited to visually expressing intangible characteristics of technology and industry, as well as fashionable, exotic products advertised in American magazines such as *Collier's*. "Again, it was cubism that carried the greatest impact in the awakening of American art to contemporary European developments," maintains Robert Rosenblum, "though, as might be expected in the most mechanized environment of the contemporary world, it was cubism strongly tinged with a futurist flavor."[13]

The United States' first formal exposure to European cubism occurred in 1913 at the *International Exhibition of Modern Art* held in New

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[11]Ibid., 241.

[12]Douglas Cooper, *The Cubist Epoch* (New York: Phaidon Publishers, Inc., 1971), 176.

[13]Rosenblum, 241.

York City's Armory building. In addition, works by some American artists such as Stuart Davis, who was influenced by the cubist movement, were also on display. For most Americans this was the first opportunity to view the radically new style of painting known as cubism.

Because of the high degree of abstraction present in the works at the Armory Show the overall response by the American public and art critics to these new works was one of shock and distaste. However, there were groups of American artists such as the Ashcan school, whose members included Stuart Davis and John Sloan, who were already exercising avant-garde visual techniques made famous by European modernists.[14] Another group, headed by Alfred Stieglitz, was known as "291." Members included John Marin, Marsden Hartley and Alfred Maurer and others, who were profoundly affected by the artistic visual techniques of cubism.[15] The impact of the Armory Show on the development of Modern Art in America was enormous, and in effect it aided in forming the foundation of an American modern tradition.[16]

Avant-garde American artists developed their own unique style, but it was based on the foundation of the basic principles set forth by the

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[14]Robert Hunter, "The Rewards and Disappointments of the Ashcan School: The Early Career of Stuart Davis," in Lowery Stokes Sims, *Stuart Davis: American Painter* (New York: The Metropolitan Museum of Art, 1991), 31.

[15]Diane Kelder, "Stuart Davis and Modernism: An Overview," in Lowery Stokes Sims, *Stuart Davis: American Painter* (New York: The Metropolitan Museum of Art, 1991), 19.

[16]Ibid; See also Milton W. Brown, *The Story of The Armory Show* (New York: The Joseph H. Hirshhorn Foundation, 1963), 87. Brown discusses how United States' cultural environment lagged twenty-five years behind European modernism, and that after the Armory Show, the American public should have been less eager to condemn modernism. Brown notes that the Armory Show aided in forming the foundation and eventual acceptance of Modern Art in America because the exhibition was the first major display of the development of avant-garde art, 90.

early European modernists. For instance, artists such as Picasso and Braque used primarily still-lifes and figures as subjects for their works. Essentially, the images were abstracted, at times beyond recognition; however, crucial to these artists was the idea or conception of the image. American artists, on the other hand, found it more difficult to deny naturalistic representation, and consequently their efforts resulted in images more "realistic" in style than those of the European cubists. Avant-garde American artists placed significant emphasis on highly detailed images, more so than their European counterparts.[17]

Because the American cubists were primarily inspired by the world that surrounded them their works were labeled *Cubist-Realism*, as Barbara Rose notes in her 1975 study of American art: ". . . the cubist-realism of Demuth and Sheeler was the more distinctively American version of cubism. And it had a more lasting effect on American art."[18] Most of the American avant-garde artists lived in New York City, which was known among artistic groups as the cultural and artistic center of the United States. These artists chose as their subject architecture, monuments and the hustling and bustling crowds of major metropolitan cities, such as New York and Chicago. "The New York scene provided an especially rich opportunity to convey the drama of the new urban experience with the comparably new vocabulary of cubism, and the most

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[17]"For the majority of Americans who called themselves Cubist, cubism meant little more than sharp lines and acute angles. Cubism was seen not as a new attitude of the mind, but in terms of its surface effects. Thus, many blithely set about superimposing directional lines and fragmented shapes on top of essentially a realistic composition" (*American Art Since 1900*, Barbara Rose [New York: Praeger Publishers, 1967], 85).

[18]Barbara Rose, *American Art Since 1900* (New York: Praeger Publishers, 1975), 90.

assertively modern monuments of the city were often recorded."[19] Modern American artists could effectively portray New York and its symbolic characteristics, utilizing elements from abstract art styles such as cubism, in addition to a vivid array of bold colors and a naturalistic pictorial depiction.[20] The combination of these elements enabled the artist to express a technologically advanced, culturally literate and highly energetic urban environment that was characteristic of American metropolises.

II. Modern Art and Its Influence on the New Magazine

Newspapers, magazines, books and radio were advertisers' primary mediums for communicating their message to the public in the early twentieth-century. In fact, American magazines serve as a "window" into the culture of this revolutionary modern era. They are a valuable medium that influenced the lives of millions and reflected the tone of a modern visual culture. Setting the standards for future publications, early twentieth-century American magazines such as *Collier's: The National Weekly*, reported to the public on international, political, social, cultural, and entertainment news.[21] Consequently, *Collier's* and other magazines of the period helped shape modern society by reinforcing and promoting creative cultural trends. "While articles and advertisements perhaps generated more action, the arts of fiction and poetry, in addition

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[19]Rosenblum, 241.

[20]Kirk Varnedoe and Adam Gopnik mention that Stuart Davis and Gerald Murphy were two contemporary American artists who "absorbed Ferdinand Leger's geometerized planes of color and monumentalizing simplicity" (*High and Low: Modern Art and Popular Culture*, Kirk Varnedoe and Adam Gopnik [New York: The Museum of Modern Art, 1990], 293). Refer also to n.12.

[21]Hickman Powell, "Collier's," *Scribner's Magazine* (May 1939), 21.

to the graphics, made magazines a treasured source of what was commonly known as *culture*."[22]

The emergence of the "new magazine," spawned by imaginative designs created by avant-garde fine and applied artists, occurred shortly after the turn of the twentieth-century. The term "new magazine" refers to a revamping phenomenon that took place in the American magazine industry beginning in the first decade of the twentieth-century.[23] The first phase of this restructuring process is known as the transitional phase, that occurred from 1900 through the mid-teens.[24] Magazine editors, publishers and executive managers decided to modify the magazine's appearance by employing a greater use of pictorial graphics. Theodore Peterson describes this transitional period in his history of twentieth-century magazines:

> Because many magazines adopted standard pages of about nine by twelve inches, editors had to use such devices as hand-lettered titles, white space, drawings and photographs, and so on, to break up the monotony of their pages. As advertisers made increasingly skillful use of artwork, typography, and white space, editors were encouraged to dress up their own pages. In time they came to realize that design could contribute as much to the personality of their magazines as the editorial content they ran.[25]

By the end of the transitional phase, artists were incorporating contemporary styles into advertisements. As artists increasingly utilized

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[22]Dorey Schmidt, "Magazines in American Culture," in *The American Magazine, 1890-1940* (Fall 1979), 9.

[23]Ann Uhry Abrams, "From Simplicity to Sensation: Art in American Advertising, 1904-1929," in *Journal of Popular Culture* 10 (Winter 1976), 621; See also n.26.

[24]Ibid.

[25]Theodore Peterson, *Magazines in the Twentieth Century* (Urbana, Illinois: University of Illinois Press, 1964), 36.

avant-garde styles, a new phase began that expanded the functions of abstract styles such as cubism. In 1976, Ann Uhry Abrams wrote:

> . . . this transitional period, with the new techniques available for reproducing artwork in mass-circulation magazines, advertisers borrowed from several contemporaneous movements in fine arts. For the first two decades of the twentieth-century, advertisers seemed so intrigued by the very fact that they could use art lavishly that they did so with a certain carelessness. They became absorbed in the medium and neglected the message. Artists were given license to experiment with composition and technique in order to display the fine arts as an aesthetic adjunct to advertising. But after advertisers became imbued with the uses of psychology for advertising, in the mid-teens, a new trend began. Illustrations were by no means abandoned, but the emphasis shifted from art for its aesthetic purposes to art as a carefully fashioned vehicle for enticing readers to buy.[26]

Elizabeth Hawkes affirms this conclusion, "The pictorial images were subtle persuaders which captured people's imaginations and enticed them to read the stories or to buy the products advertised."[27] The visual needs of the new magazine were fulfilled through the use of photographs, illustrations and graphics, and these elements of the modern magazine. Abstract visual imagery was developed as a leading method of communication. The expansion of modernism in high art inspired commercial artists to replace the naturalistic images of earlier advertisements with abstract and increasingly stylized representations of products. Writing in 1956, James Playsted Wood describes the modern magazine, noting "Brevity and sharpness characterize today's magazines," Wood adds, "They are timed to twentieth-century nervousness and hurry, styled to modern conceptions of swift design. More and more their appeal is visual."[28] Therefore, the abundant use of

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[26]Abrams, 621.

[27]Elizabeth Hawkes, "Magazines and Their Illustrations," in *The American Magazine, 1890-1940* (Wilmington, Delaware: The Delaware Art Museum, 1979), 27.

[28]James Playsted Wood, *Magazines in the United States* (New York: The Ronald Press Co., 1956), 359.

pictorial graphics satisfied the modern aesthetic requirements of the new magazine and doubtless, contributed to attracting new readers.

A. Graphic and Advertising Arts

During the early decades of the twentieth-century, technological advances emerged in all sectors of business. Accordingly, the United States developed into a prosperous consumer society that supported a free enterprise system.[29] Commercial arts (advertising and graphic design) were utilized to meet the marketing and communication demands of this growing consumer society and as the nation became more technologically advanced, contemporary styles in advertising and graphic arts also emerged.

"If for some, the sense of change undermined the old order and hence appeared threatening, for others it represented challenging possibilities in which fresh concepts of man and society could be linked to new artistic techniques . . . combining technological functionalism with aesthetics . . . In the eyes of its practitioners, abstract art became unequivocally related to progress and change."[30]

Inevitably technological advances determined the evolution of products, and the advertisement styles that promoted these goods to the American public. "Graphic designers, wielding one of the most powerful

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[29]John Thackara, ed., *Design After Modernism: Beyond the Object* (New York: Thames & Hudson, 1988), 19. John Thackara discusses technology and innovation brought about by mass production and mass marketing. In effect, these elements meant bigger profits for industries; In addition, John W. Cataldo discusses the larger role graphic designers play in business and industry, and in fact, Cataldo attributes this to an emerging prosperous consumer society (*Graphic Design and Visual Communication*, John W. Cataldo [Scranton, Pennsylvania: International Textbook Company, 1966], 4); See also n.31.

[30]Anna Moszynska, *Abstract Art* (New York: Thames and Hudson, 1990), 93.

instruments in advertising, are in a position to contribute to the improvement of the ethical and aesthetic quality of mass communication," declared John Cataldo writing in 1966. "Graphic design which serves advertising-sales-service functions is directly influenced by the demands of our prospering consumer society and has become indispensable to our free enterprise economy."[31] This art form must utilize psychological, expressive and visual elements in order to meet the demands expected of the advertisers. "Since all communication—verbal and nonverbal—has the capacity to manipulate, persuade, transform, and educate the public," claims John Cataldo, "it follows that graphic design is a social art and by this definition must assume the moral and ethical responsibilities of public service."[32]

During the period of the late-teens through the 1920s America's prosperous economy provided new expressive opportunities for graphic and advertising artists.[33] Therefore, magazines were a contemporary mode of communicating and marketing new innovations, industries, technologies, services and products. Early modern advertisements served the needs of businesses by marketing both services and products. And, after the first decade of the twentieth-century, contemporary advertisements indirectly aided the cause of avant-garde art styles such as cubism as they drew upon such styles to promote the new products of an industrialized age.

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[31]Cataldo, 4.

[32]Ibid.

[33]Varnedoe and Gopnik, 289.

Artists in the graphic and advertising industries who employed the new, more abstract styles had the opportunity to reach a wider audience than did the modern fine artist. "The art of advertising goes to the people and receives an enormous circulation among them," maintained Hiram Blauvelt writing in 1925. "In this way the opportunity of advertising arts to mold the artistic taste of our people is absolutely unlimited."[34] Due to this mass exposure during the 1920s, magazines both attracted artists interested in experimenting with abstract styles and were influenced by avant-garde artists who experimented with abstract forms.

During the nineteenth-century, communication and advertising depended heavily on poster art. This was popular in both Europe and the United States, as artists such as Henri de Toulouse-Lautrec, who initiated poster art as a viable visual art form, helped establish the foundation and criteria for a creative method of communicating to the mass public.[35]

While traditional and naturalistic styles in addition to poster art were still employed on the covers of modern magazines, abstract styles such as cubism, were used increasingly within the pages of the magazine during the 1920s. Advertising artists borrowed the philosophy and visual concepts of poster art, and combined them with artistic visual techniques taken from modern art movements such as cubism, that in

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[34]Hiram Blauvelt, "Advertising Art, A Foundling?," in *Printers' Ink Monthly* (December 1925), 88.

[35]Varnedoe and Gopnik write, ". . . posters established . . . a style of commercial persuasion that stressed image over text . . . and also fostered the first crossovers between modern art and advertising" (Varnedoe and Gopnik, 236); An example of an American designer who was profoundly influenced by modern movements such as Cubism was Paul Rand. Philip Meggs notes, "He seized upon collage and montage as a means to bring concepts, images, textures, and even objects into a cohesive whole" (Meggs, 399). Rand applied his design approach to advertisements.

time, led to the eventual development of modern advertisements.[36] Like posters contemporary advertisements depended on abstract graphic styles, illustrations based on principles of formalism, photographs and avant-garde type styles to quickly attract the attention of the viewers. Several techniques were used to accomplish this: bold colors and lines, elements of contrast, simple geometric shapes, stylized forms, pattern, novel compositions, to name just a few. As Roland Marchand, writing in 1985, noted, "When an advertising art director sought to create an aura of style around a product that did not itself convey an adequate prestige image, he was likely to turn to high art for the desired association. Modern Art, in particular, offered the aura of both a rarefied aesthetic quality and an up-to-date tempo."[37] Therefore, avant-garde applied artists often found it necessary to abandon traditional notions of design in order to successfully express the desired image for the advertised product or business.

Clarence P. Hornung and Fridolf Johnson attribute avant-garde advertisement art to the progressive high art styles of the early twentieth-century, noting:

> Graphic (and advertising) arts borrowed ideas and design principles derived from cubism, futurism and abstract art, involving the repetition of form, color, and line; continuity of line; curves against straight edges; warm color against cold; dark against light; and conversion of perspective into two-dimensional planes that appear to penetrate each other. These principles sparked a significant departure from traditional formats in layout and pictorial representation.[38]

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[36]Ibid.

[37]Roland Marchand, *Advertising the American Dream: Making Way for Modernity, 1920-1940* (Berkeley: University of California Press, 1985), 140.

[38]Clarence P. Hornung and Fridolf Johnson, *200 Years of American Graphic Art* (New York: George Braziller, Inc., 1976), 150.

Frank H. Young, writing in 1930, described the avant-garde characteristics of the arts of these new advertisements noting:

> A few of the outstanding characteristics of modernism in advertising (and graphic) arts to date are extremely simple, geometric arrangements, bizarre color schemes, decorative designs and borders created with disregard of the traditional motifs, much use of sans-serif lettering, words lettered perpendicularly in the advertisement and frequently attached to the edge of an element either vertically or horizontally. . . . Airbrush effects, slanting of the entire advertisement on the page, rendering of illustrations to secure form and pattern rather than detail and modeling, startling contrasts, black outlines, even in color renderings, are additional identifications.[39]

In addition, Roland Marchand wrote:

> Ads adopted abstract cubist forms such as zig-zagging lines, asymmetrical layouts, futuristic borders, surrealistic juxtapositions, and montages of centrifugal images. The modernistic illustration insinuated style and emotion into the product, thrusting it into association with the smartness of novelty, fashion, and the latest mode. It infused it with the excitement of movement and tempo (Figure 1).[40]

As Marchand suggests, cubism and its stylistic descendants, futurism and cubo-futurism effectively communicated the fast-paced, rapidly industrialized, commercial environment that emerged in an evolving capitalist society during the 1920s. Ann Uhry Abrams describes the 1920s as "the 'classic' era of advertising because psychological ads were so influential on patterns of social behavior."[41] For example, an advertisement for the Franklin Automobile Company was discussed in *Printers' Ink* issue for April 2, 1925, (Figure 2). The advertisement showed a highly detailed and accurate reproduction of Franklin's new model automobile. Behind the car, the architectural setting, although readable, is highly abstracted and consists of "geometric planes and

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[39]Young, 28.

[40]Marchand, 142.

[41]Abrams, 625.

curves . . . that seem to move and swirl—always toward the car." As Don Gridley notes, the composition "brings out the things the company wishes to show—the beauty and effectiveness of the new car—with no distracting details."[42] The designer repeated the sweeping body lines of the automobile in the bold lines, planes and curves of the abstract building. The exclusion of a detailed, decorative background in favor of an abstract representation of a building using simple, geometric forms supported the message of the advertiser— "the year's 'smartest open car' designed for fashion-conscious consumers who desire action, excitement and the open air, is now available for purchase."[43] In addition, the simplified architectural form accentuates the modern, chic tastes of the purchaser, while at the same time emphasizing the quality and high-powered performance of the automobile. Principles of formalism exhibited in the architecture and communicated through the representation of the sleek automobile body were typical of how avant-garde styles impacted advertisements during the 1920s.

The language of form in enhancing the expressive message of a design was a common element in both abstract painting and sculpture and applied arts of graphic design and advertising. It is an important principle of Modern Art and served as a foundation for modern graphic and advertising designers such as Earl Horter and Dorothy Edinger, during the early twentieth-century.[44]

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[42]Don Gridley, "Is Modern Advertising Art Modern Enough?," in *Printers' Ink* (April 2, 1925), 82.

[43]Franklin Automobile Company Advertisement, *Printers' Ink* (April 2, 1925), 82.

[44]Manuel Rosenberg, *The Art of Advertising* (New York: Harper & Brothers Publishers, 1930), 47. An example of formalistic principles employed by an American

Formalism entails an abstract rendering of an object that emphasizes its simple, basic shape, salient lines, curves and planes. In effect, the simplification of forms found in nature were representational in origin, but were visually depicted in an abstract style. By this method the artist conveys aspects of form that cannot be specifically delineated, such as movement, the emotion of the subject or an emotional response to the object depicted by the artist.[45] The anti-naturalistic representation of a subject shifts emphasis from a perceptual to a conceptual process of creation. This is evidenced by an advertisement promoting *The Seven Arts* magazine found in *Collier's* of November 11, 1916, (Figure 3). During the 1920s, modern artists, designers, graphic artists and illustrators moved toward conquering the language of form to enhance the expressive message of their designs.

> The graphic designer consciously attempts to synthesize many different graphic forms with the expressive intent of communication, but since graphic forms inevitably condition man's sensibilities and are capable of effecting changes in his behavior, the designer must also consider the psychological, the physical, and optical aspects of communication in his approach to graphic design.[46]

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graphic designer is Earl Horter's design for a Steinway advertisement; A second example is Dorothy Edinger's design for a Robert H. Foerderer, Inc., (Vici Kid Leather) advertisement, 44-45.

[45]Kimberley Reynolds and Richard Seddon, *Illustrated Dictionary of Art Terms* (New York: Peter Bedrick Books, 1981), 70.

[46]Cataldo, 65.

Frank H. Young attributes the success of modernistic advertising to the artists' knowledge of the principles of formalism, noting:

> Most often the illustrator (artist) who achieves the best results in modernistic advertising (and graphic) arts is the one whom first acquires a fundamental academic training. With this foundation he is equipped to discriminate intelligently between the essentials and non-essentials of an illustration. He can then free his picture of all that is superfluous and through the use of simple line, form and pattern give more complete expression to the same qualities and emotions than would a realistic rendering. His academic training makes it possible for him to choose between values and details to the advertiser's benefit.[47]

In addition, advertisers in the 1920s had to develop strategies to attract their targeted audience. They turned to magazine artists who utilized techniques to create a "shock effect" that alerted the viewer to pay attention to advertisements and to the products being sold. This "shock effect" also developed as a manifestation of the competition between advertisers for the acquisition of a larger audience. Kirk Varnedoe and Adam Gopnik suggest, "Advertising agents were more and more interested by the way a diluted version of a modern style such as cubism could serve as a mind-arresting gimmick in the presentation of an object for sale; they urged their clients to see that a degree of abstraction would still allow an item to be recognized, with a little salutary effort on the part of the intrigued viewer."[48]

B. The Cover

Publishers primarily used the cover design to entice the viewer to buy the new magazine. It also served as a visual representation of the image the magazine sought to project, and the audience it wished to

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[47]Young, 16.

[48]Varnedoe and Gopnik, 301.

attract. Therefore, it was important that the cover create a positive first impression. Margaret Cohen writing in 1979, states "Although the cover may or may not have had any specific reference to a feature inside the magazine, by choice of illustration, the cover became an editorial statement of intent through visual communication."[49]

As mentioned earlier, during the transitional period magazines such as *Collier's: The National Weekly* did not use avant-garde styles on the cover (Figure 4), instead, publishers chose traditional styles of representation for the illustrations most prominently featured on the cover. Images were portrayed in either a naturalistic Victorian or decorative Art Nouveau style. One notices that these two styles successfully project the magazine's image, that is, *Collier's* was a magazine that American households could enjoy. "The audience that *Collier's* appealed to was the middle-class American—the broad cross-section of men and women who came from widely different economic and educational backgrounds."[50]

In addition, as previously noted, certain early twentieth-century magazines employed the style of poster art to create their cover illustration. In effect, magazine covers functioned as contemporary posters and were used to advertise the magazine. Clarence Hornung and Fridolf Johnson write: "The popularity of the poster technique is reflected in many of the covers designed for turn-of-the-century magazines. Often

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[49]Margaret Cohen, "Telling A Magazine By Its Cover," in *The American Magazine, 1890-1940* (Wilmington, Delaware: The Delaware Art Museum, 1979), 17.

[50]Alan Nourie and Barbara Nourie, eds., *American Mass-Market Magazines* (Westport, Connecticut: Greenwood Press, 1990), 55.

dominated by a single figure, the cover became a poster in miniature."[51] This design style was simple with a minimal number of elements making up the composition. Images were still depicted naturalistically, but shown in a simplified manner so that covers could be viewed from a distance since they often appeared amidst other publications being sold and displayed in bookstalls and bookstore windows. Simplicity was a powerful appeal to the consumer.

Common themes appearing on the covers of *Collier's* were images of women (Figure 5), a woman surrounded by children, or children shown in the midst of activity (Figure 6). These images represented the quaint, idealistic essence of middle-class America. In addition, *Collier's* executives opted for the more acceptable and traditional styles of representation probably thinking that abstract styles used on a cover might offend readers, and therefore, they did not want to risk losing their loyalty. The significance of this discrepancy will become apparent later in this essay.

C. The Layout

Before the advent of the new magazine, advertisers relied on the written message of the body copy as the primary method of communication while the advertisement's pictorial art served a secondary role. By the early to mid-teens, editors, advertisers and advertising artists reversed this practice.[52] They relied on pictorial and visual

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[51] Hornung and Johnson, 133.

[52] J. C. McMichael, General Manager, Huber Hoge, Inc., notes, ". . . that the objective of advertising is to build demand and prestige for their product (Vici Kid Leather). A problem arises—how to market their product. He resolves this by using much larger illustrations and shorter text than would generally have been the rule in

elements to convey most of the pertinent information about the product or business. From the 1910s through the 1920s, the new magazine was characterized by creative compositions and typographical arrangements. Clarence Hornung notes, "Out of this ferment (during 1910s through the 1920s) came a general departure from the vertically symmetrical division of space in advertisement and typographic layout, an outworn tradition ill-suited to the new technology."[53]

Ann Uhry Abrams asserts:

> For advertising artists, the new thrust toward awakening emotions meant increased restrictions on stylistic innovation. As advertisers relied less upon folksy narratives . . . the most innovative aspect of advertising art was in the field of layout design. Before 1920, guidebooks had advised artists to keep layouts balanced, to avoid sharp visual angles and to place the picture at the top of the page with the copy beneath. But by 1925, all of these regulations were considered obsolete. Composition has gone adventuring, *Printers' Ink* declared, for now designers were permitted to have drawings, above, beneath or hidden within the copy.[54]

Early abstract styles that prevailed in the fine arts, such as cubism, futurism, and cubo-futurism, challenged the strict, symmetrical and balanced arrangement of a composition in favor of creative and expressive asymmetrical arrangements, as for example the symmetrically balanced Mazda advertisement that appeared in *The New Republic* issue for March 24, 1917, (Figure 7) versus the Mazda advertisement found in *The New Republic* issue for August 25, 1919, (Figure 8). For contemporary layout artists the cubist style of paintings reflected a new means of organization among compositional elements and stylization in represented forms. The meaning or message of a graphic design or

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former days" ("Modernism," J. C. McMichael, in *The Art of Advertising*, Manuel Rosenberg [New York: Harper & Brothers Publishers, 1930], 43).

[53]Hornung and Johnson, 150.

[54]Abrams, 625.

advertisement depends on the artful use of the elements of design: the headline and body copy; images or photographs; and the compositional layout of the entire page. Together, these contribute to the visual expression and overall meaning of a graphic advertisement.

Asymmetrical compositions (see Figure 8) exemplified a sense of movement among the units of the composition and, in addition, such asymmetrical layouts helped direct the viewer's eye around the page. Douglas McMurtrie, writing in 1930, notes, "It goes without saying that the layout of the future will be dynamic rather than static. A balanced composition (see Figure 7) will become more and more rare and layouts in which the sense of movement is predominant will appear more and more frequently."[55] The active compositions seen in the modern magazine reflect the high-energy, fast-paced momentum of the American society that was emerging in the 1920s. What was more important, advertising artists working abstractly, often manipulated the shapes and the sizes of page elements, so as to emphasize some of the compositional units more than others. Asymmetrical layouts could function the same as contemporary art styles by suggesting qualities like style and emotion about a product.[56]

In addition, the placement of headlines was no longer limited to the center of the page, but could be placed randomly within the

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[55]Douglas C. McMurtrie, "The Future of Advertising Composition," in *Printers' Ink* (April, 1930), 90.

[56]"As a student of psychology he (the layout artist) must understand how to create impressions and to effect reactions of both eye and mind" (Rosenberg, 94); In addition Rosenberg writes, "Balance, or rather lack of it, is another modernistic effect. The changing of the proportions of figures, or parts of them, so as to concentrate attention on one part of the composition, or to contrast an unwieldy figure presented in small space with a small one presented in large space, has shock value" (Ibid., 43).

advertisement's composition. In fact, headlines and body copy could be arranged to conform to a variety of shapes. An example of an interesting and effective advertisement composition is found in *The New Republic* issue for August 25, 1917, (Figure 8). This advertisement for Mazda exemplifies the visual excitement of creative and dynamic page arrangements. While both advertisements (Figure 7 and Figure 8) retain a heavy emphasis on text, the block of body copy is found in the upper right corner of the composition in Figure 8. Directly below the body copy is a graphic image of the product, an incandescent lamp. Below the graphic image is the bold Mazda logo and accompanying sub-title. The entire composition is offset slightly from the center axis of the page. A generous white space surrounds and balances the compositional elements, accentuating the practical, innovative qualities of the Mazda incandescent lamp.[57]

The Mazda advertisement appearing in *The New Republic* issue for February 24, 1917, (Figure 9) demonstrates the progressive use of modern asymmetrical layouts and the effectiveness of negative space. In this advertisement the negative, or "white space," is just as critical to the success of the advertisement as are the compositional units that make up the layout of the page. Negative space, created intentionally throughout the layout, results in bold, uncluttered compositions. Magazine artists during the late-teens through the 1920s realized that

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[57]The company's technologically progressive ideas on lighting are emphasized by the dominating use of white space (negative space) in the composition. "The selection of background, beyond being a matter of taste and good judgment on the part of the artist, is often a matter of strategy. He wishes to place his sales idea in a compelling light, and to dominate the page, if he is using part space. Here he would do well to consider the value of using the paper as background. In a restricted area it gives the feeling of greater space . . ." (Ibid., 49). In the Mazda advertisements (Figures 8 & 9) the white space suggests the brilliant, luminous quality of the innovative incandescent lamp.

the use of fewer elements in the composition of a page, often resulted in more visually focused, eye-catching advertisements.

D. Typography

The designers employed by these modern mass-produced publications realized that typography was an essential element in a design composition. As a result, innovative and creative typefaces were devised that reflected these modern times (Figure 10). Bodoni, a thick, bold-faced type style ". . . has become the Caslon of the modern movement," writes L. B. Siegfried, "Cooper Bold, a type face which, for all its limitations, is almost the only genuinely original contribution that America has made to typography in these latter years."[58] No longer was the traditional serif typeface the only style used. At the turn of the century, designers were experimenting with bold, clean sans-serif type that complimented avant-garde styles used in pictorial artwork (Figure 11).

While type was still arranged in a typical horizontal format during the 1920s, vertical and diagonal configurations were also being explored.[59] The typeface, combined with illustrations and borders, presented artists with new areas for experimentation. As artists endeavored to create dynamic page layouts, they were also developing new typography styles. "What was needed was a typographic format sympathetic to machine composition, and to complement it, new type

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[58] L. B. Siegfried, "Modernism Emerges Full-Fledged," in *Advertising and Selling* (February 8, 1928), 25.

[59] ". . . if the picture is oblong, square, oval, triangular, or circular in design, he (the advertising artist) must guide his lettering lines accordingly and in keeping with the rest of the layout" (Rosenberg, 100).

forms. German designers were the leaders in the 'new typography,' which was essentially functional and, with asymmetrical arrangement of copy blocks and display lines . . . ."[60]

Writing in 1966, John Cataldo states, "Type has a special interpretive function, and one of the designer's responsibilities is to match the final graphic form with what the author intended his text to say. He selects, discards, suspends judgment, and chooses again in a continual personal struggle to achieve an equilibrium between his aesthetic values and the pragmatic literary function of the text."[61]
In short, after the 1920s visual and artistic elements of the modern mass-produced magazine continued to evolve, paralleling the activity occurring in modern fine arts. Nevertheless, these artists during the 1920s and later continued to push one another in developing modern artistic innovations. For this reason, in 1957, Frank Mott wrote, "The appearance of the magazine changed greatly in the latter thirties. There was much more color in the illustrations, the printing of them was 'bled' off the edges of the pages, there was much of the new angled make-up, and illustrators like Gluyas Williams took the pencil and brush from the old-timers. Covers by Ben Jorj Harris, Robert O. Reid, Alan Foster, and others were in this new mood and style."[62]

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[60]Hornung and Johnson, 150.

[61]Cataldo, 23.

[62]Frank Luther Mott, *A History of American Magazines, 1895-1905*, vol.IV (Cambridge, Massachusettes: Harvard University Press, 1957), 474.

III. Advertising Art in *Collier's The National Weekly* Magazine

Peter Fenton Collier, an Irish immigrant, founded *Collier's: The National Weekly* magazine on April 28, 1888. Initially, *Collier's* title was *Collier's: Once A Week*, however, through the decades the name of the magazine was modified to reflect its evolving image. Collier was successful in accomplishing his early mission of providing "fiction, fact, sensation, wit, humor and news," which the new magazine so boldly proclaimed on its cover. In 1895, the magazine became known as *Collier's Weekly: An Illustrated Journal*, and three years later Collier's son Robert became its publisher. It was Robert who was largely responsible for furthering *Collier's* popularity in addition to adopting the subtitle *The National Weekly.*[63]

Collier's reported news so that Americans were kept informed of the latest issues occurring locally and internationally. During World War I and II, *Collier's* reported on the happenings and events taking place within the continents of Europe, Asia, and Africa. People relied on its accurate news coverage in addition to illustrations and photographs, which were all used as a visual testament to the many military campaigns occurring abroad.[64]

Collier's also served as a popular entertainment magazine, combining both fiction and illustrations in the form of excerpts from popular novels, short stories by authors such as H. G. Wells, poetry and a variety of puzzles and witty exercises. Writing in 1990, Alan and Barbara Nourie note, "In the early years as *Collier's: An Illustrated*

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[63]Nourie and Nourie, 53.

[64]Mott, 476.

Journal, the publication included fiction and humor with an emphasis on news and illustration. As *Collier's* grew, there was a decided improvement in all aspects of its makeup. *Collier's* soon became known for its color illustrations and memorable writings, and even poetry was included in its pages."[65]

A. 1905-1914

The 1905 issues of *Collier's* were chosen as the starting point for this investigation so that familiarization of the stylistic traits and contents of the magazine could be understood. The discoveries that are noted in this analysis are arranged chronologically corresponding to their appearance in *Collier's*. This made it easier to assess the impact that modernism had on the graphic layout and advertisements in *Collier's*. After careful analysis of each issue through the year 1930, I became aware of interesting and notable trends that will be discussed in greater depth later in this study. Meanwhile, particular attention was given to the many advertisements and illustrations seen throughout the pages of the magazine, which forms the central focus of this investigation.

During the years 1905-1914, the most notable features contributing to the dynamic contents of *Collier's: The National Weekly* were the numerous black-and-white illustrations, drawings and graphics found throughout its pages. Advertisements for a variety of different products were found throughout the magazine.

Full-page advertisements were not common in *Collier's* during the period 1905-1914. Instead, publishers and advertisers opted for advertisements that could be placed on the same page as an article, at

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[65]Nourie and Nourie, 54.

the end of a story, or within the vertical columns of the classified section in the back of the magazine. Although the advertisements were small, they were still compelling enough to captivate the reader's attention.

The occasional full-page advertisement such as The House of Kuppenheimer promotion found in the Collier's issue for May 7, 1910, was useful to the magazine's layout artist in marking the end of one section and the beginning of another. However, by the end of the 1920s, full-page and even double-page advertisements became a common characteristic in forming the composition of *Collier's: The National Weekly.*

Illustrations utilized in advertisements, articles and short stories varied in technique from simple line drawings making use of curvilinear devices, to a painterly, soft and poetic, watercolor technique. However, no matter what medium the artist chose, the result was a highly detailed and naturalistic illustration.

Black-and-white photographs were the only form of photography available to the artists at *Collier's* during this period. Yet fewer photographs appear in advertisements than in the magazine's short stories or articles. If several photographs were used in these sections, the artist sometimes employed the technique of overlapping to create a sense of visual excitement in the layout. In *Collier's* from 1905-1914 the practice of overlapping photographs was not utilized as frequently in the advertisements as it was in pictorial images accompanying stories.

During this time, the magazine's graphic and advertising artists used illustrations in short stories and articles to serve primarily as a visual contrast to writings. More importantly, the illustration's small size suggests that it was not meant to detract from the author's message, but

instead used to create a sense of harmony with it, and within the overall composition. The majority of illustrations in *Collier's* from 1905-1914 seen in its writings and advertisements and on its cover share the same artistic style. The magazine executives and artists conceived a Victorian aura throughout the magazine and chose to portray this feeling with visual images—a depiction of refinement and elegance was expressed on almost every page including the cover, by a preponderance of curvilinear elements. It would appear that editors, advertisers and artists felt that the sumptuous lines suited the taste of the audience the publishers sought to attract. This is especially noticeable in *Collier's* cover illustrations that are usually representations of women dressed lavishly, and yet conservatively, in a manner sure to catch the eye of an individual passing by the newsstand.

Unlike the cover, which almost always depicted women, the advertisements in *Collier's* from 1905-1914, were generally directed to a male audience. *Collier's* targeted and attracted male consumers utilizing several methods, one of which was luring them with enticing advertisements. Male-oriented products such as Bull Dog Model B Suspenders, Colgate's Shaving Stick, Mullins Steel Boats, Adler's Collegian Clothes and The Florsheim Shoe were typical products advertised in the *Collier's* issue for April 13, 1907. In the *Collier's* issue for May 7, 1910, small advertisements promoting male products frequently appeared throughout the pages of the magazine. These include Prince Tobacco (R. J. Reynolds Tobacco Co.), Durham-Duplex Razor and Reis Underwear advertisements.[66] The only advertisement

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[66] *Collier's: The National Weekly*, (October 12, 1912), 30-31. Numerous advertisements appear aimed a the male audience. For example United States

remotely aimed at the female audience was a Seeger Refrigerator Co. advertisement.[67] Female-oriented products were less frequently advertised than male-oriented products in magazines such as *Collier's* perhaps because editors and advertisers chose to address the needs of the wage earner.[68] Indeed, the male reader was commonly the breadwinner of the family and the person who held the ultimate purchasing decision. But the fact was women actually purchased the products while men were at work.[69] Even though men were perceived as making the buying decision, women were actually making the point-of-purchase decision.[70]

Cartridge Co., Hamilton Watch, Stein-Bloch Men's Clothier, Faultless men's shirts, pajamas and night shirts, and Colt Revolver (Colt Patent Fire Arms Mfg. Co.). None of these advertisements used contemporary art styles; however, the pictorial images were equal or greater in size and proportion to the body copy. In effect the pictures helped identify and stress qualities of the product being marketed.

[67]Ibid., 32-33. Most of the advertisements found on these two pages were directed at a female audience. For example The Quaker Oats Company (Puffed Wheat & Puffed Rice), Kalamazoo Stove Co., Shur-on (eyeglass and spectacle mountings), Holstein-Milk, Loftis Bros., & Co. (diamond cutters), Old Dutch Cleanser and Borden Condensed Milk Co. Except for the pictorial illustration in the Old Dutch Cleanser advertisement the body copy was the predominate element in the layout of each advertisement. In addition the drawings utilized in these advertisements were traditional in style and naturalistic in representation.

[68]". . . the more modern magazine . . . includes serious ideas as well as amusement (for men). Furthermore, more American men have become sophisticated, better educated, and more widely traveled than ever before, and demand more from their magazines" (*Understanding Magazines*, Roland E. Wolseley [Ames, Iowa: The Iowa State University Press, 1965], 283).

[69]This conclusion is based on several advertisements for *The Delineator* magazine which stressed the novel idea that advertisers need to realize that women were actually the "purchasing agents"of American homes (see Figures 16 and 17). However, this was evidently a foreign thought during this period, because advertisements continued to address the sole needs of a male audience. Observations such as these point to the social conditions of the United States which, therefore, misdirected the marketing of products through the eyes of men when women were actually making the majority of the purchasing decisions; See also n.70 and n.77.

[70]"Women, they say, spend eighty-five cents of every retail dollar expended in the United States. They are the purchasing agents for the American family. Their buying includes not only their own intimate possessions, and not only the equipment and decorations for the home, but also in great measure includes automobiles,

In addition to the advertisements, a majority of the articles found in *Collier's* pertained to current events, financial news and world events, which were also directed to its male readers. On the other hand, excerpts from novels and short stories that were always included in *Collier's* were evidently written for a female audience. These short stories were often love stories with sentimental illustrations that resemble contemporary romance novels.[71]

A short article entitled *Art with the Appeal of a Bullfight* (Figure 12) appeared in the *Collier's* issue for February 15, 1913. Between 1905 and 1913 this was the first article detected that was entirely dedicated to the subject of Modern Art. The author discussed the upcoming opening of the eagerly awaited *International Exhibition of Modern Art* held in New York City, and the turmoil the works of Modern Art created among the critics who were allowed a sneak preview. American art critics, after viewing works such as Brancusi's *Portrait Bust*, argued among themselves and produced an excitement that had not been felt nor seen in the art field in a long time. "The leading art insurgents of half a dozen countries were represented in the exhibition, much work by men of such undeniable attainments as Rodin and Monet was shown, but some more puzzling productions, are the stimulators of controversy."[72] The article suggests that the art critics who attended this preview had differing

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haberdashery, drugs, insurance, travel, tools, and a score of classes of merchandise that are generally regarded as masculine" ("The Appeal To The Eternal Feminine," Dorothy Cocks, in *The Art of Advertising*, Manuel Rosenberg [New York: Harper & Brothers Publishers, 1930], 171); In addition, "Much of the high standard of living today is due to the buying acumen of the American woman. She is an open-minded, even a broad-minded buyer, eager for facts, ambitious to make her life and the family life more beautiful and gracious" (Rosenberg, 171).

[71] Nourie and Nourie, 55.

[72] "Art with the Appeal of a Bullfight," in *Collier's: The National Weekly* (February 15, 1913), 10.

opinions on cubism and the other avant-garde styles represented, which were premiering officially for the first time in the United States (see Figure 12). Some critics praised these new art styles because they produced agitation in a rather stagnate art era, whereas others abhorred that such works were allowed to be shown, and labeled them a "curse" among other acclaimed works of art.[73]

This short article, which appeared in the *Collier's* issue for February 15, 1913, was the first indication of the ridicule that cubism and other Modern Art styles would have to overcome, not only among the art critics in the United States, but with the public in general. What European artists had discovered was far from what the audience in the United States had come to expect as beautiful art. From the response to this exhibition, it was evident that it would take time for most Americans to accept cubism and other Modern artistic styles.

In 1914, another exhibition of Modern Art was held on the top floor of a New York loft building, which would again test the connoisseurship abilities of the American art critics. This New York loft building was transposed into a gallery featuring 108 canvases. An article that appeared in the *Collier's* edition for January 31, 1914, entitled *An Exhibition by the Unexhibited* (Figure 13), discussed the works whose collective trait was not being selected for an upcoming exhibition sponsored by the National Academy of Design. Once the American artists found out that their works would not be displayed in the show, they formed their own exhibition that probably rivaled the exhibition organized by the National Academy of Design.

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[73]Ibid.

"Though not a show of secessionists, (Academy juries are not in the habit of 'accepting' futurist and cubist puzzles), it included much work that bespoke the influence of art insurgency; and the work of women artists was shown in much larger proportion than at the Academy."[74] The art works also utilized abstract formalist elements that were so foreign to American tastes.

The establishment of the *Exhibition by the Unexhibited* attests once again to the hurdles which American Modernists had to overcome in order to gain acceptance. However, this did not stop the American artist from experimenting and incorporating progressive abstract styles into his or her own art work. The 108 canvases displayed at the *Exhibition by the Unexhibited* were proof enough that American twentieth-century artists would not allow the "professional art critics" to prohibit and dictate their creative talents, and that the eventual insurgence of European Modern Art styles such as cubism would eventually gain the acceptance and respect they deserved.

A few of the artists whose works appeared in the *Exhibition by the Unexhibited* include E. V. Cockcroft's *Arrangement with Figure*, Orlando Rouland's *Plaza Reflections*, Martha Walter's *From the Beach* and John F. Parker's *Retreat to Valley Forge*. These artists effectively translated avant-garde styles into typical compositions that were more familiar and acceptable to the American public. However, a majority of the general audience was not ready for the change from the expected naturalistic approach of a subject to a more subjective, imaginative and abstract approach. This acceptance would eventually come at a later time.

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[74]"An Exhibition by the Unexhibited," in *Collier's: The National Weekly* (January 31,1914), 15.

B. 1915-1919

In 1915, a majority of the advertisements in *Collier's* began utilizing abstract art styles like Art Nouveau as a means of illustrating the product. This is interesting because the adoption of such styles in the art of advertisements occurred twenty to thirty years after their emergence in the high arts of painting and sculpture. The applied artists, in addition to advertisers and magazine executives, were much slower in adopting contemporary styles as a means of illustrating a product.[75]

These decorative styles like Art Nouveau were selectively used for certain types of products, exotic products in which the contemporary styles accentuate this quality in a rather elementary or superficial manner. For example, an advertisement for Mecca cigarettes, which appeared in the *Collier's* edition for February 6, 1915, is one of the first advertisements recognized in this study that relied on the decorative qualities of Art Nouveau to communicate the chic status of smoking exotic, Turkish blend cigarettes (Figure 14). The Lord & Thomas advertising firm located in New York City designed and created the marketing campaign for Mecca cigarettes, and Frank W. Harwood was the advertising manager responsible for its success. These advertisements appeared in newspapers, magazines such as *Collier's*,

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[75]Perhaps a reason for this delay in avant-garde style usage in American advertisements is "The average European reader is more cultured, more sophisticated. The average European advertisement is less efficient—hardly more than name publicity by our standards. The average American reader is less sophisticated—demands more realism in his art, more why and wherefore in the copy" ("European Advertising Art—In Europe and in America," by Aesop Glim in *Printers' Ink* [March 19, 1931], 41).

billboards, posters and a variety of other forms of media.[76] Exposure to the public, in whatever form, was a key element in the campaign program promoting Mecca cigarettes.

The Mecca cigarette advertisement was comprised of a double-page spread. Two images representing men in Turkish costume smoking cigarettes are placed on opposite sides of the pages, serving to hold the composition together. The headline, logo, and body copy are placed in the center of the composition, making some words illegible. Obviously, the artist was unaware of the problems incurred when placing pictorial images and typography in the "gutter" region of a magazine or book. On the other hand, the Mecca advertisement is an excellent example of the experimentation and initial development of magazine page layouts, which was probably due in part, to the influence of modern compositional layouts developing concurrently in painting. In addition, the designer for the advertisement also employed the technique of overlapping units in the composition, and in doing so, successfully creates an illusion of depth.

In the *Collier's* edition for April 24, 1915, Mecca cigarettes were again advertised; however, editors, advertisers and artists, this time, chose a single page layout (Figure 15). The same units used in the earlier advertisement are employed once again. However, there are a few additions to the composition. The artist has added two decorative lines in the shape of an oval, which enhance the exotic Turkish quality of the overall composition. The second modification of the earlier Mecca

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[76] *The Standard Advertising Register* (Wilkes-Barre, Pennsylvania: The National Register Publishing Company, Inc., 1925), 134.

advertisement is the heightened practice of overlapping the graphic units such as the image and text within the composition. The Mecca cigarette box overlaps the oval, the head of the Turk overlaps the oval, and the Mecca logo partially overlaps the head of the Turk. Each element overlaps another creating a sense of unity and an aesthetically pleasing compositional arrangement.

The product identification for Mecca cigarettes is the head of a man wearing a Turkish turban, smoking a cigarette. This turban serves as an important decorative device in the composition, while at the same time attracting the viewer's eyes. The artist has geometrically divided the fabric of the turban into a series of squares, circles and lines. The execution of this simple, stylistic elegance is avant-garde in character—breaking down a form into simple shapes. In 1915, the artists who designed the Mecca advertisements chose flat colors to fill-in geometric areas of the turban and turban pendent, creating a flat, abstract and jewel-like effect. This is in contrast to the traditional method of using light and shade (chiaroscuro) to create three-dimensional form. In addition to the stunning pattern of the turban, the headdress is further enhanced by a jeweled broach, formed by a geometric pattern of simple circles and "pear" shapes.

The typographical style of the Mecca logo resembles the stylistic characteristics of Art Nouveau. The letters are rounded and curved, as if they were made up of a series of arcs or organic shapes. In addition to the pictorial elements of the composition that have already been discussed, the curvilinear feature of the logo, also symbolizes the Near Eastern image of the Turkish peoples. The curves of the letter forms repeat the curves of the turban folds, the pin, the stylized curves of the

face and the snake-like stream of smoke. It is evident that the designer for Mecca cigarette advertisements believes that the illustration, along with typography and layout could serve as a means of decoration. Together, the elements complement each other, forming a balanced, aesthetically pleasing, exotic advertisement.

By employing avant-garde art styles such as those referenced in both Mecca advertisements from *Collier's*, designers helped the consumer recall the product and its name. The abstract styles employed in the advertisement successfully communicated a unique image for the Mecca brand of cigarettes, while enticing the viewer to experience the exotic flavor of their Turkish blend.

Foremost in the minds of these graphic artists was the audience to which the product and its design addressed. This factor often dictates the art style utilized in the advertisement. For example, the abstract styles employed in both Mecca advertisements were carefully selected to reach a designated audience—one that is worldly, glamorous, adventurous, modern and free-thinking. In order to seize the viewer's attention, the artist relied on the abstract and graphic forms of the high art style of Art Nouveau for appealing, decorative and creative advertisements.

Even though abstract styles were used by applied artists during 1915-1919, non-modern styles still retained popularity among advertisers and commercial artists. For instance, a Prudential Insurance Company of America advertisement appeared in the *Collier's* issue for May 19, 1917. This was a full page, highly detailed and naturalistic illustration depicting the Prudential rock and the United States naval fleet. The advertiser was suggesting that if Prudential can protect the

nation's naval defense organization than it can protect your home. The illustration dominates the page layout while successfully conveying the message of Prudential. Headlines and sub-headings in addition to the company name are the only texts included in the composition, the burden of effectively communicating the message of the advertiser, relies on the talents of the advertising artist and the product of his or her creativity. Other advertisements appearing in this *Collier's* issue that do not employ avant-garde art styles include Calmers Underwear (men), San-Tox Shaving Lotion and After-Shave talc (men), San-Tox Cold Cream (women), Goodyear Tire & Rubber Co., Gillette Safety Razor Co., and the American Safety Razor Company to name a few. In addition numerous automobile and automotive product advertisements were common in the *Collier's* issue for May 19, 1917.

During the year 1919 an interesting phenomenon occurred in the American advertising industry—the initial recognition that women were an important commercial factor in the modern world.[77] Evidence of this trend is suggested by two advertisements in *The New Republic* issues of March 8, 1919, (Figure 16) and March 29, 1919, (Figure 17). The advertisements announced the usefulness of the *The Delineator* magazine for those who sought to sell their products to the American public. More importantly, the advertisements stated that advertisers should acknowledge women as a commercial factor in the modern world and, furthermore, that women should be recognized as the modern household

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[77] *The New Republic* (March 8, 1919), 194 and *The New Republic* (March 29, 1919), 19, are the first advertisements that I detected, which descibe women as "purchasing agents" of American homes. The advertisement stated advertisers need to realize the role that women play in determining the commercial factor of a modern world. It is also interesting that these two advertisements were published the year before women were granted their right to vote. The years 1919 and 1920 were important to women both politically and socially.; See also n.68, n.69 and n. 70.

purchaser. In short, "nearly every household necessity that women did not purchase direct, she influenced the choice of, and therefore women should be known as 'purchasing agents.'"[78]

C. 1920-1927

Between the years 1920 and 1927, the weekly issues of *Collier's* showed an increase in the use of superficial, geometric abstraction in the illustrations used in short stories. Graphic artists achieved this look by relying on the basic principles of formalism—breaking up forms, while combining geometric planes to create structural forms. Images became more abstracted as artists gradually simplified their compositions, and depended more and more on line, pattern and color to organize their layouts. Artists were beginning to think about the essence of an image, the critical structural components that were essential to the identity and form of the image. These forms were then stylized and their shapes manipulated so that the elementary features were the main source of visual identification. It was during the years 1920-1927 that the development of the foundation of abstraction in *Collier's* became noticeable.

One notable example is the illustration for a short story entitled *Where Have I Heard That Tune Before?* found in the *Collier's* edition for July 3, 1926, (Figure 18). The characters illustrated display a caricature-like quality that relies primarily on the expressive use of pattern, lines and shapes to create the geometric shape of the figures' bodies.

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[78] Ibid.

The subject of the writing, Jazz music, poses another intriguing relationship with that of the abstract style used in the story's pictorial imagery. Jazz, during this time, was raising eyebrows in the music industry, just as avant-garde art styles like cubism were raising eyebrows in the field of art. One can assume that the chosen abstract pictorial style was an insightful, conscious decision of the artist and publisher. Furthermore, jazz and cubism were both innovations that had to overcome barriers in their respective fields. Only by seeing these two "eyebrow raising" innovations were people able to formulate for themselves their individual aesthetic tastes, and decide whether jazz, and a progressive abstract style such as cubism, would be acceptable for an advanced American society.

A graphic and typographic game know as *Nameographs* was also introduced to *Collier's* between the years 1920-1927 (Figure 19). These were pictorial images formed by arranging and distorting the shape of words and the letters that compose them. The shapes of the individual letters were exaggerated, so that the meaning of the word could be expressed in both a written and pictorial manner. These pictorial images were not naturalistic, but rather abstract, relying heavily on the viewer's imagination to fill in the gaps. Doubtless, the introduction of this word and picture game was devised in part as a result of the growing use of abstracted formal elements such as line, shape and pattern. The introduction of exercises such as *Nameographs*, in addition to abstract pictorial styles suggest that visual communication artists were beginning to conquer the tools of their trade, just as painters and sculptors were doing in this period.

During the years 1920-1927, in contrast to those abstracted images already discussed numerous "non-formalistic" imagery was also evident in Collier's magazine. Examples include International Harvester Co., Oldsmobile, Western Electric, Twinplex Sales Co., Williams Shaving Cream, Palmolive Shaving Cream and Nicholson File Company advertisements.

D. 1928

In the year 1928, the male audience was still the target of advertisements in magazines such as *Collier's*. However, there was a change in the pictorial style of these promotions. Unlike the fundamental abstract style seen in the 1927 issues of *Collier's*, in 1928 there was an increase in the use of highly abstract avant-garde styles such as cubism, that made the compositions appear more complex and sophisticated, adapting stylistic features to suit a particular product. In addition, the increase of fragmented and multi-faceted images aided the artist in expressing intangible qualities about a product. The abstract representation of various weather elements such as rain, wind, and sunshine; and the abstract depiction of light, sound and movement, heightened the complexity of a composition. Some advertising artists created montage illustrations that were a formation of several images grouped together in a single composition. The following examples typify the contemporary aspect of advertisements and the products being sold, that could be found in the 1928 editions of *Collier's*.

The first example appeared in an advertisement in the *Collier's* issue for May 12, 1928, that promoted Knox Hats, which were manufactured by the Knox Hat Company of New York (Figure 20). The

advertising firm responsible for these advertisements was Pedlar & Ryan, Inc., New York, and H. C. Hoagland was the advertising manager.[79]

In *Collier's* the Knox Hat advertisement was a double-page spread with two large illustrations. The drawings exemplify common characteristics of a cubist montage, combining everyday scenes into a single fragmented and multi-faceted pictorial image.

The artist has taken an everyday scene and personified climatic elements. Wind and rain dominate the scene in the illustration on the left. Rain, depicted as diagonal lines, divides the composition, as well as indicates motion. The picture is separated further by numerous umbrellas whose shapes are broken down into shifting triangular planes. Rays of light, emitted from the gleaming sun, complicate the composition and heighten the abstract quality of the picture in the illustration on the right. The rays of light break-up the pictorial images as well as the space surrounding them. The arrangement of the umbrellas in the opposite illustration, serves a similar function as the hats in the drawing on the right. In the picture, the oval tops of the many Knox Hats transforms into abstract elements of design, creating an illusion of a rapidly juxtaposed foreground and background. In both of these modern-day illustrations, it is evident that by breaking up the scenes in this manner the artist hoped to evoke a response from the viewer—a sense of enthusiasm and excitement concerning the practicality of wearing a Knox Hat in any weather condition, in addition to its conservative fashionable qualities.

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[79]*The Standard Advertising Register* (Wilkes-Barre, Pennsylvania: The National Register Publishing Company, Inc., 1929), 263.

As mentioned earlier, avant-garde advertising artists abstracted forms to convey the emotional effects of sunlight, wind and various forms of precipitation, in addition to communicating both the tangible and intangible qualities of the product. The artist is able to confidently express these effects by using abstract art styles such as cubism, futurism and cubo-futurism, to create sophisticated montage compositions. This practice increased the opportunity for modernists to experiment with abstract forms.

The Gillette Safety Razor Company was another organization that incorporated progressive modernistic styles in the creation of its contemporary advertisements. An example is found in the *Collier's* edition for June 30, 1928, (Figure 21). The product is Gillette razor blades; razor blades that are manufactured for a clean, comfortable shave. In 1928, the New York city advertising firm Batten, Barton, Durstine & Osborn, Inc., was hired to engineer the Gillette marketing campaign. E. D. Copeland served as Gillette's advertising manager, and he oversaw an annual advertising budget of $250,000-500,000. Advertisements promoting Gillette razor blades and other Gillette products appeared in magazines such as *Collier's*, newspapers, trade papers, direct mailers and window displays.[80] In contrast to other businesses during the late 1920s, it would appear that the large budget allocated for promotion, attests to Gillette's view on the importance of advertising.

In the advertisement's body copy, Gillette publicized the advancements it had made in razor blade manufacturing. Earlier, the

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[80]Ibid., 115.

daily output of razor blades was less than a hundred. As of 1928, Gillette asserts that each day the company now makes over two million razor blades. More importantly, these blades were made by delicate machines that perfectly honed each razor blade for a comfortable smooth shave.[81]

Gillette addressed the problems of man, and believed that razor blades could help alleviate the rigor induced by modern society.[82] Each day one faces a unique set of challenges. However, day after day, Gillette razor blades can be depended on to give a clean comfortable shave. Time, temperature, humidity, hard or soft water, and a heavy beard are all conditions that determine the razor's excellence.[83]

In order to communicate these qualities, the artist for the advertisement chose to create a design and advertisement using the modern technique of cubist inspired montage. The designer apparently chose this more sophisticated style because the cubist montage provided an opportunity for the artist to convey the emotional effects men felt each day as they encountered the conditions already mentioned. By grouping the images and representing them in an animated, vigorous, and vibrant manner, the artist accentuates the stress that challenge men daily, and that really "drives home the point" that Gillette razor blades can help men survive most adversities. Most likely, if the artist had chosen a "static" and illusionistic composition, the effectiveness of the advertisement would have been considerably diminished.

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[81]The Gillette Safety Razor Company Advertisement, *Collier's: The National Weekly* (June 30, 1928), 3.

[82]Ibid.

[83]Ibid.

Weather effects, in addition to sound, are intangible qualities that are portrayed in the illustration. If the artist had based the depiction of the alarm clock solely on the principles of analytical cubism—flat two-dimensional quality, an image represented by a faceted arrangement of geometric planes, and multiple points of view—the illustration would not have been as effective in expressing the rigor of contemporary America. Overlapping and fragmenting the alarm clock clearly expresses the high-pitch ring of the alarm, which is just one of the stress-induced factors portrayed in this cubist montage.

A second Gillette advertisement seen in the *Collier's* issue of October 13, 1928, depends on avant-garde art styles like cubism to abstractly represent conditions such as light and time (Figure 22). The illustration displays various shaving tools such as a razor, lather brush, the storage box for the razor and a man's wristwatch. Each of these items is located on a glass ledge found above the bathroom sink. The background is decorated using bathroom tiles that resemble a checkerboard pattern. The artist for the Gillette advertisement utilized reflections, shadows and highlights to break up the form of the images and the surrounding space. Shadows and reflections appear as geometric forms, arranged among the other shaving items included in the composition. One may assume that the artist was interested in the play of light, while using light and its effects to help create a pictorial illusion of space and depth, without compromising the identity of the product.

Western Electric announced the availability of a new loudspeaker that could be connected to the radio for an "all-around" quality. This advertisement appeared in the *Collier's* issue for October 13, 1928, (Figure 23). The new loudspeaker was an innovative product that

enhanced the sound people heard. The advertising firm hired to create advertisements for Western Electric's (Graybar Electric Company) was a New York City firm known as Newell-Emmett Co. Herbert Metz was the General Advertising and Sales Promotion Manager for Western Electric. It was his duty to manage an annual budget of $100,000-250,000. Advertisements such as the one seen in *Collier's* were found in other magazines, newspapers, trade papers, direct mailers, novelties, catalogues and window displays.[84]

The advertisement has two illustrations at the top of the page, and once again, the drawings occupy a majority of the layout space although text is still a prominent feature. In each of the illustrations, the artist attempts to create a visual image of sound. Similar to the Gillette advertisement (Figure 21), the more the artist used cubist techniques to represent a non-verbal message the higher the degree of abstraction in the statement. This is achieved by depicting sound waves entering the microphone and exiting through the loudspeaker. The strength of the sound waves is characterized by strong diagonal lines that break-up pictorial forms and the surrounding space, which happened to be in the path of the sound waves.

Within the illustrations, typography was used to suggest the direction and strength of the sound waves emitted from the speaker system. The artist chose a slanted sans-serif typeface to suggest speed. The strength of the sound was implied by tapering the size of the letters for the words *GOING* and *COMING*. Even the sans-serif typeface used in the Western Electric logo suggests the galvanizing image of an electronic

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[84]*The Standard Advertising Register* (1929), 68.

company, and the power of its technology. The inclusion of typography within an illustration was a stylistic element, initially made popular by cubist collage, and commercial artists probably sensed that it would also be effective in advertisements to symbolize written images of reality. Words can serve as individual expressions like the *Nameographs* (Figure 19) that were discussed earlier. In this example, words symbolize the strength and crisp quality of sounds—sounds that are transmitted through the microphone and are emitted more strongly and more loudly, because of the all-around quality of the Western Electric loudspeaker.

An advertisement for Thorens Automatic Lighters is another example of the effective use of abstract faceted styles such as cubism in portraying the function and chic image of the Thorens Automatic Lighters (Figure 24). The New York City advertising firm Samuel C. Croot Co., was hired by Thorens, Inc. to develop advertisements for the Thorens Automatic Lighter, such as the one that appeared in the *Collier's* edition for November 24, 1928. R. K. Kind was the President in Charge of Advertising, and his duties included managing a yearly advertising budget of $10,000.[85]

The message conveyed in the body copy states "Everyone will appreciate a Thorens—a lighter made in Switzerland with the precision of a Swiss watch—an automatic lighter in every sense of the word."[86] Furthermore, the Thorens company was confident that people of United States who purchased this product would be very pleased with their investment. In fact, advertisers implied that owners of Thoren Automatic

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[85]Ibid., 166.

[86]Thorens, Inc. Advertisement, *Collier's: The National Weekly*, (November 24, 1928), 19.

Lighters would affirm their chic image, based on the fact that Thorens Automatic Lighters were the vogue in Paris, London and other European capitals. In any case, the advertiser boasts that one can feel assured that a Thorens Automatic Lighter known for its handsome design, when given as a gift, ultimately reflects the fashionable taste of the giver.[87]

Therefore, to reinforce the cachet status of the product, the designer of the advertisement chose to depict the product utilizing up-to-date, avant-garde art styles such as cubism and Art Deco. Illuminating the pictorial composition is the flame from the Thorens Automatic Lighter. The artist exaggerates the intensity of the flame by dividing the surrounding space into a series of concentric circles emanating from the central flame. The chic characteristic of the lighter is emphasized by the vertical stripes and the shiny reflective surface that together provide a sleek appearance. Hence, as in the Western Electric advertisement (Figure 23), the Thorens Automatic Lighter and the space that surrounds it become more abstract due to the dependence on abstract and cubistic techniques to express the non-verbal message of the advertisement.

There were also advertisements that still utilized traditional art styles and techniques. For instance, an advertisement for Remington Rand Business Service Inc. (an office supply and service company) was found in the *Collier's* issue for September 22, 1928, and the illustration for the advertisement was highly naturalistic and rendered in a traditional manner. Other examples include American Bosch Magneto Corporation, The Sea Sled Corporation, USL Battery Corporation and

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[87] Ibid.

Hyvis Motor Oil. The subject of these advertisements attests once again that very few advertisements were aimed at the female audience.

Although avant-garde styles such as cubism were not detected on *Collier's* magazine covers up to and during 1928, they were utilized in other forms of literature. For example, formalist principles applied to the cover designs of books, such as the cover of *At Sea* by William O'Brien, advertised in the *Collier's* issue for December 29, 1928, (Figure 25). The cover depicts the ship *Delkirk* caught among mammoth waves at sea, and the turbulence of the sea is depicted with shattered-like jagged plates of glass. Consequently, the ship is raised by the surging, large glacier pyramids which make it virtually impossible for the vessel to escape. The cubist technique of simple, geometric planes within a composition conveys the modern, almost futuristic world to be discovered within the pages of the book; while at the same time, accentuating its mystery quality, inviting the reader to open the book and begin the voyage.

E. 1929-1930

At the end of the second decade of the twentieth-century, applied artists continued to employ highly sophisticated avant-garde art styles like cubism. However, it was cubism, often combined with the emotional charge and visual elements associated with futurism. This combination of styles is known as cubo-futurism. It was an appropriate combination to express the characteristics associated with innovative technology and products of industry, which are the subjects of these typical advertisements during this period that best reflect the influence of avant-garde visual techniques.

These subjects, progress, technology, and the hustle and bustle of metropolitan life, were also subjects for modern American fine artists such as Joseph Stella's *The Gas Tank* (1918), *Brooklyn Bridge* (1917-1918), and *The Bridge* (1920-1922), and John Marin's *Manhattan, St. Paul's* (1914) to name a few.[88] Lloyd Goodrich writing in 1963 notes:

> New York . . . the towering buildings, the great bridges, the flow of traffic, the kaleidoscope of Broadway at night—became themes for the modernists, especially Marin, Weber, Walkowitz and Stella. Interpreting the city not by literal representation but in semi-abstract terms they were the first to express in modern language the essential energies of machine-age America. In Marin's often-quoted words: "I see great forces at work, great movements . . . I can hear the sound of their strife, and there is great music being played.[89]

Several developments occurred in the magazine and advertising industry during this period, which are documented in advertisements and articles found in magazines like *Collier's*. One such reform can be attributed to *Collier's*: it was one of the first American magazines to employ "four-color" illustrations to enhance the quality of the periodical. This was a very costly process but was also an important element in the magazine's success. On January 5, 1929, *Collier's* purchased a full page advertisement in *Advertising and Selling* magazine announcing its use of a "four-color" process for its cover designs and illustrations.

Color was used in modernism, and more importantly American cubism, as an individual element of expression, a technique for abstraction, and an independent pictorial entity that was not conditioned by the effects of atmospheric light or perspective. During the early decades of the twentieth-century, color had been used before within the

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[88]Lloyd Goodrich, *Pioneers of Modern Art in America: The Decade of the Armory Show, 1910-1920* (New York: Frederick A. Praeger, Publishers, 1963), 47, 74-77.

[89]Ibid., 51.

pages of magazines such as *Collier's*; however, only black in addition to a single flat color could be printed. By the end of the 1920s, *Collier's* artists designed its pages and advertisements utilizing color as a main ingredient, allowing color to "spill" or "bleed" off the pages. No longer was color confined within the boundaries of a magazine page.[90]

During this time, American businesses increasingly recognized the role advertising played in the success of their sales. A leading magazine entitled *Nation's Business* promoted its success by purchasing a full page advertisement in *Collier's* issue for July 6, 1929, (Figure 26). *Nation's Business* is a monthly magazine published in Washington by the United States Chamber of Commerce, a "businessman's magazine." The New York City advertising firm hired to market *Nation's Business* was Lennen & Mitchell. Guy Scrivner, Director of Advertising, was responsible for an annual advertising budget of $50,000-100,000. Advertisements such as this were also seen in newspapers, various magazines, trade papers, direct mailers and circulars.[91] *Nation's Business'* advertising budget was substantial enough so that it could be marketed in most sectors of American society. For this reason, businessmen in all branches of industry profited from this business-oriented publication.

"*Nation's Business* prints anything authoritative that tends to speed up the machinery of industry, that gives information where information is needed . . . particularly, when it has a man and a reason behind it."[92] The copy in this advertisement informs the reader that this

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[90]Mott, 474; See also n.62.

[91]*The Standard Advertising Register* (1929), 409.

[92]*Nation's Business* Advertisement, *Collier's: The National Weekly* (July 6, 1929), 39.

is a businessmen's magazine, that the intended subscribers were men and the subject of the articles were chronicles of their professional experiences. Men recalled problems that they encountered while in business, which in turn, might help other businessmen overcome similar circumstances.

Meanwhile, the advertisement ventured into a discussion of advertising as a means of selling more products. A business' success, due in part to advertising, was analyzed in a series of articles that would appear in upcoming issues of *Nation's Business*. The publishers at *Nation's Business* were confident that these reports were sure to attract every entrepreneur's interest in earning profits.

In *Collier's* from 1905-1929, this was the first discussion of the importance of advertising to businesses as a way of competing with rival institutions with the ultimate purpose of attaining financial success. Advertising was now associated with success and profits, and deemed an important factor in attaining a profitable future in business. The timing of issues such as advertising, revenue and profits addressed in this advertisement is symbolic of the times—in 1929, financial disaster affected the lives of millions of Americans.

The *Nation's Business* advertisement (Figure 26) that appeared in *Collier's* in 1929 was intended to increase revenue and circulation, by imposing its essential uses necessary to every American businessmen. The advertisement's message sought to capture the reader's attention. However, the body copy was not the only method of seizing the attention of the reader. The advertisement had other bold devices such as a unique graphic montage found on the left side of the page. The visual image was in the shape of a vertical rectangular strip that spanned

two-thirds the length of the page. The illustration used cubistic elements and other abstract styles to form a very graphic representation of the importance of advertising to media. Various geometric shapes, in addition to abstracted images of media, were arranged in the rectangular pictorial area, each positioned at random angles. Furthermore, the word *ADVERTISING* and words associated with the media were arranged in the pictorial composition, serving to divide the various graphic images. Together, the combination of typography and graphic imagery formed a visual composition that communicated the importance of advertising. The designer experimented with type styles by varying the font size and the direction of the words. The placement and direction of the words served to unite the compositional elements. The type styles selected for the words included in the graphic illustration are bold and contemporary, suggesting the force of advertising and its impact upon modern society.

Another advertisement for *Nation's Business* appeared in *Collier's: The National Weekly* edition for August 10, 1929, (Figure 27). Two illustrations consist of composite, futuristic, graphic pictorial images. The first drawing conveys emotions such as intensity, fervency, strength, and power of a United States Congressman as he zealously petitions in the House of Representatives. The heightened emotions of the event are effectively expressed by combining the formal elements of abstract styles like cubism and futurism. A combination of sweeping lines, tilted points-of-view, and an assemblage of several graphic images packed into a single composition convey the swift movement of the representative's body, and visually express the intensity, energy and vigor of the moment.

The second drawing in the *Nation's Business'* advertisement for August 10, 1929, depicts a factory scene illustrating men hard at work. Several vignettes are combined in a montage composition. While each scene is an "independent" image, the composition as a whole visually expresses the dynamism of modern technology and industry. Doubtless, the strength of the male American work force was predominate and is implied using tilted points-of-view—industry, and the vigor and energy of its employees are symbolized in the electrified movement of the illustration, that probably communicate the feelings of the time.

A relatively new mode of transportation, aviation, captured the attention and interest of the modern American businessmen, and numerous editorials appeared in *Nation's Business* during the 1920s featuring this new science: such as, *A New Era that Dawns in Industry* by Edsel Ford; *What the Auto Industry Thinks of Flying* by the President of the Jordan Motor Company; and *Making Us Air-Minded* by Harry Guggenheim. The importance of aviation to modern business was stressed in an advertisement for *Nation's Business* that appeared in the *Collier's* edition for September 14, 1929, (Figure 28). "*Nation's Business* had always realized and carried through to completion its responsibilities for projecting a graphic picture of everything that was important to American industry, particularly, every new thing."[93]

At the top of the September 14, 1929, advertisement for *Nation's Business* is a drawing of an airplane, represented during a night flight. The darkness does not appear to interrupt the flight, nor challenge the safety of the passengers. And also at night, is the airfield that appears in

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[93] *Nation's Business* Advertisement, *Collier's: The National Weekly* (September 14, 1929), 29.

the bottom illustration. Beams of light project from the tower up toward the plane flying in the dark sky. The beams of light provide the artist with a means to break up pictorial images and their surrounding space, by dividing into geometric shapes, whatever intersects the light paths.[94]

The July 6, 1929, (Figure 26) and September 14, 1929, (Figure 28) advertisements for *Nation's Business* that appeared in *Collier's* magazine served modern businessmen by informing them of up-to-date technology that was now available for the purpose of making their businesses more profitable and efficient. The July 6, 1929, advertisement stressed the importance of advertising to businesses in attaining a profitable future. The advertisement emphasized the power of advertising by using modernistic pictorial elements such as the cubist montage. The visual image was stunning and helped "sell" the message of the *Nation's Business* advertisement. The September 14, 1929, advertisement for *Nation's Business* illustrated how modern transportation such as airplanes could reduce the amount of time spent traveling and make their professional lives more time efficient and productive. Futhermore, passengers who chose to fly could be assured of their safety.

Gasoline fueled these modern modes of transportation during the 1920s. It was also the subject of Bendix Aviation Corporation's advertisement which appeared in the *Collier's* edition for July 27, 1929, (Figure 29). Bendix Aviation Corporation built the Bendix Drive, the Bendix Aviation Starter, ignition and carburetion equipment in addition

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[94]"The development of the commercial airplane has added a new note to advertising. The airship, with its long, graceful lines, and with its backgrounds of sky and landscape, offers untold opportunities to the artist with a feeling for decoration and design" (Rosenberg, 143).

to Bendix Brakes.[95] The company hired a Chicago-based advertising firm known as Williams & Cunnyingham, Inc., to meet the advertisement needs of Bendix. H. L. Sharlock, Advertising Manager for Bendix Aviation Corporation, managed an annual advertising budget of $50,000-100,000. Advertisements marketing Bendix products appeared throughout the United States in newspapers, magazines, billboards, trade papers, novelties and circulars.[96]

The designer for this advertisement, Dick Richard,[97] used a combination of elements from abstract styles such as cubism and futurism, cubo-futurism—a synthesis of cubist abstract representation of forms and the futurist regard for motion and time. In advertisements like this one, the modernistic combination of styles resulted in the simplicity of fundamental geometric shapes and lines to convey the idea of rapid movement and energy, and in turn, express the power of gasoline in modern transportation.

Shapes of cars, buses and other vehicles are drawn abstractly in the bottom half of the Bendix advertisement (Figure 29). Richard used non-continuous contour lines to suggest the shape of the vehicles, and the high speed at which they are moving. Furthermore, the designer accentuates the velocity of the vehicles by including a geometric, grid-like pattern created by the paths of the speeding automobiles, buses and trucks. This illustration is powerful, energetic and dynamic—probably qualities that the advertiser hoped to instill in the image of the product.

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[95]Bendix Aviation Corporation Advertisement, *Collier's: The National Weekly* (July 27, 1929), 40.

[96]*The Standard Advertising Register* (1929), 471.

[97]Bendix Aviation Corporation Advertisement, 40.

Cast Iron Pipe Research Association offered a variety of cast iron pipes that could be used to create gas lines, water lines, sewer lines, and road culverts. Barrows, Richardson, Alley and Richards Co. was a New York City advertising firm hired by Cast Iron Pipe Publicity Bureau to help advocate this progressive technology.[98]

A full-page advertisement for cast iron pipe appeared in the *Collier's* edition for September 7, 1929, (Figure 30). The drawing, which occupies the upper half of the page, depicts a futuristic thoroughfare with cars speeding through its corridors. The designer utilized the cubo-futurism style to create an effective and dynamic advertisement that stresses the speed associated with the function of highways and the materials that are used to build them: power, endurance and strength. The designer used abstract, geometric shapes and lines, in addition to eliminating contour lines in selected parts of the car to convey to the reader the sensation of high velocity. Hurling speeds, congested traffic, and high-tech thoroughfares were a new phenomena at this time. However, the illustration and the style used to depict the scene, in addition to the high quality and enduring characteristics of cast iron pipe show that people were thinking about the future. Therefore, city planners and engineers believed that cast iron pipes, if used at this time, would detour any conflicts or problems in the future. The abstract elements of cubo-futurism, effectively communicated the enduring qualities of the product, while at the same time creating a modern visual image of the future. Not only do these pictorial elements successfully convey modern transportation, technology, in addition to speed, but the

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[98]The Standard Advertising Register, (1929), 542.

acute angle or dramatic perspective of the highway instills in the minds of its viewers the serious nature and responsibilities that accompany technology. These compositional techniques help the reader understand the importance of this situation, and how it will effect the future of modern America.

An additional advertisement advocating the usefulness of cast iron pipe appeared in the *Collier's* issue for October 5, 1929, (Figure 31). The subject of this advertisement continues to be the effectiveness of cast iron pipe in meeting the progressive needs of America. However, this advertisement now depicts the relationship of cast iron pipe to the white-collar worker. Engineers, town planners, city businessmen are all aware of the proven quality of cast iron pipe, but now, in addition to the strength and durability of the product, consumers and cities who purchase cast iron pipe, are aware that they are buying the best. In addition, the image conveys the machine aesthetic and faith in mechanization and industrialization by using cast iron pipe. Therefore, cast iron pipe now serves as a "vogue" status symbol among industrial groups. The avant-garde style, cubo-futurism, is successfully employed in advertising modern technological products, that when purchased, the consumer can feel confident that they bought the best.

By the early 1930s, modernistic styles began to be used to promote common everyday consumer products. However, unlike the previous advertisements already discussed, these modernistic advertisements were no longer relegated to products aimed at a male audience, nor were they related exclusively to technology, innovation and industry. Instead, these were advertisements for products that denied gender barriers,

crossing over many institutional "boundaries" that were "understood" by publishers, advertisers and artists during the 1920s.

For example, an advertisement for Grape Nuts appeared in the *Collier's* edition for February 8, 1930, (Figure 32). The New York advertising firm Young & Rubicam was hired to direct the marketing plans for Post Products Co., Inc. Ralph Starr Butler was the General Advertising Manager, and C. A. Wiggins was Assistant to the General Advertising Manager. These two were responsible for an enormous advertising budget of over $1,000,000. [99]

The composition of the advertisement is arranged as the artist's rendered an extremely close, bird's-eye point-of-view of a breakfast table. Arranged on top of the table are a bowl of Grape Nuts, a spoon, milk and sugar. The tablecloth, imprinted with a natural grain motif, creates a contrasting background. Meanwhile, the composition is broken up into various geometric shapes due to the strong contrasts of light that reflect and make shadows. Once again the artist has manipulated light to abstract the pictorial images. However, reflecting the practices of fine art modernist painters, the graphic artist hence carefully moderated the degree of abstraction, while still allowing the image to be recognized.

During 1929-1930, although avant-garde advertisements were frequently found within the pages of American magazines, traditional visual representation methods were still popular. Some examples include advertisements for Texaco Gasoline, Listerine Tooth Paste, Chrysler Motors, Gillette Safety Razor Company, and Chesterfield Cigarettes. During this period there were also more advertisements

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[99]Ibid., 173.

aimed at the needs of the female audience such as an Ace Comb advertisement—Ace combs were used by chic fifth-avenue hairdressers such as *Emile.*[100]

V. Conclusion

Cubism is just one avant-garde style, which developed during the early decades of the twentieth-century, that had a profound impact on commercial arts in America. This was due primarily to the actions of turn-of-the-century fine artists who developed a modernistic artistic doctrine relying on the language of form, for the purpose of intensifying the expressive message of a design.[101] Furthermore, Cubists enhanced the conceptual element of form in order to give the viewer a fuller understanding of the subject's formal properties, thereby, depicting the fundamental characteristics that were required for its identification. These practices helped establish the formal properties of design that were utilized by commercial artists and advertisers to express the contemporary image of their business or product.

As I discovered in my study of *Collier's*, advertisements that were cubistic in style were almost always relegated to the pages within the magazine. In fact, abstract styles based on the principles of formalism were commonly suited to expressing the intangible qualities of a product, while at the same time heightening the abstract complexity of an advertisement's visual design. On the other hand, the

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[100] *Collier's: The National Weekly*, (September 7, 1929).

[101] Moszynska, 11. Paul Cézanne investigated the properties of form for pictorial expression. Later, Pablo Picasso and Georges Braque expanded upon Cézanne's philosophy, and developed the style known as Cubism.

nineteenth-century poster art style was more suitable for *Collier's* cover illustrations because it made the cover more readable when viewed at a distance. Second, groups of magazines were usually displayed in bookstands. For this reason, magazine publishers experimented with different methods of attracting attention. Therefore, it was believed that poster designs were an excellent means of initially capturing the viewer's attention by serving as a creative visual advertisement for the magazine. Furthermore, magazine executives realized that consumers did not all have the same aesthetic tastes in artistic styles. Instead of risking offending the public with modernistic art styles, they opted for conservative, traditional styles.

The end of the first decade of the twentieth-century marked the development of the modern magazine. Previously, magazine executives and advertisers relied on the message contained within the body copy as the primary method of communication, while the advertisement's pictorial art served a secondary role. By the early to mid-teens, this practice was slowly reversed. Publishers and advertisers agreed that formal elements used in an advertisement could successfully convey pertinent information about a product or business, thereby relegating the body copy to a secondary role. Eventually, visual advertisements and pictorial illustrations came to dominate the contents of American magazines.

From the mid-teens through the 1920s, graphic and advertising arts served advertising, sales, and service functions that were, in turn, directly influenced by the demands of a prospering consumer society. Therefore, by the 1920s, progressive applied artists relied upon styles that manipulated principles of formalism such as cubism, futurism and

thrusting it into association with the smartness of novelty, fashion and the latest mode."[102] In addition, these abstract art styles correctly symbolize the innovation and the strength of technology. In short, the use of formulas and motifs of Modern Art in advertisements probably contributed to the viewer's decision to purchase a product.

Collier's: The National Weekly was an excellent example of a popular early twentieth-century magazine, that drew audiences from all segments of society, and it was considered an innovator among its competitors, as one of the first magazines to employ a four-color process for its cover designs and illustrations. It also happened to be a magazine which employed artists interested in utilizing avant-garde art styles. These characteristics attracted advertisers who sought abstract pictorial styles and creative advertisement layouts to enhance the qualities of their product.

By the late 1920s, magazine artists frequently selected avant-garde art styles such as cubism or cubo-futurism, not only to depict products related to technology, but also to express a mood or quality associated with a particular product, or the fast-paced, rapidly industrialized consumer environment. The illustration for the Knox Hat advertisement in the *Collier's* edition of May 12, 1928, (Figure 20), resembles a cubist montage—grouping everyday scenes into a single fragmented and multi-faceted pictorial image. The artist dramatized the effects of climatic elements—rain and sunshine—by indicating their presence using diagonal lines that divide the composition. This technique heightened the abstract quality of the composition, and at the same time

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[102]Marchand, 142; See also n.40.

added another dimension to the drawing—motion. By using avant-garde styles such as cubism and cubo-futurism, the artist was able to express the intangible qualities of a product. By breaking up the scenes in this manner, the artist hoped to evoke a response from the viewer—a sense of enthusiasm and excitement concerning the practicality, yet fashionable benefits of owning a Knox Hat.

Another notable aspect of the advertisements that appeared in *Collier's*, pertained to the decision made by publishers, advertisers and artists to use abstract styles such as cubism cubo-futurism in advertisements. Primarily, advertisers and artists utilized avant-garde styles for male-oriented products, and for denoting qualities of industry and technology such as cast iron pipe (Figure 30). Formalistic abstract illustrations were useful in evoking an expressive quality about a product, a non-verbal message that was revealed due to an increase in abstraction.

It was believed that the adult male was responsible for making the final purchase decision, therefore, perhaps advertisers restricted their use of abstract visual imagery to male-oriented items. Modernistic pictorial styles were often used by advertisers to express the exotic, fashionable qualities of their product. Since men were believed to have the final purchase decision, advertisers lured the male-audience by advertising masculine products using formalistic visual principles. However, this would slowly change by the end of the 1920s. Publishers, advertisers and artists developed advertisements for products such as Grape Nuts (Figure 32), which denied gender barriers, and instead satisfied the needs of many.

From the 1920s to the present, applied artists have continued to manipulate and expand upon the fundamental elements of formalism that resulted in sophisticated, highly creative, abstract advertisements. Although advertising and graphic artists owe their success, in part, to cubism; cubism and Modern Art, alternatively, are indebted to advertising. For this reason, one notices that artists opted to employ early avant-garde styles like cubism, to portray technological, fashionable, exotic and chic products. Indeed, modernistic advertisements seen in magazines during the 1920s, which embodied abstract pictorial imagery, sans-serif type styles, and asymmetrical layouts, aided in promoting new forms of presentation, such as the cubist style, to accentuate the features of a product. In effect, progressive magazine advertisements such as those discussed in this paper, led in part, to the public's eventual acceptance of Modern Art styles like cubism.

LIST OF FIGURES

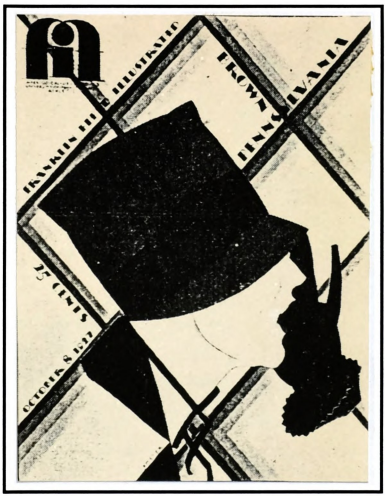

Figure 1: Design by Robert Foster that appeared in L. B. Siegfried's "Modernism Emerges Full-Fledged," *Advertising and Selling* (February 8, 1928).

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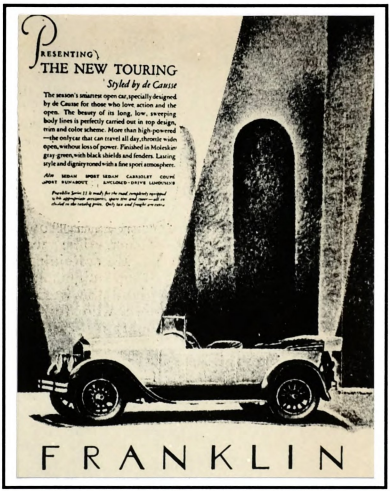
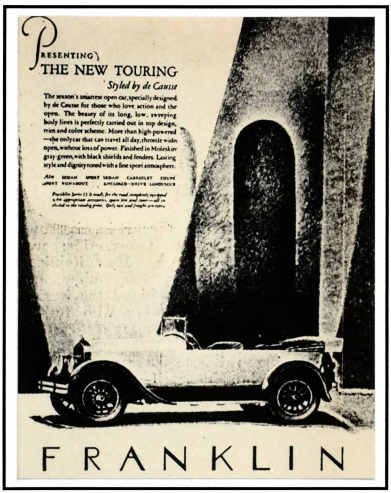


Figure 2: Franklin Automobile Company advertisement that appeared in Don Gridley's "Is Modern Advertising Art Modern Enough?," *Printers' Ink* (April 2, 1925).



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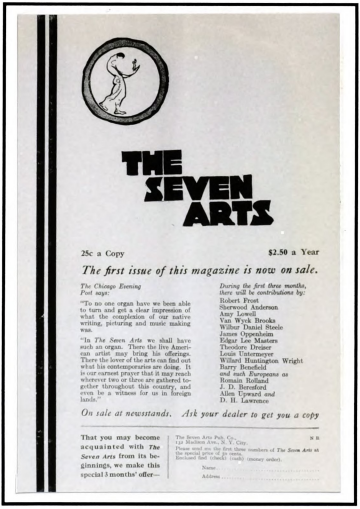

THE SEVEN ARTS

25c a Copy

$2.50 a Year

The first issue of this magazine is now on sale.

The Chicago Evening Post says:

"To no one organ have we been able to turn and get a clear impression of what the complexion of our native writing, picturing and music making was.

"In *The Seven Arts* we shall have such an organ. There the live American artist may bring his offerings. There the lover of the arts can find out what his contemporaries are doing. It will be a meeting place for artists wherever two or three are gathered together throughout this country, and even be a witness for us in foreign lands."

During the first three months, there will be contributions by:

Robert Frost
Sherwood Anderson
Amy Lowell
Van Wyck Brooks
Wilbur Daniel Steele
James Oppenheim
Edgar Lee Masters
Theodore Dreiser
Louis Untermeyer
Willard Huntington Wright
Barry Benefield
and such Europeans as
Romain Rolland
J. D. Beresford
Allen Upward and
D. H. Lawrence

On sale at newsstands. Ask your dealer to get you a copy

That you may become acquainted with *The Seven Arts* from its beginnings, we make this special 3 months' offer—

The Seven Arts Pub. Co.
The Bluebird Shop, N. Y. City.

N R

Please send me the first three numbers of *The Seven Arts* at the special price of 50 cents.
Enclosed find (check) (cash) (money order).

Name.....

Address.....

Figure 3: *The Seven Arts* advertisement that appeared in *The New Republic* (November 11, 1916).

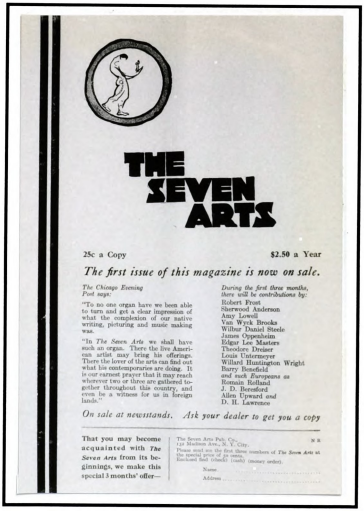

Figure 3: *The Seven Arts* advertisement that appeared in *The New Republic* (November 11, 1916).

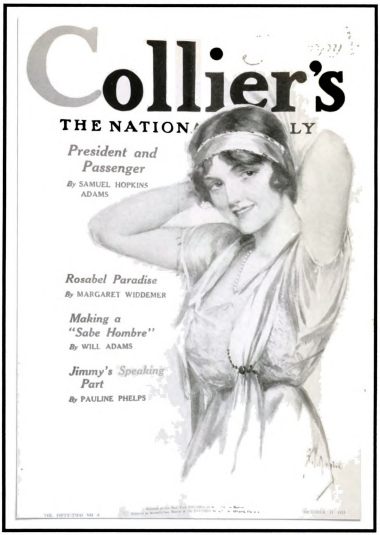

Figure 4: *Collier's: The National Weekly* cover for October 11, 1913.

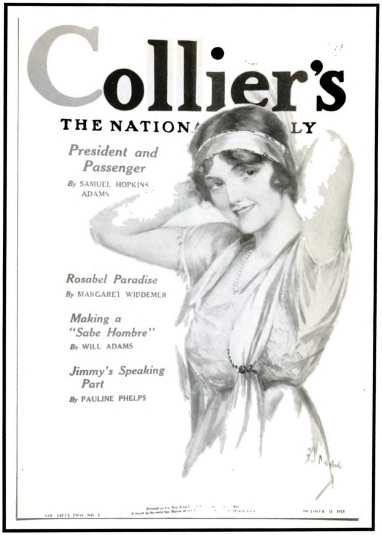

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Figure 5: *Collier's: The National Weekly* cover for November 19, 1927.

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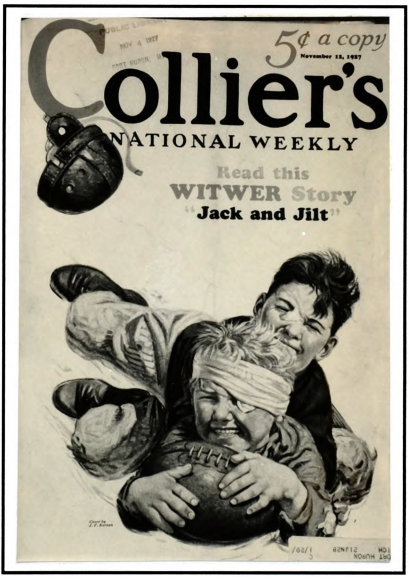


Figure 6: *Collier's: The National Weekly* cover for November 12, 1927.

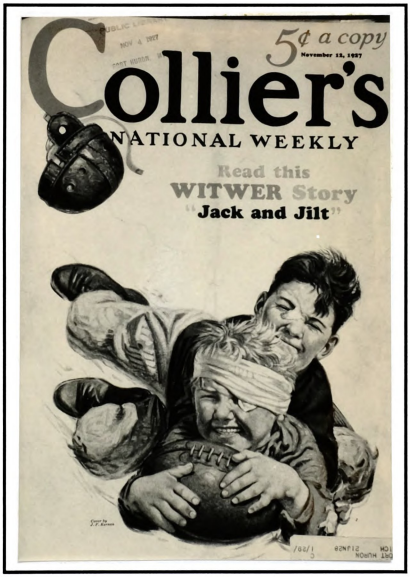


Figure 6: *Collier's: The National Weekly* cover for November 12, 1927.

Figure 7: The Mazda advertisement that appeared in *The New Republic* (March 24, 1917).

MAZDA

"Not the name of a thing, but the mark of a service"

Instead of *one* manufacturer's spasmodic development of his product. MAZDA Service substitutes a systematic, all-inclusive study of incandescent electric lamps for *several* manufacturers.

THE MEANING OF MAZDA

MAZDA is the trademark of a world-wide service to certain lamp manufacturers. Its purpose is to collect and select scientific and practical information concerning progress and developments in the art of incandescent lamp manufacturing and to distribute this information to the companies entitled to receive this service. MAZDA Service is centered in the Research Laboratories of the General Electric Company at Schenectady, New York. The mark MAZDA can appear only on lamps which meet the standards of MAZDA Service. It is thus an assurance of quality. This trademark is the property of the General Electric Company.

RESEARCH LABORATORIES OF THE GENERAL ELECTRIC COMPANY

Figure 7: The Mazda advertisement that appeared in *The New Republic* (March 24, 1917).

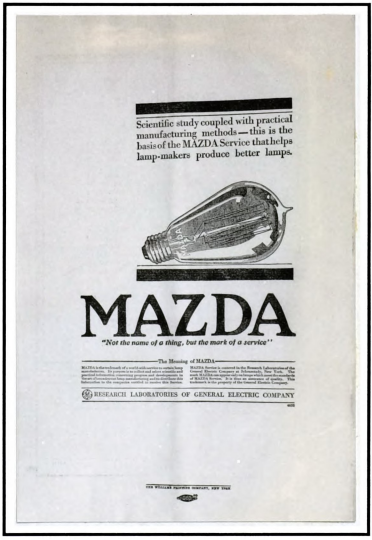
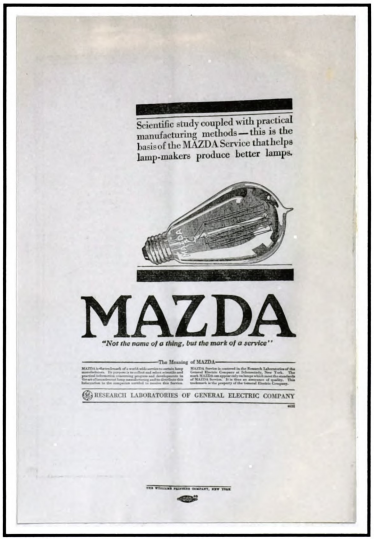


Figure 8: The Mazda advertisement that appeared in *The New Republic* (August 25, 1917).



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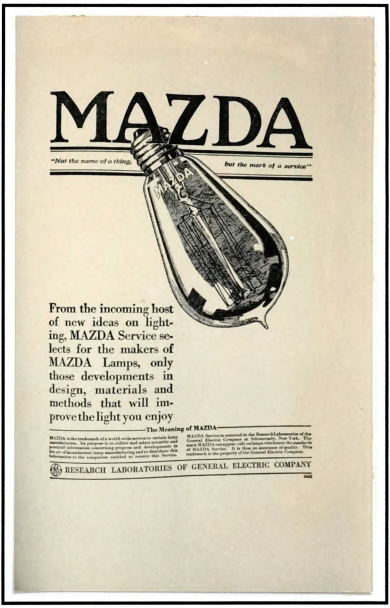
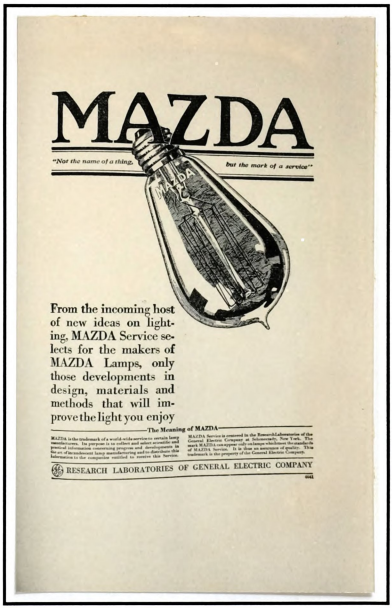


Figure 9: The Mazda advertisement that appeared in *The New Republic* (February 24, 1917).



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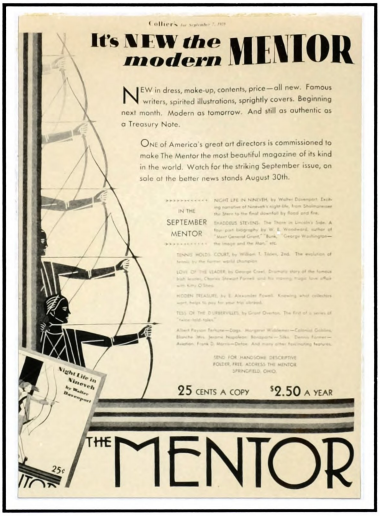

Figure 11: *The Mentor* advertisement that appeared in *Collier's: The National Weekly* (September 7, 1929).

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"Art with the Appeal of a Bullfight"

Figure 12: "Art with the Appeal of a Bullfight," *Collier's: The National Weekly* (February 15, 1913).

"Woman in Red Madras" by Matisse

"Landscape in the Park" by Georges Rouault

"Art with the Appeal of a Bullfight"

"Man with a Guitar" by Georges Lake

"Panel in Bas-Relief" by Jo Davidson

"Portrait Bust" by Brancusi

Figure 12: "Art with the Appeal of a Bullfight," *Collier's: The National Weekly* (February 15, 1913).

COLLIER'S FOR JANUARY 31, 1914

"Arrangement with Figure," by E. V. Cockcroft

An Exhibition by the Unexhibited

TO BE TOLD by the National Academy of Design that your painting has been accepted, but, "owing to restricted space, cannot be placed by the hanging committee," is somewhat consoling. For many years it has even furnished consolation enough to protect the Academy from rival exhibitions. This year, however, the customary pat of approval to the shut-out failed to suffice. In came 1914—smash went precedent. When they discovered the Academy's selections, more than one hundred painters of pictures that were "accepted but not hung" promptly arranged a consolation exhibition. With truly remarkable speed the top floor of a New York loft building was transformed into a gallery for 108 canvases.

Though not a show of secessionists (Academy juries are not in the habit of "accepting" futurist and cubist puzzles), it included much work that bespoke the influence of art insurgency; and the work of women artists was shown in much larger proportion than at the Academy. But this was not simply a show in which modernity was more evident than in the past. Many of the canvases exhibited were by painters who had other work in the Academy at the same time, but who felt that the canvases that won nothing but words of approval deserved better fortune.

These better-known painters were not "featured" in the consolation show. Youth and age were served alike. "No person," one newspaper critic observed, "has any particular leadership over another on the walls. It is one of the most democratic picture shows ever seen in New York." B. P. ADAMS.

"Plaza Reflections," by Orlando Rouland (a lake in Central Park, New York, is the foreground). The exhibition included several canvases of city scenes, all of unusual imaginative appeal. Many of the landscapes were strongly impressionistic

"Mother and Child," by Olive Rush. The number of canvases by women was much larger, proportionately, than at the Academy

"Mildred," by Thomas Hart Benton. The consolation show gave the younger portrait painters an inning

"From the Beach," by Martha Walter

An example of the influence of new art movements: "Retreat to Valley Forge," by John F. Parker

Figure 13: "An Exhibition by the Unexhibited," *Collier's: The National Weekly* (January 31, 1914).

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Figure 14: Mecca advertisement that appeared in *Collier's: The National Weekly* (February 6, 1915).

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Figure 15: Mecca advertisement that appeared in *Collier's: The National Weekly* (April 24, 1915).

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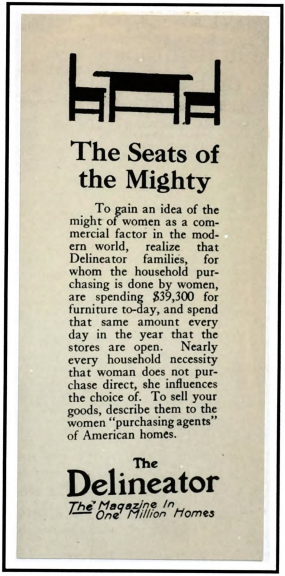
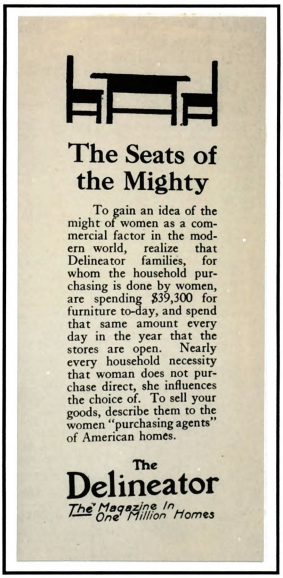


Figure 16: *The Delineator* magazine advertisement that appeared in *The New Republic* (March 8, 1919).



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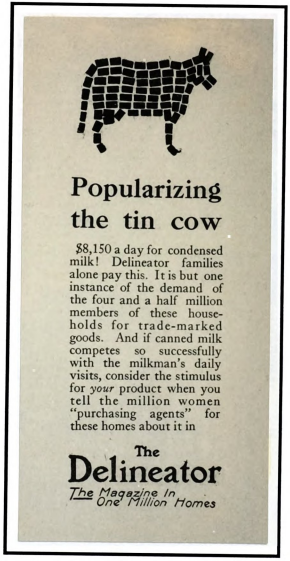

Figure 17: *The Delineator* magazine advertisement that appeared in *The New Republic* (March 29, 1919).

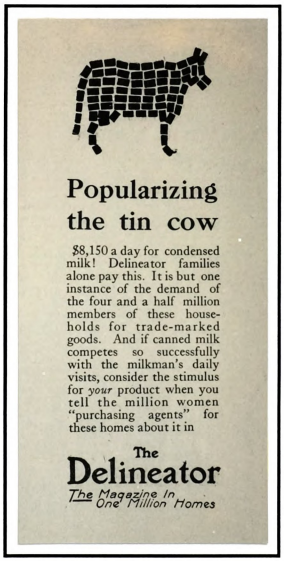

Figure 17: *The Delineator* magazine advertisement that appeared in *The New Republic* (March 29, 1919).

Figure 18: Robert Haven Schauffler, "Where have I heard that tune before?," *Collier's: The National Weekly* (July 3, 1926).

Figure 18: Robert Haven Schauffler, "Where have I heard that tune before?," *Collier's: The National Weekly* (July 3, 1926).

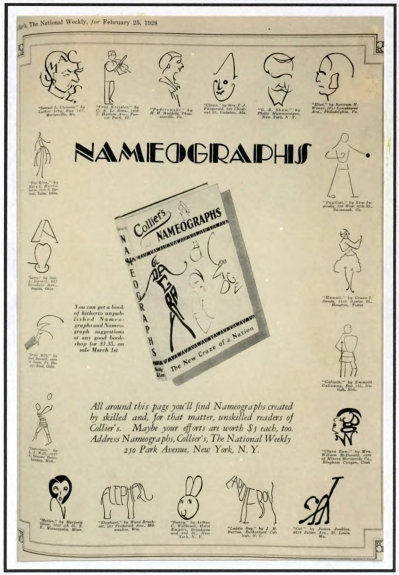

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Figure 21: Gillette Safety Razor Company advertisement that appeared in *Collier's: The National Weekly* (June 30, 1928).

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Figure 22: Gillette Safety Razor Company advertisement that appeared in *Collier's: The National Weekly* (July 28, 1928).

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Figure 23: Western Electric advertisement that appeared in *Collier's: The National Weekly* (October 13, 1928).

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Figure 24: Thorens Inc. advertisement that appeared in *Collier's: The National Weekly* (November 24, 1928).

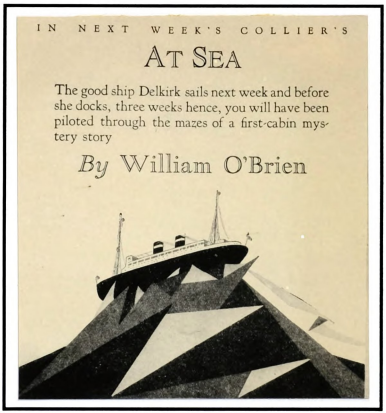

Figure 25: Advertisement for the book *At Sea* by William O'Brien that appeared in *Collier's: The National Weekly* (December 29, 1928).

Collier's *for July 6, 1929* 23

ADVERTISIN

ADVERTISI

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ADVERT

"... BUT YOU WOULDN'T *dare* PRINT THAT! ..."

A manufacturer wanted to sell more goods.

He selected advertising as a means to that end. He made a definite dollars and cents appropriation that ran into six figures. And when the advertising was run, it was called "smart" and "original."

But . . . it didn't satisfy the manufacturer, because he couldn't measure the results. He had built a business that could be measured in facts and figures. And he wanted to know . . . in facts and figures . . . just what his advertising effort had accomplished. He didn't know. He couldn't find out. He was disappointed.

A visitor to the editorial offices of NATION'S BUSINESS told the story and ended with,

"Interesting, isn't it? Tells a tale that thousands of your readers might want to profit by. But, of course, you wouldn't dare print that!"

And the answer was,

"Wouldn't dare! Why not? NATION'S BUSINESS prints anything authoritative that tends to speed up the machinery of industry, that gives information where information is needed . . . particularly, when it has a man and a reason behind it. Business needs to know more about advertising . . . and it is just possible that advertising needs to know more about itself. Let's get the story. Of course, we'll print it."

Result:

"Wanted—A yardstick *for* Advertising" was the leading article in an early issue of NATION'S BUSINESS. The manufacturer who wanted to sell more goods . . . C. D. Garretson, President of the Electric Hose and Rubber Company, Wilmington, Delaware . . . was the author. Mr. Garretson had other things to say and other articles by him followed, *"Total Selling that Kills Profits," "The Wholesaler as I See Him," "The Lone Retailer," "Do We Executives Earn Our Salaries?"* *

These articles were read by the 300,000 regular subscribers to NATION'S BUSINESS. They were widely quoted. On request, 10,000 reprints were made and distributed. Business men in all branches of industry profited from the business experience of the Delaware manufacturer.

This is the story of only one of the forty or more articles that appear in this forward-looking, forseeing business man's magazine every month. This is only one of the forty reasons why you can read NATION'S BUSINESS . . . *and get an airplane view of industry in an hour!*

And its cost to you is the same as it is to Charles M. Schwab, Chairman of the Board, Bethlehem Steel Company, who says,

"I read NATION'S BUSINESS *because it is furnishing me every month with the important facts of all branches of business, commerce and government."*

. . . $7.50 for three years. Or, buy an introductory copy at the newsstands today for 25 cents.

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Figure 26: *Nation's Business* advertisement that appeared in *Collier's: The National Weekly* (July 6, 1929).

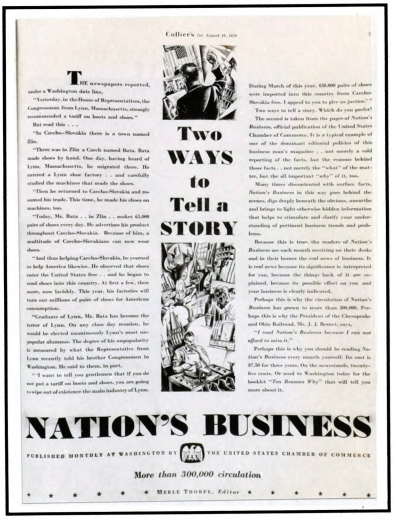

Figure 27: *Nation's Business* advertisement that appeared in *Collier's: The National Weekly* (August 10, 1929).

Figure 28: *Nation's Business* advertisement that appeared in *Collier's: The National Weekly* (September 14, 1929).

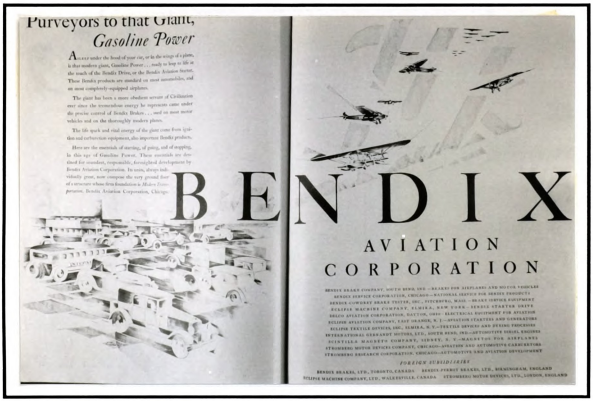

Figure 29: Bendix Aviation Corporation advertisement that appeared in *Collier's: The National Weekly* (July 27, 1929).

Collier's for September 7, 1929

when the speed limit in YOUR town

is 100 miles an hour

IT'S **bound to come.** "Standard built pleasure cars doing 120 miles an hour on the public highways will be a commonplace in America within eight or ten years."* City planners are now laying out new thoroughfares with speeds in mind. Far-sighted engineers are working now to overcome future traffic problems of unbelievable difficulty—to prevent the untimely tearing-up of expensive streets and super-street structures, with consequent detouring and costly delays. . .

That's one reason why cast iron pipe figures so prominently in gas and water main specifications today. The engineer who specifies cast iron realizes that replacement of short-lived mains is a factor in the traffic problem; is a needless cause of streets being torn up before they have worn out. He knows that cast iron pipe will outlast any street laid today.

*From a speech by a leading traffic expert, reported in The New York Herald-Tribune, April 2nd, 1929.

The engineer who insists on cast iron pipe looks into the future. He is trying to save the money of taxpayers not only for the next thirty or forty years, but for generations. He knows that there is no material used for underground gas and water mains which lasts so long as *cast iron*. He knows that cast iron in actual use today *has* lasted a century and more in leading American cities—that cast iron pipe laid two hundred and fifty years ago is still in service.

The Cast Iron Pipe Research Association offers complete information on the use of cast iron pipe—for gas, water, sewers, road culverts and industrial needs. This information is supplied for the asking. Address: The Cast Iron Pipe Research Association, Thomas F. Wolfe, Research Engineer, 122 South Michigan Avenue, Chicago.

* * *

The Cast Iron Pipe Research Association is a service organization formed to promote the scientific improvement and use of cast iron pipe. Cast iron pipe marked with the "q-check" should be produced by modern methods, in accordance with established technical standard specifications, by the following leading pipe foundries: American Cast Iron Pipe Company, Birmingham, Ala.; James B. Clow & Sons, 201 N. Talman Avenue, Chicago, Ill.; Donaldson Iron Company, Emmaus, Pa.; Gloucester Pipe and Foundry Company, Lynchburg, Va.; Lynchburg Foundry Company, Lynchburg, Va.; National Cast Iron Pipe Company, Birmingham, Ala.; United States Pipe & Foundry Company, Burlington, N. J.; Warren Foundry and Pipe Company, 11 Broadway, New York.

CAST IRON PIPE

FAST ✓ LOCK

Figure 30: Cast Iron Pipe advertisement that appeared in *Collier's: The National Weekly* (September 7, 1929).

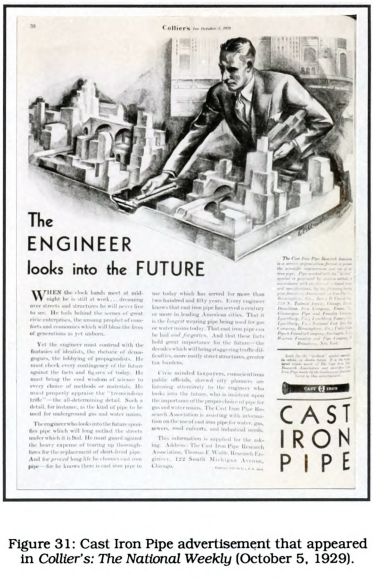

Figure 31: Cast Iron Pipe advertisement that appeared in *Collier's: The National Weekly* (October 5, 1929).

Figure 32: Postum Company, Inc. advertisement that appeared in *Collier's: The National Weekly* (February 8, 1930).

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