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ACKNOWLEDGEMENTS

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1) ILLUSTRATION

2) DESIGN AND LAYOUT

3) AVIATION AND MARINE

4) CAR ADVERTISEMENTS

(A Thematic Study 1886 - 1986)

5) THE FEMALE INFLUENCE

7) SYMBOLISM

CONCLUSION

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(Final Year Thesis)
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April 1986

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Terence MacMahon
April 1986

INTRODUCTION

It is fitting that this essay should appear in the year that has been officially chosen to mark the centenary of the motor car.

Few people could have predicted the enormous effect that motoring would have in structuring our 'modern' society, all within the space of a hundred years. In the early years of the motor car, many thought that it was going to be a short-lived invention; such as the editor of the Courier Journal who said in 1900 :

"The present fad in locomotion is the automobile. It is a swell thing, and the swell people must have one. But if it should displace the horse it will only be for a time..." (Ref. 9).

From its very meagre beginnings the motor car has gone on to become one of the single most important possessions in everyones lives, not just a means of transportation (as we will later realise). Advertising is directly responsible for its growth and status over the years - It is through the manufacturers have given the car its wealth of meanings and appeal. So successful have they been that the car is now an integral part of our society and we have grown to depend on its existence - in a similar manner to the way Western society depends on advertising to maintain itself. Every business depends on advertising for both its existence and future expansion. Without it you

cannot succeed. Advertising justifies itself by raising living standards and stimulating demand for the products and services offered by industry. Whatever its faults (and it has many) it is directly responsible for the prosperity of Western Society and if it were removed, our present society would collapse. Although referred to as a 'language', it is in fact a good deal more : It is both visual and written ; its vocabulary is 'society' and therefore infinitely variable ; as society changes and new products are introduced the vocabulary and 'rules' of advertising automatically change ; Interpretations of its meaning is also infinite as everybody's viewpoint is different. It is therefore not a single language. Advertisements rather, provide a structure which is capable of transforming the language of objects to that of people, and vice versa.

In choosing chapters for this essay many different directions and choices were possible. In the end it was decided to select a number of 'themes', and trace their developement over the years. In selecting themes it was decided to choose ones that have continued throughout the history of car advertising. It was also decided to choose themes based on the more 'structured' aspects of advertising such as 'copy' and 'layout' in order for us to become familiar with the 'workings of advertising'.

ILLUSTRATION

In selecting the word illustration as the Chapter Title, it must be said that it is being used in a general way to describe sketches, paintings, engravings and photographs - the emphasis being placed on whatever medium was producing the most creative work at the time.

Like anything that has "evolved", the use of pictorial illustration in advertising cannot be given an exact birthdate. It can, however, be traced back through time - and thus we find ourselves looking at the cover of the London Times on January 1st, 1788, where two small shipping advertisements appeared with small line illustrations - which marked a radical departure from the traditional "copy-only" ads of the time.

Despite the fact that just ten years after these first illustrated ads appeared, Senefelders had invented lithography - the press advertisement didn't change, and when we return to examine it almost a hundred years later, it had progressed little. The illustrations used were almost all engravings; and although the engravings were of a high quality with a lot of detail, they were dull and lifeless. There was no room for artistic interpretation or flair - just "realism" and "honesty".

By the 1880's, lithography assumed a different meaning as the new colour processes were being introduced for the first time. Although this did not affect the "press advertisement" in any way for quite some time, it was to radically change every other form of advertising and marks the beginning of what is known as "Modern Advertising".

One of the first (and most influential) people to make real use of the new colour lithographic techniques was the Parisian Jules Cheret, who had returned to Paris in 1866 having studied these new processes in London for ten years. Suddenly Parisian boulevards were awash with colour as more and more firms began using this medium for advertising. By the mid 1880's the "Golden Era of the Poster" had dawned.

The bicycle industry which developed in the mid 1870's, was quick to adopt this new concept of the "Art Poster" as an advertising medium, rapidly elevating it to a position in the art world which has been scarcely equalled by any advertising medium since. Employing much of the technique normally associated with Art Nouveau (The new developing Art movement of the time), the classic bicycle poster shared with this art an appreciation of the female form. The rich even excessive embellishments of Art Noveau with its characteristic rhythmic sweeping curves were ideally suited to the printed page; and the printed poster with its newly-developed colour techniques, was the perfect



Fig. 1. Benz catalogue cover (1888) : No claims, no copy

medium to explore the expressive resources of line, colour and rhythm that Art Nouveau had to offer.

The accolades bestowed upon Cheret (among them the Legion d'Honneur - for creating "commerical art") brought an immediate response from many other manufacturers, (particularly in and around Paris), to commission these "art posters". It was not unusual for firms to commission the top poster artists of the time, such as Mucha, Steinlen or Bonnard, to design advertising posters for them - thus the contact between art and industry was a very close one. Although the motor car was "invented" in 1885, it was slow to find acceptance with the public because of its hazards and thus manufacturers were few. It wasn't until it had rid itself of its teething problems in the early 1890's that it began to establish a reputation. As the demand for motor cars increased many manufacturers switched from building sewing machines and bicycles to building cars - and as they did, they brought with them the "art poster" as their advertising medium.

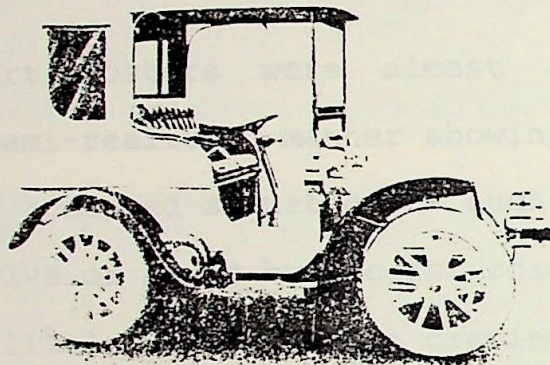
There were now two totally different styles of advertisement, i) the "Art Poster Style" and ii) the Victorian "Nuts and Bolts" approach - of which the Benz catalogue cover is an early example. (Fig. 1). Produced in 1888, this rigid but straight forward Victorian approach echoes the simple honesty of the inventor

14 H.P.

22 H.P.

(CONTRACTORS TO THE WAR OFFICE.)

DAIMLER TOURING CARS.



Daimler Works,
Cologne.

219, Shaftesbury Avenue,
W.C.

Brownlow Mews, Grafton Street, W.C.

Sole Agents for Ireland:

JOHN HUTTON, SONS & CO.,

115, Summerhill, 2, Dawson Street, DUBLIN.

Fig. 14.. 'Nuts and Bolts approach'. Daimler (1908)

himself. Although a beautifully printed and detailed engraving, it lacks any life or character and says nothing about the social or evocative aspects of motoring.

All the creativity of the time was to be found in Art Posters for the French manufacturers such as, De Dion Bouton, Peugeot and many of the smaller manufacturers. Within a few years the art poster had extended its boundaries outside France, principally to Italian firms such as Fiat, Prinetti Stucchi and some smaller firms. Germany's Opel Company also adopted the tradition, producing some bold, imaginative work.

The earlier art posters were almost all done in a realistic or semi-realistic manner showing the automobile in a variety of accepted situations - such as in the park on a Sunday drive or along by a coast road. Artists of this time had little experience in drawing such intricate and complicated vehicles, and often the technical aspects and detailing was left very vague. These posters were nevertheless regarded as minor works of art, particularly by the Parisians, and were avidly collected by the public.

The 1899 Advertisement for Fiat by Carpanetto (Fig. ³) shows an influence from the Impressionists (such as Renoir) in the subtlety of mood and light. The fluid writing at the base has a very Art Nouveau influenced appearance and the poster has an air of grace and beauty



Fig. 2.
: Semi-realistic style
in natural setting
(c. 1905)



Fig. 3.
Fiat Ad. by Carpanetto
showing Impressionist
influence.
(1899)

which captures the mood of the times perfectly. The illustration is painted in a very realistic style and yet is artistic in its interpretation.

Wilhio's poster for De Dion Bouton, which dates from the same year as the Fiat poster is also painted in a realistic fashion. This poster (Fig. 4.) gives more the impression of an original canvas than that of an advertisement because of its lack of copy of typography. The De Dion Bouton name has been incorporated cleverly into the painting, both on the signpost and on the rear of the passing car. The clutter and dynamic mood of this poster reflects the mood of the French towards their motoring - they enjoyed the speed and danger that it frequently involved. Another example of art poster from De Dion Bouton (Fig. 5.) (also in a "lineless" realistic style) depicts a female driving one-handed close to a cliff-edge - another good example of the French passion for the more evocative aspects of motoring!

The other prevalent style of the early 1900's was the more simplistic and "animated" poster, of which the Prinetti Stucchi poster is a good example (Fig. 2). More obvious line work and less realism gives this poster a "lighter", less severe feeling. The vast majority of the art poster work still depicted the car in realistic settings with little stylisation or creativity.



Fig. 4.
De Dion Bouton Ad
by Wilhio.
(1899)



Fig. 5.
Lineless Art Poster
Ad showing French
love of danger!
(1903)

The Diort poster, (Fig. 72 Page 60a) produced in 1902, shows more artistic flair and freedom than most of its predecessors. Heavily Art Nouveau influenced (particularly the Mucha - inspired female on the right), it displays bright colours and more "artistic license" - in both the stylised clouds and foreshortened-car.

As the art poster became more established in both French and European culture, it became more exploratory and evocative. The desire for power and speed in the first decade of the twentieth century began to find its way into the advertising posters. Ernest Montaut (1879 - 1909) was responsible for inventing or popularising nearly all the tricks for rendering speed; smoke, dust, speedlines and wheelmovement all gave the car the impression of movement. Although he was the best known motoring artist of the time, along with Theodore Steinlen and Georges Hamel (Geo Ham), Montaut did few, if any, advertising posters; his techniques however were borrowed and used by commercial artists and therefore found their way into advertising.

Rene Vincent (1879 - 1936), a contemporary of Montaut, beautifully applied these techniques to his commercial work. An architect by training and artist by nature, he had the ability to combine simplicity and elegance with an eye for technical detail. Rene Vincent produced a wide variety of work for firms such as Peugeot, Samson, Nispano Suiza and Berliet. (See Figs. 7, 82)



AGENCE FOURNIER
DIJON
Avis de la Librairie D.

83

B^d GOUVIONS^t CYR

Fig. 6. Artist:G. de Burgquill - showing symbolist influence

In pre-war years there was an increasing gap between the aesthetic probings of the avant-garde artists and the strict representations of the "Pompier" and illustrator. With the advent of the Constructivist movement this was even further highlighted. Artists such as Luduig Holwein, Edward Mc Knight Kauffer and Von Loewe, began the more "representative" and stylised trend of the early twenties. The poster by Von Loewe (Fig. 8) illustrates this change in direction. The car was no longer illustrated as realistically as possible but was "interpreted" by the artist to portray its more evocative aspects. Tones became more simplified and graphic, and the choice of viewpoints accentuated this more dynamic-style.

The "hive" of this artistic activity was in Europe but its effects were spreading further afield. With the foundation of some expensive marques in the United States, the Americans were treated to some artistic ads of a rich and subtle nature. Manufacturers such as Duesenberg, Cadillac and Pierce Arrow, began to adopt the "classic reserved-approach" commissioning artists of a high calibre to paint stylish but "low-key" posters. The poster by Gil Spear for Pierce Arrow (Fig. 9) is an example of this approach. Notable for its tight "cropping" and almost lineless washwork (which was relatively untried at the time), it influenced other "upper class" American

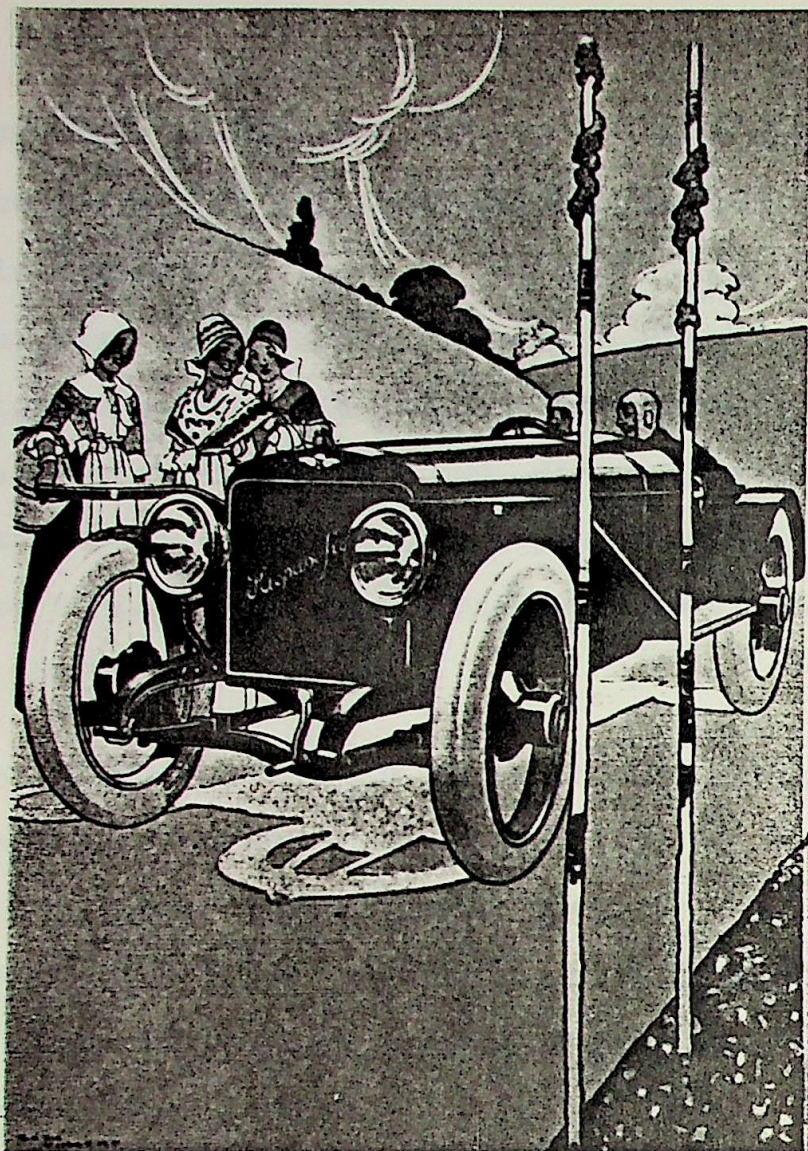


Fig. 7.
Hispano Suiza
by Rene Vincent
- classic simplic-
ity (1912)

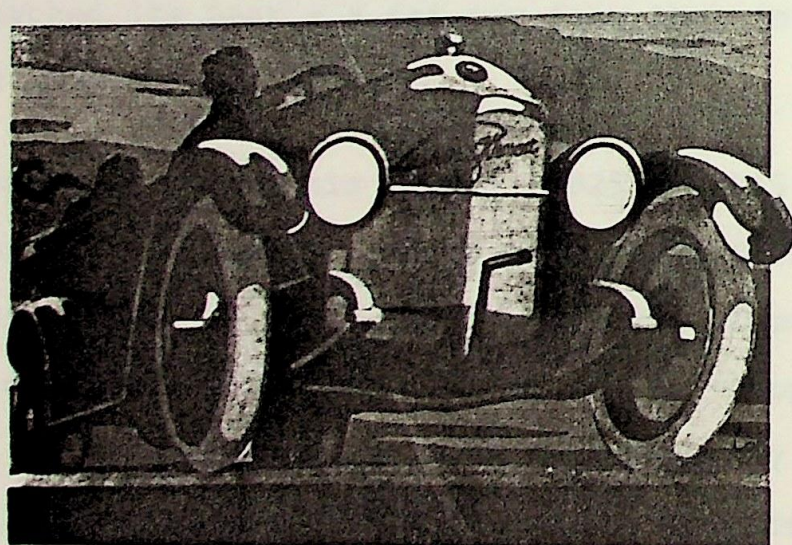


Fig. 8.
Artist: Von Loewe
Bold 'flat' poster
art.
(1917)

LAURIN
KLEMENT
Karl Laurin Klement *Präsident*

manufacturers such as Packard, to try the more simple and refined route - but it was still Europe that was setting the artistic trends:

Cubist, Futurist and Bauhaus influences are all apparent in the European work of the 1920's, particularly in the use of sans serif lettering and more aggressive and dynamic layout, as in the Steiger poster of 1925 (Fig. 10). Painted by Engelhard, its dynamic brutality makes it typical of the time.

Havinden and Kauffer's work for Chrysler also shares this "dynamic brutality" which gives the work great vitality. It is also worth noting that this is a "press advertisement" not an "art poster", which shows how far the press advertisement had progressed from the lifeless pre-war illustrations of Figs. 1A.

The development of this "simplistic and representative" style had reached its peak - a far cry from the intricate and detailed work of the 1890's.

Fiat's advertising from this period (1925 - 1935) also shares this dynamic quality, with bold harsh forms and bright colours (Fig. 11). The imagery and typography plays the dominant role with the car as a "supportive feature". These posters are characterised by their movement and strong asymmetrical balance - a feature which can be attributed to the principles of constructivist theory.



Fig. 9. Lineless washwork by Gil Spear (1910)



Fig. 10. German teutonic brutality - bold and dynamic (1925)

In contrast to the strength and impact of these posters, Ray Mounts Fiat poster (Fig. 12) displays a classic elegance (in much the same vein as the Pierce Arrow painting by Gil Spear (Fig. 9))

The beautiful stylised background and intricate clothing on the female figures, allied to the lineless wash work, simplified building and coloured background, make this work curiously different from any others of the time. The soft rich colours give an air of sophistication and elegance well above Fiats's true market standing.

Meanwhile the Americans were developing their classical theme for their expensive cars and were now producing artwork of comparable quantity to their European counterparts - if not quite as original. The Buick and Cadillac ads (Fig. 13 and 13a respectively) show much of the subtlety of the Fiat ad by Mount, and are also depicted in a half-stylised, half-realistic fashion. The soft tinted colours lend themselves to producing the "aristocratic feel" which the manufacturers sought.

The Wiese poster for custom built vehicle interiors, produced in 1929 (Fig. 14) is a very unusual and original piece of work. Beautifully simple and evocative, the stylised illustration unites the typography and image into a single image, which has both grace and fluency.



Fig. 11. Bold and Colourful Fiat Ads. (1929-34)



Fig. 12. Artist: Ray Mount - showing great subtlety and elegance (c. 1927)

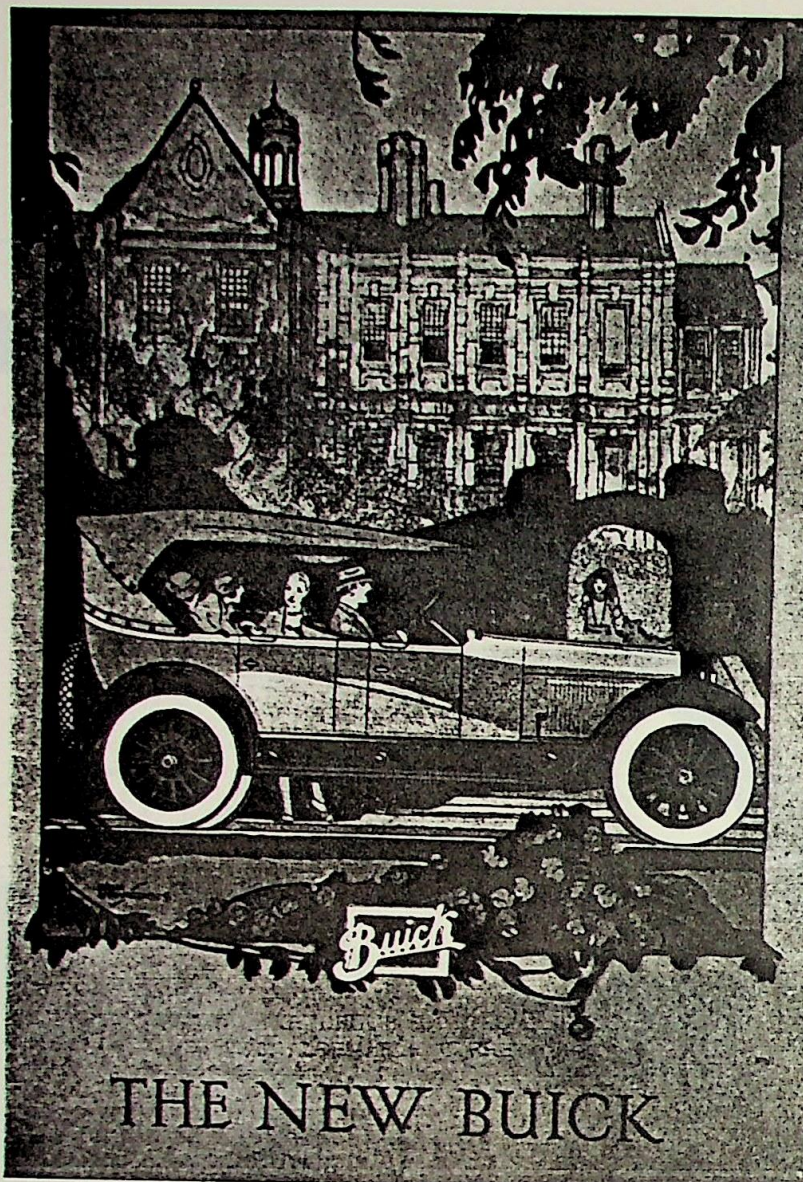
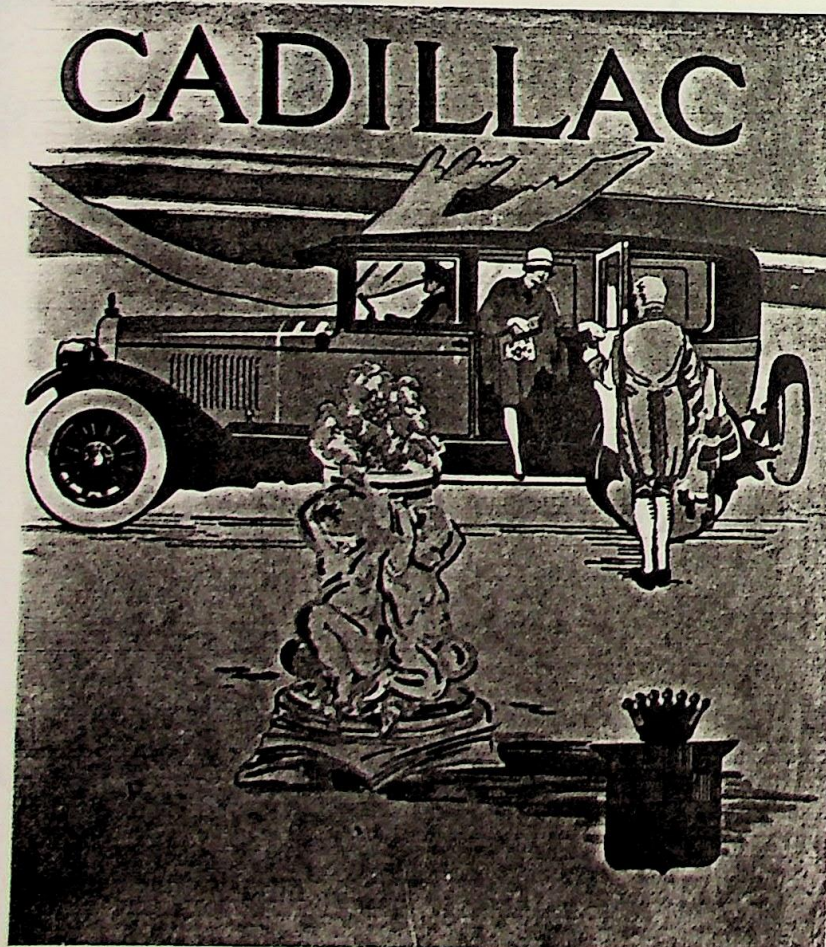


Fig. 13. American style and elegance (1921 above, 1926 below)



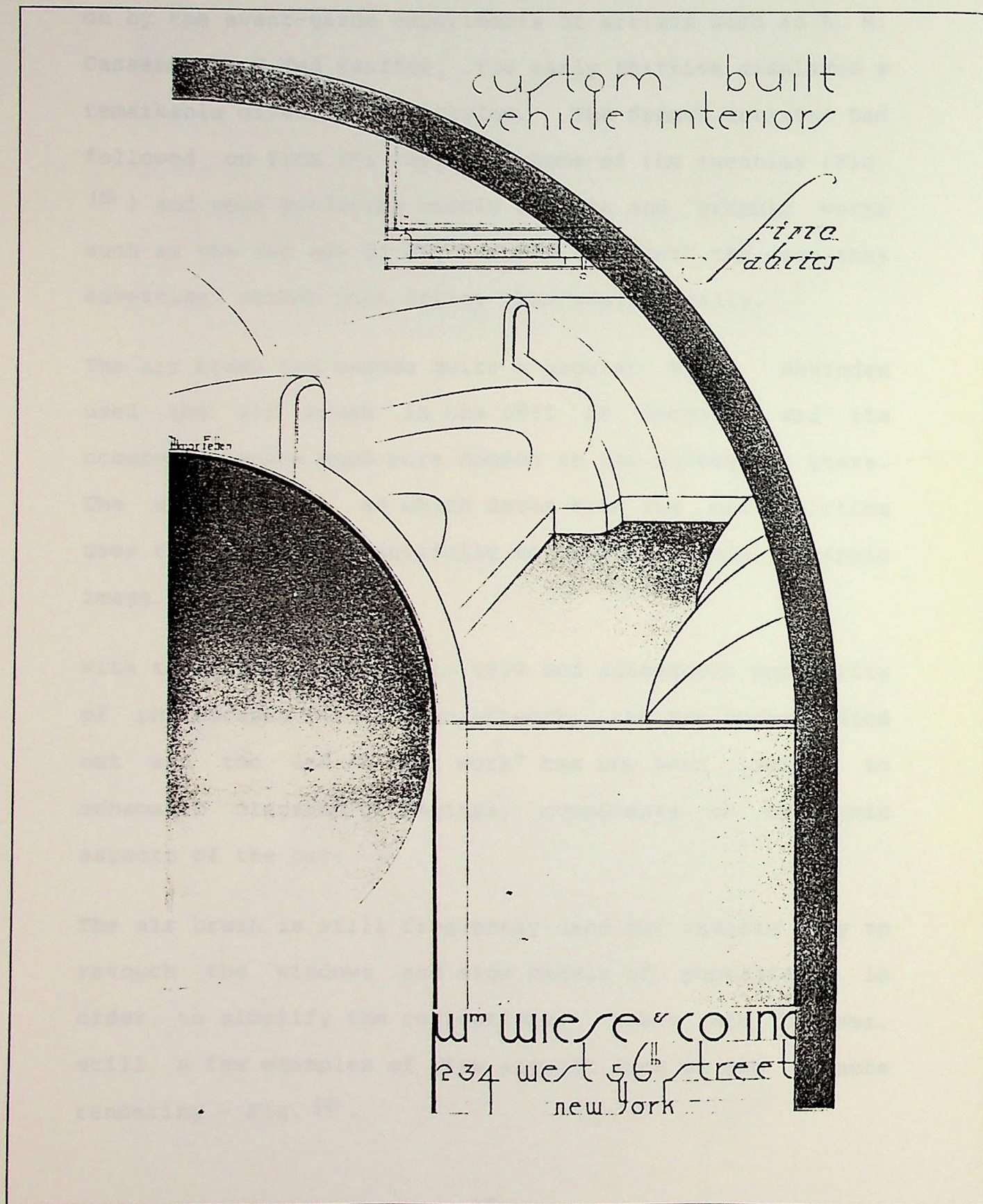


Fig. 14. Abstract simplicity. Wiese - (1929)

Despite the Wall Street crash of 1929, and the subsequent economic depression of the 1930's the poster art of this time still retained its vibrancy and imagination. Spurred on by the avant-garde experiments of artists such as A. M. Cassandre and Ted Kauffer, the early thirties displayed a remarkable diversity of styles. The French artists had followed on from the Chrysler theme of the twenties (Fig. 15) and were producing highly dynamic and graphic works such as the two ads of Fig. which "suggest" the cars they advertise, rather than depict them realistically.

The air brush had become quite a popular tool. Havinden used the air brush in his 1931 BP campaign and its occurrence became much more common in the subsequent years. The Hispano-Suiza ad which dates from the mid thirties uses the technique beautifully to produce a bold, graphic image.

With the outburst of war in 1939 and subsequent popularity of photographs rather than artwork, the art poster died out and the use of "art work" has now been limited to schematic diagrams of engines, components or ergonomic aspects of the car.

The air brush is still frequently used but usually only to retouch the windows and side panels of photographs in order to simplify the reflections. There are however, still a few examples of fine artwork such as the Porsche rendering - Fig. 17.

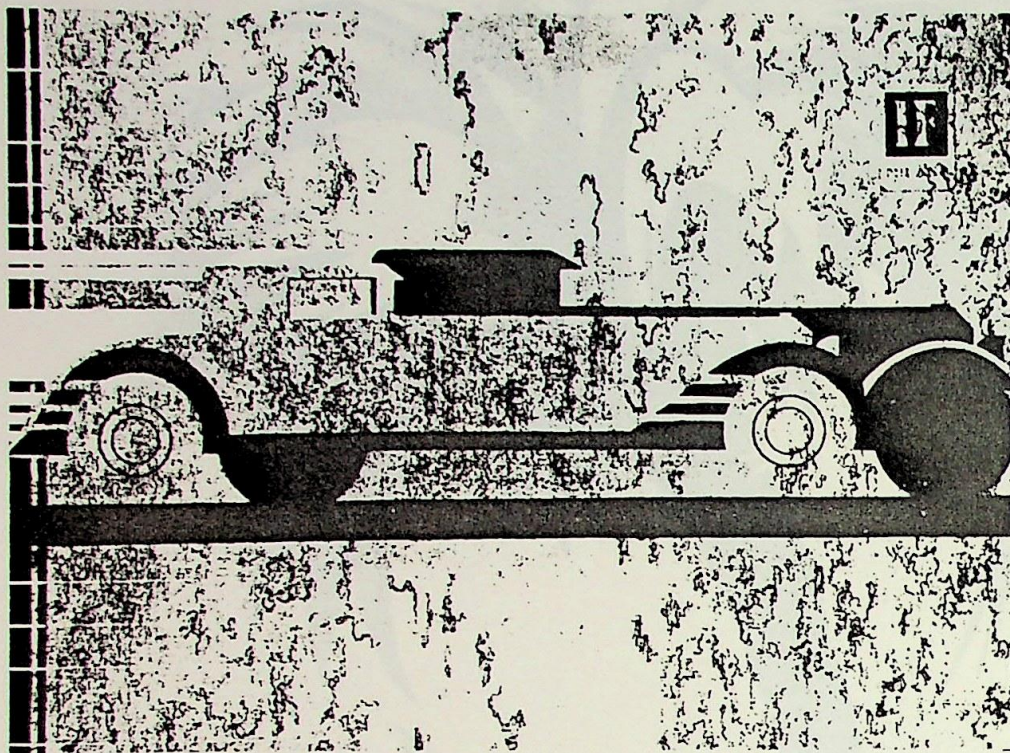
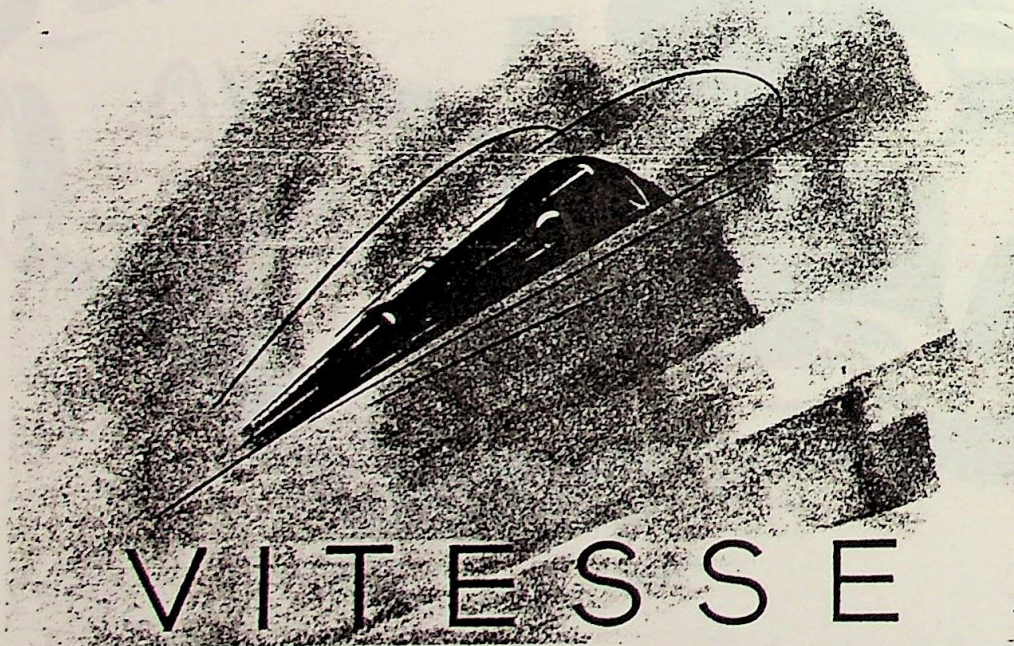


Fig. 15. The French go abstract! (Mid-1930's)
(Top shows a Havinden influence)

DELAHAYE



VITESSE



HISPANO-SUIZA

Fig. 16. Example of stylised airbrush work (c. 1929)

This rendering, which is part of a 3 page spread, was

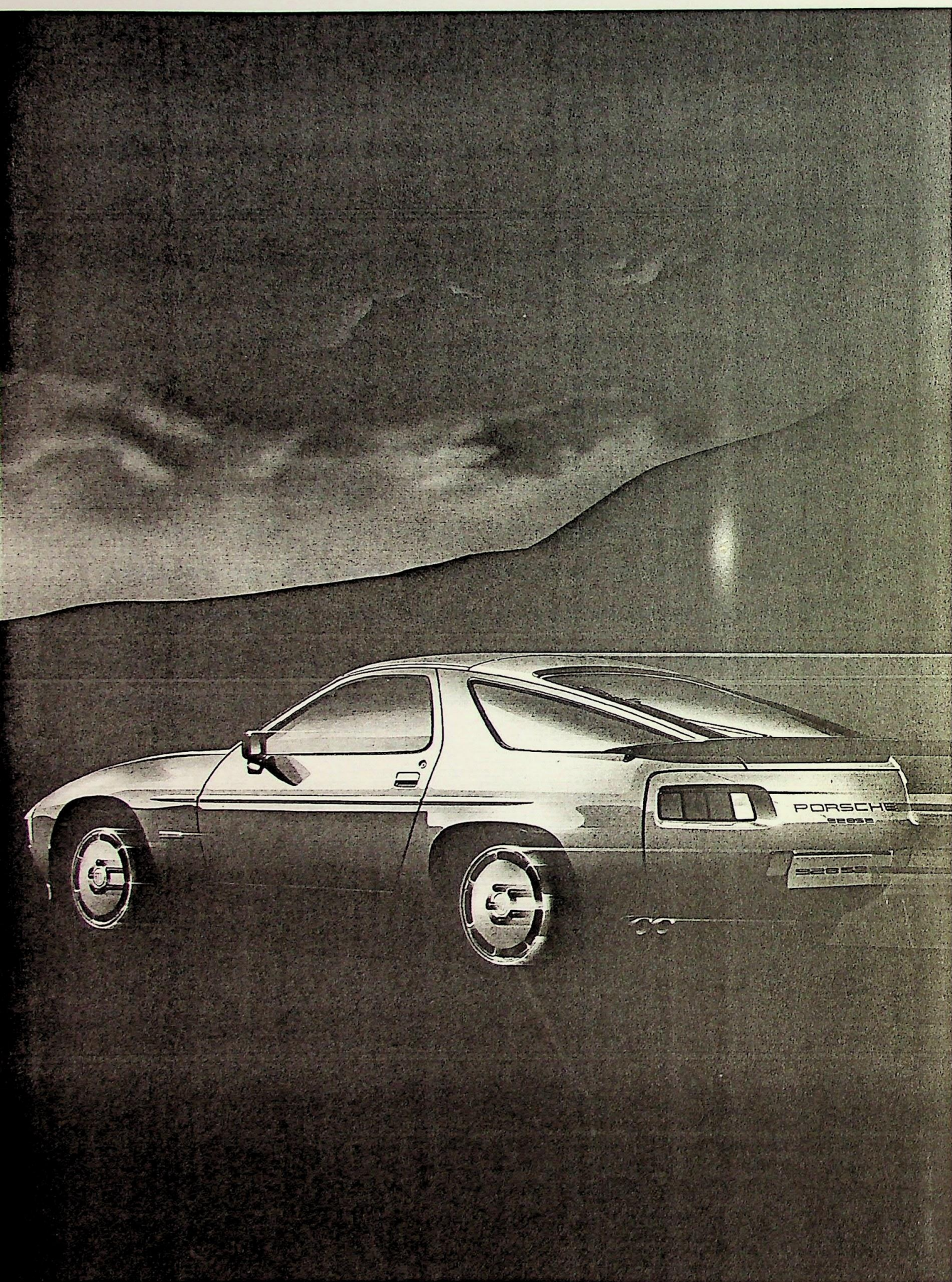


Fig. 17. Contemporary airbrush work. Porsche (1985)

This rendering, which is part of a 2 page spread (the other half is all copy) appeared as part of Porsche's 1985 campaign which featured a rendering in every advertisement, using the top names in contemporary illustration such as Michael English and Philip Castle.

Other recent uses of art illustration has been in the Citroen 2CV Catalogue (where a photographed car appears in a "Tintin" animated adventure, and the animated drawing for Land Rover - depicting some foxes escaping from the hunt - (in a landrover of course!) - (See Fig. 19).

The current vogue is still very much directed towards photography, because of its "truthfulness" and detail. "Economy" and "versatility" have become the keywords replacing the more evocative aspects of earlier years. As long as we keep responding to the psychologists "in depth" studies on the merits of the photograph, we will never see another golden era of art poster advertising again.

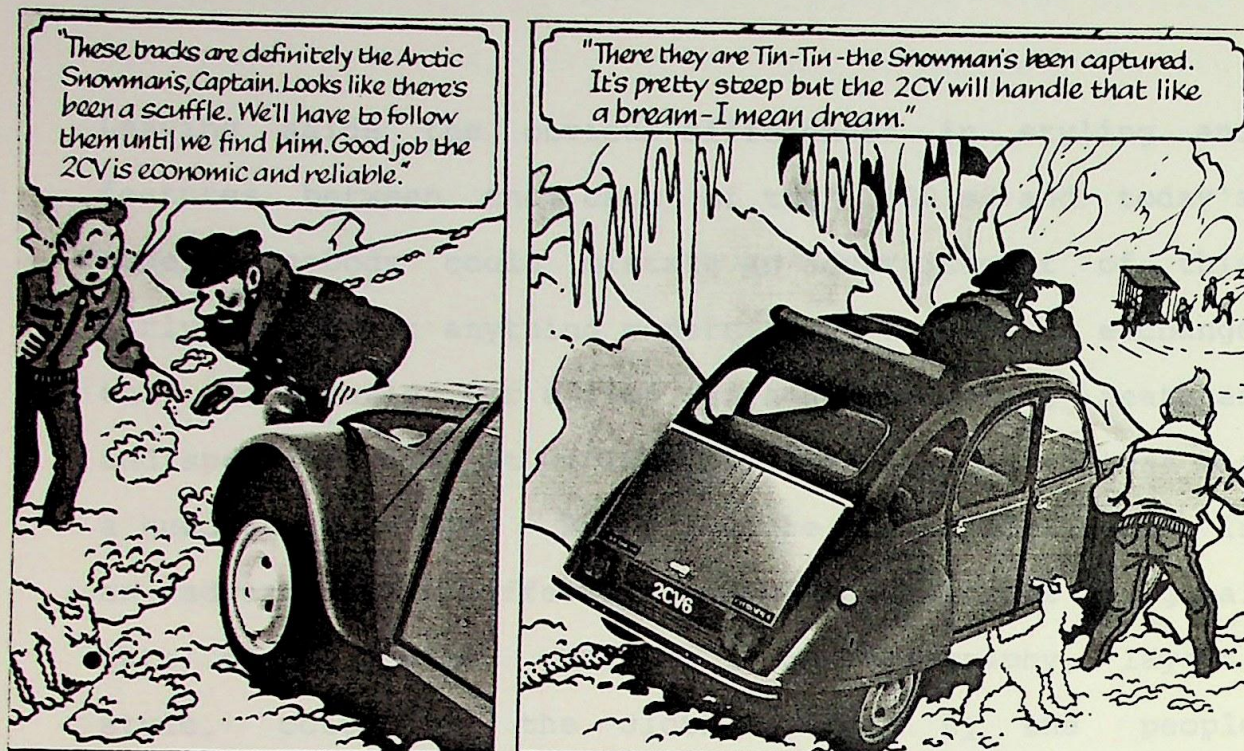


Fig. 18. Animation - 'Tintin' style for Citroen (1985)

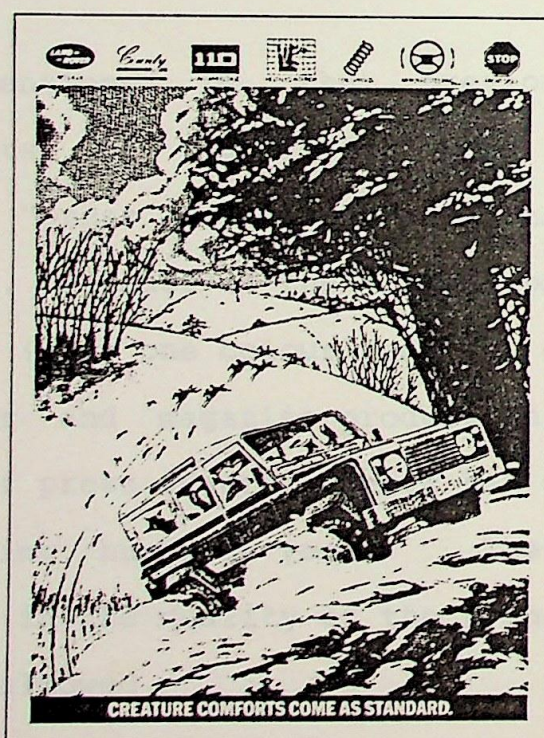


Fig. 19. Award winning animation for Land Rover (1984)

DESIGN AND FORMAT

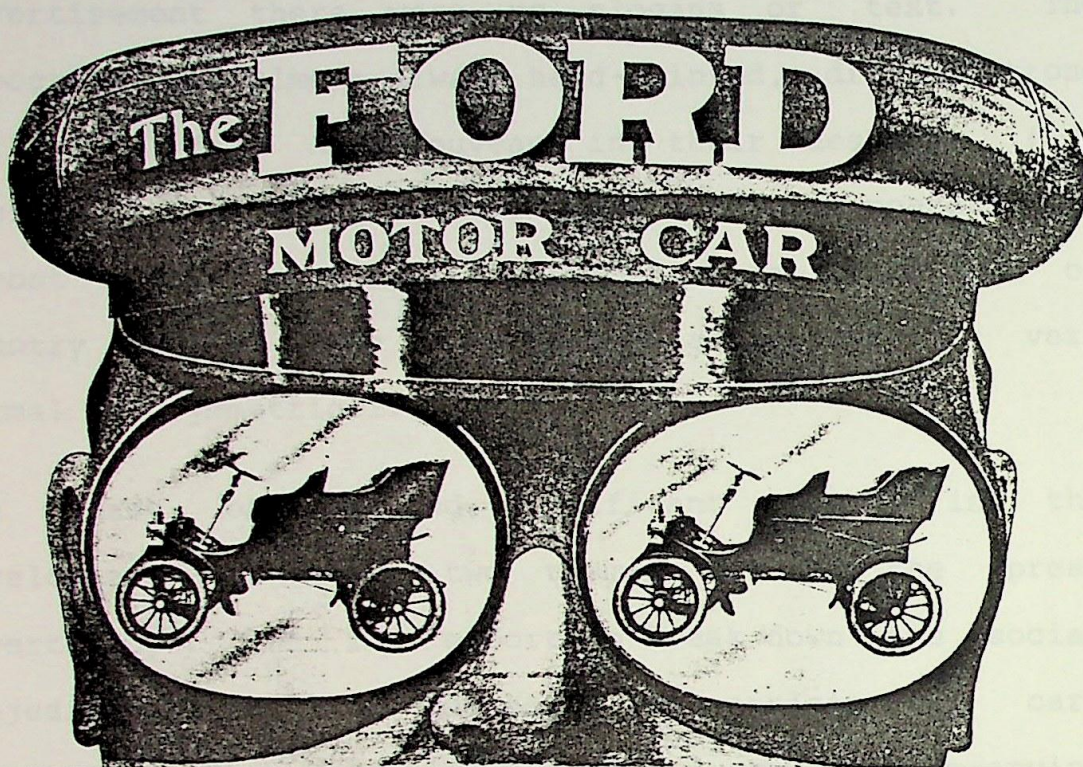
Leaving aside the obvious differences in styling and features between the cars of the 1880's and today's models, nobody could mistake an advertisement of this early period for anything modern. If one was to exchange the illustration for a 1986 car and update the features and specification, it would still look like an ad that was a hundred years old. Every feature and aspect present in an advertisement offers a possible clue to the original date of the design. Whether it be typography, layout, style, colour or the clothing worn by the people illustrated. All these aspects contribute to the overall "look" or appearance of the advertisement which is the aspect of car-advertising that is being discussed in this chapter.

As was mentioned in the previous chapter, the advertisements of the 1880's were divided into the category of "press advertising" and that of "poster-art advertising". Because of the formal constraints of "press advertising" (only one colour) and the conservative nature of newspaper and magazine production, the layout and structure of press advertisements had changed little in the preceeding hundred years. The only significant changes were in the quality of the printing and the extra detail this allowed.

One of the earliest examples we have of this form of advertisement is the Mercedes Benz catalogue cover of 1888 (See Fig. 1). Rigidly formal and symmetrical in its layout, this ad makes no attempt to influence or persuade us; there is no "copy" or explanatory text, no "props" to suggest wealth or social standing, no logo or trademark with which to associate, no claims of performance and no flattery in the illustration. It is precisely this "lack of things" which characterises the ad. In content, it is the personification of honesty, which echoes the simple honesty of the inventor himself. The purchaser has been left alone to make his own opinion of the product. Other characteristics of the ad is the intricate and ornate floral-motif margin and the eclectic mixture of typefaces, of which there are five (a total of seven if the variations in size are also counted). The illustration and typography have been presented as two distinctly separate features, independent of each other. The rigid line around the engraving and the fact that the engraving "cuts into" the floral boundary suggests that it may have been "added" to the original block, further segregating the two elements.

It is less easy to summarise or categorise the layout or appearance of the early poster-art advertisements since these varied widely depending on the artist commissioned and his particular style. To make general conclusions there are a number of common factors; unlike the press

AUTOMOBILES



In the eyes of the Chauffeur

is the most satisfactory Automobile made for every-day service. The two-cylinder (opposed) motor gives 8 actual horsepower, and eliminates the vibration so noticeable in other machines. The body is luxurious and comfortable and can be removed from the chassis by loosening six bolts.

Price with Tonneau \$900.00
As a Runabout \$800.00

Standard equipment includes 3-inch heavy double-tube tires

We agree to assume all responsibility in any action the Trust may take regarding alleged infringement of the Selden Patent to prevent you from buying the Ford—"The Car of Satisfaction."

We Hold the World's Record.

The Ford "000" (the fastest machine in the world), driven by Mr. Ford, made a mile in 30½ seconds; equal to 92 miles an hour.
 Write for illustrated catalogue and name of our nearest agent.

Ford Motor Co., Detroit, Mich.

Fig. 20. Early example of integrating copy and image.
 Ford (1904)

advertisements, the poster-artists tended to design the poster as a single unit incorporating the name of the firm into the design either by overlaying it directly onto the image or by the use of colour or layout. Like the Benz advertisement there were no slogans or text. The typography was almost always hand-painted, drawing strong influences from Art- Nouveau in their design. (See Fig. 3). The background of these early art posters was almost always of a realistic nature, depicting town or country scenes. The composition and layout was very formal and symmetrical.

The first obvious and significant change in the development of these two themes was in the "press advertising". In its effort to break down the social prejudices, it was necessary to explain the cars advantages and thus we find "text" (or copy) accompanying the illustration of the car. As in the case of the Benz advertisement, early examples of copy were treated as separate elements and separated from the illustration. Thus there was a formal border, manufacturers' name, written text and illustration - all being treated as different elements in the design. It is therefore not surprising to find the designs looking muddled and incongruous. One of the earliest examples of the advertisers making a concerted effort to tie the copy and illustration together is in the Ford ad from 1904 (Fig. 20) The copy : "In the eyes of the chauffeur" is connected



Fig. 21. Setting the new trend for simplicity and style.
(1905)

with the visual image by the pun on the words. In this ad there has been an obvious effort to try and tie in the different elements. The manufacturer's name appears as if printed on the hat and the copy relates to the visual image. The decorative border found on the Benz advertisement, has almost disappeared, being reduced to a small flourish at the top of the advertisement. The ad is rigidly symmetrical and the copy is full of facts and data. There is still a large number of different type faces being used and the overall impression is one of clutter.

The Argyll catalogue is one of the earliest examples of the "classical" approach. (Fig. 21). Printed to look like a Bas-Relief, the Argyll catalogue is notable for its simplicity and elegance. The layout of the name in relation to the illustration and the type face below is beautifully balanced. Unlike the advertisements from earlier years there is a certain amount of movement and asymmetry in the design, provided by the mythological figure with his sweeping hands. The whole composition gives a feeling of dignity, style and elegance which is not found in other press advertising of this time.

In the pre-war years the tendency was for simplification and reservation, particularly with the more upmarket manufacturers. The locomobile ad (Fig. 22) which appeared in 1916 was something of a trendsetter in this direction

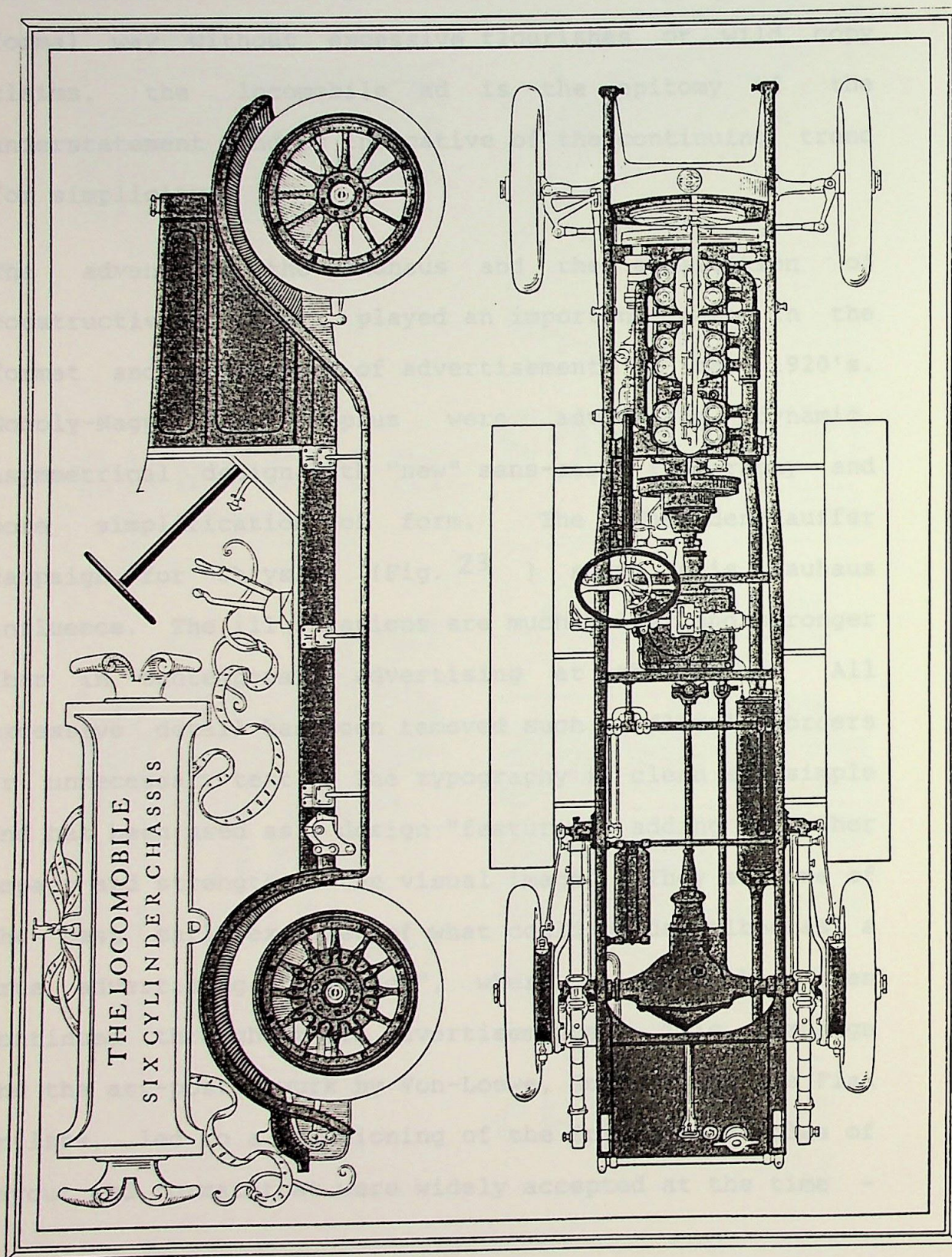


Fig. 22. Reservation and simplicity which anticipates later work by Rolls Royce and others.
Locomobile (1916)

and anticipates the classical designs of Rolls Royce, Packard, and Mercedes which appeared in the late twenties and thirties. Notable for its simplicity and high degree of technical detail presented in a very balanced and formal way without excessive flourishes or wild copy claims, the locomobile ad is the epitome of the understatement and is indicative of the continuing trend for simplicity.

The advent of the Bauhaus and the application of constructivist theory played an important part in the format and appearance of advertisements in the 1920's. Moholy-Nagy and Gropius were advocating dynamic, asymmetrical design with "new" sans-serif typography and more simplification of form. The Havinden/Kauffer campaign for Chrysler (Fig. 23) shows this Bauhaus influence. The illustrations are much bolder and stronger than in contemporary advertising at that time. All excessive detail has been removed such as floral borders or unnecessary text. The typography is clean and simple and has been used as a design "feature", adding further impact and strength to the visual image. They are one of the best early examples of what could be described as a true advertising "campaign", where a theme has been continued throughout all advertisements. This campaign and the art-poster work by Von-Loewe, Holwein and the Fiat artists, led to a questioning of the formal principles of layout and format that were widely accepted at the time -

**MORE POWER
FROM YOUR**



PETROL

Motorists demanding higher and still higher efficiency from their engines—
Yet ordinary petrol would not work properly in a high-compression engine—
That was the problem Chrysler faced.
That was the problem Chrysler solved with his wonderful Silver Dome engine.
The Silver Dome engine gives the power of a high-compression engine—
Yet it runs smoothly and silently on ordinary petrol.
It has a specially shaped cylinder head. And when ordinary petrol vapour enters the cylinders the Silver Dome head sets the gas whirling inside the cylinder. Then the spark! The spinning gas burns evenly, quickly, thoroughly, giving out its full power. Making your Chrysler soar up the longest hill. Giving you vivid acceleration for easy driving in traffic.

CHRYSLER!

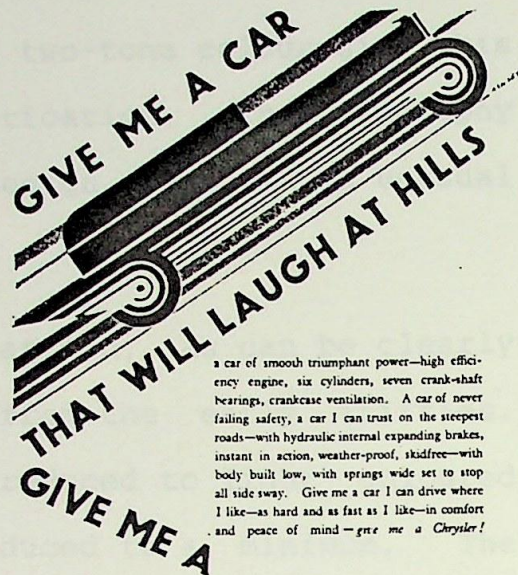
Three great 6-cylinder ranges—Chrysler Imperial 80, from £940; Chrysler 75, from £515; Chrysler 65 from £375. Chrysler cars of every type and price. See the models in the dealer's showroom. Write for catalogues.
CHRYSLER MOTORS LTD · Kew Gardens · SURREY



Her speed—sixty-five miles an hour and more. Her engine—'Silver Dome' high efficiency—six cylinders, counterweighted seven-bearing crankshaft. Her brakes—hydraulic internal-expanding—skid-free, weather-proof, light acting! How beautiful she looks now as she flashes by! The new slender radiator, the low harmonious curves of bodywork and wings—fascinating, satisfying—setting a new ideal in motor car beauty. Isn't that the car for you? And for me! See the Chrysler 65 in the dealers' showrooms to-day! Try one out on the road!

Three great 6-cylinder ranges—Chrysler 65 from £375; Chrysler 75 from £515; Chrysler Imperial 80 from £940. Chrysler cars of every type and price. See the models in the dealer's showroom to-day.

WRITE FOR CATALOGUES CHRYSLER MOTORS LTD · Kew Gardens · SURREY.

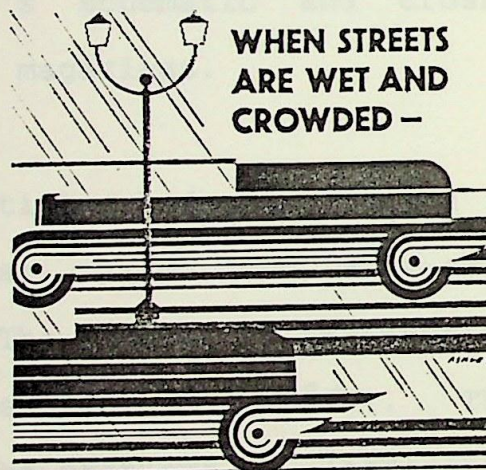


a car of smooth triumphant power—high efficiency engine, six cylinders, seven crank-shaft bearings, crankcase ventilation. A car of never failing safety, a car I can trust on the steepest roads—with hydraulic internal expanding brakes, instant in action, weather-proof, skid-free—with body built low, with springs wide set to stop all side sway. Give me a car I can drive where I like—as hard and as fast as I like—in comfort and peace of mind—give me a Chrysler!

CHRYSLER!

Three great 6-cylinder ranges—Chrysler Imperial 80 from £940, Chrysler 75 from £515, Chrysler 65 from £375! Chrysler cars of every type and price. See all the models in the dealer's showroom.

WRITE FOR CATALOGUES · CHRYSLER MOTORS LTD · Kew Gardens · SURREY



give me a car with smooth lightning pick-up—six cylinders, seven crankshaft bearings—to flash away from traffic blocks in top gear. Give me hydraulic internal-expanding brakes—never-failing, non-skidding even when used suddenly on greasy roads. A car built low for steadiness, with wide clear windows, controls which are simple, light-acting, just where I want them. Give me a—

CHRYSLER!

Three great 6-cylinder ranges—Chrysler Imperial 80 from £940, Chrysler 75 from £515, Chrysler 65 from £375! Chrysler cars of every type and price. See the models in the dealer's showroom.

WRITE FOR CATALOGUES · CHRYSLER MOTORS LTD · Kew Gardens · SURREY

Fig. 23. Bauhaus-influenced work by Havinden.
Early use of typography as design element (c. 1928)

resulting in more expressive and evocative layout and images. The 1930's saw the trend for simplicity continuing; illustrated in the Hispano-Suiza ad of 1933 (Fig. 24). Low-key writing and two-tone colour give this ad an air of elegance and sophistication. The typography "60" has been used as a formal design element; an unusual technique for the time.

Catalogues were following this pattern, as can be clearly seen in the Packard catalogue from the early thirties. (Fig. 25). Borders have been reduced to light coloured bands and the copy has been reduced to a minimum. The mercedes catalogue follows the same theme, further simplifying the borders. The use of a schematic diagram to indicate the seating capacity is original for the time and anticipates Gordon Crosby's schematic and cross-sectional drawings for the motor magazines.

Meanwhile the true press advertising had gone through a number of phases since the war. The long copy-only Cadillac ad from 1915 entitled "The Penalty of Leadership" was indicative of a new style (See Fig. 49 Pg. 38a.). The page of copy which dealt with the problems of leadership not technical merits, was a highly original and effective technique. The Jordan ads also relied on their non-technical copy and evocative mood to create a consumer response and the illustrations in the Jordan ads (See Fig. Pg. 39a.) were also of an evocative nature which helped to

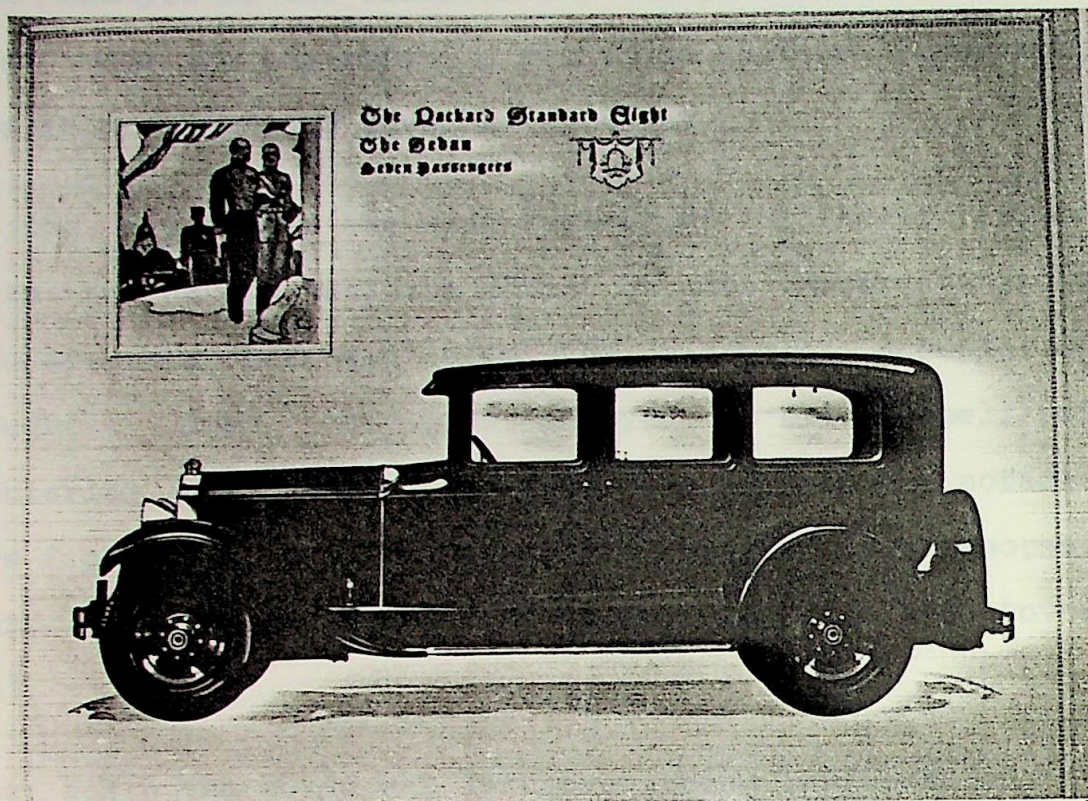


Fig. 26. Packard (1930)

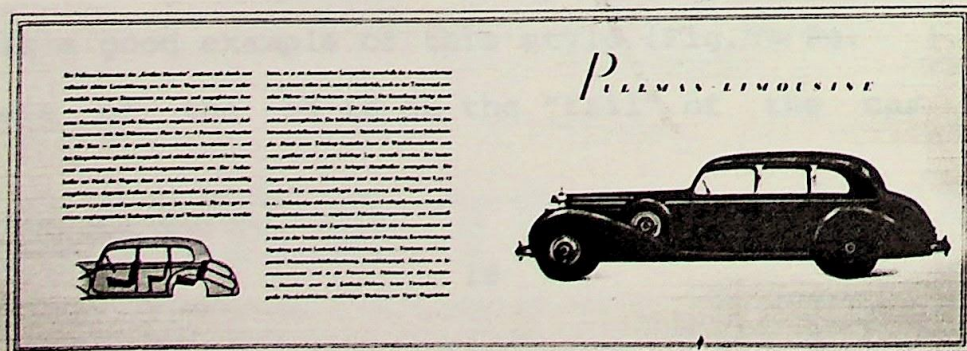
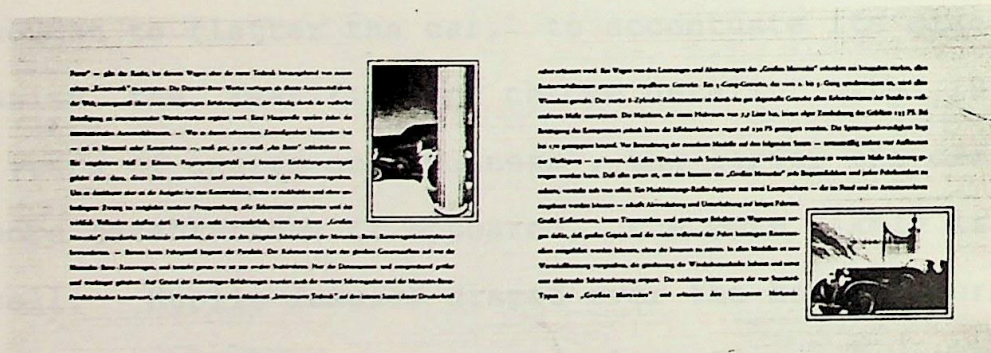


Fig. 27. Mercedes catalogue - showing Packard influence.
(1938)

add to the mood created in the lyrical copy. This is a good example of the illustration being used to enhance a point made by the copy - a technique that is frequently used in contemporary advertising today.

By the mid 1930's the wide variety of different styles began to have a negative effect on the advertising as manufacturers borrowed from the different schools of thought. Copy only ads enjoyed a brief spell of popularity, of which the Jowett ads were most notable (See Fig. 27a.), and the decorative border enjoyed another short spell before being forgotten. (Jowett and Rover ads).

Once again the world war left everything in chaos and the period after the war was one of restructuring and rebuilding. The post war trend in advertisements was for elaborate "copy-claims" and a very "glitzy, glamorous" look. Photographs had universally replaced illustration and sought to flatter the car, to accentuate its size and emphasise the rear fins and chrome detail. The 1950's were years of excess and "bigness"; the larger the car and the more ostentatious it appeared, the more likely it was to sell. Nubile females draped over the bonnet further added to the cars appeal and the claims grew larger and longer as the fifties continued. The ad by De Soto in 1957 is a good example of this style (Fig. 42 Pg.). The emphasis of the ad is on the "tail" of the car which

A wider field

The introduction of our "flat-four" opens a wider field for our products.

For 30 years we have had ever-increasing sales for our two-cylinder models, and we firmly believe that no other maker of light cars has such a solid body of public goodwill behind him.

We are continuing the making and selling of these cars, but to widen our market, we have introduced this new four-cylinder.

It is usual in an advertisement to extol the virtues of the stuff advertised but, in this instance, we prefer a different method.

Send for our Catalogue, "Thirty Years After," study what we have to say about our cars, and then have a trial run.

Let the result of this influence you, and not the written word.

Fours from £197-10-0	Tax £7-10-0
Twos from £152-10-0	Tax £5-5-0

Please send Catalogue to -

NAME _____

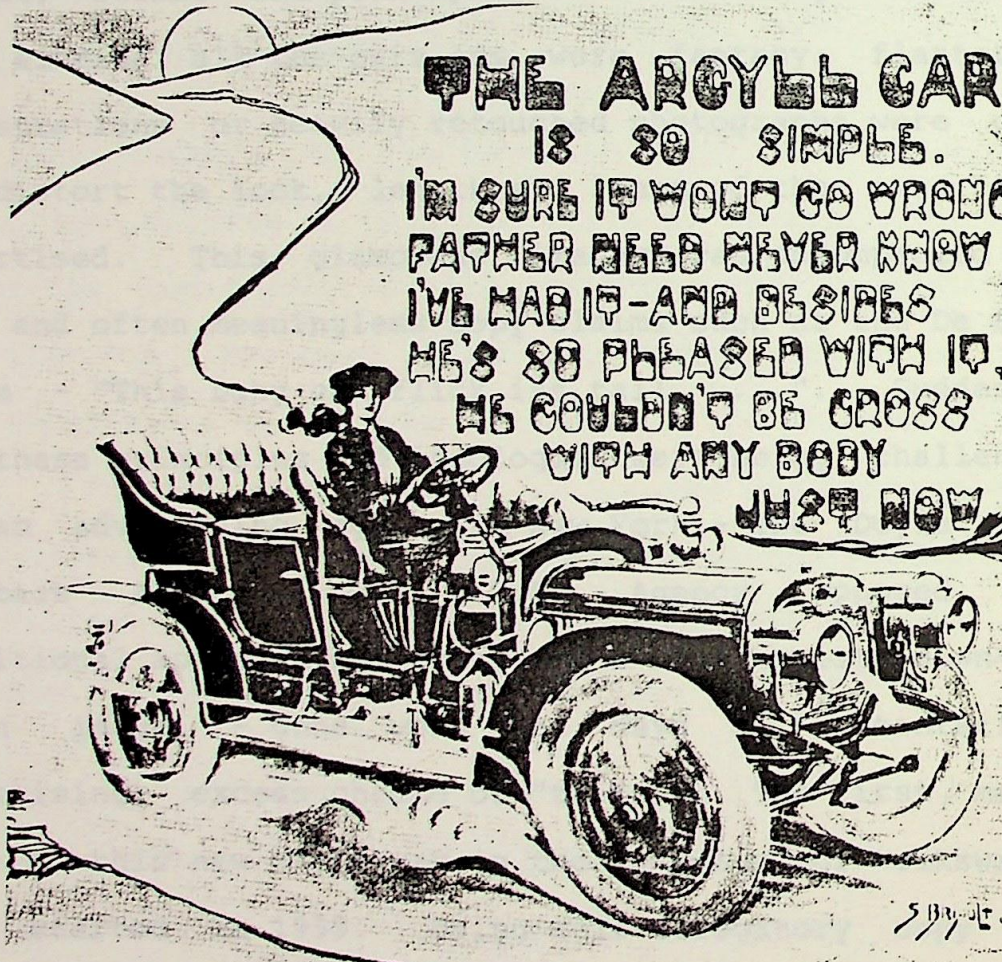
ADDRESS _____

JOWETT CARS LTD., IDLE, BRADFORD

↑ Fig. 27a. The elegant boundary and 'copy only' style were characteristics of Jowett in the 30's. (1935)

**THE ARGYLL CAR
IS SO SIMPLE.**

I'M SURE IT WON'T GO WRONG
FATHER NEED NEVER KNOW
I'VE HAD IT - AND BESIDES
HE'S SO PLEASED WITH IT,
HE COULDN'T BE CROSS
WITH ANY BODY
JUST NOW



S. B. J. 00

HAVE A TRIAL RUN

We will fix a date with pleasure. The driver
will stop and start on the steepest hill.
Some firms will not allow this test.

ARGYLLS, LONDON, Ltd. (Telephone --- 2641 Gerrard),
17, NEWMAN STREET, OXFORD STREET, W.

predominates the central section of the design. The bold "leading copy" appears directly above the image and also demands attention. If the ad was glanced at briefly the reader would notice only three things: the image, the leading copy and the brand name - these elements would stick in his/her memory. If he/she were sufficiently interested they might read the "block copy" which appears below. Although this "flight" image and chrome-tail would not appear today, the format is a well proven one that is used frequently in todays advertising.

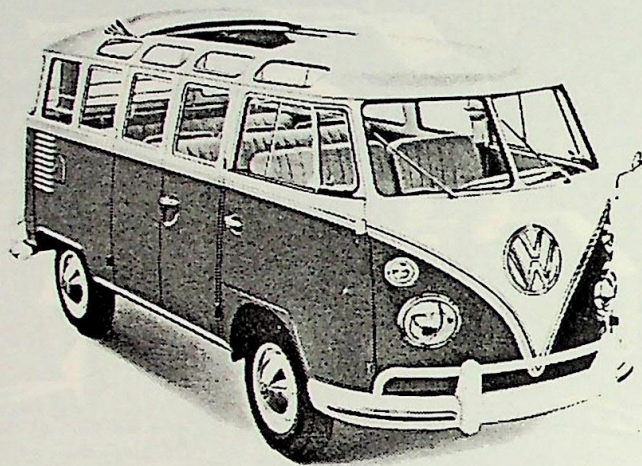
The sixties saw a sudden and dramatic change in the layout, format and principles of advertising. Prior to the sixties all the cars ads were fantasy; flattering illustrations or heavily retouched photographs were used to distort the look, length and lines of the car being advertised. This glamorous imagery was accompanied by glib and often meaningless copy claims such as the De Soto claim - "This baby can flick its tail". Suddenly, all these principles and ideologies were being challenged by an advertising agency in New York - The Doyle Dane Bernback Agency. The D.D.B. Agency opposed the traditional approach and opted for a more honest, down-to-earth image - gone were the days of ostentatious advertising, excess chrome or "tails". The first major step in this new style was in the campaign for Volkswagen that started in 1959. Using self-derogatory copy and plain unflattering photography, they created an image of

truth, honesty and friendliness. The viewer/reader was made to participate and get involved in the advertisement much more. The copy did not dictate or announce any spectacular claims to the reader - it was used to chat, talk and joke with the reader. The ads were witty, irresistible and irreverent, and struck the right chord with the public.

There was no mansion or stable behind the car, no suave, debonair driver, and no admiring female. The copy talked to the reader as though he were an intelligent friend, not some distant moron, and the copy was self-deprecating rather than self-congratulatory. The examples (Figs. 30-33) clearly show these points.

The first example ("Do you have the right kind of wife") has all the virtues of this new style of advertising. the layout is remarkable for its starkness and composition. The tiny van, marooned in the page makes nothing of its load capacity or size (like the rest of the van ads of the time). The van appears lonely, fragile and vulnerable, - which provokes a response of protection in the reader - a "big brother attitude" of help and care. The van will not dominate you, you will own and dominate it. (Fig 30)

Fig. 33 ("Our Image") is another example of the straight approach. The car has been replaced by an insect - a smiling animated bug. It has an immediate appealing



© 1961 VOLKSWAGEN OF AMERICA, INC.

Do you have the right kind of wife for it?

Can your wife bake her own bread?
Can she get a kid's leg stitched and not
phone you at the office until it's all over?
Find something to talk about when the
TV set goes on the blink?
Does she worry about the Bomb?
Make your neighbors' children wish

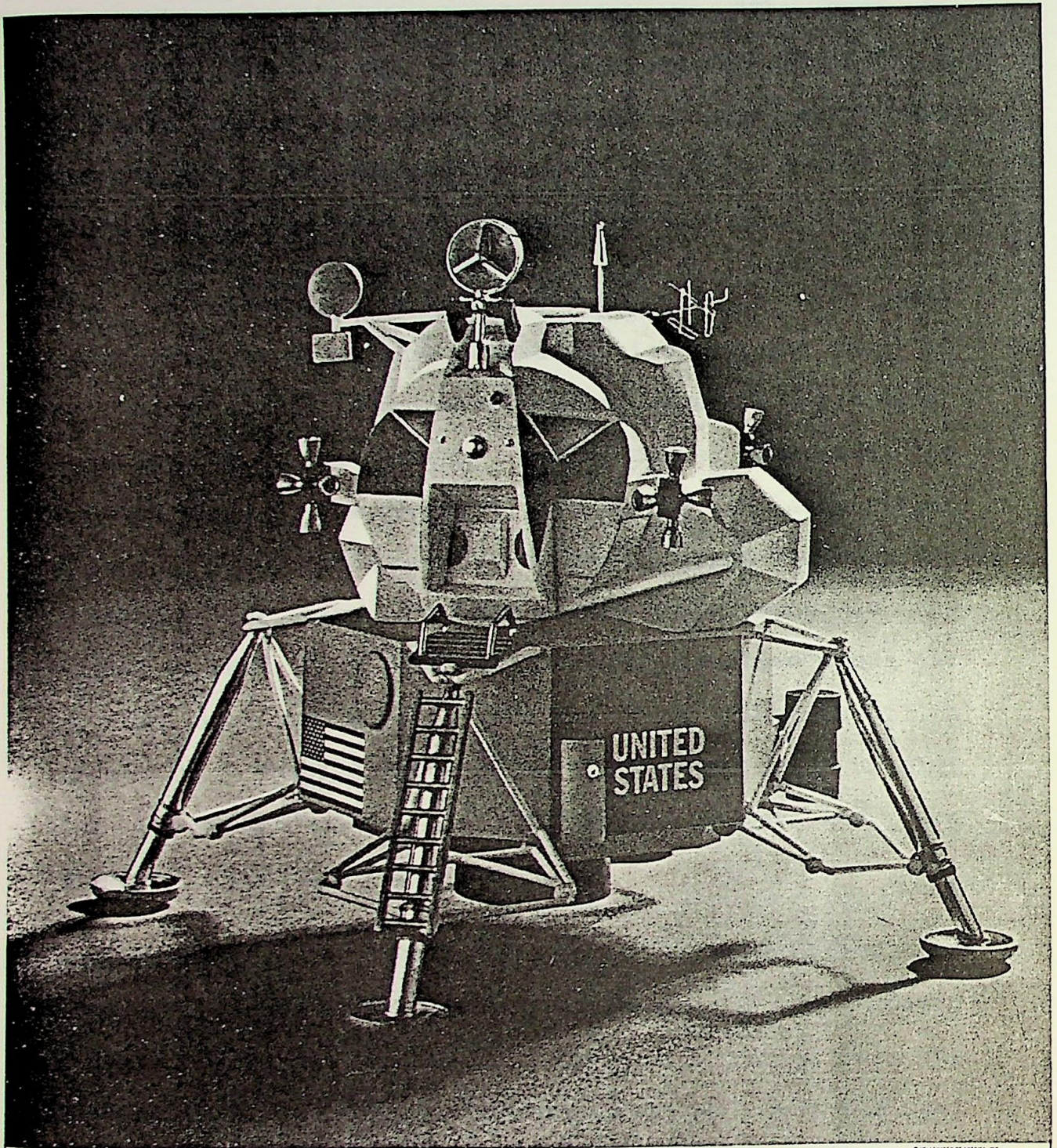
that she were their mother?
Will she say "Yes" to a camping trip
after 50 straight weeks of cooking?
Let your daughter keep a pet snake in
the back yard?
Invite 13 people to dinner even though
she only has service for 12?

Name a cat "Rover"?
Order escargots?
Live another year without furniture and
take a trip to Europe instead?
Let you give up your job with a smile?
And mean it?
Congratulations.

Dealer Name



Fig. 30. Innovative Volkswagen ad. - Stark and unflattering
(c. 1960)



It's ugly, but it gets you there.



Fig. 31. Derogative copy. Volkswagen (c. 1964)

response and reacts with the reader. The advertisement shows Volkswagen's willingness to respond to the customer (in this case by adopting its nickname "The Bug" or "Beetle"). By accepting this nickname and giving it a friendly image they have turned what could have been considered a disadvantage into a positive virtue - a technique that is used throughout the campaign.

The V.W. Campaign is considered to be one of the most important campaigns in advertising history (not just in car advertising) and its effect has been far reaching. Renault, Volvo and Citroen, among others, have been the most affected by the campaign, producing similarly styled images. The humorous aspect of the campaign has been the influence for many of today's visual gags, such as the Honda ad (Fig. 34) which depicts a diminutive Honda car on the deck of a yacht with the copy "The Yacht is optional". The line of type at the bottom, tells us that the air conditioning, hi-fi and power windows etc. are standard, thus completing the joke.

In the last twenty years the style of advertising has changed little - as can be witnessed by the modern appearance of the V.W. ads, and the sixties still form the foundation of our modern advertising style. Over the past



Fig. 33. Turning vices into virtues. Volkswagen.

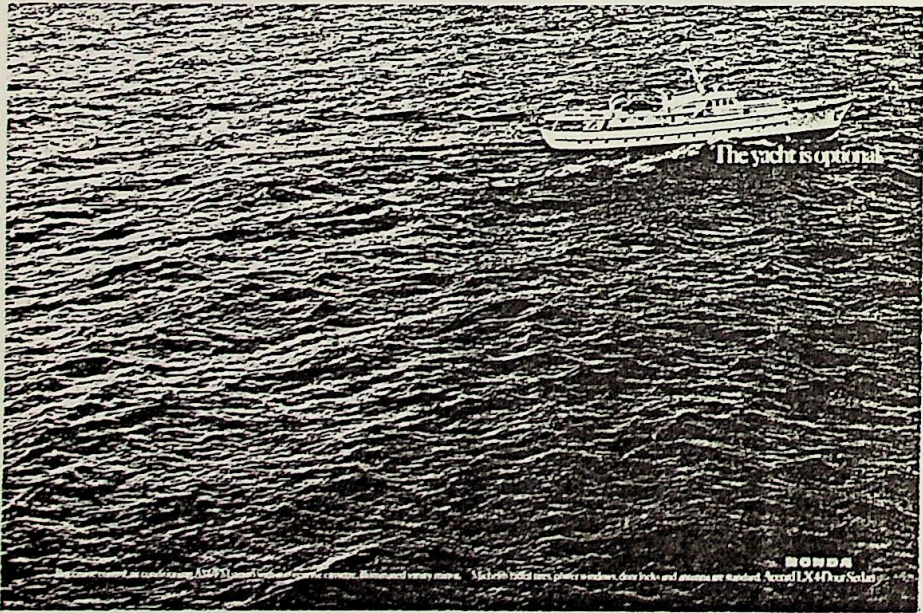
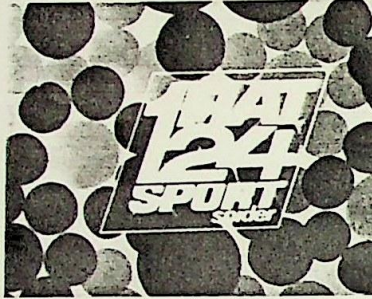
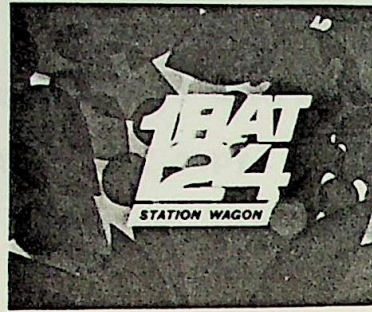
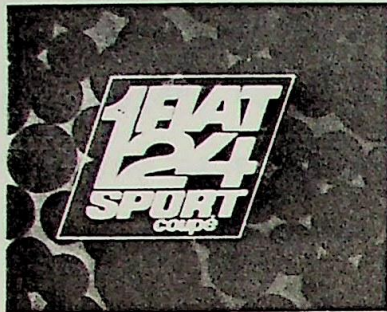
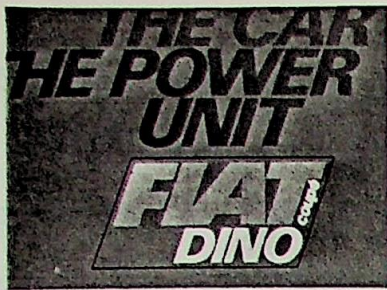
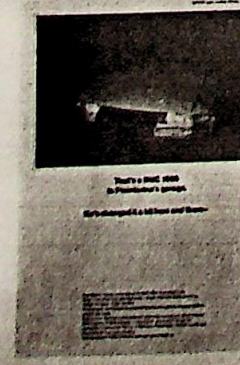
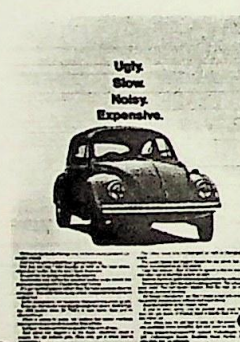


Fig. 34. Visual pun on 'optical extras' policies. Honda (1984).



Fiat's change in the 70's to pure graphics.

The 'new look' of '60's and '70's ads.



number of years the general trend has been away from the "honest", plain approach to a more sophisticated and modern appearance. There appears to be no hard and fast rule regarding the quantity of copy - with B.M.W. opting for just a close-up photo of the rear of a 325i and the words "enough said", to Porsche who have dedicated a whole page of their two page spread to block copy. Photographs however, are still very much a universal phenomena.



325i

ENOUGH SAID.



THE NEW BMW 325i COSTS £11,495. PRICE, CORRECT AT TIME OF GOING TO PRESS, INCLUDES CAR TAX AND VAT BUT NOT DELIVERY OR NUMBERPLATES. INCLUSIVE DELIVERY CHARGE INCORPORATING BMW EMERGENCY SERVICE AND INITIAL SERVICES. £208 + VAT. FOR FULL DETAILS ON THE BMW 325i PLEASE WRITE TO, BMW INFORMATION SERVICE, PO BOX 46, HOUNSLOW, MIDDLESEX OR TELEPHONE 01-897 6665 (7 DAYS A WEEK, 9 AM-5.30 PM LITERATURE REQUESTS ONLY). FOR TAX FREE SALES, 56 PARK LANE, LONDON W1. TELEPHONE 01-629 927

. Style and class - the understatement by BMW (1986)

AVIATION AND MARINE

Although these two advertising themes could have been dealt with under the chapter entitled 'Symbolism'. Their continued appearance in car advertising from almost the beginning of the century and their influence on motoring in many different ways merits a separate chapter of their own.

The earliest nautical influence on car design came as a direct result of motoring's aristocratic background. In its early years the car was a toy of the rich and was usually used as a weekend plaything replacing or complementing the inevitable yacht as the 'thing of the moment'. As it shared the same position as the yacht it came to assume many of the same ideas and standards.

To many of the aristocracy the ugliness of the box-shaped car was a considerable flaw compared with the smooth sleek lines of their boats and yachts and this aesthetic difference inspired Rene de Knyff to ask the Panhard designers to build him "a car like a skiff". This Panhard, with its long smooth-flowing bonnet and low inclined windscreen attracted much attention from the wealthy and many of them had similar-styled models made. The car advertisers were quick to adopt yachting terms and comparisons for their cars; The boat had become a symbol of grace and beauty for the advertisers.

If yachts were a symbol of grace, elegance and social standing; ships were traditionally symbols of power, prestige and domination, particularly in Britain where there was a rich tradition of naval power throughout its history. Thus we found a wide variety of different sized boats appearing in car advertising campaigns symbolising different images, depending on their size. Magneto, a car parts firm used smaller powered boats to symbolise speed in their 1911 campaign.

Mercedes on the other hand opted for the large ocean liner as a background for their 1928 ad (Fig³⁵). Here the ship is clearly being used to symbolise power, elegance, sleekness and strength, drawing visual parallels with the car. The title 'LUXUS' suggests the luxury of both forms of transport and the social standing is further highlighted by the presence of a chauffeur. The strength of this advertisement in the traditional restrained Mercedes style, is in its simplicity and lack of clutter. Without any effort on the viewers part, the advertisement imprints an image and message about the car.

The Duesenberg ad of 1918 also incorporates a yacht but the implied message is quite different. Although also a symbol of power and elegance the intended emphasis is on the social standing of the owner and the Duesenberg 'war effort'. Although interpreted by P. Roberts (Fig .36.) as being a private yacht with its own crew, it appears more

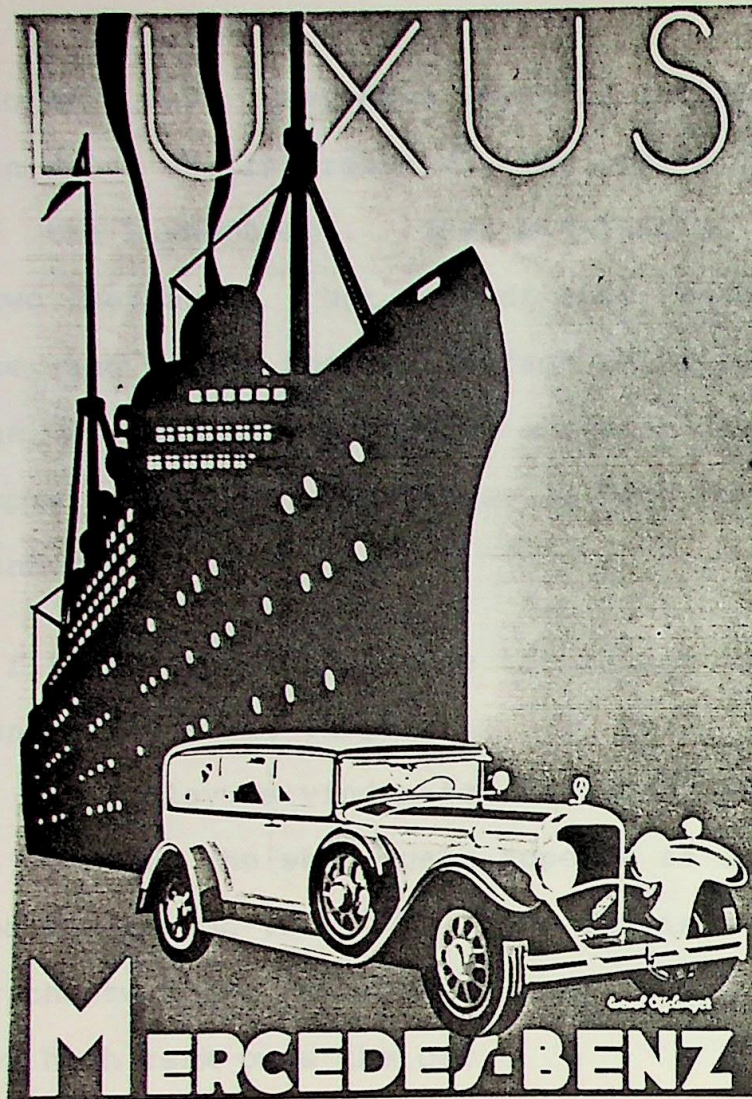


Fig. 35.
Artist : Offelsmeyer
(c. 1928)

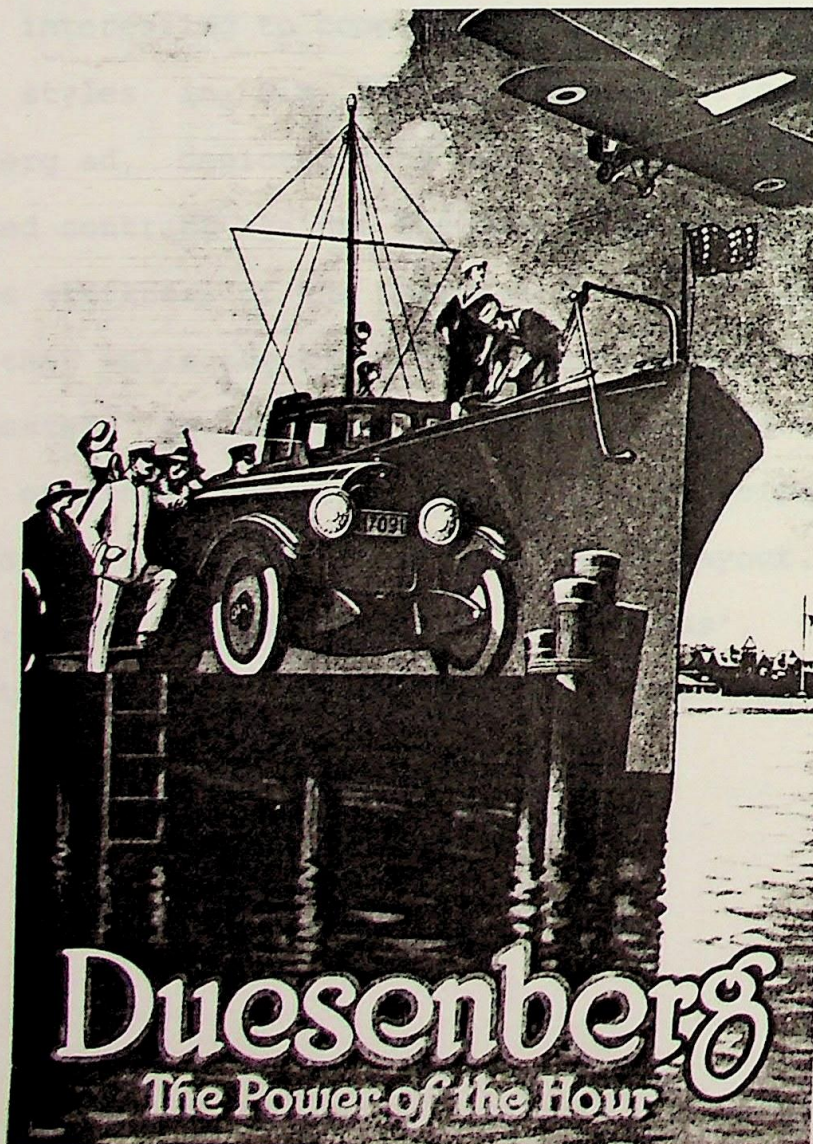
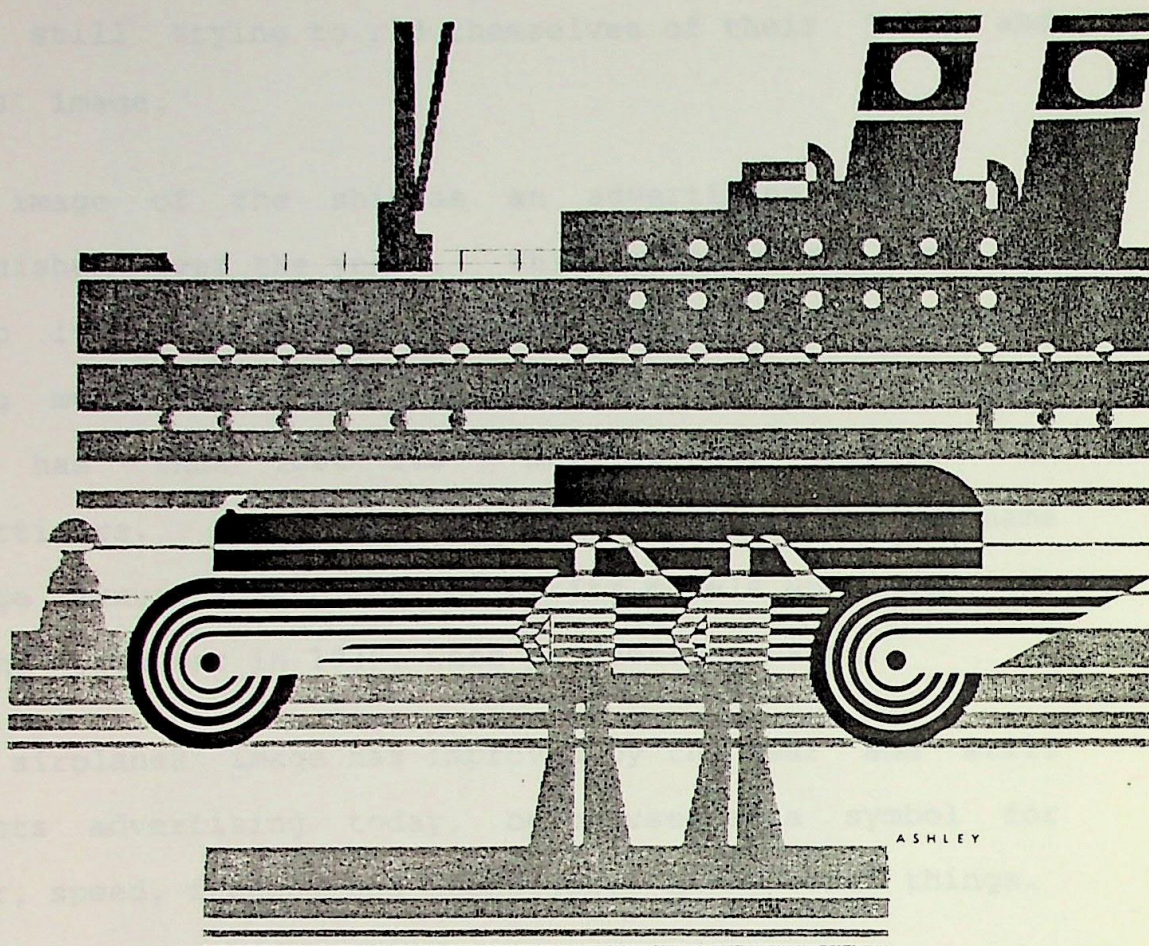


Fig. 36.
Snobbery and the
war effort.
(1918)

likely to be a U.S. navy ship which is commanded by the officer in white who is presumably the lady's husband (and owner of the Duesenberg). Thus Duesenberg subtly get across two messages; Not only do they make Airplane, Automobile and Marine Engines (a fact which is displayed below the ad) but they also give a social status to the car by implying that only officers, or high ranking people own Duesenbergs.

Another firm to consistently use the marine image in the 1920's and 1930's was Chrysler. In their well known campaign by Ashley Havinden for Crawford's ad agency in the mid twenties the ship again appears as a symbol of power and domination (Fig. 37). The car is subtly given status by the two crew members saluting, implying that an officer of high rank owns the car.

It is interesting to compare the three very different design styles in Fig. 35 Fig. 36 and Fig. 37. The Duesenberg ad, depicted in a very realistic manner, makes a marked contrast against the more simplified Mercedes ad and the starkness of the Chrysler version. It is worth noting that while the Duesenberg and Mercedes ads are both 'art posters' the Chrysler ad is a press advertisement. Highly original for its time, it anticipates later advertising styles in its simplicity of layout, lack of clutter, sans serif type and 'sharpness', - uncommon attributes in press advertisements in the twenties which



WE ARE COMING IN THE CHRYSLER!

We shall not mind the rails and cobbles along the docks—(springs mounted in live rubber, shock absorbers, body built long and low—for steadiness !)

Out on to the great white road we shall shoot like a rocket—('Silver Dome' engine, six cylinders, seven crankshaft bearings !)

Up, up the mountain side a hundred miles ahead we shall flash (crankcase ventilation keeping the engine cool and clean !)

Down again into the valley beyond we shall sweep, like a bird, without fear—(brakes hydraulic, self proportioning !)

We shall not be tired when we reach you.

We shall not be late.

We are coming in the Chrysler !

Three great 6-cylinder ranges—Chrysler Imperial 80, Chrysler 75, Chrysler 65! The four-cylinder Plymouth—also by Chrysler! Chrysler cars of every type and price. See the models in the dealers' showrooms.

WRITE FOR CATALOGUES CHRYSLER MOTORS LTD · KEW GARDENS · SURREY

Fig. 37. Bold simplified graphics by A. Havinden (1928)

were still trying to rid themselves of their 'nuts and bolts' image.

The image of the ship as an advertising symbol has diminished over the years. While still widely used for cargo it is not a 'progressive' symbol for transport, being much slower and more cumbersome than any aircraft and has thus lost its 'motivational appeal' to advertisers. Dodge did however continue to use the name 'Dodge luxury liner' for one of its models up until the Second World War in 1939, when production ceased.

The airplanes' image has improved by the year and still effects advertising today, being used as a symbol for power, speed, freedom and technology, among other things.

Although invented in 1903 in Kittyhawk, America, it was not used in advertising until Bleriot proved its significance and worth by crossing the channel in 1909. Advertisers then started to use the airplane as a 'contemporary symbol' and a symbol of the future.

By 1915 it was widely used by a number of car manufacturers such as Renault and Mercedes (Fig. 38 and Fig. 39 respectively). In both these ads the situation is almost identical; The car is stopped and the passengers are looking up at the 'new' invention above them. In these examples the airplanes "newness" and novelty is its main contribution.

AUTOMOBILES



Fig. 38. Aviation
- a symbol of
progression (1913)

RENAULT

Mercedes

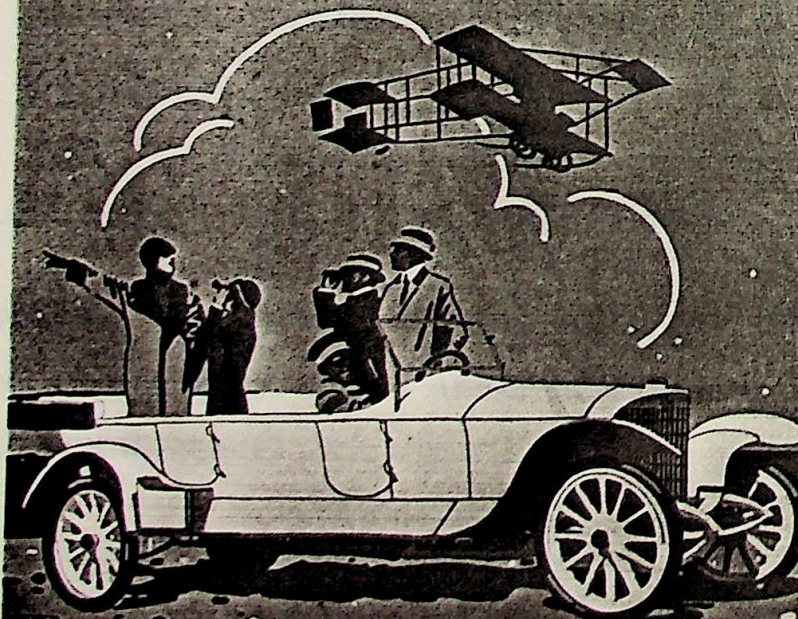


Fig. 39. Artist :
Ludwig Holwein.
(1914)

Daimler-Motoren-
Gesellschaft
Stuttgart-Untertürkheim

The rapid development of the airplane during the war and its established importance as a military weapon changed its role as an advertising symbol. No longer a novelty, it now became a symbol of speed, power, domination and achievement.

The war also had the effect of uniting the two industries. As car manufacturing dwindled during the war, the car firms switched to producing equipment for the war such as aircraft, land vehicles and engine components. The car industries gained much knowledge from the manufacturing techniques and advanced technology being incorporated into the airplane engines such as the huge advances that were made in metallurgy to give the aircraft engines the best power-to-weight ratio possible. All this design technology was passed onto the car manufacturers during the war years. Eager to be associated with the aircrafts' strong war image, all the car manufacturers involved in aircraft assembly were quick to let the public know about their war efforts. Car manufacturers adopted the names of famous pilots and planes for their cars. 'Cole-AERO eight', 'Franklin Airman', 'Rickenbacker', 'Bleriot', 'Fonck' and 'Graham White' to name but a few. Airplane inspired mascots such as the winged helmet of French manufacturer Voisin also enjoyed great popularity.

As airplanes increased in popularity so did their influence on motoring, both as an advertising symbol and as a styling influence.

The Chrysler ads of 1934 show strong aviation influences and a preoccupation with rounded, smooth forms and adopted aviation jargon for the name of one of their models, the "Chrysler Airflow".

The Second World War further consolidated the airplanes image of power, speed and technology and once again car manufacturers involved in aircraft publicised their efforts. Firms such as Nash Kelvinator (aircraft engine, propellers and 'flying boats'), Cadillac (component for aircraft engines) and Studebaker (the cyclone engine for the Boeing flying fortress) widely advertised their association with aircraft manufacturers in relation to both the war effort (patriotism) and the advanced technology gained which, despite the fact that they had stopped making cars, they assured would be valuable experience when the war was over.

Even firms with no real involvement in aircraft borrowed the theme, such as Mercury (Fig. 40) who were busy advocating "The Aviation Idea".

So strong an image had the aircraft etched in people's minds that it became the main influence on Detroit's car styling in the post-war years. Harley Earl, General Motors Chief Designer, even arranged private visits for his designers to examine airplanes such as the P-38 Lockheed lightning. All this imagery quickly found its

FEATURING *The Aviation Idea in an Automobile*

MORE POWER PER POUND !

AN ALL NEW HIGH in spirit and responsiveness — that's what you get in the new airplane-engineered Mercury! Like the newest modern planes, it's packed with vital power—actually *more power per pound* than ever before and is free from excess weight. High standards of performance, quality, durability and luxury have been maintained or improved throughout in the 1942 Mercury. Today you get the full benefit of materials and alloys developed through a long range research program inaugurated years ago to assure constant quality improvement. For in every instance where parts are produced from these new materials, often at greater cost, Mercury's essential values of long life and economical operation are either maintained or bettered! At the same time, the use of these materials releases others vital to National Defense.

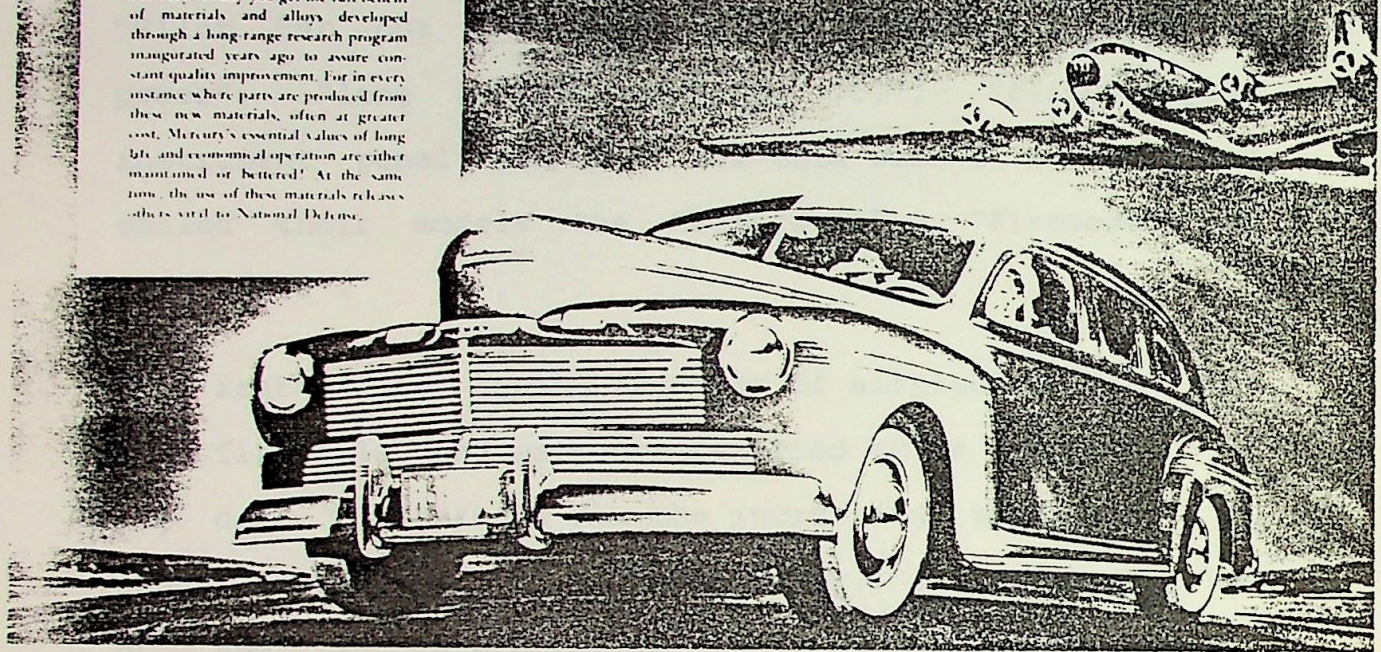
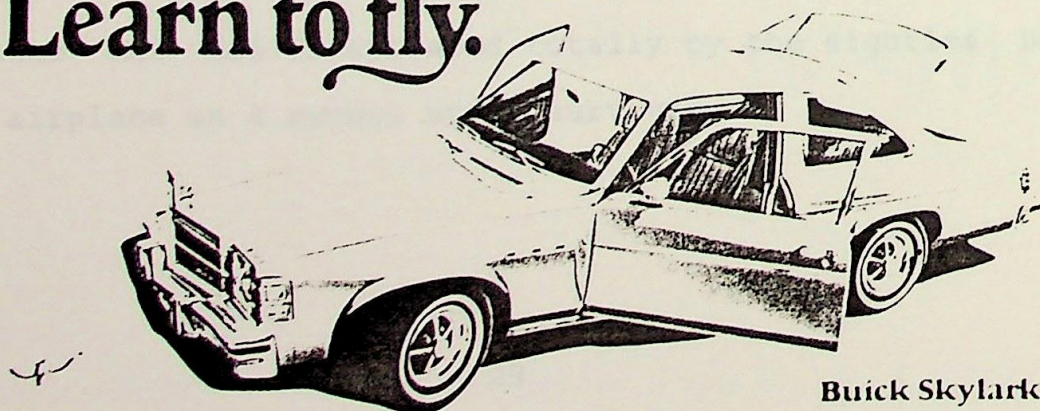


Fig. 40. Mercury borrowing the aviation image (1942)

Learn to fly.



Buick Skylark S R

(DEALER'S NAME)

Fig. 41. Open doors as wings! Buick (c. 1950)

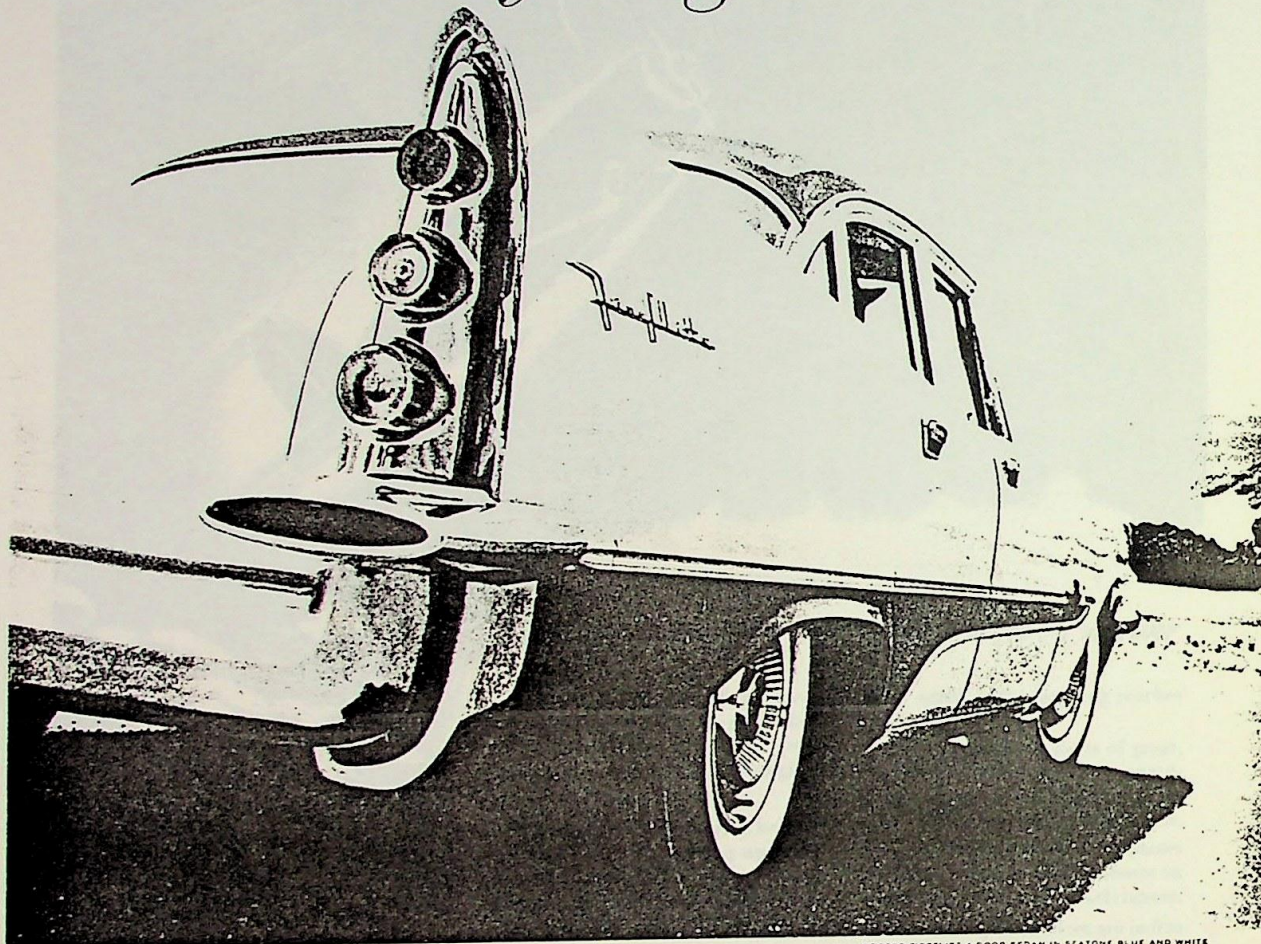
way onto the advertising pages. 'Flying' cars became more common than driving them ...!

The copy for the "BUICK SKLARK" has "LEARN TO FLY" as its slogan and featured the car with open doors to simulate wings. The ad by De Soto (a Chrysler division) is a typical example of this aircraft infatuation (Fig. 42). "Pilot her out through traffic", "continous flow of power", "long upswept tailfins ...", "flight-styled instrument panel" and as if all this wasn't enough they called their models the "Firesweep", "Firedome" and "Fireflite"!

The rear of cars became the rear of airplanes with fins and fishtails and were now referred to as the "tail" of the car. The fifties saw the increasing application of gender to the car : i.e. "Pilot her..", the frequent use of 'she' in reference to the car and other gender-orientated remarks. The leading copy in the De Soto ad is worth noting for its late-fifties feel. The aviation-based, "flick its tail" - with its animal implications and the use of the word "baby" are frequently used ideas in this period.

By the late sixties the fins, tails and chrome were on the decline and had disappeared totally by the eighties but the airplane as a symbol still survives.

*This baby can flick its tail
at anything on the road!*



DE SOTO DIVISION, CHRYSLER CORPORATION

DE SOTO FIREFLY 4-DOOR SEDAN IN SEATONE BLUE AND WHITE

Take the wheel of a new DeSoto. Pilot her out through traffic toward the open road. Before you turn your second corner, you'll know this is the most exciting car in the world today.

And here are the eight reasons why:

New Torsion-Aire ride! DeSoto presents a new suspension that combines torsion bars and outrider springs. It gives you an exciting level ride, takes corners without lean or sway.

New TorqueFlite transmission! The most advanced transmission ever built. TorqueFlite gives you a smooth, continuous flow of power and exciting new getaway!

New Triple-Range push-button control! Simply touch a button of DeSoto's new push-button control, and—like magic—you're on your way! Automatic with positive mechanical control.

New Flight Sweep styling! Here is the new shape of motion—long, upswept tail fins, low silhouette (only 4 feet, 7 inches high), plenty of head room, and 32% more windshield area!

New super-powered V-8 engines! '57 DeSoto engines are rugged, efficient, and powerful! (Up to 295 horsepower!)

New 4-Season air conditioner! This advanced unit—mounted out of the way under the dash—cools in summer, heats in winter.

New advanced power features! You can have your choice of the finest power features ever offered in an automobile!

New glamorous interiors! Each '57 DeSoto interior has luxurious new fabrics with accenting trim and a flight-styled instrument panel.

Drive the 1957 DeSoto before you decide on any car! You—and your pocketbook—will be glad you did!

WIDE NEW PRICE RANGE... STARTS CLOSE TO THE LOWEST!

FIRESWEEP—big-value newcomer for 1957—priced just above the lowest 245 hp.

FIREDOVE—medium-priced pace-maker—exciting style and performance, 270 hp.

FIREFLITE—high-powered luxury for 1957—the last word in design and power, 295 hp.

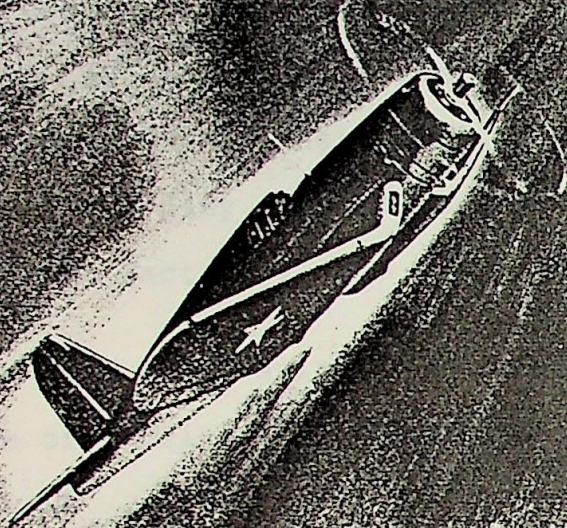
DE SOTO

... the most exciting
car in the world today!

DeSoto dealers present **Groucho Marx** in
"You Bet Your Life" on NBC radio and TV

Fig. 42. Typical 'chrome and tails' look of the 50's (1957)

**UP WHERE MAN HAS NEVER
FOUGHT BEFORE**



NASH-BUILT ENGINES WILL BLAZE A ROAD TO VICTORY

In the new battle-field of the sky—where war was never waged before—it's a freezing 50° below zero, and air is so thin ordinary engines starve and die.

Yet into these shuddering heights a plane is lifting—soaring up like a rocket. Through his oxygen mask the pilot is confidently smiling—and the roar of the engine never falters.

It's the U. S. Navy's *Corsair*—a ship designed to outclimb, overtake and outfight any known Nazi or Jap in the sky!

Its secret—a mighty 2,000 horsepower engine, super-charged for high-altitude combat—an engine that will be built in quantity by the men of Nash and Kelvinator.

Look again in the far-flung reaches of the sky—



Soon there will be fleets of great, four-engine flying boats carrying the Navy's men and cargo. They will come from Nash-Kelvinator.

Look farther—thousands of planes are already flying to battle fronts on propellers from Nash-Kelvinator.

This is our job—and we are *in it to win*—with all the skill we can muster.

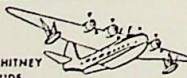
And when that great day finally comes—when the last Nazi swastika is shot out of the sky—then you will find that from the crucible of war we have brought new skill into building the automobiles and refrigerators for America at peace.

NASH-KELVINATOR CORPORATION

NASH   **KELVINATOR**



PRATT & WHITNEY
HIGH-ALTITUDE
ENGINES



NAVY'S GIANT
VOUGHT-SIKORSKY
FLYING BOATS

HAMILTON
STANDARD
PROPELLERS



Aviation influence during war years. (1942)

The leading-copy in Vauxhall's 1983 campaign for their executive model was "Fly in luxurious comfort" and like the De Soto ad of 1957 also uses aircraft jargon "Check your local Vauxhall dealer for a preflight inspection...".

Even over the past six months the theme is still continued. Porsche featured an ad. in Jan 1986 with the slogan "Fly in the face of the competition" and Saab continue their use of their jet-fighter photograph with the copy "Its a pity other cars aren't built this way" reiterating the fact they also manufacture planes.

Even in the past month aviation appears again, this time in the form of a helicopter shadow for the new Peugeot 309.

As long as the airplane has desirable qualities such as speed, power and elegance and continues to remain a modern symbol of progress and technology, we can expect to see its reoccurrence on the car advertising pages, as the advertisers seek to imbue their products with these desirable qualities.

• N O T H I N G O N E A R T H C O M E S C L O S E

• S A A B • T H E A I R C R A F T M A N U F A C T U R E R • N O T H I N G O N E A R T H C O M E S C L O S E

Saab

900 & 9000
SERIES

IT'S A PITY
OTHER CARS
AREN'T BUILT
THIS WAY.



• F O R M O R E I N F O R M A T I O N D I A L 0 2 7 2 2 1 7 1 7 7 •

Fig. 43. The airplane - still a progressive and modern symbol. Saab (1986)

ADVERTISING COPY

Up until the late forties and early fifties the emphasis in advertising was on the written content or 'text' of the advertisement (known as advertising 'copy'). It was considered that the image only served to attract the viewer and that the copy did all the persuading and selling. Little effort was therefore put into the visual image apart from a superficial attempt to make it pretty and pleasing. It is not surprising therefore to find that almost all the key advertisements in the early years were based around their slogans and copy.

The great French 'art posters' of the late nineteenth and early twentieth century have to be judged in a difficult context. They fulfilled a public expectation and demand; the better the quality of the artwork, the more collectable the poster and the more highly the firm was thought of as a patron of art. The motivating or selling power varied widely depending on the artists' ability to capture the 'essence' of the car. At the turn of the century the advertising can be clearly categorised under two headings:

'Artposter Advertising' and 'Press Advertising'.

As the 'artposter' advertising followed no particular rules or guidelines, most artists were given quite open briefs and the results depended largely on the artists insight into people and motoring. More often than not, the posters were done out of tradition rather than in a belief of their motivating or 'persuasive power'. It was in the 'press advertisement' that the manufacturers expected to be able to persuade or convince people about their products, and with the art director and designer still as yet 'unborn', the persuasive power of the advertisement was the responsibility of the copywriter.

As is the case with any new product, there are always people who are sceptical or prejudiced against it, often for undefinable or irrational reasons.

In the case of the automobile where its safety was very questionable, it was noisy and dirty, and it looked set on destroying the whole tradition of the horse, the number of people who held prejudices against it were extremely high. This bitter resentment ('motorphobia') was the first major obstruction which the car manufacturer had to overcome in order to popularise his 'invention'.

It was to this issue of social prejudice that the copywriters of the 1880's had to address themselves. They had to persuade the general public that this new 'invention' was a definite improvement on the horse and that its advantages outweighed its disadvantages.

The copy of Harry Lawson, the infamous British entrepreneur typifies the somewhat naive but successful methods of persuasion used to convince the public that the car had merits :

"Horses work for a few hours only, Motors keep on incessantly.

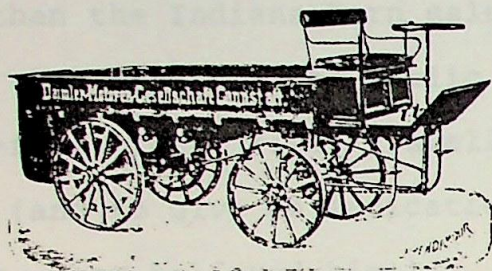
Horses shy and take fright, Motors cannot.

Houses fall down and run lame, Motors never slip anywhere.

Horses sicken and die, Motors can be renewed in any part".....

(- A theme which Daimler later borrowed and improved upon (See Fig.44). Unbridled as this was by professional codes of conduct or any Trade Descriptions Act, copywriters pursued their respective aims with wild enthusiasm, which when read today, (almost a hundred years later) with the benefit of hindsight, often appear hilarious - (despite the fact that they never meant to be). The 'leading copy' from the Oldsmobile ad (c. 1895) is a good example of this : "Nature made a mistake in giving the horse brains. Science did better and made the Oldsmobile mechanically perfect" (See Fig. 47). (Fortunately for the above copywriter the ephemeral nature of advertising has ensured him anonymity!).

Für die Landwirthschaft:



Ein „Daimler“ ist ein gutes Thier,
 Nicht wie ein Ochse, du siehst's allhier;
 Er frisst nichts, wenn im Stall er steht
 Und sauft nur, wenn die Arbeit geht;
 Er drischt und sägt und pumpt dir auch,
 Wenn's Moos dir fehlt, was oft der Brauch;
 Er kriegt nicht Maul- noch Klauenpech
 Und macht dir keinen dummen Streich.
 Er nimmt im Dorn dich nicht aufs Horn,
 Verzehrt dir nicht dein gutes Korn.
 Drum kaufe nur ein solches Thier,
 Dann bist versorgt du für und für.

Cannstatt
 zum Volksfest 1897.

Daimler-Motoren-Gesellschaft.

Pennington said it, but Daimler said it better in 1897:

'A Daimler is a handy beast
 It draws like an ox - you can see it here -
 It doesn't eat when in the stall
 And only drinks when work's done.
 It also does your threshing, sawing and pumping
 When money's short, as often happens.
 It can't catch foot and mouth disease.
 And plays no wicked tricks on you.
 It won't toss you on its horn in anger.
 Nor eat up your good corn.
 So buy yourself a beast like this
 And be equipped for good and all.'

Fig. 44. Car v's Horse
 Daimler (1897)

BUY A
 "RIKER"

Put your trust in a
 "Riker" and you will not regret it
 — the most expert and critical Auto-
 mobilist cannot choose better.

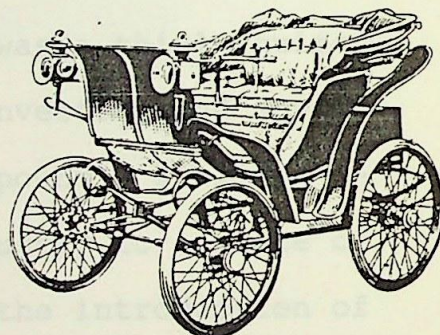
⌘ ⌘ ⌘

The best possible designs, work-
 manship and materials are combined
 with many exclusive advantages in
 running and steering gear.

⌘ ⌘ ⌘

Perfect control of motive power
 under all circumstances—no know-
 ledge of electricity required. No
 noise—no jar—no odor.

WE ARE PREPARED TO MAKE
 UNUSUALLY PROMPT DELIVERY.



"Riker Victoria."

THE
 RIKER MOTOR VEHICLE CO
 WORKS
 ELIZABETHPORT, N.J.

Fig. 45. Directing copy
 at the reader
 Riker (1900)

Misleading advertising was a characteristic of the early years of the motor car ; the culprits being the unscrupulous manufacturer and the mechanically ignorant copywriter, who both frequently made totally unjustifiable claims for their products. Nobody could be more guilty of this than the Indiana-born salesman E.J. Pennington, who tried to convince the public that his car could jump a sixty-five foot river travelling at a speed of only 35 mph. (and to give an indication of the gullibility of the public, many believed him!).

Pennington was one of those rare individuals who combined the talents of technical invention, vision and salesmanship with trickery. In the early 1890's he formed a partnership with Harry Lawson (England's closest equivalent!) in London and their 'Emancipation Run' to celebrate the new 12 mph. speed-limit was a thinly-guised advertising campaign that milked the investing and buying public in Britain of over two million pounds sterling - reducing Britains' embryonic motor industry to a state of chaos and disrepute. This resulted in the introduction of laws controlling the copywriter's claims.

Having convinced the general public by the turn of the century that the car had many definite advantages over the horse, it was now a competition between the manufacturers to convince the public of their products' superiority. The early key-words were 'safety' and 'reliability' ; two

**When FORD Speaks the World Listens—
For In All The World No Car Like This**

The Car of Established Quality—Established Value and Low Prices—Backed by a Company worth Millions

The cheapest Car in the world to buy and maintain and simplest to operate
The lightest weight Car in the world—size, power and capacity considered
The strongest made Car in the world—a Car of Vanadium Steel
The only 4 Cylinder Car in the world selling at these low prices

FORD Model T Touring Car \$780 For This Same FORD Car Without the Above Equipment \$700	FORD Model T Roadster \$680 For This Same FORD Car Without the Above Equipment \$600
--	---

The reason why is told in a few words: We are in a position to do business on a small profit

We Have Sold 30,338 of This Same MODEL T Car—We Will Build 30,000 More in 1911—Therefore, Don't Experiment. Buy a FORD

FORD SERVICE FOR FORD OWNERS

1. The FORD Motor Co. has a large staff of experienced mechanics who will repair your car at a reasonable price.

2. The FORD Motor Co. has a large stock of spare parts and accessories for your car.

3. The FORD Motor Co. has a large stock of books and pamphlets for your car.

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3. The FORD Motor Co. has a large stock of books and pamphlets for your car.



FORD MOTOR COMPANY, Detroit, Mich.
 Ford Factories, Assembly Plants at: Dearborn, Mich.
 3467-3469 OLIVE STREET, ST. LOUIS BRANCH
 BRANCH HOUSE

Fig. 46. Best-selling copy-only Ad. for Ford (1910)
1,200 words!

Nature Made A Mistake In Giving The HORSE BRAINS.

SCIENCE DID BETTER AND MADE THE OLDSMOBILE **MECHANICALLY PERFECT**
PRE-SUPPOSING BRAINS IN ITS OWNER.
I WONDER WHY?

OLDSMOBILE WONDER BOOK—30th EDITION

FOR SALE BY
Mississippi Valley Automobile Co.,
 2028 OLIVE STREET.

Fig. 47. American banality (1900)

attributes of the car that the public were obviously not convinced of. As an example the Oldsmobile ad in 1897 came out with the claim "Practically noiseless and impossible to explode", (which presumably was in response to a genuine public fear). By the turn of the century 'safety' and 'reliability' were no longer important issues and were duly replaced by 'comfort', 'strength' and 'silence'. Aylesbury's car the 'IRIS' is said to have got its name from the company motto "IT RUNS IN SILENCE". Many other firms expanded on this theme such as Stoddard-Dayton in 1907 "a practically noiseless car Some motorcars in motion sound like a boiler shop on a busy day. They creak, pound and groan with rheumatic regularity" - There is a hint of "knocking copy" in the above ad, a predecessor to the real knocking copy of the seventies. (KNOCKING COPY - Derogative comments aimed at discrediting other manufacturers).

By 1900 advertisers started to address the reader rather than just announce their advertisements : "Put your trust in a Riker" (1900) - Fig. 45 , "You can see it here ..."
(Daimler 1897) - a first lesson in consumer psychology which became more marked as the century progressed and a technique which is still widely used today.

In the early 1900's the argument between Ford and the association of licensed Automobile Manufacturers over the validity of the Selden patents, found its way into the

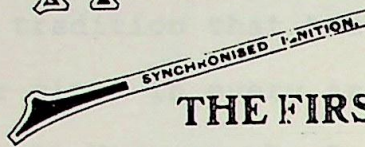
advertisements. Selden, a lawyer, had managed to obtain the patent rights to the automobile for the whole of the U.S.A. in 1895; before the manufacturers thought of it. Ford, however refused to pay the royalties and a legal case ensued, meanwhile the verbal battle continued, much to the publics delight, eventually to be won by Ford.

Verbal battles became more common in the years before the war as the automotive market became more competitive. Napier cars were a good exponent of this in their advocacy of the supremacy of the six cylinder engine (a configuration to which they were addicted) : "The first six-cylinder and still the best", "six-cylinder cars by many other makers are in the experimental stages" (See Fig.48).

Human nature being what it is - it wasn't long before people started to challenge each other to races and very soon the first organized race was held (Paris-Bordeaux-Paris), in June 1895. These races and trials gave the manufacturers and advertisers a unique opportunity to announce the supremacy of their cars without fear of infringing any Trade Description Act (assuming of course that they had been successful).

6 CYLINDER 6

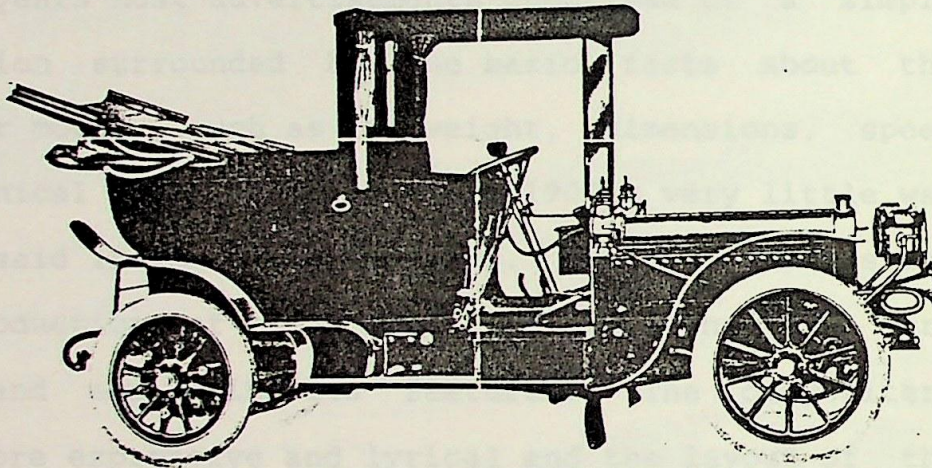
NAPIER



THE FIRST SIX-CYLINDER
AND STILL THE BEST.

40 Motor Manufacturers have already copied the principle introduced by the "NAPIER."

SIX-CYLINDER CARS BY MANY OTHER MAKERS
ARE IN THE EXPERIMENTAL STAGES.



THE 6-CYLINDER "NAPIER."

A FEW OWNERS OF SIX-CYLINDER NAPIERS.

H.R.H. THE DUKE OF CONNAUGHT
HIS GRACE THE DUKE OF FIKE.
COUNTESS OF GOSFORD.
COUNTESS DE GREY.
VISCOUNT CHURCHILL.
EARL NORTHBROOK.
EARL POULETT.
LORD HATTERSEA.
LORD DERBY
LORD FAQUHAR.
LORD HILLINGDON

LORD DE RAMSEY.
SIR HERBERT ASHMAN.
SIR WILLIAM EDEN.
SIR OSWALT MOSELEY.
SIR CHARLES SEELEY.
SIR CHARLES TENNANT.
RT. HON. A. J. BALFOUR.
GENERAL GLOAG.
GENERAL SPITZER.
COLONEL COLIN CAMPBELL.

CAPTAIN R. DUFF.
E. R. BACON, ESQ.
J. B. LONSDALE, ESQ., M.P.
PIERPONT MORGAN, ESQ.
M/DAME M'DEPA
J. S. PHIPPS, ESQ.
LEOPOLD DE ROTHSCHILD, ESQ.
LIONEL DE ROTHSCHILD, ESQ.
ARTHUR SASSOON, ESQ.
PARIS E. SINGER, ESQ.

THREE YEARS' GUARANTEE.

£20 a week penalty guarantee against late delivery with every 6-Cylinder "NAPIER."

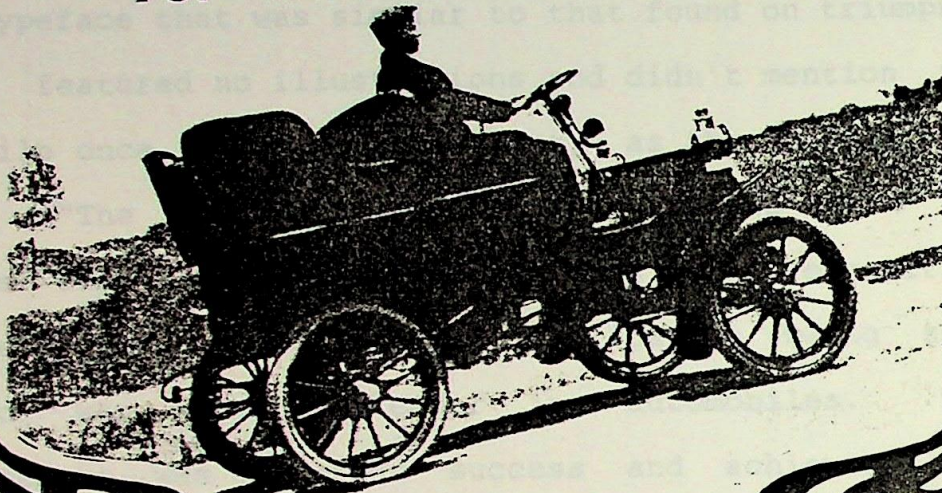
S. F. EDGE, Ltd., 14, New Burlington St., London, W.

Fig. 48. 'Knocking copy' and prestige advertising.
Napier (1906)

This led to the beginning of 'competition' and 'performance' advertising such as the Stanley Steam car advertisement in 1906 which boldly declared "The fastest car in the world" - (and indeed it was, achieving a record of 127.66 mph.). In 1908 Mercedes achieved their first grandprix victory, promptly announcing it through their advertisements, a tradition that has been continued by almost every winner since in every aspect of racing from the twenty-four hour Le Mans to the Paris-Daakar rally.

As the first few decades passed, the press advertisements began to lose their bland 'technical look'. In the earlier years most advertisements comprised of a simple illustration surrounded by the basic facts about the particular model, such as its weight, dimensions, speed and technical data. Up until the 1900's very little was actually said in the advertisements. The early 1900's saw the introduction of a lot more copy extolling the cars virtues and explaining its features. The copywriters became more expressive and lyrical and the layout of the ads became less cluttered - but the advertising had not completely lost its Victorian 'nuts and bolts' appearance. The Americans, still as practical as ever, continued to cram their advertisements with as much advice and detail as was possible, a feature that was characteristic of their advertising until the thirties. There was, however a number of notable exceptions, particularly in the

*There is no
Prohibitive Grade
for the **CADILLAC***



The Cadillac Automobile will go up any grade of any well-traveled road, without balk—most-time without change of gear. The Cadillac does more than overcome grades—it is a machine for all roads and all seasons. Mr. I. L. Atwood, an auto novice, drove a Cadillac containing three passengers from New York to Waterbury, Conn., 93 miles, at an average speed of 13 miles an hour without a stop. This is a typical

CADILLAC

performance—
no accident, no repairs
—but perfect satisfaction. No
gaskets to burn or blow out; new sparking
device endorsed by all gas-engine experts; same
copper water jacket as used in latest French machines;
speed range 4 to 30 miles an hour; only two places to oil—
against 10 or more in others; interchangeable bronze bearings; mechanic-
ally operated valves. Model A, 1904, with the Détachable Tonneau seating four
facing forward, \$850. Without tonneau, the smartest of Runabouts, \$750. Our
free illustrated booklet G gives address of agency nearest you where the
Cadillac may be seen and tried.

CADILLAC AUTOMOBILE CO., Detroit, Mich.
Member Association of Licensed Automobile Manufacturers.

Early example of 'performance advertising' (1905)

advertising by some of the more expensive manufacturers such as Pierte Arrow, Packard, Duesenberg and most notably, Cadillac.

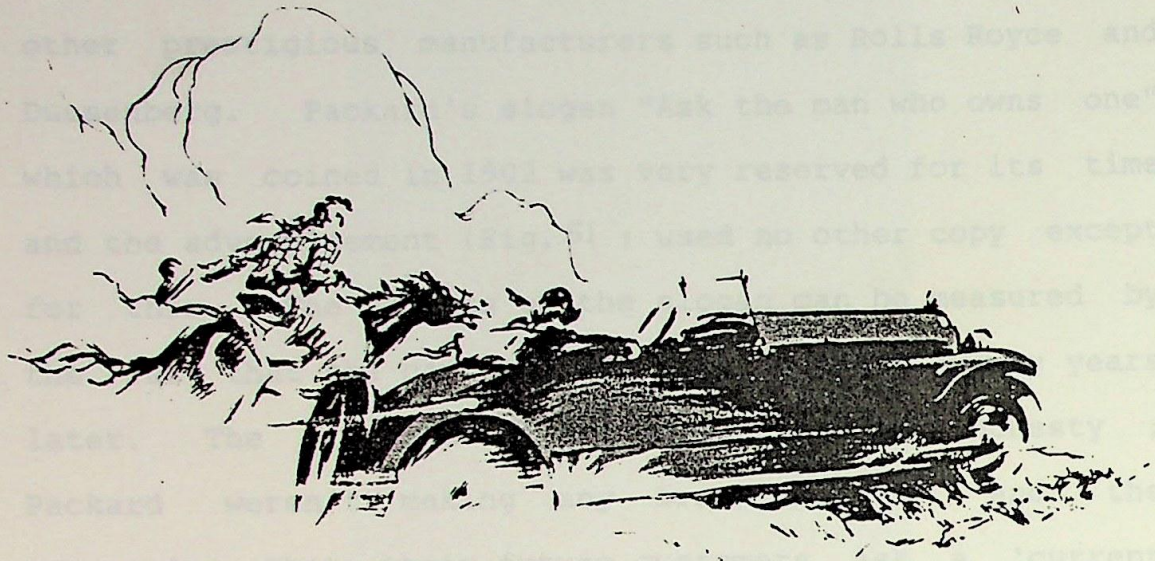
One of the great landmarks of this earlier period appeared in January, 1915 in the 'Saturday Evening Post' in America. The advertisement by Cadillac (Fig. 49), printed in a typeface that was similar to that found on triumphal arches, featured no illustrations and didn't mention the automobile once. The advertisement, as the leading copy implies ("The Penalty of Leadership"), deals with the problems that faces anyone who achieves world recognition for their work - the unstated implication being that Cadillac was a world leader in automobiles. The advertisement was a great success and achieved for Cadillac what must have been the ultimate in brand-imagery at the time. The timelessness of the ad is reflected in the ads continued appearance over the years. This approach in advertising was highly original at the time - it was one of the earliest ads to advertise the automobile without any direct reference to it ; no illustration, no enthusiastic claims and no technical details - The ad marked the beginning of the more evocative advertising style.

THE PENALTY OF LEADERSHIP

IN EVERY FIELD OF HUMAN ENDEAVOR · HE THAT IS FIRST MUST PERPETUALLY LIVE IN THE WHITE LIGHT OF PUBLICITY & WHETHER THE LEADERSHIP BE VESTED IN A MAN OR IN A MANUFACTURED PRODUCT · EMULATION AND ENVY ARE EVER AT WORK & IN ART · IN LITERATURE · IN MUSIC · IN INDUSTRY · THE REWARD AND THE PUNISHMENT ARE ALWAYS THE SAME & THE REWARD IS WIDESPREAD RECOGNITION · THE PUNISHMENT FIERCE DENIAL AND DETRACTION & WHEN A MAN'S WORK BECOMES A STANDARD FOR THE WHOLE WORLD IT ALSO BECOMES A TARGET FOR THE SHAFTS OF THE ENVIOUS FEW & IF HIS WORK IS MERELY MEDIOCRE HE WILL BE LEFT SEVERELY ALONE & IF HE ACHIEVE A MASTERPIECE · IT WILL SET A MILLION TONGUES A-WAGGING & JEALOUSY DOES NOT PROTRUDE ITS FORKED TONGUE AT THE ARTIST WHO PRODUCES A COMMON PLACE PAINTING & WHATSOEVER YOU WRITE · OR PAINT · OR PLAY · OR SING · OR BUILD · NO ONE WILL STRIVE TO SURPASS OR TO SLANDER YOU · UNLESS YOUR WORK BE STAMPED WITH THE SEAL OF GENIUS & LONG LONG AFTER A GREAT WORK OR A GOOD WORK HAS BEEN DONE · THOSE WHO ARE DISAPPOINTED OR ENVIOUS CONTINUE TO CRY OUT THAT IT CANNOT BE DONE & SPITEFUL LITTLE VOICES IN THE DOMAIN OF ART WERE RAISED AGAINST OUR OWN WHISTLER AS A MOUNTBANK · LONG AFTER THE BIG WORLD HAD ACCLAIMED HIM ITS GREATEST ARTISTIC GENIUS & MULTITUDES FLOCKED TO BAYREUTH TO WORSHIP AT THE MUSICAL SHRINE OF WAGNER · WHILE THE LITTLE GROUP OF THOSE WHOM HE HAD DETHRONED AND DISPLACED ARGUED ANGRILY THAT HE WAS NO MUSICIAN AT ALL & THE LITTLE WORLD CONTINUED TO PROTEST THAT FULTON COULD NEVER BUILD A STEAMBOAT · WHILE THE BIG WORLD FLOCKED TO THE RIVER BANKS TO SEE HIS BOAT STEAM BY & THE LEADER IS ASSAILED BECAUSE HE IS A LEADER · AND THE EFFORT TO EQUAL HIM IS MERELY ADDED PROOF OF THAT LEADERSHIP & FAILING TO EQUAL OR TO EXCEL · THE FOLLOWER SEEKS TO DEPRECIATE AND TO DESTROY · BUT ONLY CONFIRMS ONCE MORE THE SUPERIORITY OF THAT WHICH HE STRIVES TO SUPPLANT & THERE IS NOTHING NEW IN THIS & IT IS AS OLD AS THE WORLD AND AS OLD AS THE HUMAN PASSIONS ENVY · FEAR · GREED · AMBITION AND THE DESIRE TO SURPASS & AND IT ALL AVAILS NOTHING & IF THE LEADER TRULY LEADS HE REMAINS · THE LEADER & MASTERPOET · MASTERPAINTER · MASTERWORKMAN · EACH IN HIS TURN IS ASSAILED · AND EACH HOLDS HIS LAURELS THROUGH THE AGES & THAT WHICH IS GOOD OR GREAT MAKES ITSELF KNOWN · NO MATTER HOW LOUD THE CLAMOR OF DENIAL & THAT WHICH DESERVES TO LIVE · LIVES

Fig. 49. Classic 'copy-only ad - no direct reference of automobiles' (1915)

Four years later another highly innovative ad appeared, this time from the pen of Ned Jordan, the owner of the Jordan Car Company. Jordan was an entrepreneur rather more than a manufacturer, who had an uncanny gift for sensing what the public wanted - before it knew it - and then providing them with it. His evocative and innovative copy which was both lyrical and poetic appeared in up-market magazines such as 'Vanity Fair' and the 'Saturday Evening Post'. His advertising campaign, which lasted until the late twenties shook the whole advertising scene and boosted the sales of the car to a figure out of all-proportion to its merit. The most famous of the Jordan ads was "Somewhere West of Laramie" which appeared on June 23rd 1923 (Fig. 50) and describes the type of girl who buys the 'Jordan playboy'. Like the earlier Cadillac ad, there is no hint of technical talk or product claims - just alliteration, assonance and evocative copy. Jordan is advertising the customer (the girl from Laramie) as much as the product and selling this package (image) to the consumer. This, advertisement was the first to 'hit the bullseye' on consumer motivation appeal - what woman would not be envious of the "broncho-busting, steer-roping girl.... whose face is brown with the sun..."? This was one of the first ads to vividly depict the character of the customer and to market this to the potential purchaser, rather than the product itself - a technique that is used frequently in much of today's advertising.



Somewhere West of Laramie

SOMEWHERE west of Laramie there's a broncho-busting, steer-roping girl who knows what I'm talking about.

She can tell what a sassy pony, that's a cross between greased lightning and the place where it hits, can do with eleven hundred pounds of steel and action when he's going high, wide and handsome.

The truth is—the Playboy was built for her.

Built for the lass whose face is brown with the sun when the day is done of revel and romp and race.

She loves the cross of the wild and the tame.

There's a savor of links about that car—of laughter and lilt and light—a hint of old loves—and saddle and quirt. It's a brawny thing—yet a graceful thing for the sweep o' the Avenue.

Step into the Playboy when the hour grows dull with things gone dead and stale.

Then start for the land of real living with the spirit of the lass who rides, lean and rangy, into the red horizon of a Wyoming twilight.



JORDAN

JORDAN MOTOR CAR COMPANY, Inc., Cleveland, Ohio

Fig. 50. Another classic. Evocative imagery and poetry which sells the 'steer-roping' girl as much as the car.
Jordan. (1923)

Like Cadillac and Jordan, Packard was another American firm that advocated simplicity. Their simple, classical approach (see page 17a) seems to have influenced many of the other prestigious manufacturers such as Rolls Royce and Duesenberg. Packard's slogan "Ask the man who owns one" which was coined in 1902 was very reserved for its time and the advertisement (Fig. 51) used no other copy except for this. The success of the slogan can be measured by the fact that the campaign was still running twenty years later. The strength of the ad lay in its honesty ; Packard weren't making any brash claims - and the suggestion that their future customers ask a 'current owner' gave the car a higher perceived value in the eyes of the purchaser.

If the War years were notable only for their patriotic claims and severity, this was more than compensated by the flamboyance of the twenties. People were intent on "closing their eyes" on the past and enjoying themselves. Copywriters were busy extolling the virtues of the social motoring scene. Words such as 'freedom', 'forgetting', 'exploring' and 'fun' figured highly in the ads of the time.

'Jordan' copy (c.1923).

I Want to be Happy

There is still a country where a cowboy
can spread his loop without getting it
caught in a fence post - where the mountains
tickle the sky and ten million stars just
almost scare you.

Give me a horse or a car that has a little of
the lighted match and stick of dynamite
about it. Give me a little more health than
there is in the daily dozen - a little more air
than you will find in Atlantic city - and a lot
more poetry than I ever found in Browning.

I want to go in a Playboy. Then I'll be happy

Jordan Motor Car Company Inc. Cleveland, Ohio.

or:

A Million Miles from Dull Care

Somewhere far beyond the
place where men and women and motors
race through canyons of the town -
somewhere on the top of the world -
there is a peak which dull care has
never climbed.

You can go there light-hearted in a
Jordan Playboy - for it's always happy
in the hills.

A car for a man's man - that's certain

Or the girl who loves to take the open road with top
down, in the summer time.

Lighter than any on the road, for
its wheelbase, rare in beauty and
supremely balanced, as a fine car
must be - distinctive as only a car of
personality can be - the Playboy is an
apt companion for all Americans who
dare never to grow old.

or:

Strangely we have always underestimated
the Playboy demand.

We have never built enough.

But we never will - you may be
assured.

There's too much real fun in building
a few less than the people want.

It's friendly, human - you know - to
want to have something the other
fellow can't get.

Frankly, the Playboy is built for those
admirable people of good taste, who
know how to distinguish high quality
from extravagance - those rare individuals
to whom experience affords possession of the
pride of economy, which is just another name for
commonsense.



Ask the man who owns one

Fig. 5] . Simplicity and lack of copy claims and trademarks
Packard (1902)

The early twenties saw the real birth of the Art-Director and layout artist and subsequently the first advertising 'teams' in the modern sense. The most notable 'team' in Britain in the twenties was that of E. McKnight Kauffer (artist), Saxon Mills (copywriter) and Ashley Havinden (art director) for Crawfords Ad. Agency in London. They were highly influenced by constructivist thinking and the work of the Bauhaus which is reflected in their bold asymmetrical designs and new typefaces. One of the most influential aspects of their work was their use of 'copy' as an important design element in its own right, rather than as a separate entity (Fig.). This teaming up was not however a universal thing and it wasn't until the late fifties and sixties that advertising teams became a universal phenomenon.

This period of flamboyance rubbed off on even the more down-to-earth manufacturers such as Morris and Austin, who were previously noted for their simple-honesty and low key approach. Austin whose earlier slogan had been "Britain's dependable car" began to get pretensions of grandeur :

"The aesthetic eye is equally pleased with the grace and line of the Austin 20 as with the pearly shimmer of the Taj Mahal"

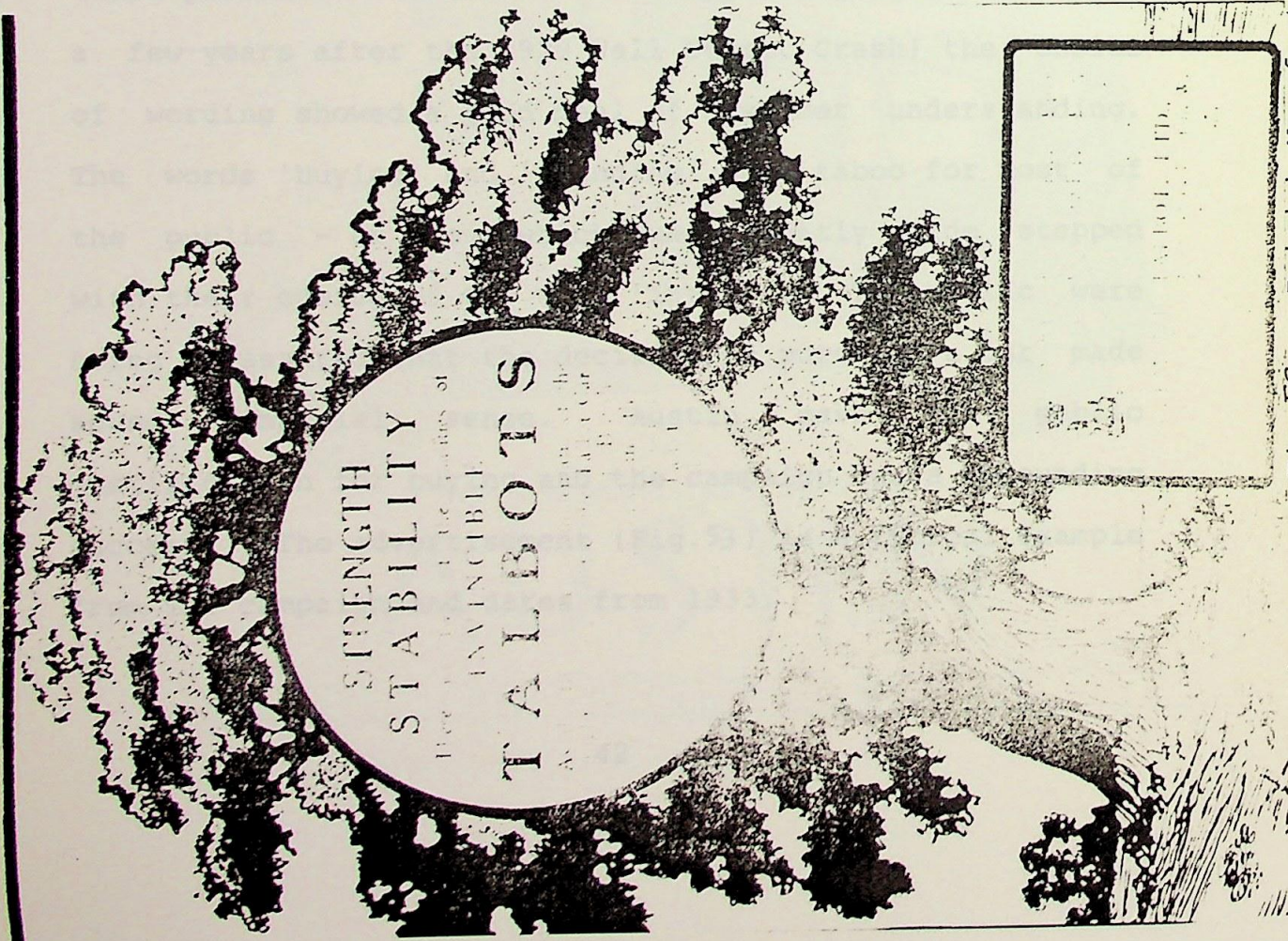


Fig. 52. British Manufacturers - consistently renowned for their ardent patriotism over the years. (1906, 1909)

The Year Year

Humber

View showing the frontage of the Humber Works and offices at Coventry where "The Best British Cars" are made.

"The Best British Cars."

- consistent
- economical
- light on Tyres

Mr. David T. Jones of Grafton St., London Rd., Neath, writes:—
 "The Humber Car has now run over 8,000 miles, and has been most consistent, and the total cost of renewals to the engine, has been 9s. I have always been able to average from 24 to 28 miles per gallon of petrol. The car is very light on tyres. I cannot speak too highly of the car either."

For BUSINESS or TOURING."

Prices from £195. Free Trials Arranged.

Complete Specifications on application.

HUMBER LTD., COVENTRY.

AGENTS IN ALL PARTS OF IRELAND.

Austin also ventured into the 'conversation piece' (a favourite style with contemporary advertisers at the time) :

Hostess to departing guest : "I really cannot allow you to walk. It's awfully wet outside, and to send you home on foot would spoil a jolly visit. I'll ring for James and get him to phone for the Austin 20".

The social implications of this ad were well above the cars true standing such as the "Baby Austin" image of earlier years. Fortunately Austin managed to 'return to earth' again, regaining their straightforwardness and honest approach with the campaign "You buy a car but you invest in an Austin" which dates from the early thirties (Fig. 53). In a similar vein to Packards slogan ("Ask the man who owns one" - 1902). The Austin slogan also gives added perceived customer value. Appearing as it did (only a few years after the 1929 Wall Street Crash) the choice of wording showed a good deal of customer understanding. The words 'buying' and 'spending' were taboo for most of the public - an issue which Austin neatly side stepped with their choice of the word 'invest'. The public were being reassured that the decision to purchase a car made sound financial sense. Austin gave the public justification for buying and the campaign was a resounding success. The advertisement (Fig. 53) is a typical example from the campaign and dates from 1933.

B R I T A I N ' S . D E P E N D A B L E . C A R

"You young fellows never look two days ahead!"

"I've just looked a good few years ahead, Major—invested in an Austin."

"H'M, there's hope for your generation, after all."

"We're not so crazy as some would make out, Major. Notice the men I had lunch with? Both my age and both Austinites. One by nature and one by necessity!"

"I didn't think your lot could tell a good investment from a gamble."

"Some of us couldn't till we had to. Take one of the two men you saw at my table. A rich uncle gave Millington a car for his twenty-first birthday. Unfortunately, Rich Uncle never had to consider running costs. Imagine what *that* meant!"

"Shouldn't have got cars out of his elders! Ought to have changed to one he could afford to run."

"He did. Invested in an Austin. Same horsepower, 'all-in' bills twenty per cent down."

"And t'other fellow?"

"Oh, William's one of your Austinites by nature. Wanted a car without trouble—and got it. Said his car must run smooth while he treated her rough. Now he's done 20,000 in his Austin without so much as dirtying his trouser-knees."

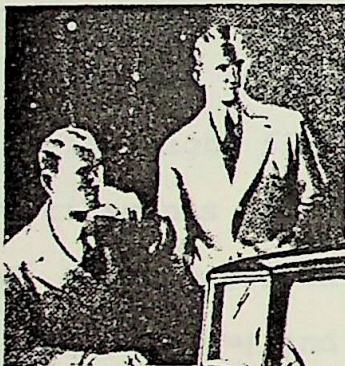
"Like my niece, pesterin' me for an Austin because it won't need tinkering with."

"All comes round to investment—in time or money. Might as well invest 'em both well, don't you think, Major?"



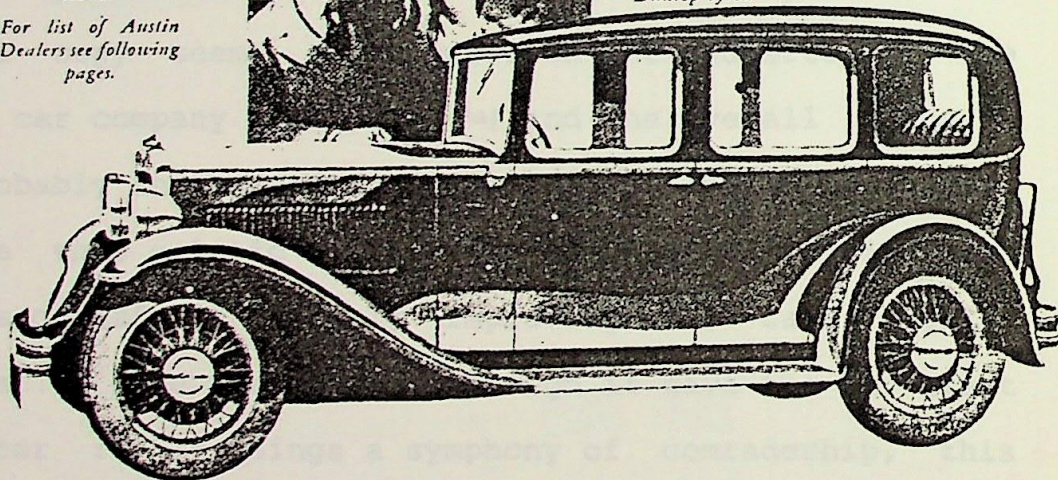
READ THE AUSTIN
MAGAZINE: 4d. every
month.

For list of Austin
Dealers see following
pages.



THE LIGHT TWELVE-FOUR DE LUXE SALOON

A spacious 4-5 seater. Selected hide upholstery. Psychley sliding roof. 4-speed Twin-Top gearbox. 11.9 h.p. 4-cylinder engine developing 26 b.h.p. at 2,600 r.p.m. Engine insulation at 3 points by rubber bushes. Semi-elliptic springing; zinc interleaved. Silentbloc shackles. Hydraulic shock absorbers. 12-volt electric lighting and starting. Chromium finish, Dunlop tyres.



— YOU BUY A CAR—BUT YOU INVEST IN AN —

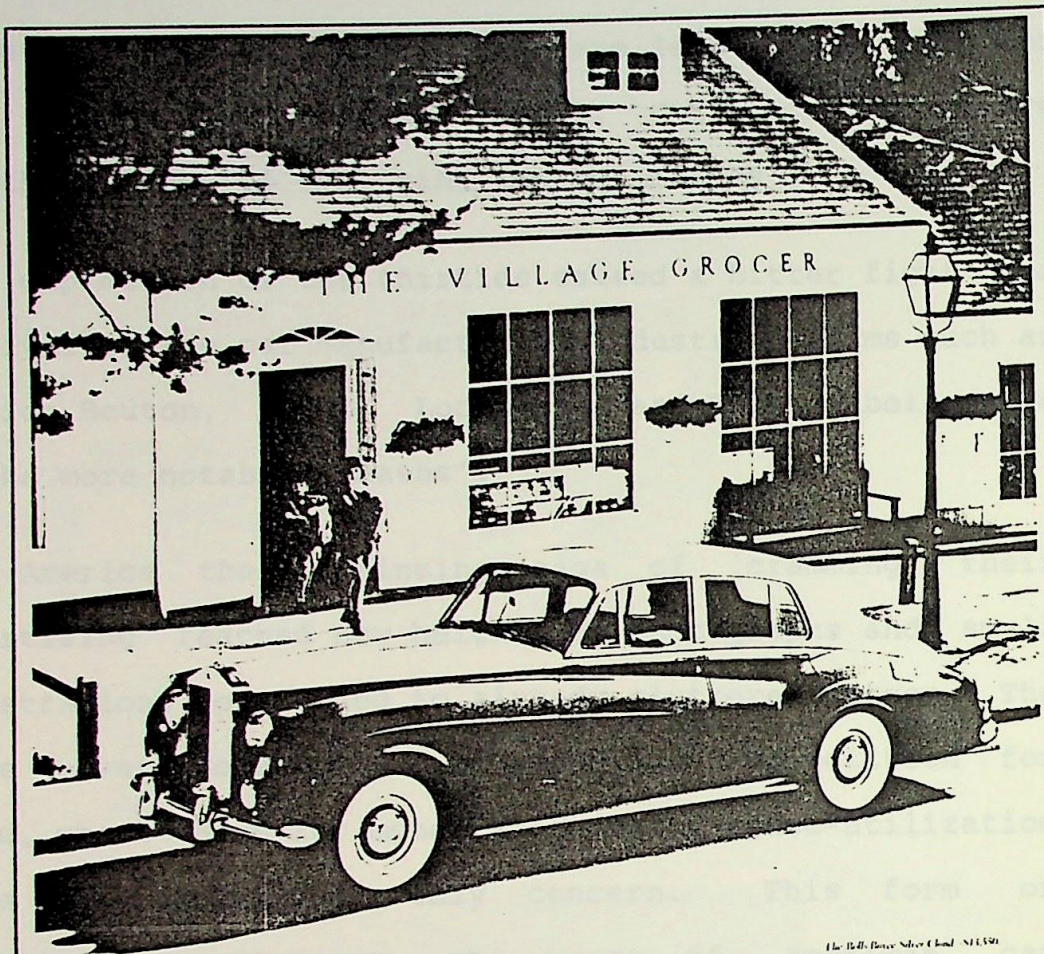
AUSTIN

The Austin Motor Company Limited, Birmingham and 479 Oxford Street, London. London Service Depots: 12, 16 & 20 h.p. Holland Park, W.11. 7 & 10 h.p. North Row, W.1.

Fig. 53. Dependable and economic Austin. (1933)

Meanwhile Rolls Royce were putting themselves firmly at the top of the luxury class and firmly consolidated their standing in 1929 with the slogan "the best car in the world" which couldn't be reputed by rival firms - thus justifying the claim. The superlative 'best' was the definitive status branding and Rolls Royce subsequently came to symbolise the ultimate in automobile perfection and has been used as an expression to describe the best example of any type of product. i.e. "Rolex, the Rolls Royce of the watch industry".

The advertisements by Rolls Royce (in the late twenties and early thirties), led to a short-lived revival of the 'copy-only' style of advertising, of which the examples by Jowett cars (The Bradford firm) are the best known. Their style of advertising appears to be based on a variety of earlier campaigns : The tight floral boundary harks back to the press advertisements of the 1905 period, the lyrical copy seems to be based on the adverts by the Jordan car company (see page.39a) and the overall 'honesty' was probably influenced by firms such as Austin or Morris. Despite this eclectic mixture the ads were refreshing and very successful, greatly improving the cars 'sale-figures'. Like the Jordan campaign it gave the car great character : "It sings a symphony of comradeship, this adventurous hill-loving car for two ..."



The Rolls-Royce Silver Cloud - \$14,590

"At 60 miles an hour the loudest noise in this new Rolls-Royce comes from the electric clock"

What makes Rolls-Royce the best car in the world? "There is really no magic about it — it is merely patient attention to detail," says an eminent Rolls-Royce engineer.

1. At 60 miles an hour the loudest noise comes from the electric clock, reports the technician of this section. The silence of the engine is so great that it is almost impossible to hear it.
2. Every Rolls-Royce engine is run for seven hours at full throttle before installation, and each car is a test drive for hundreds of miles over varying road surfaces.
3. The Rolls-Royce is designed as an open car, but it is an enclosed car, and the large front door is a masterpiece of engineering.
4. There is no metal contact between the back of the car and the chassis frame, except for the speedometer drive. The entire back is mounted on a shock absorber.
5. The hood is a single piece of metal, and the front end is a single piece of metal. The entire front end is a single piece of metal.
6. The hood is a single piece of metal, and the front end is a single piece of metal. The entire front end is a single piece of metal.
7. The Rolls-Royce is designed for three years of service, and it is a masterpiece of engineering.

8. The engine is a masterpiece of engineering, and it is a masterpiece of engineering.
9. The engine is a masterpiece of engineering, and it is a masterpiece of engineering.
10. The engine is a masterpiece of engineering, and it is a masterpiece of engineering.
11. The engine is a masterpiece of engineering, and it is a masterpiece of engineering.
12. The engine is a masterpiece of engineering, and it is a masterpiece of engineering.
13. The engine is a masterpiece of engineering, and it is a masterpiece of engineering.
14. The engine is a masterpiece of engineering, and it is a masterpiece of engineering.
15. The engine is a masterpiece of engineering, and it is a masterpiece of engineering.

16. The engine is a masterpiece of engineering, and it is a masterpiece of engineering.
17. The engine is a masterpiece of engineering, and it is a masterpiece of engineering.
18. The engine is a masterpiece of engineering, and it is a masterpiece of engineering.
19. The engine is a masterpiece of engineering, and it is a masterpiece of engineering.
20. The engine is a masterpiece of engineering, and it is a masterpiece of engineering.
21. The engine is a masterpiece of engineering, and it is a masterpiece of engineering.
22. The engine is a masterpiece of engineering, and it is a masterpiece of engineering.
23. The engine is a masterpiece of engineering, and it is a masterpiece of engineering.

PHILIP. The car illustrated in this advertisement is a Rolls-Royce Silver Cloud, model 1958. It is a masterpiece of engineering, and it is a masterpiece of engineering.

JET ENGINES AND THE FUTURE

Certain engines have been built by Rolls-Royce for the future, and they are a masterpiece of engineering. They are a masterpiece of engineering, and they are a masterpiece of engineering.

See the Rolls-Royce and Bentley at Stand 13, International Automobile Show, New York Coliseum, April 5-13.

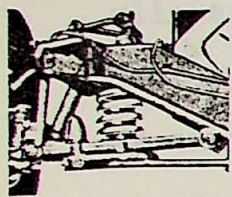
Fig. 54. Award-winning (and very successful) Ad. by Ogilvy. (1958).

Jowett also advertised using other techniques such as the visual 'knocking copy' - depicting a Jowett pulling a Ford car from a ditch, and the almost Biblical announcement "Jowetts never wear out ; they are left to the next of kin". Along with Morris, Austin, Citroen and Ford here was the epitome of 'motoring for the masses'.

The depression of the thirties caused a bitter fight for survival in the car manufacturing industry. Firms such as De Dion Bouton, Clyno, Locomobile and Durrant being some of the more notable 'deaths'.

In America the continuing saga of 'cramming' their advertising reached new heights as photographs and small illustrations were added to already-cluttered pages. The Dodge advertisement (Fig.55) shows this competition for space, where value for money in terms of space-utilization seems the advertisers only concern. This form of advertising epitomises the worst of American car advertising and shows little awareness of the psychology of consumer motivation in the advertisements content ; the reader is met with a barrage of copy and different images with no focus for attention and no 'emotive appeal'. The copy doesn't arouse any consumer desire and even the question posed by the female figure is already answered by the ad itself.

"Can I Get A Big Car That's *Easy* On Gas And Oil?"



*Sell Your Dodge
Dealer, Miss Ellis*
TAKE A LOOK
...That's all DODGE
asks!



GOOD NEWS FOR USED
CAR BUYERS!

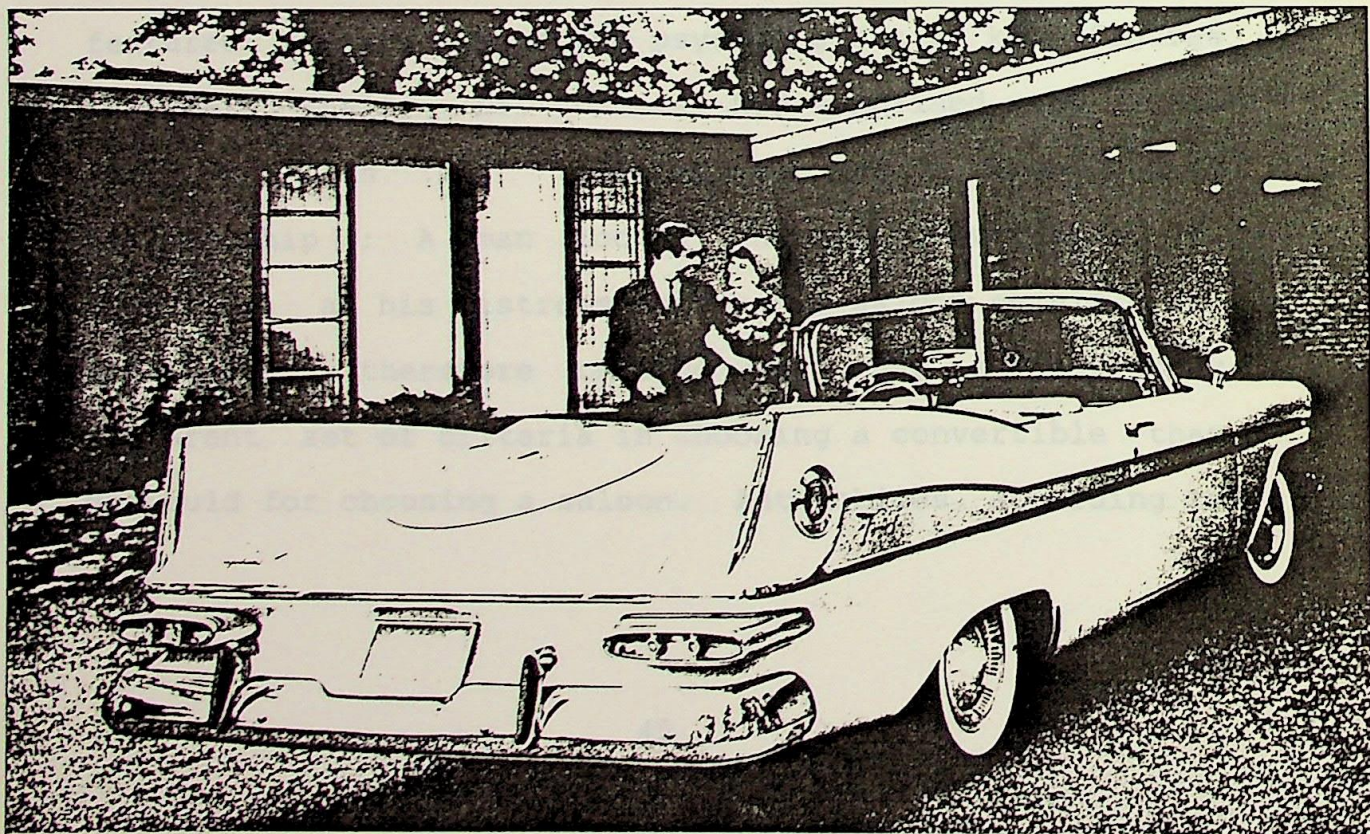
[illegible]

TAKE A LOOK

County of Los Angeles, California, ss. I, the undersigned, Judge of the Superior Court of the County of Los Angeles, do hereby certify that the foregoing is a true and correct copy of the original as the same appears in the records of said Court.

The New 1939 DODGE *Luxury Liner*

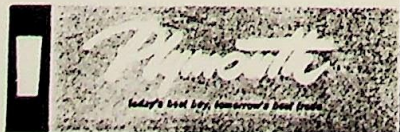
Fig. 56. Flattering
photography and
Chrome. (1959)



GOOD TASTE IS NEVER EXTREME

It is there in the '59 Plymouth, in the look, the lines of a car deliberately designed with flair, and with restraint. For good taste is

This year, so many people of good taste are responding to the car fashioned most particularly for them—the '59 Plymouth.



The War years of 1939-45 once again threw the world of manufacture and advertising into a state of chaos. No new models of cars were being produced and in 1945 when the war was over the advertisers and manufacturers had nothing to offer but the pre-war designs. There was a mad frenzy of activity to develop new themes and new designs. The post-war years were ones of restructuring and there was a rapid development in business technology. Advertising agencies knew they had to become more involved in their clients products and in the image that the product displayed to the consumer. They were also becoming aware of their need to know more about the things that motivated people to choose and buy (motivational analysis), prompted by the work of psychologists such as Dr. Ernest Dichter, who had published some of the results of his 'depth studies' on consumer motivation. This commitment by the advertising agencies and manufacturers led to a huge boom in the marketing and research departments, who now featured psychoanalysts and psychologists as key figures on their staff. Dr. Dichter had surprised the motor industry with his theories on the human-product relationship : A man looked on his convertible, he suggested, as his mistress and on his saloon as his wife. It followed therefore that he would use a completely different set of criteria in choosing a convertible than he would for choosing a saloon. Automobiles, according to

Dichter, were an extension of the owner, either as a means of self-reflection (the 'mirror effect') or as a means of projecting the type of person you would most like to be.

Car manufacturers began to realise the huge significance and possibilities of these 'discoveries' and urgently required to know more about the human-car relationship so that they could design and advertise their cars to nurture and develop it. This sudden awareness of the psychological aspects is very evident in the advertising of the mid-fifties. Much of the copy referred to the car as male or female:

"Seeing that beauty on the street" - Aero Willys 1953

"The girls get dated. The Triumph Herald doesn't" - Triumph c.1959

"Every woman needs a second love ..." - Dodge 1955

This 'new-style' copy was radically different to the traditional method of choosing and magnifying some physical or technical difference, which was then held up as product benefit. Compare the copy above with some examples from the 1900's :

"For speed, safety and solid strength the Northern surpasses all other gasoline runabouts". - Northern Car Company c. 1900

"The first six-cylinder and still the best". - Napier 1905

"There is no prohibitive grade for the Cadillac" -
Cadillac 1905

These examples clearly show the universal shift away from the more mundane 'technical copy' to the more evocative and symbolic style of copy used in modern advertising. Instead of looking 'outward' from the product, the advertisers started seeing the products from the consumers eyes. Cars were given personalities, identities and emotive appeal. Chevrolet used the word "Perky" and in another instance "Frisky" on their billboard advertising to describe different models of their cars.

The late forties and early fifties were still years of 'glamour advertising' - where almost all the advertisements depict the cars in a flattering way and were accompanied by flattering copy. 'Taste', 'style' and 'action' were some of the key words. 'Flashy' chrome cars were the order of the day and "bigness" was the most important word in the States.

The Plymouth ad, which appeared in the United States in 1959 (Fig. 56), epitomises all the aspects of American motoring and advertising of this period. The copy contains all the 'in' words 'good taste', 'flair', 'handsomely' and 'fashioned' and the angle of the photograph emphasises the car's large physical size. The 'body copy' is a good example of flattering the reader by making him feel special. Initially it states that only

"certain people have it that sense of rightness we call good taste". By stating this, 'taste' has been made into a rare, elusive quality. The reader is then reassured that he has this sense of taste - "You recognise it at once when it is there". If the ad is read again it is noticed that the advertisers are the ones who have defined what 'taste' is and it is the advertisers that tell us that the Plymouth car has this taste. Therefore if we wish to be endowed with this 'elusive quality' we must agree with them - a form of verbal blackmail or 'bartering' ; In return for being 'given' taste, the reader 'gives' the manufacturer a favourable opinion (which it is hoped will become his/her 'real' opinion, and thus influence purchase).

This period is characterised by a "a consumptionist society vigorously chasing up the social ladder in an effort to keep up with the Joneses" (Ref. 9). Ads of this era stressed social acceptance, style, luxury and success until there were so many imitations that consumers couldn't take any more - and, as if sensing this, the style began to change rapidly. 1959 and 1960 were revolutionary in their advertising content; The rules and principles were rewritten and new possibilities were explored. Glitter, glamour and flattery were replaced with honesty, wit, self-mockery and invention. Volkswagen's American agency set the trend (Doyle Dane

ARE YOU IN THE MARKET FOR A HARDTOP?

Every Volvo has six steel pillars holding up the roof. Each one is strong enough to support the weight of the entire car.

Of course, this kind of strength isn't built into a Volvo just so it will hold up a lot of cars.

Volvos are built strong so they'll hold up a lot of years. Exactly how many we can't guarantee. But we do know that in Sweden Volvos are driven an average of eleven years.

Are you sure you're in the market for a hardtop? Or is what you really want a hard top?



Fig. 58 . Characteristic Volvo image based on copy claim. This form of image must use photography to work. Volvo. (1971).

Bernbach) - but firms such as Volvo, Renault and Citroen were very quick to follow with ads equally as good. It is however the Volkswagen images and copy that are best remembered as the trendsetters, enjoying widespread acclaim, popularity and effectiveness until Volkswagen ceased production of the 'Beetle' in 1979.

(Fig.59) "If gas pains persist, try Volkswagen" is a very clever parody (and equally clever pun) on the ubiquitous ad campaigns for stomach and head-ache tablets. Volkswagen capitalise on this familiarity with great effect, producing a striking, witty and original piece of work. This is also an example of self-regeneration where the content of one advertising campaign become the material source in the next - showing how thoroughly advertising has become a product of our social environment - i.e. a product of itself.

(Figs. 30-33, 60) are other examples from Volkswagens campaign, all notable for their simplicity, honesty and wit with brief to-the-point copy).

'Negative Advertising' was another technique that was born in the sixties with the Volkswagen campaign and refers to advertisements which highlights negative aspects of the product. "Its ugly but it gets you there", "Ugly is only skin deep", "If he (Marty Feldman) can make it so can Volkswagen" are some of the examples from the Volkswagen campaign. The Citroen Ad (Fig.64) is another good example

If gas pains persist, try Volkswagen.



©VOLKSWAGEN OF AMERICA, INC.

A VW goes a long way in relieving gas problems—by getting terrific gas mileage.

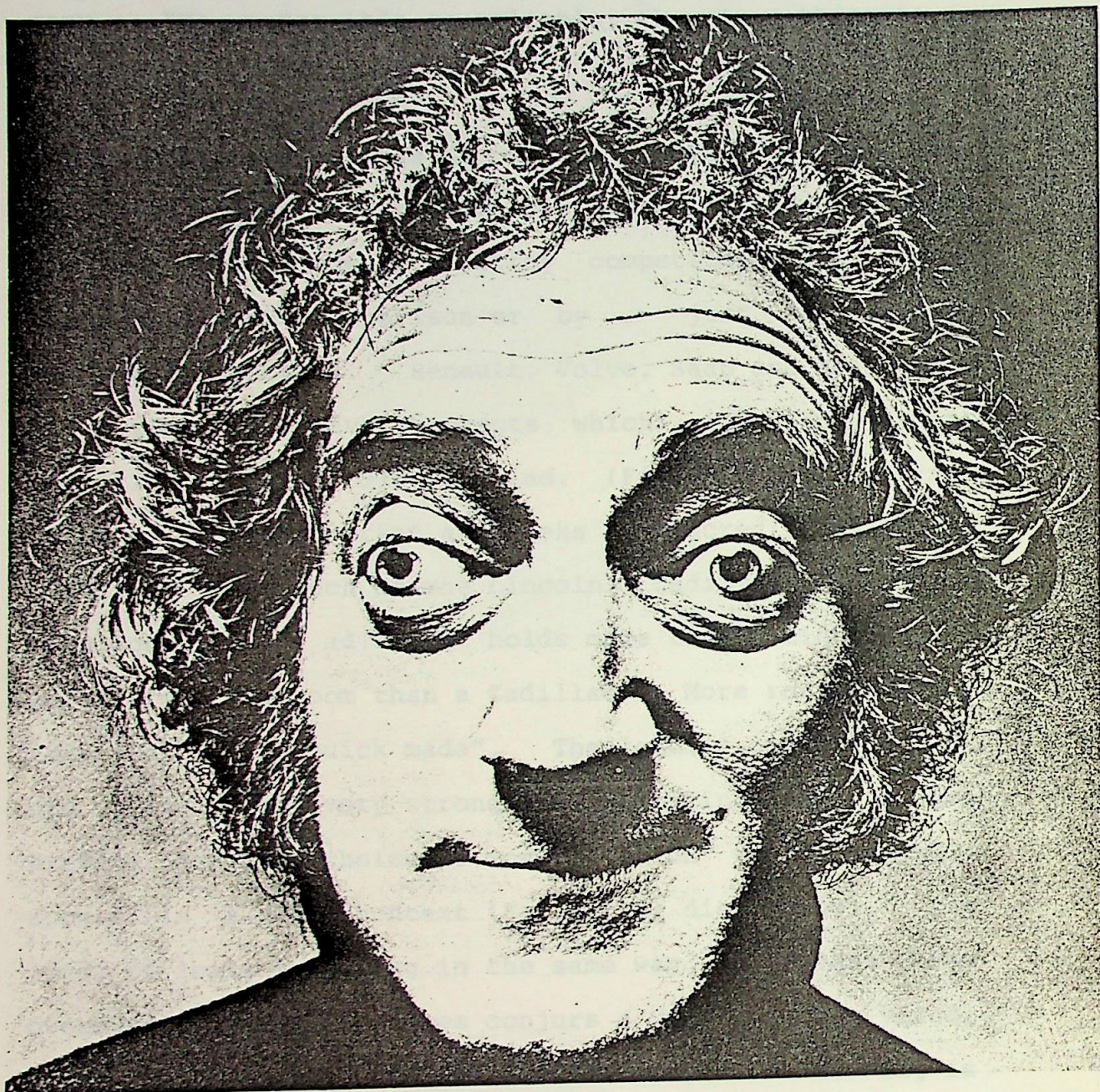
It also relieves those little headaches—by needing pints of oil instead of quarts. And not needing antifreeze.

Plus it gets rid of nervous upsets due to

owning a new car. With Volkswagen's Owner's Security Blanket, you're provided with the best care any car can have...if sickness and in health.

The fact is Volkswagen can cure lots of problems that most cars can't.

Maybe you should take two.



If he can make it, so can Volkswagen.

No disrespect intended, Mr. Feldman.
But no-one would ever mistake you for
Gregory Peck. Yet you've made it right to
the top.

On talent.
And that's kind of reassuring when you
make a car that looks like ours.

The Volkswagen isn't pretty, Mr. Feldman
But it's got talent.

It has an air-cooled engine that can't

boil over in the summer.

Or freeze up in the winter.

It's the kind of engine that can go on
and on and on.

We know one person who went right
on for 248,000 miles.

And for a little car it's got a great
talent for fitting people in.

There's more headroom than you'd
expect (Over 37½" from seat to roof

If you were 6' 7" Mr. Feldman you still
wouldn't hit the roof.

And because there's no engine in the
front, there's room to stretch your legs in
the front.

We've even got a space behind the
back seat where you can sleep a baby.
In a carrycot.

So you see, Mr. Feldman, looks
aren't everything are they?



VOLKSWAGEN MOTORS LIMITED VOLKSWAGEN HOUSE, PURLEY, SURREY TELEPHONE: 01-668 4100

of this technique. What at first would appear to be a disadvantage, is turned into an advantage through clever copy : "No wonder it's so reliable, there's nothing to go wrong".

The chief characteristic of the seventies was the 'knocking copy' advertisements - where the manufacturers aim was to damage or destroy competitors reputations through direct comparison or by just highlighting their disadvantages. Renault, Volvo, Saab and Volkswagen all produced advertisements which 'knocked' their competitors. The 1970 Volvo ad. (Fig. 6A) which is aimed at the American market and seeks to discredit the "gas-guzzling" cars such as the Lincoln, Cadillac and Buick (mentioned in the ad): "It holds more than a Lincoln more front leg room than a Cadillac. More rear leg room than the biggest Buick made". The leading copy "Fat cars die young" is very strong and arresting due to its brevity and the choice of words, which would normally appear in a human context (Fat people die young). The idea of cars suffering in the same way as humans from overburdening or excesses conjurs a very strong visual image which aims to rid the American buyer of the "Big is beautiful ideology that had lasted for years".

FAT CARS DIE YOUNG!

Some cars destroy themselves in the mere act of carrying themselves around.

Burdened with tons of chrome and huge expanses of sheet metal, it doesn't take long for a car to collapse under the strain.

So in building a car that will live a long time, you must begin by acknowledging one basic fact. Fat on cars, as on people, can be fatal.

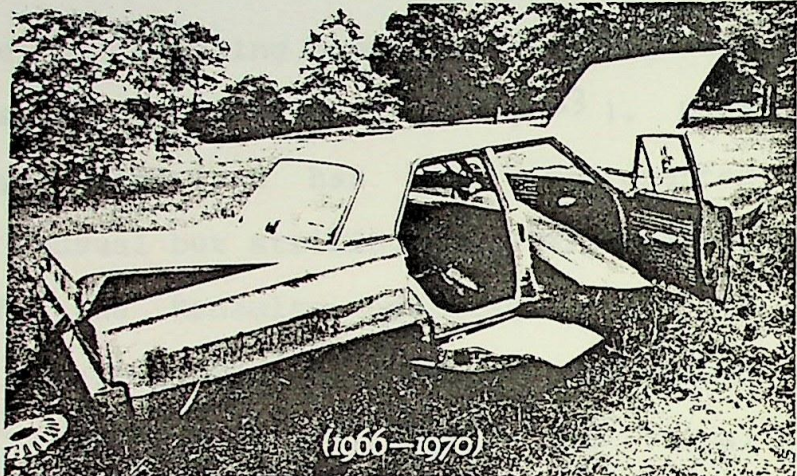
VOLVO. THE FAT-FREE CAR.

When we designed the Volvo, a lot of superfluous stuff was dropped.

A Volvo doesn't have five feet of trunk hanging out behind the rear wheels. Instead of a long, low trunk, it has a short deep one. It holds more than a Lincoln.

Do you think your car has to be that wide? No. It's only that wide because a designer wanted it to look low. We make a Volvo wide inside. By curving the sides of the body, including the windows.

A Volvo doesn't need a six-foot hood because it doesn't need a gigantic gas-guzzling engine to push all the fat around.



We use a smaller engine, chop off the hood and move the wheels out to the corners of the car for better handling. Like on a racing car.

That way we can also make the passenger compartment bigger. And end up with more front leg room than a Cadillac. More rear leg room than the biggest Buick made.

VOLVO LIVES!

Unfettered by fat, Volvos live to ripe old ages. We don't guarantee exactly how long that will be.

But we do know that 9 out of every 10 Volvos registered here in the last eleven years are still on the road.

If you don't believe us, look around. You can't miss an eleven year old Volvo. It looks a lot like a 1948 Ford.

Only not as fat.

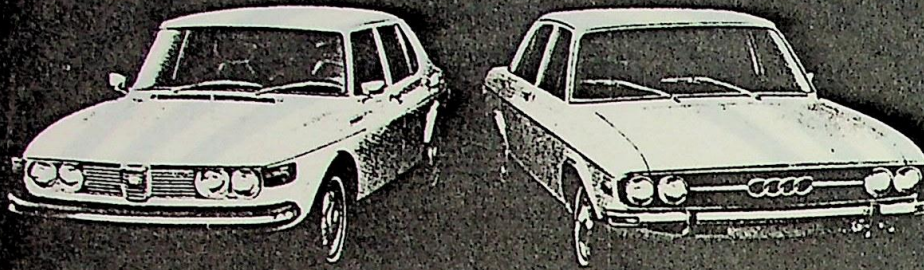


Fig. 60 A 'Knocking copy' by Volvo to break "Fat car - is best" image which was the vogue in the U.S.A. at the time. (1970)

One of the most obvious examples of this technique of competitive advertising appeared in a Saab 99E ad in 1972, where the Saab was directly compared against its biggest rival the Audi 100 by means of its specification which showed its positive advantages. This 'competitive' aspect is highlighted by the 'Vs' in the main copy - "Saab vs. Audi - Before you buy theirs, drive ours". (Fig. 61)

Another clever use of 'knocking copy' appears in the Renault ad. by Lois in the mid seventies (Fig. 63). Here the 'knocking copy' comparison has been represented visually to give an unusual but striking, and very graphic effect to highlight the Renaults advantage over its competitors. The 'leading copy' : "Renault runs rings inside other cars" ties in beautifully with the visual image to create a strong, single impression. This ad. appears to have been the inspiration for the Volvo ad from 1984 (Fig. 62) - another example of using the visual image to make a point. This brilliantly executed typographical joke, refers to the Volkswagen Golf by name in a effort to rid the Volvo estate of its cumbersome, 'tank-like' image.

Saab vs. Audi



1972 Saab 99E, 4-door	Model	1972 Audi 100 LS, 4-door
4 cylinders, in-line, water-cooled	Engine Design	4 cylinders, in-line, water-cooled
Yes	Overhead Cam	No
95 hp (SAE) at 5200 rpm	Maximum Engine Output	90 hp (SAE) at 5200 rpm
113.1 cubic inches	Displacement	114.2 cubic inches
Yes	Electronic Fuel Injection	No
4-speed manual/3-speed automatic	Gearbox	4-speed manual/3-speed automatic
Yes	Front Wheel Drive	Yes
0 to 60 in 12.5 seconds	Acceleration	0 to 60 in 12.7 seconds
197 feet	Stopping Distance Maximum Load at 60 mph	222 feet
99 mph	Top Speed	105 mph
97.4 inches	Wheelbase	105.3 inches
172 inches	Overall Length	182.6 inches
66.5 inches	Overall Width	68.1 inches
34 feet	Turning Circle Diameter	36.7 feet
3.5	Steering Wheel Turns, Lock to Lock	3.94
23.3 cubic feet	Trunk Space	23 cubic feet
2550 lbs.	Curb Weight	2467 lbs.
Yes	Electrically Heated Driver's Seat	No
Yes	Heating Controls for Rear Seat Passengers	No
Yes	Fold-down Rear Seat	No
Yes	Impact Absorbing Bumpers	No
Yes	Rack and Pinion Steering	Yes
Yes	Disc Brakes On All Four Wheels	No
Yes	Dual-Diagonal Braking System	No
Between rear wheels	Fuel Tank Location	Behind rear wheels
1 year/unlimited mileage	Factory Warranty	2 years/24,000 miles
\$3,795	Base Price	\$3,855

Before you buy theirs, drive ours. Saab 99E.

All information compiled from manufacturers own printed material wherein it states, all specifications subject to change without notice. Prices listed exclude dealer preparation, transportation, state and local taxes if any. For the name and address of the dealer nearest you, call 800-243-6000 toll free. In Connecticut, call 1-800-881-6500.

Fig. 61. Direct 'knocking copy'. Saab (1972)

THE MOST AMAZING TURNING-CIRCLE STORY EVER TOLD.

When is a 15-foot 8-inch Volvo 240 Estate smaller than a 12-foot 6-inch VW Golf? When it's turning round. Although over three feet longer than the Golf, the Volvo's turning circle is seven inches smaller. A dizzy 32 feet 2 inches between kerbs. Parking a Volvo 240 Estate is like getting a quart into a pint pot. Only without the struggle.

Its power-assisted steering makes the car as light to drive as the Golf.

But we don't want to park on the Golf. The Ford Escort, Talbot Horizon and Fiat Strada all have a bigger turning circle than the Volvo. And when you compare the car with other big estates, there's no comparison. The Peugeot 505 Estate, for instance, needs 2 feet 7 inches more to turn round in. The Mercedes 200 Estate 3 feet 6 inches more. The Ford Granada Estate, 4 feet 2 inches more. Of course, it's not just feet you're interested in, it's cubic feet. And the Volvo 240 Estate has seventy five of them, with the rear seat folded down. Both your cargo and your passengers travel in carpeted comfort.

You, the driver, have the additional benefit of an automatically heated seat.



(It switches itself on as soon as the temperature drops below 14° Centigrade.) The construction of the car is equally comforting. Like all Volvos, the 240 Estate is built around a rigid safety cage of welded box steel pillars.

Each weld is strong enough to support the weight of the entire car. There are impact-absorbing crumple zones front and rear, and steel bars in the doors.

The 240 Estate protects your investment as well as your life.

It goes through a 19-stage painting and rustproofing process. A PVC coating is applied not only to the underbody but to the sills and sidepanels too. All vulnerable and inaccessible parts of the body are made of double-sided, hot-dipped zinc plate.

And the exposed parts of the exhaust system have a special rust-resisting aluminium finish.

Happily, the Volvo 240 Estate is not as expensive as it sounds.

It can be yours for just £7998, including car tax and VAT (Not to mention central locking, rear seat belts and internally-adjustable door mirrors).

Any way you look at it, that's not a lot of money for an estate car. Especially an estate car that can turn on a sixpence. **THE VOLVO 240 SERIES ESTATES, FROM £7998.**

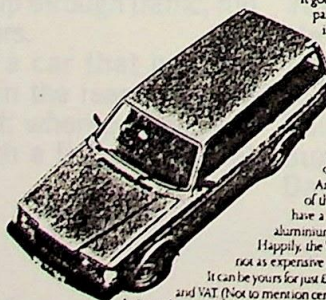
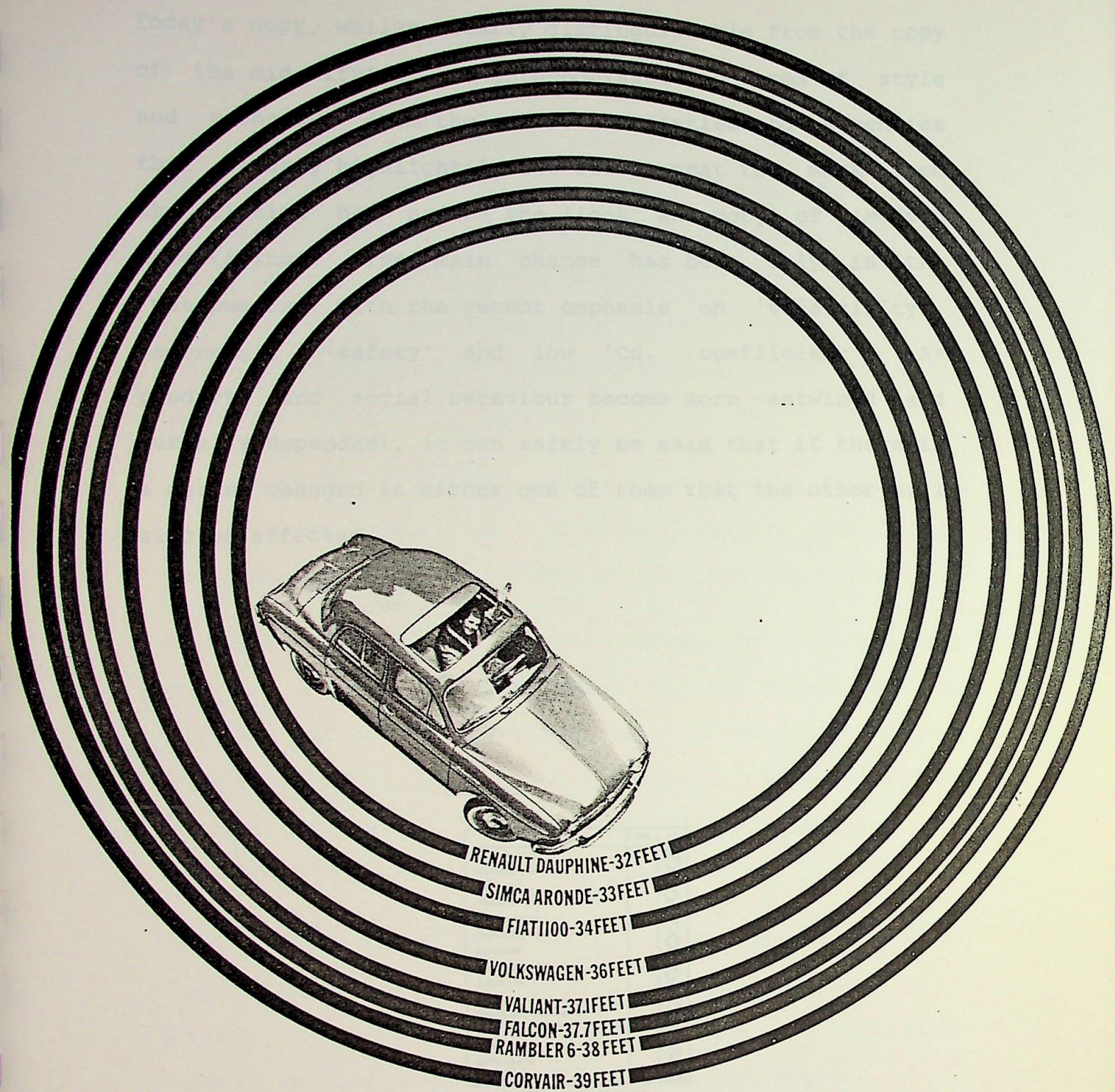


Fig. 62. Clever typographical knocking copy ad by Volvo. (1984)



RENAULT RUNS RINGS INSIDE OTHER CARS

The turning circle of cars is measured from a point on the outside of the right front bumper.

Renault Dauphine, for example, turns in a circle whose diameter is 32 feet. Renault 4CVs need only 30 feet. Little bugs!) It can do tight U-turns, escape from

narrow driveways, slip through traffic, run rings inside other cars.

We don't know of a car that handles easier. The engine in the rear takes the weight off the front; when parked, you turn the wheel with a finger. Natural power steering.

Your Renault Dealer will demonstrate. He may even mention other talents. Uncanny traction on ice and snow. Up to 40 miles to the gallon, regular gas. Things like that.

Suggested retail prices are: Renault Dauphine **\$1645**_{P.O.E.}; Renault 4CV **\$1345**_{P.O.E.}

Fig. 63. Total integration of copy and image by Lois to make a great 'knocking copy' ad. (1960)

Today's copy, whilst clearly distinguishable from the copy of the mid-fifties, is unrecognisable in terms of style and technique from the ads of the sixties and seventies thus clearly highlighting the effect that the work from the sixties has had on the 'look' and copy of 'modern advertising'. The main change has been only in the 'watchwords' with the recent emphasis on 'versatility', 'economy', 'safety' and low 'Cd. coefficient'. As products and social behaviour become more entwined and mutually dependant, it can safely be said that if there is a marked change in either one of them that the other will also be affected.

1981 10/11, 10/11/1981, 10/11/1981

THE CITROËN 2CV	YES	NO
WIND-UP WINDOWS		X
RETRACTABLE HEADLIGHTS		X
REV. COUNTER		X
LOCAL LIGHTS		X
HEADLAMP WASHERS		X
ONBOARD COMPUTER		X
ECHO CONVERTER		X
FEMALE VOICE READOUT		X
TURBO CHARGE		X
WASH BELT		X
REMOTE CONTROL DOOR MIRRORS		X
ELECTRIC AERIAL		X
CRUISE CONTROL		X
ELECTRIC SUN ROOF		X
RADIATOR		X

NO WONDER IT'S SO RELIABLE. THERE'S NOTHING TO GO WRONG.

Look what you get with the Citroën 2CV. A complete set of built-in safety features, are on each corner, for perfect mobility.

A proper four engine has led away up front, that not only starts with the turn of a key, but also in reverse.

Complete maintenance work can be done at all times.

A handy automatic braking system, which can be disengaged at any time.


A sturdy suspension system, which can be disengaged at any time.

A handy automatic braking system, which can be disengaged at any time.

An automatic suspension that can automatically adjust itself to the road.

A handy automatic braking system, which can be disengaged at any time.

A handy automatic braking system, which can be disengaged at any time.



CITROËN 2CV 1300

Fig. 64

SPORTS AND LEISURE

The strength of sports or leisure as continuing advertising themes lie in their cross-class appeal particularly suited to when an advertiser wishes to broach a number of class-sensitive brackets. Sports in general have always had a good clean and strong image. They are exciting, healthy and invigourating and seldom, if ever, provoke a negative response.

The use of sports and leisure as an automotive advertising theme dates back to the turn of the century, but it was the "fun-loving" twenties that popularised the theme.

At the turn of the century, the automobile was still very much an aristocratic possession, closely linked with the weekends and leisure pursuits. In 1902, motoring and golf were so closely linked that the magazine "CAR ILLUSTRATED" changed its name to "GOLF AND CAR" to accomodate for the mass of people who enjoyed both pastimes.

The Pierce Arrow ad, dating from 1910 (Fig 65) incorporates a tennis racquet as part of its appeal to a younger, more athletic market. Tennis in particular enjoyed increasing popularity in the early 1900's.

The carefree, happy-go-lucky attitude of people in the post-war years led to the widespread use of the "outdoor" and "fresh air and fun" themes by many advertisers. Life

The Pierce Arrow

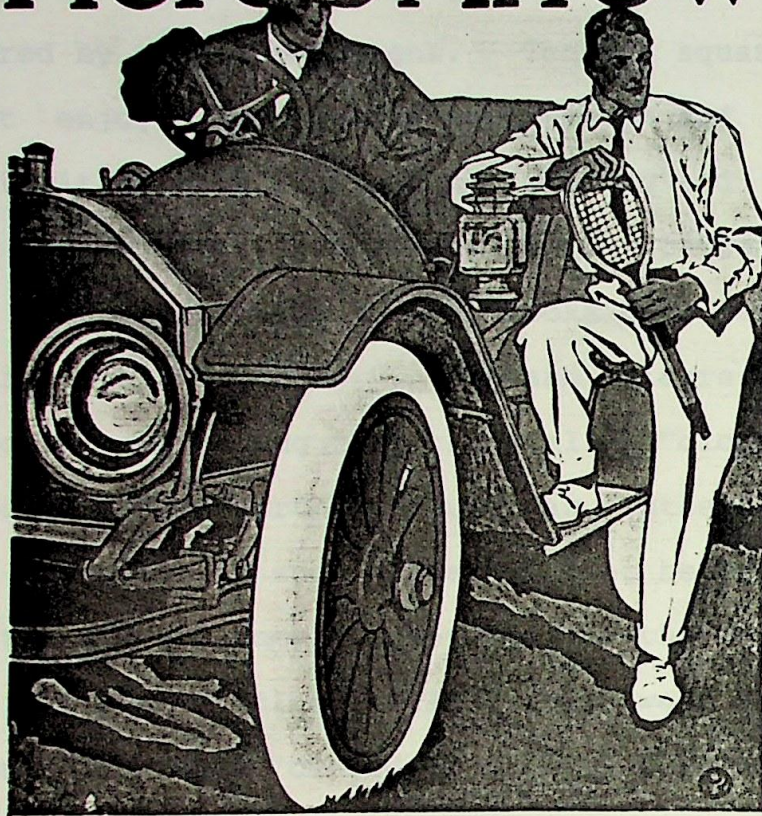


Fig. 65



Fig. 66

in general was depicted by the advertisers as one long enjoyable public-holiday. Gaiety and laughter were the words fostered by the ad campaigns. Tennis, squash, golf and cricket enjoyed widespread popularity and outdoor leisure activities such as picnics, camping and touring became the source material for many of the campaigns at the time. Car Advertising History books have tended to over-emphasise this "open-car", fun and leisure attitude and it is worth remembering that the smaller "closed" car, with its more down-to-earth attitude was outselling the traditional open car in such numbers, that between 1925 and 1935, there was a complete reversal in the percentage proportions of the vehicles (In 1925 there were ten times as many "open" cars than "closed"; by 1935 this had been reversed). Nevertheless, the sports theme was a popular one and enjoyed continuing interest. The 1920's saw the widespread introduction of sports models which emanated from Europe but quickly found itself spreading across the Atlantic.

If the 1930's were an economically depressed period in the history books, the advertisers didn't appear to realise it (or chose not to), and clutched onto most of the 1920 themes. Dunlop started their sports and leisure campaign in the early thirties featuring tennis players, beach scenes, and outdoor views of castles and landscapes, perhaps inspired by the popular "See Britain by Rail"

campaign that Frank Pick started in the London Underground in the late 1920's.

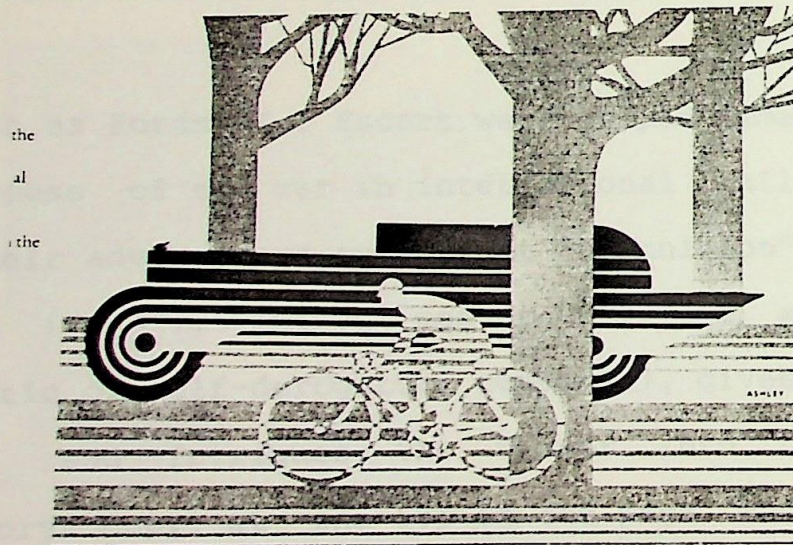
Even the more classically reserved and traditional firms such as Mercedes, commissioned a few sporting-based posters in the 1930's such as their skiing poster by Cucuel (Fig⁶⁷). This poster shows the sports theme at its best. The emphasis is on the speed and graphic power of the figure and the image crosses all social boundaries. This poster has much more strength and vitality than most of the fun-loving sports and leisure ads generated in the campaigns of the 1920's.

Although the sports themes ended abruptly with the advent of the second world war in 1939, they have revived themselves gradually since, although they have never reached their former glory.

The most important sport with respect to car advertising must without question be motor racing and rallying, a sport which dates to the first real automobile race in June of 1895 (which was from Paris to Bordeaux and back). Motor racing as a theme has many sides and virtues from an advertisers point of view; not only does it enable manufacturers to appeal to a broad market but if their car/products are successful it allows them to extol their merits and virtues. Racing also can be used to promote a "forward-thinking", technically developed image for the company. Success in motor sport or rallying also serves



Fig 67



**WE SHALL NOT BE TIRED
WHEN WE MEET YOU
WE SHALL NOT BE LATE!**

Two hundred miles since morning. Two hundred miles to go. Four hundred miles of wet roads, rough roads, steep roads, narrow roads. Four hundred miles of sweet, safe, silent, exhilarating speed.

Our engine has six cylinders with seven-bearing counterweighted crankshaft — for smooth effortless power!

Our brakes are hydraulic, internal expanding—weather-proof, non-skidding!

Our springs are long—wide-set—anchored in blocks of live rubber to the frame!

**WE ARE COMING IN THE
CHRYSLER!**

Three great 6-cylinder ranges—Chrysler Imperial 80, Chrysler 75, Chrysler 65! The four-cylinder Plymouth also by Chrysler! Chrysler cars of every type and price. See the models in the dealers' showrooms to-day. Take the Chrysler of your choice on the road!

Fig 68

to give the car a certain pedigree and background that helps to quickly establish the car in the eyes of the consumer.

Mercedes have advertised their racing victories since their first win in 1904; other firms such as Alfa-Romeo, Ferrari, Porsche and Renault, etc., have added greatly to their reputations by their consistent successes in motor racing over the years.

If formula one and motor racing helps to improve company image and provide good "fodder" for the advertising campaigns, motor rallying achieves more direct results. The cars that rally look essentially like the show-room version with livlier colours and one or two extras. With formula one cars the consumer cannot relate it in any way with his own, whereas the rally and saloon car look quite similar.

Cars such as Fords MK.1 Escort were helped immeasurably by the success of the car in international rallies - this gave their advertisers some great "ammunition" for their campaign (Fig⁶⁹). Clever use of "negative advertising" (apologetic or self-derogatory comments), gives the ad its strength and intrigues the viewer into reading the explanatory copy at the top of the page where all is revealed and the cars success is left to stand for itself.

As you can see from the chart we only came third at San Remo.
Still, to make up for it, we won the next 5 major International Rallies.
Which, though we say it ourselves, is quite an achievement for a car which is six months old this week. It's unheard of, in fact.

In the Scottish Rally we managed to beat nearly a hundred starters. Among them, the best cars in Europe.
This is probably an indication why the Escort is doing so well in the most important competition class of all.
The private car market.

Sorry about San Remo.

Rally	First Place	Second Place	Third Place	Fourth Place	Fifth Place
1. San Remo Rally	Escort	Escort	Escort	Escort	Escort
2. Ulster Rally	Escort	Escort	Escort	Escort	Escort
3. Tour de France	Escort	Escort	Escort	Escort	Escort
4. Australian Rally	Escort	Escort	Escort	Escort	Escort
5. Scottish Rally	Escort	Escort	Escort	Escort	Escort



Fig 69.



For more than 50 years, MGs have been driven to glory at places like Brooklands, Le Mans and Sebring. MGs have always been superb performers. The MGB has captured the SCCA Championship in its class six times.

The MG response and handling more than live up to the great heritage of the wide-open sports car. It brings you the positive reflexes of rack and pinion steering, four-speed stick shift with optional overdrive, racebred suspension and decisive front disc brakes.



In a world of look-alike cars, the MGB stands out, defiantly, as a statement of what fun a pure sports car can be. Clean of line, quick in their reflexes, and fun to drive, today's MGBs are the best-selling convertibles in America.

Drive an MGB soon, and discover how it feels to run with the best of a very sporting breed. For the name of the dealer nearest you, call these numbers toll free: (800) 447-4700, or in Illinois, (800) 322-4400.



© Jaguar Rover Triumph Inc. LEADS TO 1977

Fig 70.

More recently cars such as the Opel Kadett, Audi quattro, Opel Manta ("a rally car that is so successful it has scooped its fourth British Open Championship in five years" - Opel Ad), have all used their rallying success to good effect in their advertising. Rallying and racing also enables the manufacturers to introduce new and innovative features into their car more easily, usually accompanied by the "proven in rallying/racing" slogan which is presumably meant to encourage the "if it works for them it'll work for me" syndrome with consumers.

Apart from the "competition" or "performance advertising" of racing, sports and leisure pastimes have provided a wide number of more transitory themes for the advertising agencies. Talbot produced a very striking ad for their Samba Trio based on the recent fitness and workout craze both in Europe and the States. The leading copy borrowed the fitness jargon "The body beautiful" and the ad incorporated a number of little animated drawings of figures doing press ups and weights, aimed at both the male and female market. The ad appeared in a wide variety of magazines including the February '85 edition of Cosmopolitan.

There is also the dual benefit in this type of advertisement of not only giving the car a fit and sporty image, but also in giving the company an "up-to-date" and

"in-touch" image. The earlier a trend can be identified and an advertisement produced to match it, the greater this effect will be.

Although the sports and leisure theme has the advantage of a healthy consumer image and broad appeal, its disadvantage is that it doesn't induce strong consumer motivation appeal - a key point for effective sales in today's competitive market. Images of wealth, social status, superiority and self-improvement are some of the main "triggers" for motivation appeal and these cannot easily be depicted through sport and leisure themes. Thus it is likely that while racing, rallying and the occasional "fad" will remain in the diet of the car advertiser, sport for sports sake will become more and more uncommon.

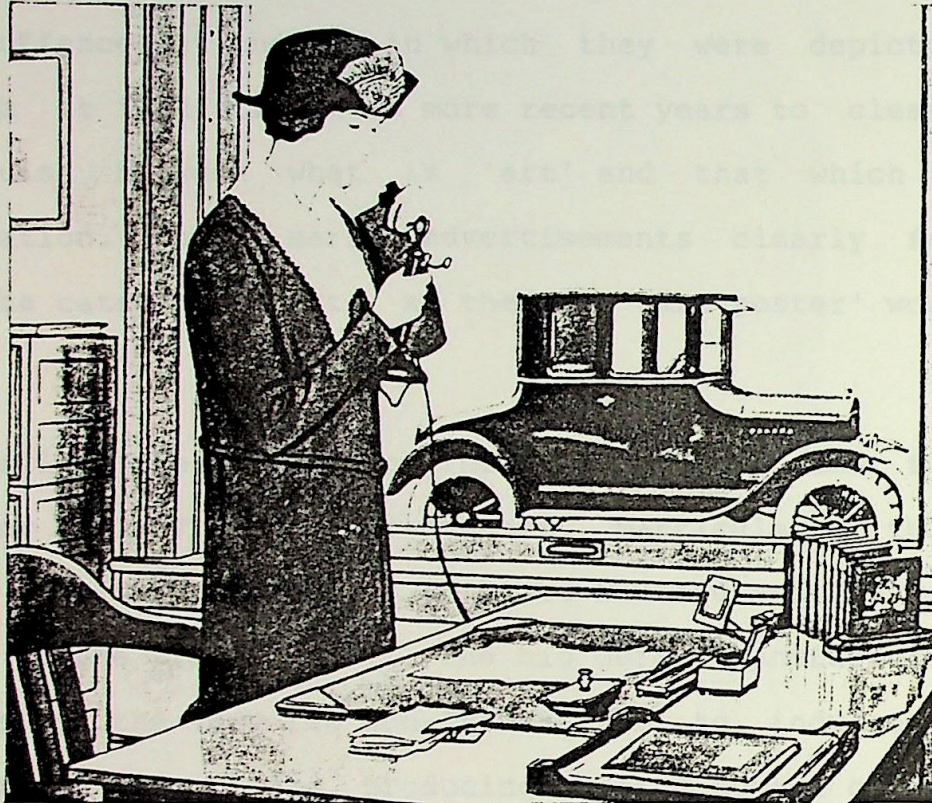
THE FEMININE INFLUENCE

Womens role in advertising is a particularly complex one because they are not just consumers, but also symbols, themes, desirable 'objects' and influential figures. The way in which they affect advertising, either directly or indirectly can be categorised under a number of different headings:

- (i) Women - as an artistic theme
- (ii) Women - used to sell the product (i.e. as symbols or desirable 'objects')
- (iii) Women - as consumers
- (iv) Women - as 'hidden persuaders'.

While in no way complete, this categorisation defines the many different roles that the female plays and will serve as a reference when discussing specific ads or campaigns throughout the chapter.

The 'feminist movement' is a recurring and often maligned topic of conversation in these continuing days of 'womens lib', unisex, equal opportunities and male chauvinism. From all of this one would be excused to think that women previously exercised little or no influence over the advertising of the motor car. The truth in fact is quite the opposite and womens influences can be traced back to the beginning of car advertising history.



Her habit of measuring time in terms of dollars gives the woman in business keen insight into the true value of a Ford closed car for her personal use.

This car enables her to conserve minutes, to expedite her affairs, to widen the scope of her activities. Its low first cost,

long life and inexpensive operation and upkeep convince her that it is a sound investment value.

And it is such a pleasant car to drive that it transforms the business call which might be an interruption into an enjoyable episode of her busy day.

FORD SEDAN \$200

FORD SEDAN \$200

COUPE \$220

All prices include delivery

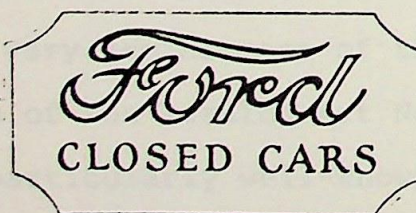


Fig. 7) . Part of Ford's "aim at all markets seperately" campaign - In this case the middle class working female. (1924)

Womens earliest appearance was in an artistic role, as the innocently half-clad nubile maiden depicted in the car and bicycle posters of the 1880's. Inspired by Art Nouveau's adulation of the female form, they appeared as symbols of artistic grace and beauty and only a bigot could have taken offence at the way in which they were depicted. Although it is difficult in more recent years to clearly distinguish between what is 'art' and that which is exploitation, these early advertisements clearly fall under the category of art, as the term 'art poster' would imply.

Almost all of the examples of this kind of work came from the many small French manufacturers, particularly those nearest Paris, the home of both Art Nouveau and the 'art poster' at the time. Opel, the big German manufacturer, was one of the very few non-French firms to indulge in this form of advertising, producing a large number of very pleasing artistic posters in the Art Nouveau style.

The advertisement by the French firm Diort (Fig. 72) clearly shows a strong Art Nouveau influence particularly the depiction of the female figure on the right-hand side. The motif-adorned costume, stylised hair, ornate waistband and lacing are all very reminiscent of the poster-work by Alphonse Mucha, one of the leading Art Nouveau artists of the time, who was particularly well-known for his posters of actress, Sara Bernhart.



Fig. 72 . Bold colours and Art Nouveau influence make this ad. particularly distinctive. Diort 1902.



Fig. 73 . Early example of specifically female-orientated ad. Toledo (1903)

The women portrayed on the left hand side are in marked contrast to the lady on the right. Here they are used as 'props' to paint a scene, which in this case looks like 'a Sunday jaunt in the park'. Parasols frequently appear in the ads of this time as fashion accessories for the female passengers. They symbolise the leisure, tranquility and peacefulness associated with the quiet Sunday walks in which they were normally used. The peacefulness that the 'parasols' symbolise was in direct contrast to the cars of the time; which were noisy and unreliable and (due to the poor roads) also extremely dirty. This image was one that the manufacturers were obviously very keen to rid themselves of and this point is raised in a large number of advertisements during the 1880's and 1890's which depict glamorous females in beautifully clean, ornate dresses, enjoying a chauffeur-driven trip in the park - a far cry from the reality of motoring which involved dressing in a range of unflattering bonnets and dust coats, scarves, boots and gloves, which gave a rather military appearance to the female passengers courageous enough to engage in this pursuit.

During the 1880's and 1890's the female enjoyed a very popular position as the central figure on much of the art-poster advertising, particularly in Paris, where artists such as Jules Cheret were busy covering all the boulevard



Fig.74 . Vogue cover, Nov. 1924. Shows how close fashion and the automobile were in the 20's.

kiosks with pretty posters of women which advertised everything from perfumes to night clubs, - all of which can be categorised under the 'woman as art' theme.

The earliest cars available to the public in 1885 were little more than 'experimental inventions' and were only bought by wealthy aristocrats and the occasional enthusiast as toys for hobby interests or amusement.

The unreliability of these vehicles allied to the dismal quality of the roads, particularly in Britain did not endear the automobile to the feminine population. These two drawbacks were not, however, womens biggest obstacle; All the earliest cars required manual cranking to start them and had difficult and awkward gear shifting. Thus it is not surprising to find that motoring was still very much a male dominated pursuit at the turn of the century and subsequently all the advertising was directed at the male purchaser. In 1903 one of the earliest examples of a specifically female-orientated ad appeared in the United States by a firm called 'Toledo'. The advertisement depicts a 'Stars-and-Stripes' adorned woman behind a Toledo car (Fig.73). The Americans, in general, were much more practical and less worried about the social implications of the 'owner-driver' than their European counterparts, where (particulary in Britain) the chauffeur was still 'de rigueur', and the owner-driver definitely of lower-class.

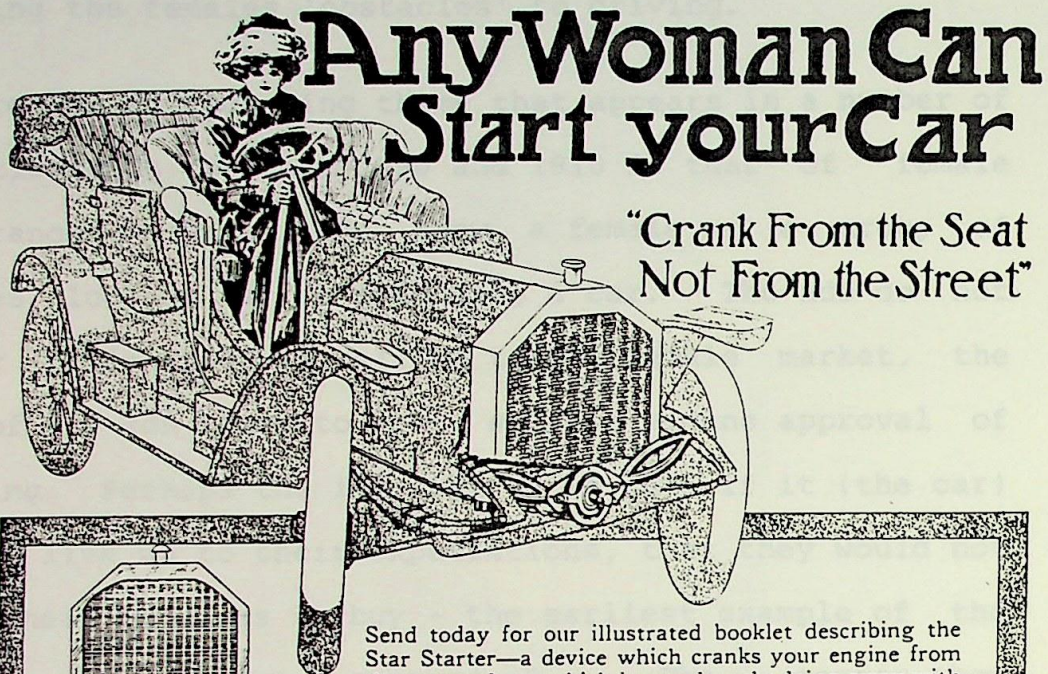
The advent of mass production by Oldsmobile (1903) and later by Ford (1908) saw the automobile ridding itself of its upper-class image but it was still, however, a male orientated pursuit.

The widespread introduction of the safety crank in 1911 followed by Cadillac's universal fitting of Kettering's 'self-starter' to all its models in 1912 removed the main obstacle to women-drivers and provided the advertisers with another 'feature' and a new potential market.

The ad for the Star Starter Company (1911) clearly shows that the manufacturers knew the relevance of the 'safety crank' to the female population (Fig.75)

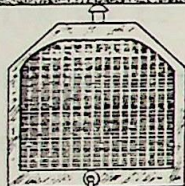
"The next time you start to crank your engine in the old fashioned way just stop and consider how much trouble you could save yourself, how much freedom from danger of accident you could enjoy if your car was equipped with this equal and necessary engine Starter". Other manufacturers such as White were also advocating the self-starter: " ...Its White electrical starting makes it possible for the first time in motor car history to reach the driving seat, start and light the car without stepping into the roadway." (1911).

De Dion Bouton, the French manufacturer, was one of the earliest European firms (along with Fiat) to consider the female consumer market. In 1903 it is mentioned that they got their artist to make the girls in their poster less



Any Woman Can Start your Car

"Crank From the Seat
Not From the Street"



Did This Ever Strike YOU?

THE CRANK—

A Last Relic of Crudity and First Invention on the Otherwise Highly Perfected Modern Automobile and Motor Boat.

THE CRANK—

An Automobile Vermiform Appendix, Useless and Dangerous to Life and Limb—A Waster of Gasoline and the Cause of Unnecessary Wear and Tear on the Engine—because the fellow who gets his engine going by means of this primitive device is usually glad enough to let it go at that.

THE CRANK—

That Causes Discomfort and Profanity when the Engine Falls in Sleet, Snow, Rain and Mud. You know the old-fashioned crank!

The Star Safety Crank

positively removes every possibility of injury while cranking the car.

If your auto is equipped with a Star Safety Crank you need have no fear of breaking your arm or wrist, or hurting yourself in any of the many ways so familiar to all auto drivers, in case the engine "backfires."

The Star Safety Crank insures you against every kind of accident that might arise while using the ordinary old-fashioned crank.

Send today for our illustrated literature on this indispensable device.

Send today for our illustrated booklet describing the Star Starter—a device which cranks your engine from the seat and one which is now largely doing away with the old-fashioned and dangerous methods of cranking.

We offer in the Star Starter a safe and thoroughly dependable method of cranking the car.

It is not necessary to leave the seat, and you can start and stop your engine at will, thus avoiding much loss in the items of gasoline—of engine wear and tear.

The whole thing is so beautifully simple and so convenient that no car owner should hesitate to investigate it and find out for himself exactly what it will do.

The Star Starter eliminates all danger of broken arms, sprains and injuries which frequently arise from the premature starting of the car—and we need not tell automobilists that these accidents are very frequent and serious.

The next time you start to crank your engine in the old-fashioned way just stop and consider how much trouble you could save yourself, how much freedom from danger of accident you could enjoy if your car was equipped with this equal and necessary engine starter.

Do not delay, but send for the booklet to-day. You can then possess yourself of full information, not only concerning the Star Starter, but also concerning the Star Safety Crank, another useful and very convenient device manufactured by us.

We want every car owner who is interested in an easy, effective and absolutely sure way of starting his engine, to get this illustrated literature on the subject.

The Star Starter Company

General Offices: 170 Broadway, New York City Factory: Rochester, N. Y.

Fig. 75. Tapping the female market by removing the obstacles star. (1911)

beautiful, so as not to offend their female customers! In 1913 they incorporated an easy to use gearbox to attract a larger share of the growing female market, thus further reducing the females 'obstacles' to driving.

An interesting recurring theme that appears in a number of advertisements between 1890 and 1910 is that of 'female acceptance'. These ads show a female or a group of females looking at or examining a car. The ads do not appear to be aimed at selling to the female market, the aim of the ads seems to be to solicit womens approval of motoring. Perhaps the implication is that if it (the car) doesn't live up to their expectations, that they would not allow their husbands to buy - the earliest example of the woman as "hidden persuader". The poster-show advertisement (Fig. 76) is a good example of this particular theme - it would appear that the wifes approval was quite a significant factor in the choice of the car, even at that time.

If the implementing of technical changes (i.e. the starter and gearbox improvements) were the first major step forward for women drivers, the next real boost came with the advent of World War I. Females who up until 1914 had played the more submissive role suddenly assumed the responsibility of running the house, keeping the family budget and driving herself around in the family car.



Fig. 76
Advocating female
approval! (c.1900)

The feminine influence - variation on a theme 'My
Benz' Circa 1920

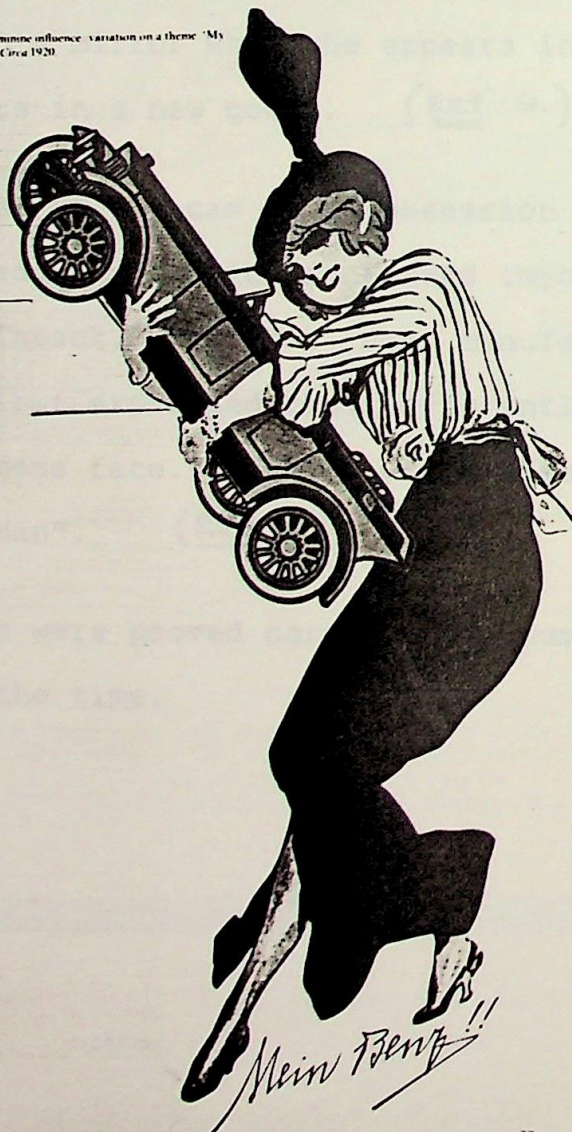


Fig. 77
Very feminine
and evocative.
Mercedes (c.1920)

Suddenly the number of women-drivers increased dramatically, becoming a very important market for car sales. Manufacturers were quick to respond at both ends of the social scale and a large number of ads were produced aimed specifically at the female market.

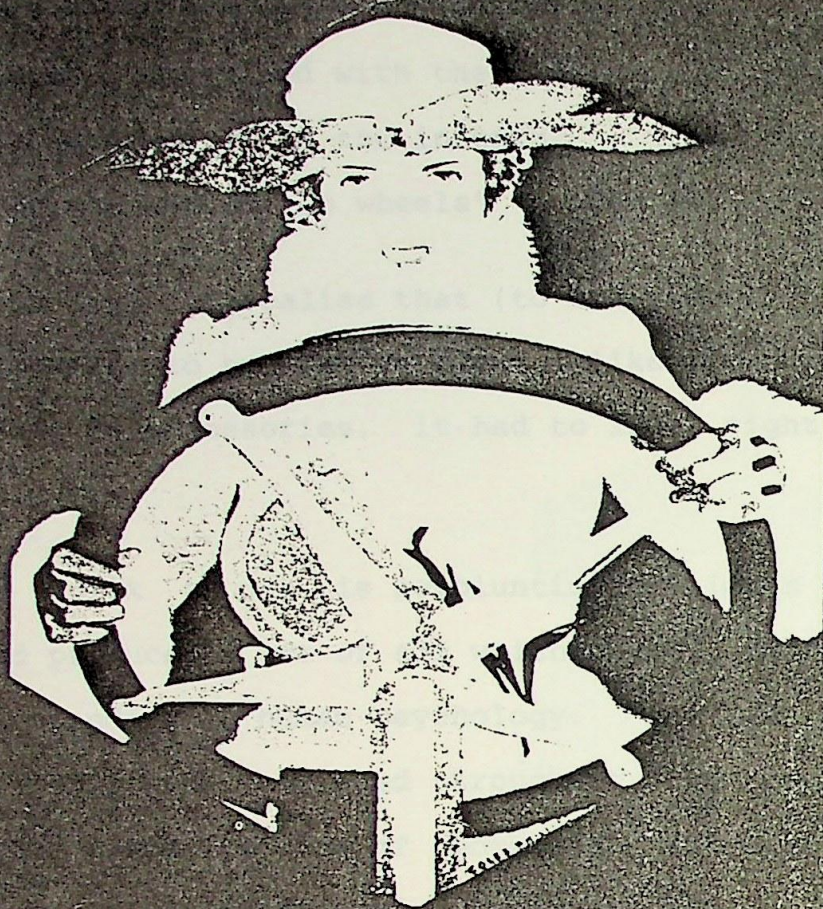
Ned Jordan, owner of the Jordan car company in the States and somewhat a visionary in these matters, remarked in 1917 that "while men buy cars, women choose them". Jordan was one of the very first people to realise that the average buyer (and particularly the buyers wife) was not in the least bit interested in the 'nuts and bolts' or workings of the car. He realised that the female (particularly) saw the car as much more than just transport and said:

"There is just as much reason why a woman should want to see herself in a mirror when she appears in a new car as when she appears in a new gown". (Ref 9.)

The complexities of the car as a possession were beginning to be realised, as was the increased importance of the female. Steinback, another car manufacturer shared Jordans views (but expressed them differently):

"Watch the womens face. If the woman likes it, we can screw the old man". (Ref. 4)

Their opinions were proved correct by a number of quotes from women of the time.



Overland

Model 75

\$615

Roadster \$595
Feb. Toledo

Never Before Such An Instantaneous Success

Never before has an automobile success been so rapid, so definite and so sweeping.

The \$615 Overland has made history. It marks the entrance of a new automobile value—a car complete in every sense of the term at a price which was hitherto thought impossible.

Yet here it is—a powerful five passenger touring car complete for only \$615.

It is large enough for the whole family—moderately priced, within the reach of the

majority—economical to maintain—built of the best quality materials—snappy, stylish and speedy—and complete in every sense.

In short, it is just another striking example of how our large production enables us to build a bigger and better car and still keep the price within reason.

You'll want one, so order it now.

Then in a few days you and your whole family will be driving your own car.

Remember it comes complete—only \$615!

Catalog on request. Please address Dept. 617

The Willys-Overland Company, Toledo, Ohio

"Made in U. S. A."

Fig. 78. Women - a growing potential market. Overland (1916)

"I am not interested in the exterior
neither am I concerned with the motor ...
my only interest is in the interior
it is my sun-parlour on wheels" (Ref. 9)

Manufacturers began to realise that (to the woman) the car was an extension to her wardrobe and, like any of her personal fashion accessories, it had to look right and match her clothes.

Jordan was quick to put his revolutionary ideas into practice and produced a set of ads which clearly show his great understanding of human psychology. The ads which started in 1918 and continued throughout the twenties portrayed the evocative side of motoring, allowing the prospective purchaser to fantasise (see page ^{39a}).

With the success of Jordan's ads, manufacturers made even more a concerted effort to sell to the female market and firms such as Fiat, Sizaire-Berwick and Willy Overland regularly took spaces in womens magazines such as Vogue, McCall's, the Ladies Home Journal and Vanity Fair, to advertise their cars. In these ads the colour and 'fashion' aspects of the car were emphasised to increase the appeal of the car. (See Fig. 79, and 80)

Car adverts can still be found in Womens magazines today. The ads emphasize the aspects of the car (and indeed, of motoring,) which most interest the female purchaser.

Fredrica

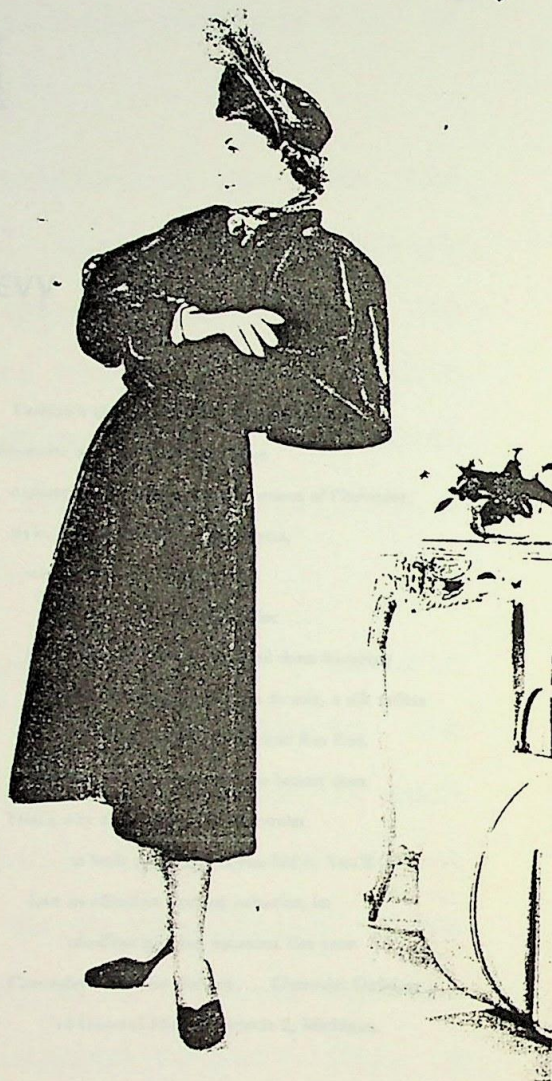
OBSERVES "MAJOR INNOVATIONS" IN THE KAISER AND THE FRAZER

Fredrica is the designer-name chosen by the fourth generation of illustrious couturiers—a family once famed as designers for members of the Imperial Hungarian Court. Today Fredrica stands out as designer and producer of furs for the world's most discriminating clientele.

Fredrica says about the KAISER and the FRAZER, "a rich and harmonious use of colors and fabrics unique in the field of transportation—major innovations that add new zest and pleasure to motor car ownership."

Fredrica joins more than a dozen of the world's foremost designers in acclaiming the truly functional design and exclusive style features of the KAISER and the FRAZER.

KAISER-FRAZER CORPORATION • WILLOW RUN, MICHIGAN



Full-length fitted Safari Alaska Sealskin, featuring removable short cape. Hat by John Frederic

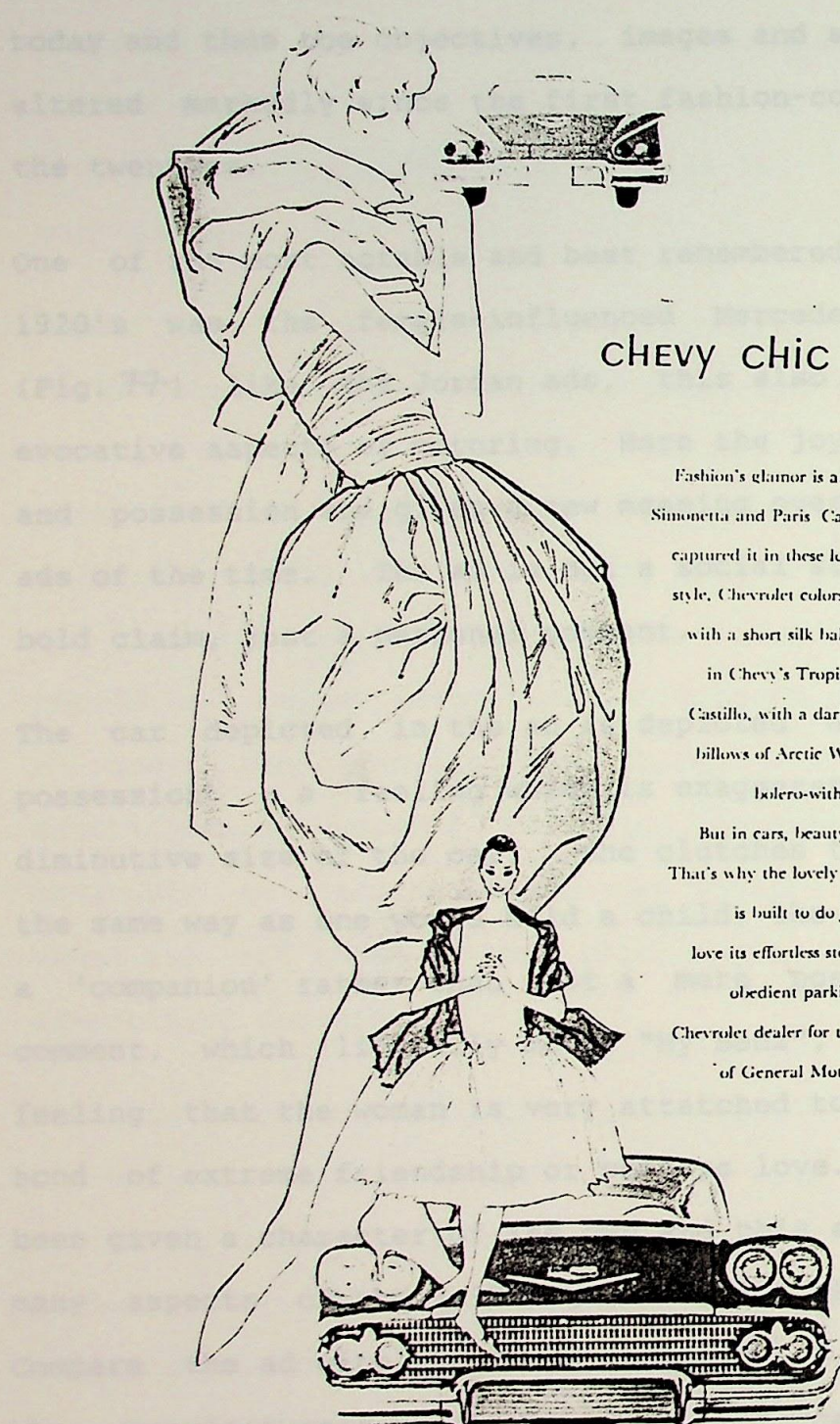


KAISER



FRAZER

Fig. 79. High-class fashion imagery aimed at upper class female market (1948).



CHEVY chic

Fashion's glamor is an end in itself. Rome's
 Simonetta and Paris Castillo have
 captured it in these lovely reflections of Chevrolet
 style. Chevrolet colors—Simonetta,
 with a short silk ball gown
 in Chevy's Tropic Turquoise . . .
 Castillo, with a daring cocktail dress featuring
 billows of Arctic White peau de soie, a silk taffeta
 bolero-with-stole in vivid Rio Red.
 But in cars, beauty is only as beauty does.
 That's why the lovely 1958 Chevrolet
 is built to do just as you bid it. You'll
 love its effortless steering behavior, its
 obedient parking manners. See your
 Chevrolet dealer for the key . . . Chevrolet Division
 of General Motors, Detroit 2, Michigan.

C H E V R O L E T

Fig. 80 . Fashion imagery to lure female market.
Chevrolet (1958)

Colour still plays an important role in most females choice of car and is therefore still featured widely but 'consumer motivational analysis' is much better known today and thus the objectives, images and symbolism have altered markedly since the first fashion-conscious ads of the twenties.

One of the most notable and best remembered ads from the 1920's was the female-influenced Mercedes-Benz poster (Fig. 77) like the Jordan ads, this also plays on the evocative aspects of motoring. Here the joys of ownership and possession are given a new meaning over conventional ads of the time. The ad is not a social statement, not a bold claim, just a personal comment.

The car depicted in the ad is depicted as a 'lovable possession' - a feeling which is exaggerated due to the diminutive size of the car. She clutches the car in much the same way as one would hold a child; the car has become a 'companion' rather than just a mere possession. The comment, which literally means "My Benz", gives one the feeling that the woman is very attached to her car, a bond of extreme friendship or perhaps love. The car has been given a character of its own and this ad anticipates many aspects of the Volkswagen campaign of the 1960's. Compare the ad with the VW ad (page 20a). In both cases the manufacturers wish to give the car appeal and personality. The car and van become personal friends or

partners. Again the size of both vehicles in the advertisement, means that they do not dominate you; they will not own you or dictate to you - you possess and control them. The Mercedes ad anticipates many of the 'discoveries' of the psychologists in the 1940's and 1950's with respect to what appeals to, or motivates the purchaser.

Women have never been very far removed from the more controversial aspects of advertising and car advertising is no exception. One of the earliest ads to 'raise an eyebrow' (but surprisingly, no comments) was the ad by Wilhio for De Dion Bouton in 1889 (Fig. 4, 5a) In the midst of this curiously-cluttered scene (which looks as if it should be a poster advocating the dangers of motoring!) is a woman breastfeeding her child. Presumably this advertisement escaped criticism because it was not obviously an 'advertisement' and because it was painted under the 'art theme', thus releasing it from traditional advertising censorship.

Dudovich's poster for Fiat in 1934 (Fig. 8) was less lucky ... While it escaped comment from the advertising censors, it involked the disapproval of the Vatican in Rome, who declared that the womans buttocks were too deliciously-proportioned to be in good taste and asked that the figure be made less-revealing, which Fiat duly did!



Fig. 81
Dudovich's poster
for Fiat, later
censored by the
Vatican! (1934)

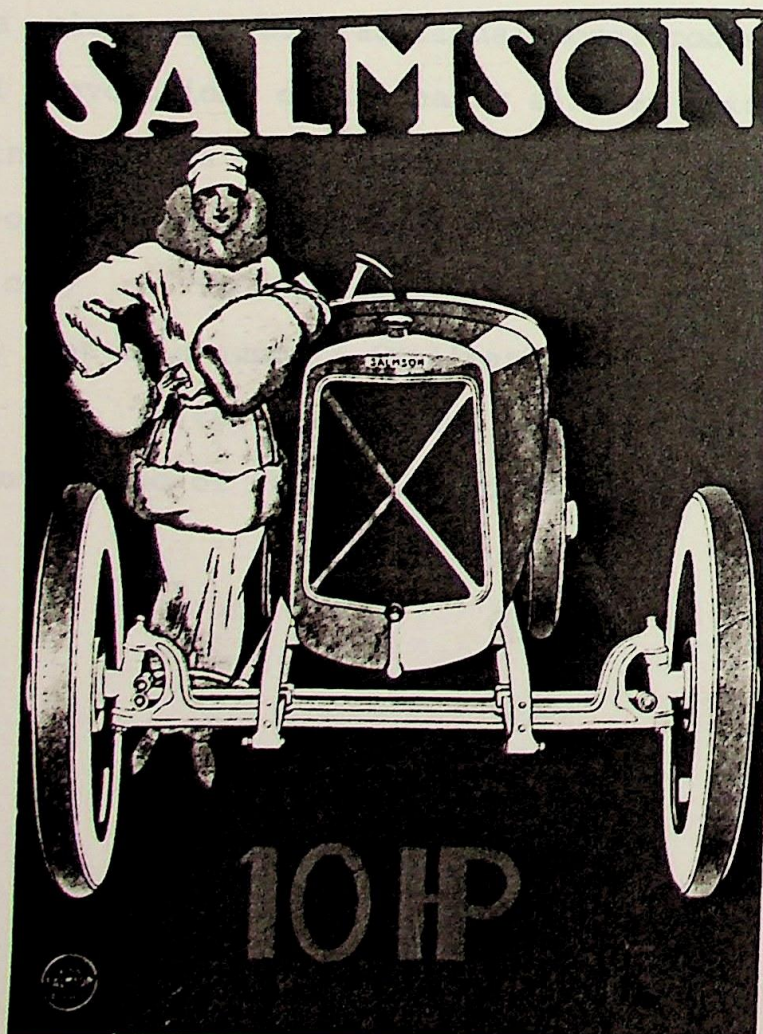


Fig. 82 . by
Rene Vincent
(Female +
Fashion +
Automobile)
Simplicity and
detail. (1922)

The early advertising recipe of MAN + GIRL + STATUS SYMBOL (CAR) which the English illustrator Rene Bull had conceived in 1896, was modified in the twenties to WOMAN + FASHION + CAR by the French artist and car illustrator Rene Vincent (see Fig. 82). This gave readers of both sexes something to look at and study, and remained effectively unchanged up until the fifties. The increasing drive by manufacturers to become aware of the motivational reasons for the public's buying decisions led to a vast number of "depth surveys" by psychologists and psychoanalysts in the late forties and fifties. The net result of these surveys was that advertisers became more aware of the woman-attracting, egocentric and irrational reasons for car buying and the 'formula' changed again, this time it became STATUS SYMBOL (CAR) + SEX OBJECT (WOMAN) - where the woman was almost considered as a 'free gift' if the car was purchased.

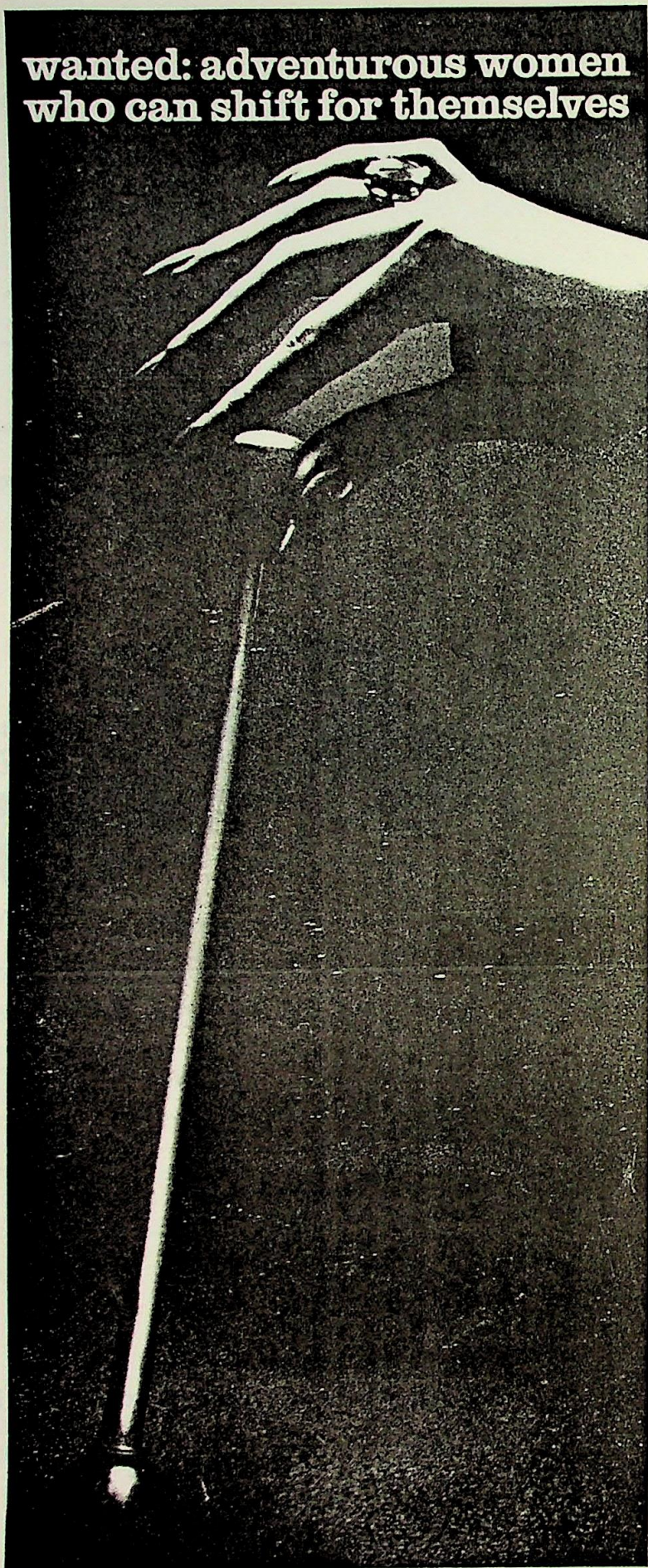
With the slackening of traditional moral codes with the 'cultural revolution' of the early sixties this form of advertising appears in abundance with a multitude of sexually-orientated ads and double-meanings, particularly in the copy : "You can do it in an MG" or "Slip into something hot this summer" (Hillman Hunter) etc. Like anything that is too blatant and repeated too often the public got tired of it and the advertising of the late

sixties became more clever and more subtle. The woman draped over the car became a tiresome visual cliché and was superseded by more imaginative and creative ideas.

The advertisement by Lois, for Renault (Fig.83), although still sexually-implicative is much more clever, striking and amusing than the blatancy of the Hillman or MG ads of earlier years. For comparison of styles it is worth comparing this ad with the Dodge ad of 1932 (Fig.84), both of which advertise the same main feature (the easy gearshift). The directness, simplicity and strength of the leading copy and photograph in the Lois advert makes a marked contrast with the typographical clutter and singular lack of interest in the Dodge advert. Despite the fact that the Lois advert was done about twenty years ago it still looks extremely modern today, showing how much the advertising work in the sixties has influenced 'modern' advertising.

Fig. 83 . Witty ambiguous
copy by Lois for Renault.
(c. 1965)

**wanted: adventurous women
who can shift for themselves**



The Renault Dauphine is the easiest car we know of for a woman to drive.

When parked, you turn the wheel with a finger. *Natural* power steering.

Its shift floats from gear to gear ("phenomenally simple and certain" says one critic). Its Ferlec clutch eliminates pedals.

You park (and unpark) in tiny places with a single swing. You turn on a franc. You do tight U-turns (the Renault runs rings inside other cars).

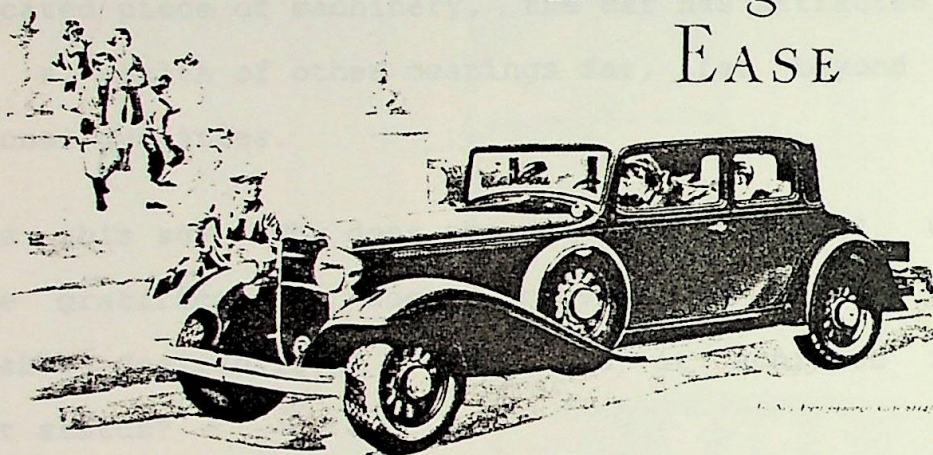
You have a sense of pleasure and control that has almost been lost in a push-button world. Driving is fun again.

And the Dauphine is beautiful. The word means "Princess." Your handsome Renault dealer wants women like you.

Suggested retail prices: the Renault Dauphine \$1645; Renault 4CV \$1345

Pedal Free Gear Shifting

...wholly new Handling
EASE



with DODGE Floating Power.
Automatic Clutch, Silent Gear
Selector and Free Wheeling ---

Starting, driving, stopping—without ever touching the clutch pedal. A gear shift lever that silently obeys the gentlest touch. Feather light responsiveness from the steering wheel. A power flow as smooth as satin—so quiet you scarcely can tell that the engine is running. That's what you get in the new Dodge Six and Eight.

Floating Power. Automatic Clutch, Silent Gear Selector and entirely separate Free Wheeling—combine to give you the most effortless run you have ever had in a motor car. Larger and extremely responsive engines give flashing ac-

celeration and top speeds beyond anything you'll ever care to use.

The new Dodge Six and Eight are the safest cars it is possible to build, with tremendously strong bridge-type, double-drop frame and Mono-Piece Steel Bodies—strong, fearless—providing a low center of gravity that keeps the car steady on the roughest roads and sharpest curves.

All these advantages are combined in the most beautiful car Dodge has ever offered—a low-slung, low-profile, aerodynamically poised, magnetically trusted and inspiring.

Once you see these smart and impressive cars, you'll want to drive one. And when you drive one, you'll never be satisfied with anything less in the car you buy.

NEW LOW PRICES

New Dodge Six, 2-door, 26-hp., 2000 cc., \$2895
New Dodge Eight, 2-door, 32-hp., 2400 cc., \$3195
Dodge Six and Eight are available in 2-door and 4-door models. Also available in 2-door and 4-door models with 26-hp. and 32-hp. engines. For more information, write to Dodge Brothers, Detroit, Mich.

**Hydraulic Brakes . Silent Second Gear . Low Center of Gravity
Double-Drop Bridge-Type Frame
Mono-Piece Steel Bodies**

Fig. 84. Cluttered and busy copy advocating easy gear-shifting. (1932)
Compare and contrast with Lois Ad. (Fig.)

SYMBOLISM AND IMAGE BUILDING

If you were to ask someone what he/she would buy if they won £20,000 in the pools, you would be safe in the assumption that, amongst other things, a car would be mentioned, whether the person already had one or not. The car is pretty close to being the most desirable product in our economy and although it is essentially just a complicated piece of machinery, the car has attracted to itself a wealth of other meanings far, far beyond its functional qualities.

Why is this so? Why does the car mean so much? What intense gratifications does it provide to create this remarkable desirability? - How has it achieved it's current status?

The fact that the automobile is a means of transportation is perfectly obvious - but if this were all that it was, we would buy cheap, simple, plain, functional vehicles and drive them for many years; instead of which we buy vehicles that look attractive, appealing and modern, in a multitude of colours that cost considerably more than they might, and then only drive them for a few years.

The car as just a means of transportation does satisfy many practical goals and needs which are motives in themselves. These are the sensible reasons why people

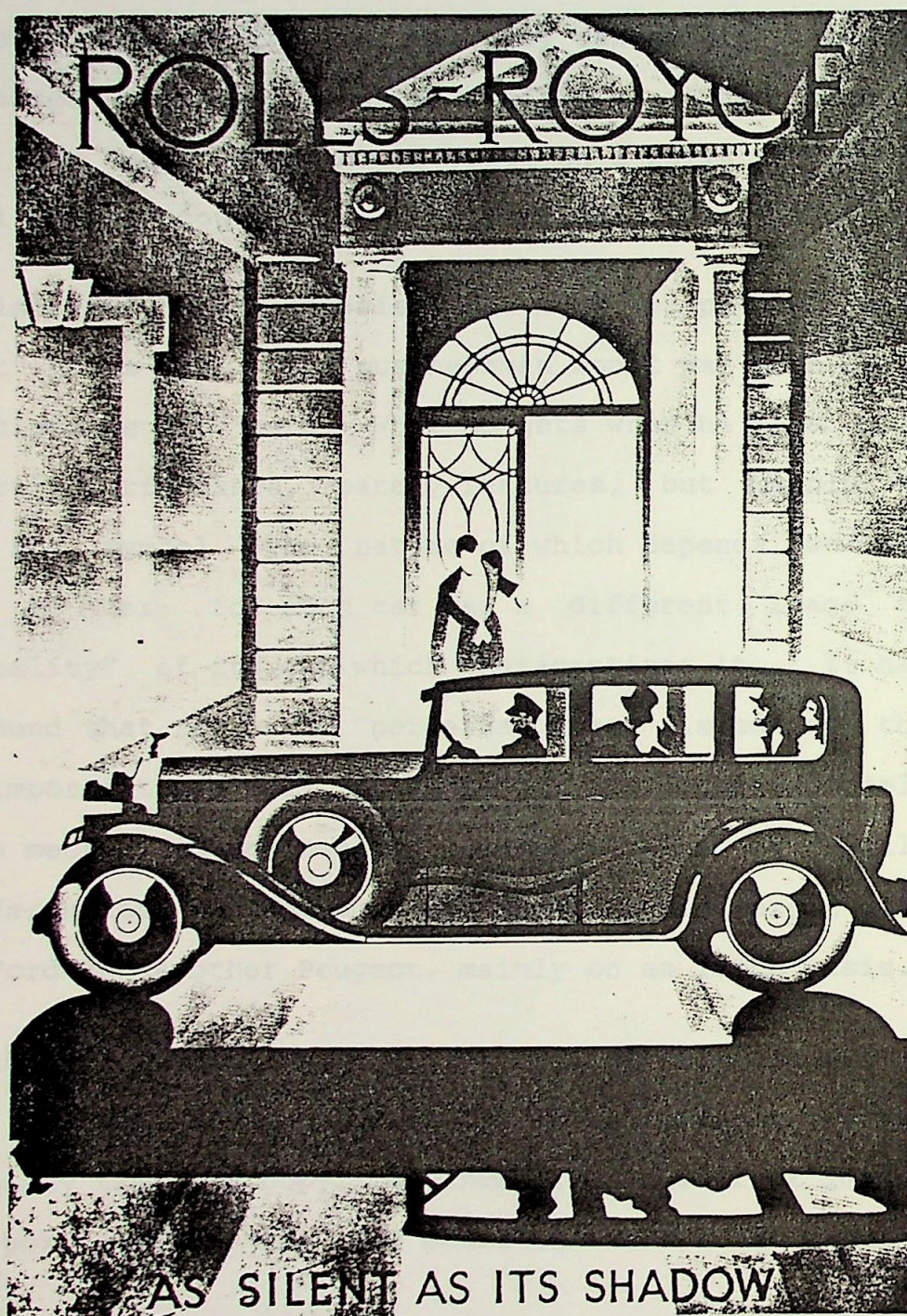


Fig. 85 . Chauffeurs, porters, top hats and opera houses.
Rolls Royce high-status symbols. (1934)

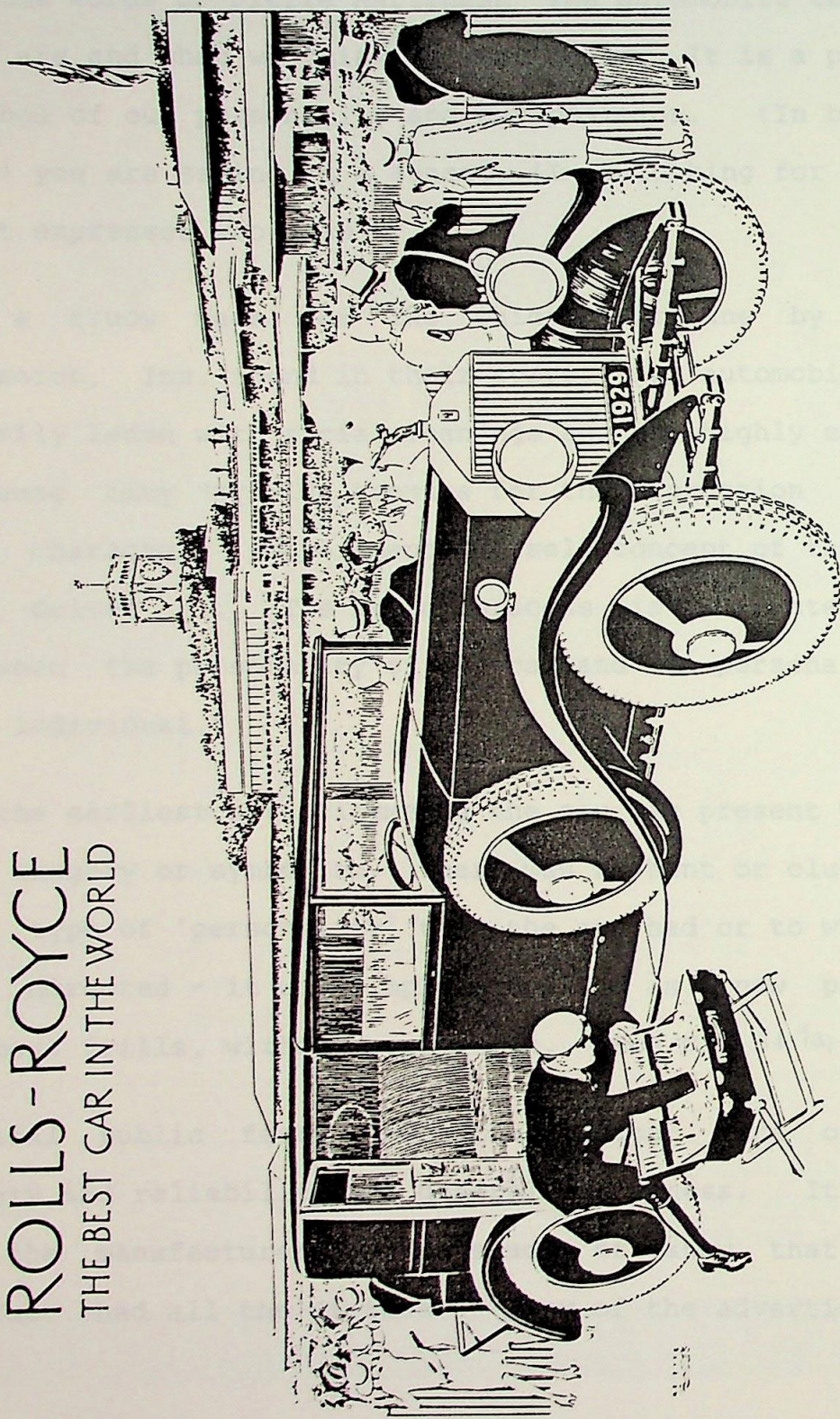
that transportation is literally a key factor in our physical and social life. This sensible reason for buying a car cannot alone justify the cost of most cars; Why do thousands of businessmen spend up to £20,000 on a BMW? Why do people buy the best car they can afford (and in some cases buy a car they can't afford)? What does a person get when he spends £50,000+ on a Rolls Royce or Ferrari when he could buy a functional car for £6,000?

In this case the old aphorism "The more you pay the more you get" holds true. The businessman won't pay more for a car unless he gets more. What he gets when he pays more is partly performance, partly features, but mainly an image and symbol, the nature of which depends on the choice of car; for each car has a different image or "personality" of its own which characterises it. It has been found that the car's "perceived image" is one of the most important factors in choosing a particular model. From a mechanical/engineering standpoint there is little to differentiate between most models, yet one person will buy a Ford and another Peugeot, mainly on an image basis.

It is through advertising that the bulk of this imagery is made. Through a selective choice of background, props, personality time and copy, any number of different images can be portrayed for the same model of car and the success

ROLLS-ROYCE

THE BEST CAR IN THE WORLD



ROLLS-ROYCE LTD., 14/15 CONDUIT STREET, LONDON. W.1.

Fig. 86. Chauffeur, silver cutlery and Ascot - Strong symbols of wealth.

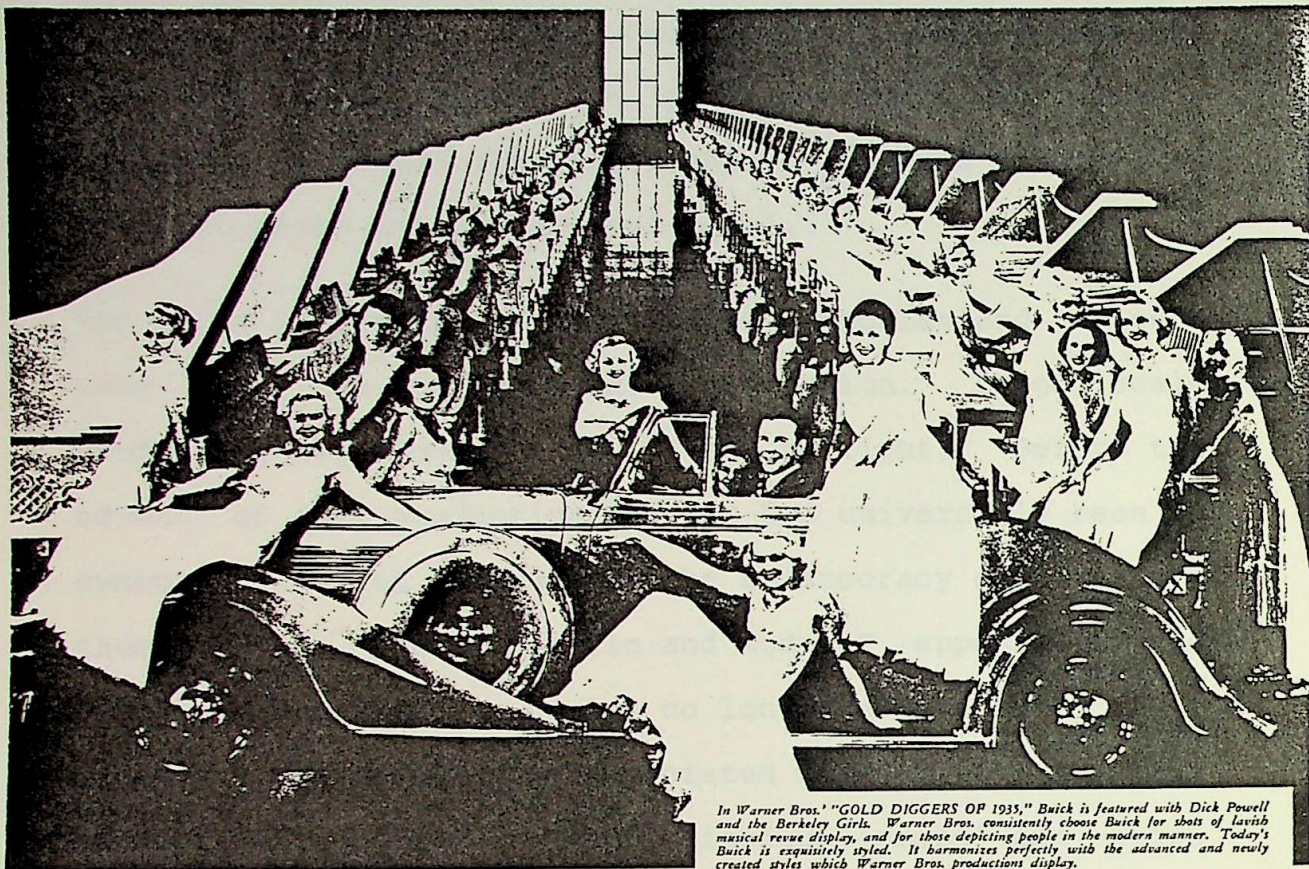
or failure of any car depends largely on the choice of the cars 'personality' or image in relation to its appearance and cost.

In the words of Pierre Martineau "The automobile tells who we are and what we think we want to be...It is a portable symbol of our personality and our position. (In buying a car) you are saying in a sense, 'I am looking for the car that expresses who I am'".

In a study made for The Chicago Tribune by Social Research, Inc. found in their survey that automobiles are heavily laden with social meanings and are highly esteemed because they "provide avenues for the expression ... of the character, temperament and self concept of the owner and driver ... The buying process is an interaction between the personality of the car and the personality of the individual."

In the earliest advertisements the car was present without any imagery or symbolism. There was no hint or clue as to the type of 'personality' that the car had or to whom it was directed - it was simply presented as a new product, without frills, without persuasion. (See Fig. 1 & 1a).

Initial public fears about the motorcar were ones of safety and reliability and general usefulness. It was up to the manufacturers to persuade or show that their product had all the virtues. Many of the advertisements



In Warner Bros.' "GOLD DIGGERS OF 1935," Buick is featured with Dick Powell and the Berkeley Girls. Warner Bros. consistently choose Buick for shots of lavish musical revue display, and for those depicting people in the modern manner. Today's Buick is exquisitely styled. It harmonizes perfectly with the advanced and newly created styles which Warner Bros. productions display.

Hollywood—Creator of Style— Chooses BUICK for Its Own



In brilliant Hollywood—where picture directors and stars create the styles for a nation—Buick plays the star style part. A world once ruled by Paris now looks to Hollywood; and there Buick is the featured car. In production after production, for the hit pictures of the year, Buick is chosen . . . just as it is favored by those who value the prestige of modish, modern design. ¶ All you have ever known or heard of Buick size and roominess . . . of Buick quality and dependability . . . luxury, per-

formance and economy . . . is now surpassed. To see Buick today is to feast your eyes upon aristocratic, sparkling style. To drive it is to gratify your enthusiasm for unsurpassed performance and to enjoy the unprecedented ease and simplicity of the newest automatic operating features. To ride is to know the finest of all fine motoring.

¶ Twenty-five beautiful models, in four series. Four popular price groups, \$795 to \$2175, list prices at Flint, Mich. Prices subject to change without notice. Special equipment extra. Favorable G.M.A.C. terms.

\$795
and up, list prices
at Flint.

B O D Y B Y F I S H E R . . . A G E N E R A L M O T O R S P R O D U C T

WHEN BETTER AUTOMOBILES ARE BUILT—BUICK WILL BUILD THEM

Fig. 87 . Hollywood glamour and status. Buick (1935).

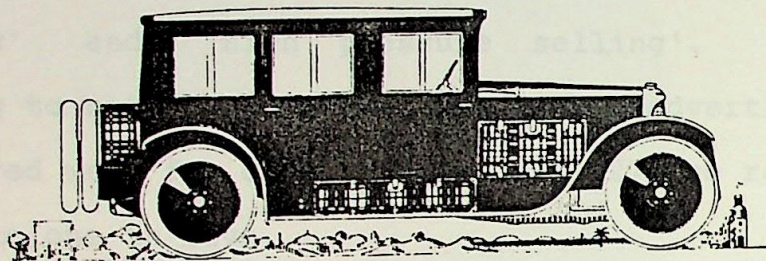
depicted people in elegant clothes enjoying a drive in the car, frequently in their 'Sunday best' with the ladies sporting parasols. This 'manufactured' image helped to rid the car of much of its 'dirty and dangerous image', making it more socially acceptable. This is imagery at its most basic and fundamental level.

The first real signs of significant symbolism and imagery came with the advent of mass production. Large scale production had brought a new dilemma to light; Before the advent of mass production the car had universally been a symbol of wealth (since only the aristocracy could afford them). When the Oldsmobile and Model T appeared in the U.S.A. manufacturers could no longer assume that their products were going to be associated with the upper class market, thus forcing them to include 'props' and signs that made it clear to the reader to which bracket they belonged. The dwelling (or part thereof) - depicting large mansions, country houses, pillars, gateposts etc. became a common technique for indicating status. A chauffeur was also another symbol of the higher class, as was a selective choice of location: Ascot, Monte Carlo, High class salons and restaurants were all things that were associated with the wealthy and thus became 'symbols' to represent wealth. Hispano-Suiza, Pierce Arrow, Cadillac, Rolls Royce, Locomobile and Buick were among the upmarket names to adopt these wealthy images and symbols in their ads.

As the public became accustomed to associating a house that had a pillared-porch with the wealthy, the advertisers gradually removed parts of the house finally ending up with just a hint of a fluted column being the symbol which identifies the social status of the car (and proved just as effective as the full symbol). As symbols became recognised they become abbreviated and simplified and the reader recognises the symbol without even having to interpret it.

Another technique for portraying an upper-class image was 'Prestige Advertising', such as the advertising of Voisin and Napier where they listed their more notable clients. The Voisin ad (Ref. 88) lists an impressive array of Princes, Presidents, Sultans, Barons and Ministers leaving us in no doubt as to the pedigree of the car.

In each class bracket the advertisers obeyed the customers ideas and etiquette of its consumer and the upper-class were no exceptions. The advertising for the wealthy market was refined, subdued, elegant and sophisticated - nothing overly ostentatious or flashy! In this market segment Rolls Royce, Cadillac, Pierce-Arrow, Duesenberg and Mercedes produced the most notable offerings. The Duesenberg campaign "He/she owns a Duesenberg" which depicts the 'owner' in very upper-class locations shows 'social snob' at its height in the 1920's.



A FEW VOISIN CUSTOMERS

M. Millerand, President of the French Republic.
 Madame Millerand.
 H. M. Alexandre I^{er}, King of the Serbians, Croates and Slovaques.
 H. M. the Queen of Romania.
 M. de Alvear, President of the Argentine Republic.
 H. M. Moulay Youssef, Sultan of Morocco.
 H. M. the Bey of Tunis.
 H. R. H. the Prince Kito, hereditary Prince of the Imperial Throne of Japan.
 The hereditary Prince to the Throne of Romania.
 H. R. H. the Prince of Siam.
 H. R. H. the Prince Mouheim of Egypt.
 H. H. the Chamberlain of the Sultan of Morocco.
 H. R. H. Princess Helen of Greece.
 M. Le Troquer, Minister of Public Works.
 M. Leon Berard, Minister of Public Instruction.
 M. Peyronnet, Minister of Public Works.
 M. Francois Arago, Vice-President of the Chamber des Deputes.
 M. Desbrosses, Minister of Marine in Sweden.
 M. Thutata, Former Ambassador, General Secretary of the Peace Conference.
 M. G. Caillet, Minister of Belgium at Paris.
 Mr. Bliss, Minister of U. S. A. at Stockholm.

Lord Derby.
 Maréchal Lyautey.
 Baron de Wedel, Minister of Norway at Paris.
 M. Brunstrom, Consellor of Finland at Paris.
 M. Lithander, Member of Parliament of Sweden.
 Prince de Cystria de Faucigny Lucinge.
 Duc Decazes.
 Cherif Pacha.
 Prince Radziwill.
 Baron Robert de Rothschild.
 Baron de Rothschild, of Vienna.
 Comte Ch. de Nussilles.
 Prince Murat.
 Comte de Cambaceres.
 Comte Potocki.
 Princesse Viora.
 Vicomte Nephil de Saab.
 M. Anatole France, of the French Academy.
 M. Francis de Croisset.
 M. A. Fould.
 M. Schneider, of Creusot.
 M. Martell, of Cognac.
 M. Rigaud, perfumer.
 M. de Wendel.
 M. Eric Cervin.
 Madame Jeanne Lanvin.
 M. Poirer.
 Madame Paquin.
 Mr. Mac Leen.
 Sir Guy Standing.
 Sir Arthur Levy.
 Mr. Alex Gemmel.
 Mr. Max Kelsie.

Sir Rudensk Wigan.
 Mr. Lee.
 Mrs. Suter Whitburn.
 M. N. Prinsep.
 Captain Wentworth.
 Mr. E. Ashworth.
 Mr. Vanderbilt.
 Mr. Harriman of New York.
 Mr. Arnastad Peter, Spid of New York.
 Mr. Richard Max Creery of New York.
 Mr. Henry Plant of New York.
 Mr. Lorillard Runahls.
 Mr. Sol of New York.
 M. Louis Briguet.
 M. Nungesser.
 M. Sali Lecoigne.
 M. Cornuche, proprietor of the Casinos of Deauville and Cannes.
 M. Letellier, Director of the newspaper "Le Journal".
 M. Bailly, Director of the newspaper "L'Intransigeant".
 M. P. Dupuy, Director of the newspaper "Le Petit Parisien".
 M. Duron, Director of the sports newspaper "Sporting".
 Madame Marguerite Lebaudy.
 Mademoiselle Spinelly.
 Mademoiselle Alice Delysis.
 Mademoiselle Arlette Dorgere.
 Mademoiselle Maguy Wara.
 Miss Pearl White.
 Mademoiselle Yvonne De Bray.
 M. Sessue Hayakawa.
 M. Rudolph Valentino.
 M. Max Linder.
 M. Urauen.

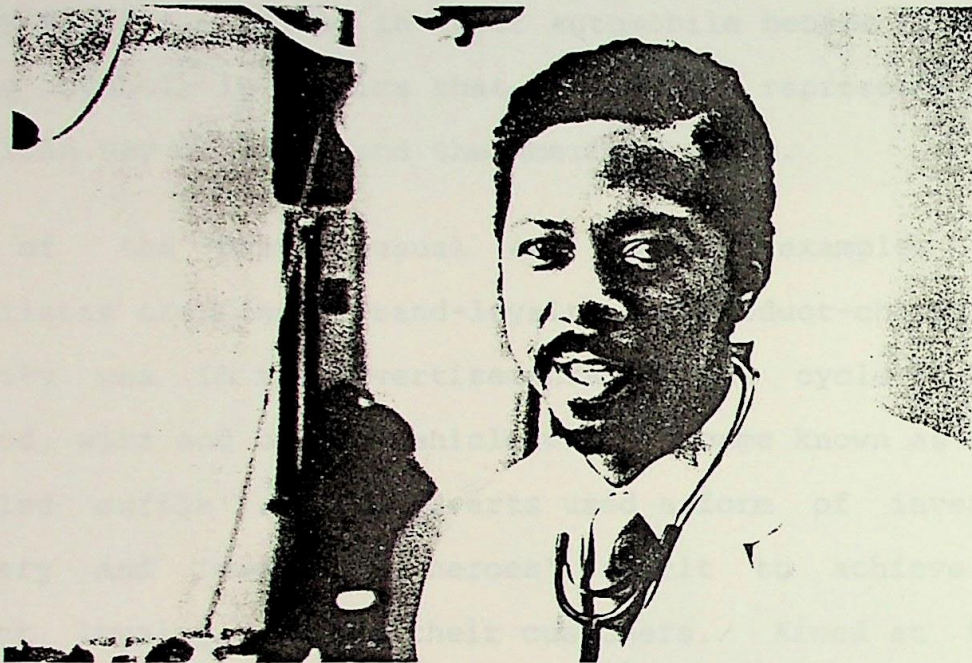
Fig. 88. 'Prestige Advertising' by Voisin (c. 1925)

If in the 1880's, the car was limited only to the aristocracy ; it had become a thing for the people by the end of the First World War. Mass production techniques developed during the war years further increased production rates, so much so that new methods of selling were necessary to maintain the turnover. New market selling techniques were developed such as 'Blanket advertising' and 'high pressure selling'. It is interesting to note that in 1921 one in ten advertisements that appeared were for cars and that by 1927 the ratio had increased to one in five.

Manufacturers began to aim advertisements more and more at specific market segments such as the young businessman/woman, the married couple, the executive, the farmer etc. Fords campaign for the Model 'T' highlights this approach and emphasis for each market area - thus reliability is stressed to the farmer and practicality is stressed to the businessman etc. Fords marketing policy paid off and the Model 'T' sold over fifteen million cars in their nineteen years of production.

Some manufacturers such as Chevrolet aimed at one specific market area and concentrated on it. Chevrolet's 1920 campaign was aimed at achieving the two-car family and subsequently found a new market niche for themselves with

"I don't drive the car for the prestige.
I drive it for my own feelings
of satisfaction." Robert Orr, D.O.



Dr. Robert C. Orr, osteopathic physician and surgeon in Detroit, Michigan, talks about how he feels about cars in general and Cadillacs in particular. He presently owns a Fleetwood Brougham.

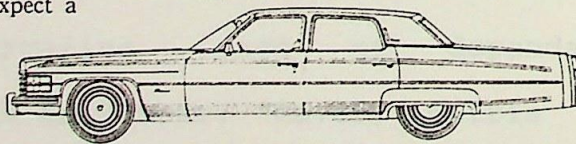
"I like a big car. I like the style of the Fleetwood. I've had friends of mine who had Cadillacs mention that they are good riding cars, and I find this to be true. I believe in buying a big, substantial car that also has weight to it, because, on a trip I want to be in a car I feel comfortable in.

"I've had some long distance rides with the car and it's very satisfactory. I've been down to Florida with it, with the whole family in the car, and I couldn't expect a nicer trip.

"I don't drive the car for the prestige. I drive it for my own feelings of satisfaction. And there's another big factor, and that is I feel that a Cadillac is worth the price. To figure it out statistically, I'm in the car between 12 and 15% of my waking hours. And my feeling is that I want to drive a comfortable car."

On the question of age, he said, "I see no differentiation between a young person or an older person driving a Cadillac—whether it's a Fleetwood Brougham or an Eldorado."

Cadillac 



Cadillac Motor Car Division

Fig. 89 . Cadiallac trying to rid themselves of their status
- only image. (1974)

some memorable slogans "Do you maroon your wife during the day" (1921) and later on with "Your wife needs a second love" (1958).

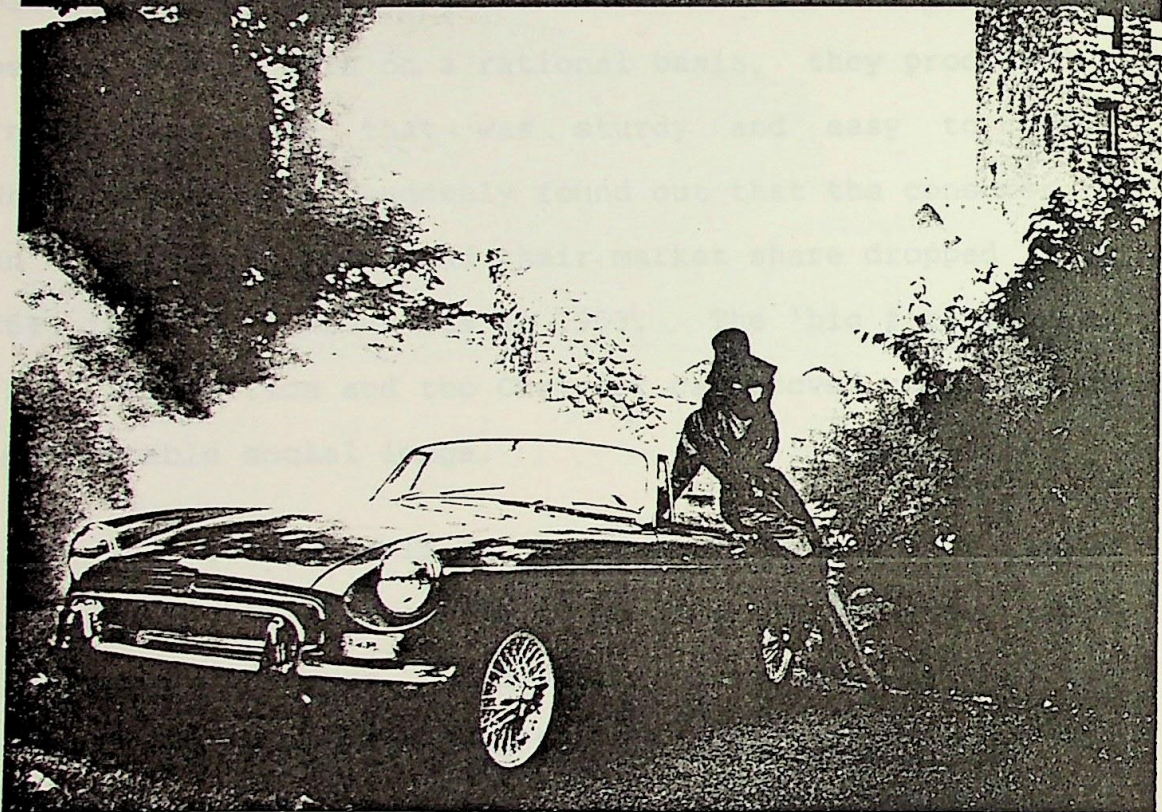
'Family Motoring' became a popular theme in the 1920's reaching its peak, in the late thirties and forties. The 'happy family', united in their automobile became such a strong symbol in America that it came to represent the 'American way of life' and the American dream.

One of the most unusual and notable examples of advertisers creating a brand-loyalty and product-character identity was in the advertisements for the cyclecar (a plywood, wire and bobbin vehicle which became known as the 'wheeled coffin'). The adverts used a form of inverse snobbery and 'dangerous heroes' spirit to achieve a product loyalty amongst their customers. Aimed at the ultra-cheap market they turned the vices of danger, unreliability and discomfort into positive virtues in much the same manner as Volkswagen turned the ugliness of the 'beetle' into a product virtue in the sixties.

Other manufacturers such as Calthorpe and Templar were not so lucky in establishing a market niche. While their middle market rivals were appealing to the class-conscious masses with a conservative image of dependable respectability (firms such as Humber, Rover, Morris and Austin in Britain and Oldsmobile and Hudson in America), Calthorpe and Templar changed their strategy and aimed at

С ЛЮБОВЬЮ ОТ М. Г.

(from MG with love)



"He pockets the Walther PPK, toes the accelerator and in seconds loses the Maserati in the convolutions of the Grande Corniche. Once again, MGB triumphs over SPECTRE... and every other marque in Europe!" There's a Double-O Section in this country, too: men who dream of action and excitement — and find it in MGB. Excitement in mastering the thoroughbred that thrashed all other GT entrants at Monte Carlo. Action in a 1798 c.c.

engine (110 mph top) braced by an all-steel unit-construction body. Your MGB fairly begs to be driven hard and skillfully. No push-button job, this! Four-speed stick shift keeps you in control, up and down hill, mile after mile. Aviation disc brakes on the front wheels impose fast, fade-free stops. (Very useful when there are road-blocks.) Comfort? Convenience? Just look: English leather upholstery. Bucket seats. Snug space for two hangers-

on in back. Padded dash. Trunk room. Tight-fitting convertible or stowaway top — take your choice. Economy? Low initial cost. Up to 30 mpg. Obstinate endurance. Invisible maintenance. Pipe dream? Not at all. Your MG dealer wants you!



FOR FURTHER INFORMATION, WRITE THE MG CO., 1000 WEST 10TH AVENUE, NEW YORK, N.Y. 10019. IN CANADA, 1000 WEST 10TH AVENUE, TORONTO, ONT. M6H 1B5.

Fig. 90 . Macho, 'James Bond' imagery. MG (1964)

the luxury light-car market, only to find to their cost it didn't exist! (and subsequently went bankrupt) - The small car didn't have the right product image for the market sector which they had aimed at, and subsequently failed. The marriage between cost, advertising, image and the car's appearance is vitally important to the success of any new model and must achieve the correct balance if the product is to become successful. Chrysler made a similar blunder in the early 1950's. Based on the assumption that people bought cars on a rational basis, they produced a 'no-frills' car that was sturdy and easy to park. Unfortunately they suddenly found out that the consumer is an 'irrational beast' and their market share dropped from 26% in 1952 to about 13% in 1953. The 'big fat car' was 'in' in America and the Chrysler car proved to have an unacceptable social image.

After the Second World War manufacturers were once again in disarray with the halting of their production lines during the war years. Immediately after the war they had nothing new to offer except for the 1939 models, now six years out of date and were forced to produce these whilst they retooled for the new models (which eventually appeared in 1948-49). With all this reorganisation and restructure came the realisation that an increased awareness of the factors that influence the customers buying decision could prove to be a very effective sales weapon. The advertising world looked to the psychologists

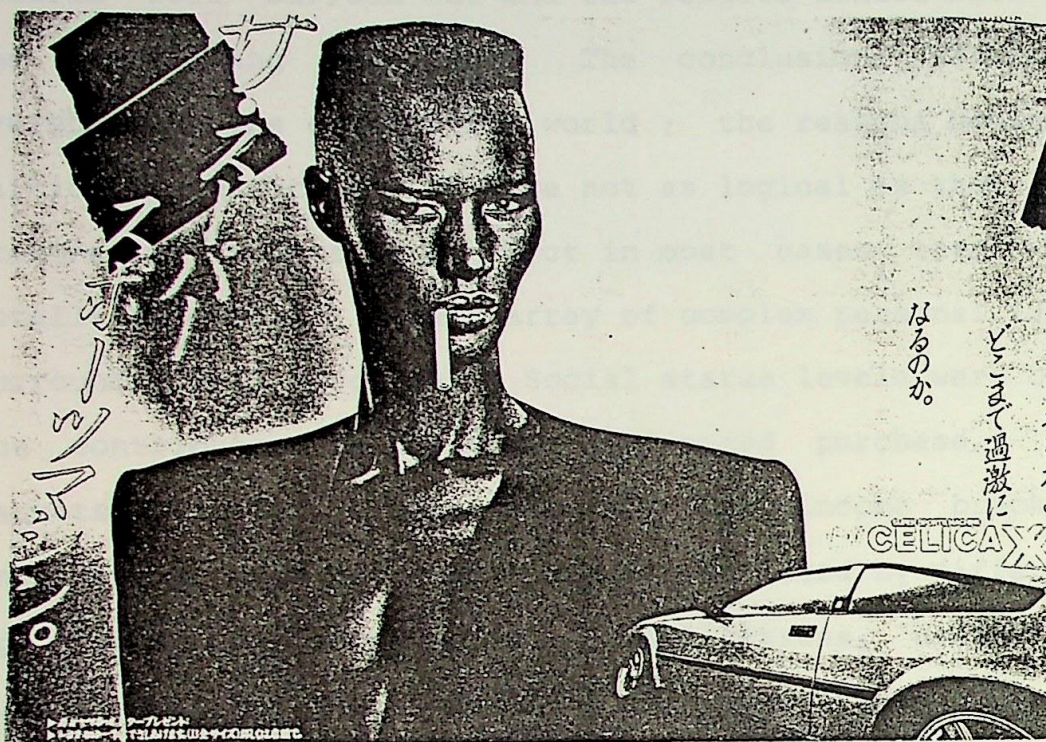


Fig. 91 . Toyota use Grace Jones's masculine, dominating image to instill an image of aggression for the Celica. (1984)

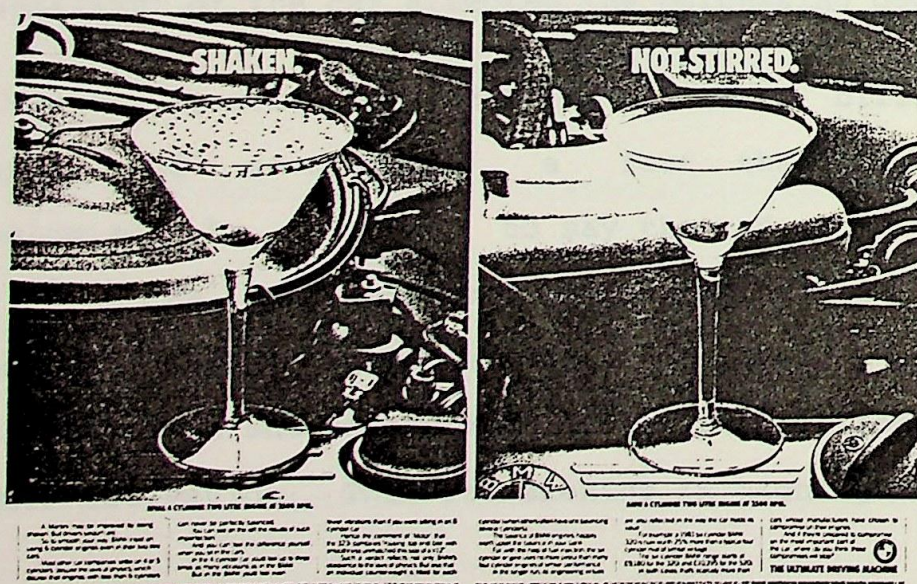


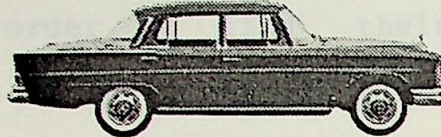
Fig.92. Clever visual pun on 'James Bond' motto to make a worthwhile point. BMW (1984)

and psychoanalysts for studies into consumer psychology and 'motivated analysis'. A vast number of 'in depth' studies were carried out and the results handed back to the advertising agencies. The conclusions astounded everybody in the advertising world ; the reasons behind a particular choice of car were not as logical as they had previously thought - in fact in most cases they were totally illogical. A vast array of complex personal ideas surrounded each purchase. Social status levels were only one contributing factor that influenced purchase. The markets did not breakdown neatly into income brackets instead they were all subdivided and effected by different age groups, different sexes, social classes, urban and rural distinctions, income and occupation levels, geographic viewpoints, racial and religious backgrounds, even hobbies and pastimes. But even these 'ordinary criteria' couldn't explain the reasons for the success or failure of many models of cars. The researchers began to realise how much the personality of the buyer and the 'personality' of the car affected the purchasing decision.

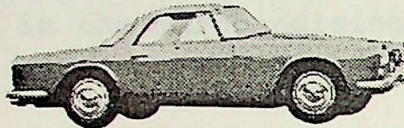
By 1955 the Agencies were spending almost \$9 billion on research and development; a fact that led the psychologist, Dr. Dichter, to say that ad agencies were "one of the most advanced laboratories in world psychology". Many agencies sent their staff 'back to school' to learn and understand the new realisations about consumer motivation. This reawakening is highlighted in a



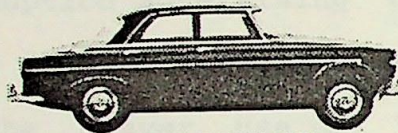
1) ROLLS-ROYCE, ENGLAND



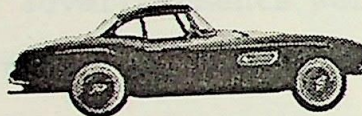
2) MERCEDES-BENZ, GERMANY



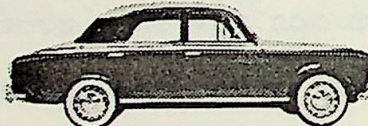
3) LANCIA, ITALY



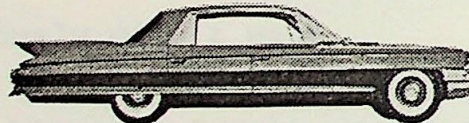
4) ROVER, ENGLAND



5) BMW, GERMANY



6) PEUGEOT, FRANCE



7) CADILLAC, USA

These are the 7 best made cars in the world.
One of them costs only \$2250 complete.
Its name is Peugeot

*JOHN R. BOND, editor, ROAD & TRACK: "One question that seems perennial these days is which country builds the most or best quality into its automobiles....In our opinion, there is no appreciable difference in the over-all quality of cars, whether they come from the U.S., France, Germany, England, Italy or Sweden....We choose these cars as being the best made in the world and of approximately equal quality, making some allowance for first cost in terms of value per dollar...."

The Peugeot "403" is equipped with \$350 worth of free accessories. These range from whitewalls and overdrive to a silent electric clock. The Peugeot is a thoughtful car (its 4 doors, for example, open a full 90 degrees; it seats 5 adults in comfort). It is so well made it costs next to nothing to maintain; owners averaged 97¢ on new parts last year. You get 30 miles to the gallon and you own one of the world's great cars. (P.S. Going to Europe? See us first and save the cost of your plane trip.)

quote from Vance Packard (author of 'The Hidden Persuaders').

"Thus it was that merchandisers of many different products began developing a startling new view of their prospective customers. Peoples subsurface desires, needs and drives were probed in order to find their points of vulnerability...Once these points of vulnerability were isolated, the psychological hooks were fashioned and baited and placed deep in the merchandising sea for unwary prospective customers".

Thus 'subliminal-perception advertising' came into being. Subliminal advertising is aimed at the unconscious of the customer. Through the clever use of 'hidden' words, images and symbols the advertisements were given another meaning - a meaning that could only be read by the unconscious mind. The consumer was not meant to be aware of these secondary aspects, he was not aware that he was being manipulated by his unconscious - If he was he might well be able to surpress their messages, something that the advertisers obviously didn't want.

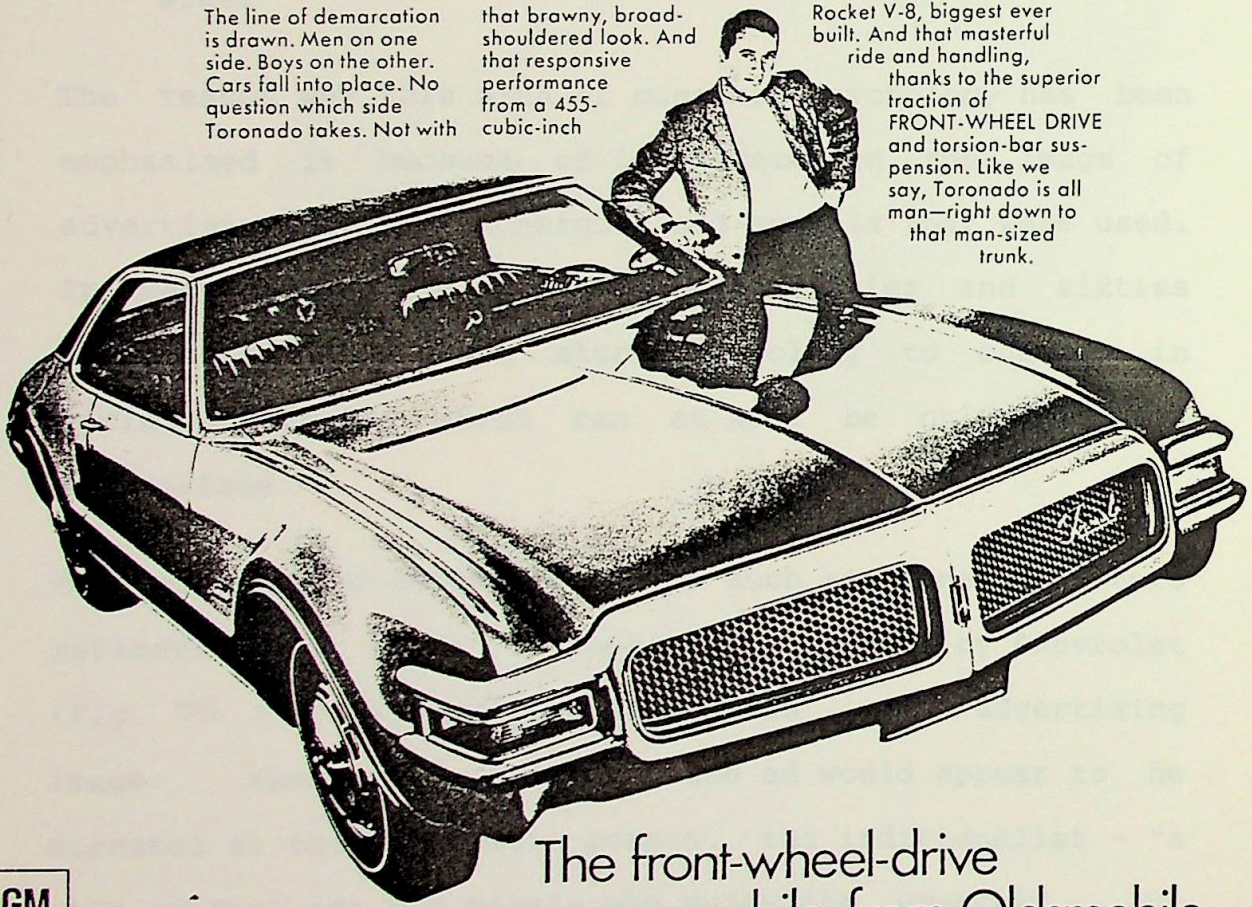
Apart from this 'subliminal level' symbolism and image building became much more apparent at the obvious level. Car manufacturers sought to build 'personalities' for their cars and became aware of the 'meanings' of the car, highlighted below by Pierre Martineau (author of 'Motivation in Advertising').

Toronado. The all-car car for the all-man man.

The line of demarcation is drawn. Men on one side. Boys on the other. Cars fall into place. No question which side Toronado takes. Not with

that brawny, broad-shouldered look. And that responsive performance from a 455-cubic-inch

Rocket V-8, biggest ever built. And that masterful ride and handling, thanks to the superior traction of FRONT-WHEEL DRIVE and torsion-bar suspension. Like we say, Toronado is all man—right down to that man-sized trunk.



The front-wheel-drive
youngmobile from Oldsmobile.



MADE IN U.S.A.

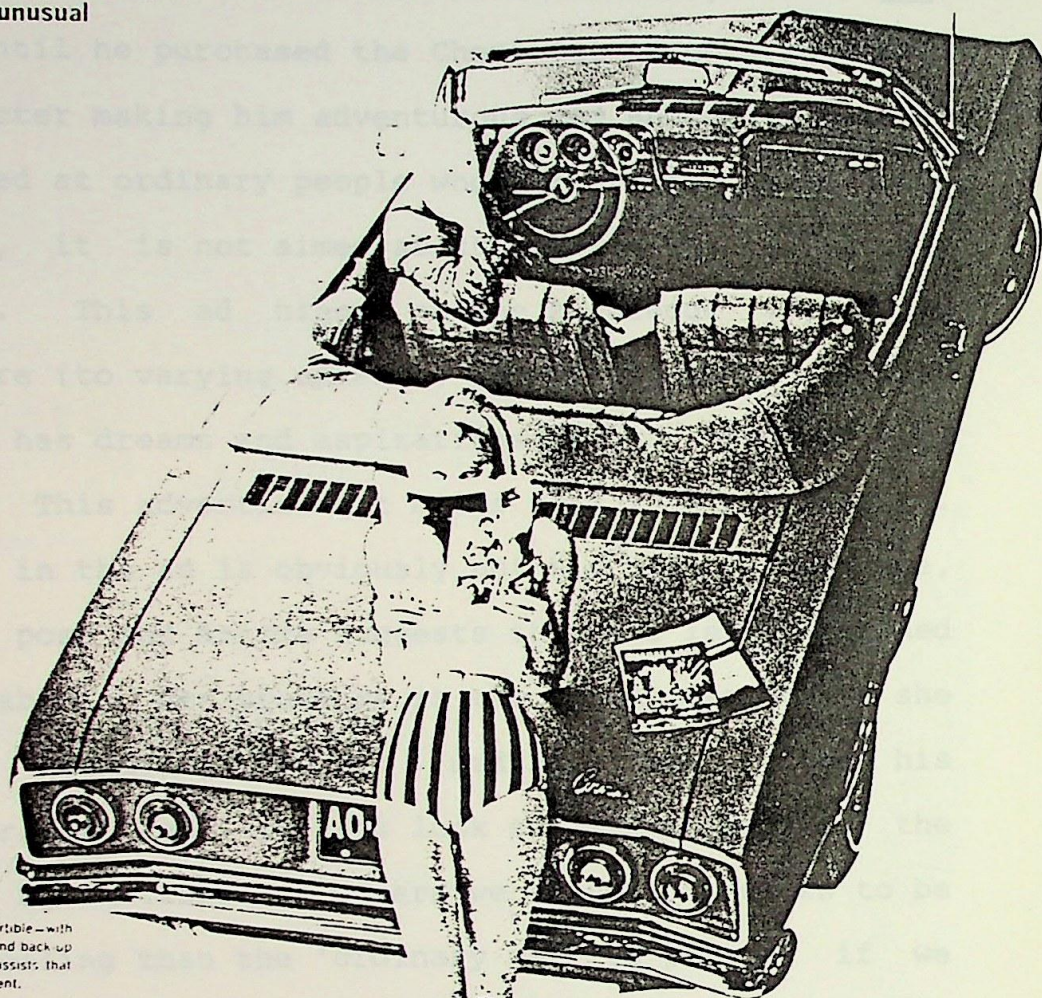
Fig. 94. All macho 'man v's boys image'. Oldsmobile (1968)

- i) The car as a mechanical object (technical aspects and transportation).
- ii) The car as an investment.
- iii) Social meanings (social status, companionship, family and work implications, feeling of being somebody).
- iv) Symbol of self control (self-mastery, self-assertiveness, rivalry, competition, desire for authority, self importance).
- v) Self expression (what we want to be, what we think we are).

The reason why this area of consumer psychology has been emphasised is because of its effect on the image of advertising and the techniques and symbols that were used. In many books the changes in the fifties and sixties advertising have been attribute solely to changes in social attitudes which can at best be only slightly responsible.

The advertising by America firms such as General Motors reflects this shift in emphasis. The ad by Chevrolet (Fig. 95) is a good example of this 'new' advertising image. When read initially the ad would appear to be directed at the 'abnormal' person, the individualist - "a most unusual car for people who enjoy the unusual". But if we look at the ad it depicts a very ordinary looking

A most unusual car for people
who enjoy the unusual



'66 Corvair Monza Convertible—with
outside rear-view mirror and back-up
lights among the safety assists that
are now standard equipment.

If you perked up when you turned to this page,
our research computer says you're probably
well informed, earn above average income and
have more or less "in" type tastes. That's the
kind of person who usually drives a Corvair.
But then you can't always go by research.
The fellow who turned all this up on our com-
puter, for instance, was a frugal soul who read
nothing but technical stuff and drove the same black
sedan for 15 years. Then one day he showed up in a Corvair
convertible a shade redder than the one above. How did he square
this with his research? He didn't. That was the same day he asked
to be transferred to a job that would get him out on the road
more... driving his new Corvair.

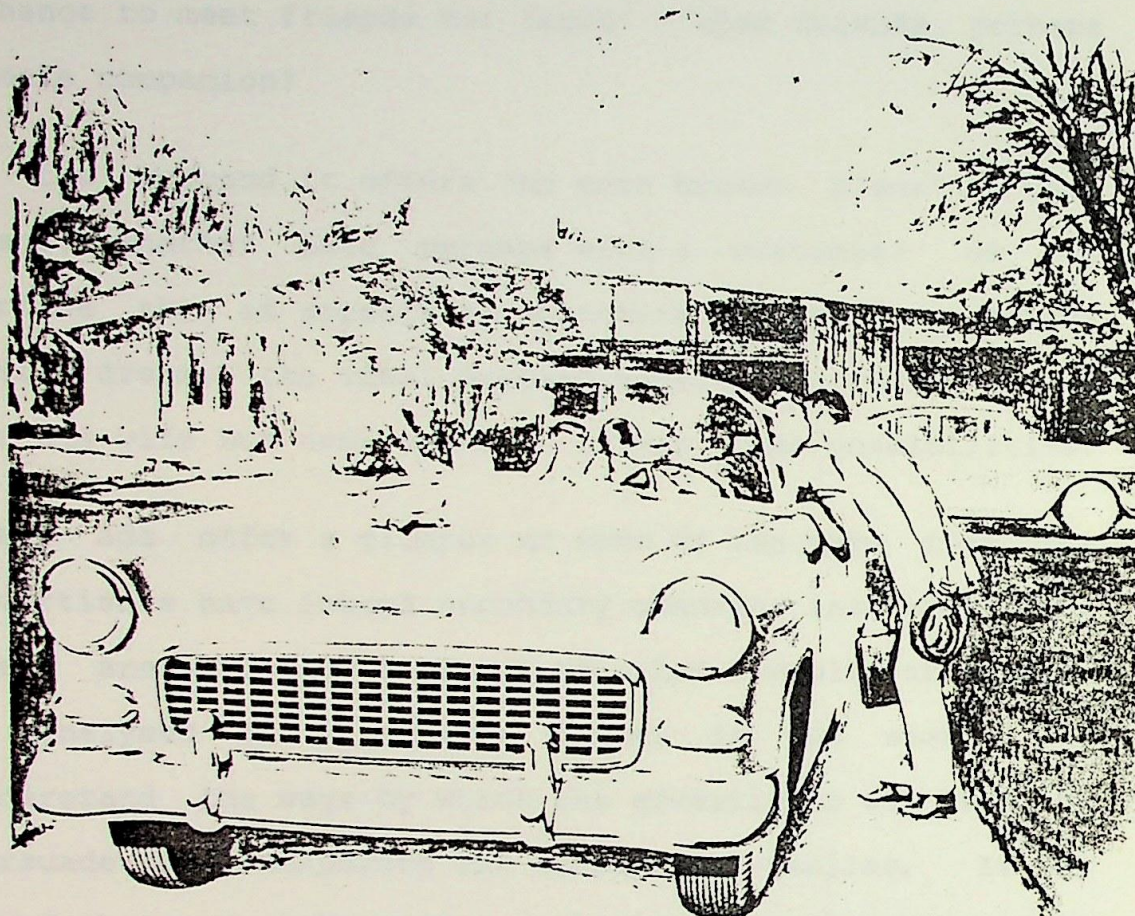
'66 Corvair by Chevrolet

Chevrolet Division of General Motors, Detroit, Michigan

Fig. 95 . The unusual car for normal people?
Chevrolet (1966)

man in the driving seat, which appears contradictory to the first statement about 'unusual people'. If we read the copy we find that the man is indeed ordinary - or was, that is until he purchased the Chevrolet which transformed his character making him adventurous and unusual. This ad is directed at ordinary people who wish to fantasise to be different, it is not aimed at the person who is already different. This ad hinges on the knowledge that most people are (to varying extents) Walter Mitty's. Almost everybody has dreams and aspirations of what we would like to be - This advertisement milks this internal desire. The woman in the ad is obviously not his wife. Her age, alluring pose and attire suggests that she is unattached and available. Her presence in the ad suggests that she has been attracted to our 'ordinary man' since his transfiguration and yet she looks seductively at the reader. Egotistical as we are we assume ourselves to be more appealing than the 'ordinary man' so perhaps if we bought a Chevrolet she would become interested in us ...?!

The Chevrolet ad (Fig. 96) gives us another chance to examine some motivational aspects behind car purchase. This ad is directed at both the husband and wife and offers them both rewards for purchasing the car despite the fact that the car is to be bought for the wife's use. Although it offers practical reasons for purchase. "Its styled to turn the eye...", "lots of room", "the youngsters can't mark the upholstery..." and also good parking, visibility,



Every woman needs a *second* love!

A busy homemaker . . . and how she travels! School in the morning, the store, luncheon with friends, the church guild, school again and, perhaps, tea. And what makes hers the best taxi service you ever saw? Her second love—a car of her own.

And doesn't this smart new Chevrolet Bel Air convertible fill the bill handsomely? It's styled to turn the eye, and there's lots of room inside. Even the youngsters can't mar the bright two-tone vinyl upholstery.

She can see to drive and to park

through the Sweep-Sight windshield. With its new low center of gravity, the car nestles right down on the road for safety and comfort, and Ball-Race steering even makes parking as easy as she always wanted it to be. Any one of four new engines gives her plenty of power when she needs it.

If the man in her life is extra good, she lets Chevrolet's extra-cost optional power assists take over, making driving as easy as she always knew it could be.

He's delighted, too. No more broken plans because he can't have the car,

no more grocery stops on the way home. He has his new Bel Air sedan, she has her convertible. The price makes sense too. See your dealer. . . . Chevrolet Division of General Motors, Detroit 2, Michigan.

The *motoramic*
Chevrolet

Stealing the thunder from the high-priced cars!

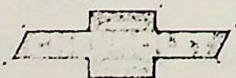


Fig. 96 . Chevrolet using unstated suggestions as purchasing motives. (1955)

safety and comfort, it also offers a lot more.

To the woman it offers a "second love" - the car, or perhaps the chance to go out with another man? The "chance to meet friends for lunch" - what friends, perhaps a male companion?

To the husband it offers "no more broken plans" - what plans, another date perhaps with a mistress? On the surface the ad appears to epitomise the American happy-family dream, the ideal husband unselfishly buying a car for his wife but underneath it offers other possibilities.

These ads offer a glimpse at some of the ways that the advertisers have imbued secondary meanings into their ads. There are obviously hundreds of other examples that could be analysed in a similar manner in the search to understand the ways by which the advertisers are able to persuade and manipulate our unconscious desires. It is hoped that you, the reader, will begin to disembowel them for yourself.

The number of symbols used in modern advertising is endless. Since every product has an image character and significance of its own, it too can become a symbol. Thus we find that symbols sell products that then become symbols to sell products and the process builds on itself and regenerates. Thus modern advertising comprises of an accumulated mass of symbols and products which simultaneously dictate and reflect our social environment.

In any car advertisement it is the props., backgrounds, environments and accessories which play the most important role in setting the car's image - thus we may find a pair of sportglasses, expensive SLR camera or leather jacket telling us about the cars image. An expensive shop, opera, house or possession may indicate wealth and status; Mountains, deserts or open terrain may imply freedom, power, even danger; An airport, bowler hat or Financial Times may be used to indicate, thus symbolise, a businessman. A clever choice of 'props' can very specifically isolate and relate to a very narrow market segment, perhaps as part of an overall campaign. Because of the inherent expense of car manufacture and investment costs the car must be sold to a mass market. The advertisers therefore have an enormous problem. The more specifically an ad is directed to a narrow market segment the more effective it becomes yet the fewer the numbers that it reaches. The advertisers aim is to try and appeal specifically to a number of market segments without loosing effectiveness, a feat that can only be achieved through imagery and symbolism.



Fig. 97. Camera, sports glasses and Cote d'Azur map indicate status and personality of the owner (1986)

CONCLUSION

It is hoped that the reader will now be aware of the main developments in the history of car advertising and the factors that influenced these changes. It is also hoped that the reader will now be more conscious of the symbols and ideologies behind car advertising and therefore be in a position to 'disembowel' and examine car advertisements (and indeed advertising in general) more knowledgeably and more thoroughly.

It will have been noticed how the car as it developed has managed to create a 'personality' for each of its models - achieved through a complex mixture of styling, price, colours and advertising symbols. Cars are now designed to appeal to specific personality types, rather than just income brackets (as was formally the case). The extremely basic chart (see Fig. 98) serves as a rough indication of personality types, each of which could be further subdivided a number of times.

The personality breakdowns all have different parameters for choosing a car - which the advertisers must be aware of in order to market successfully.

Apart from having its own personality the car has been given many other 'properties' and symbols:

MARKET BREAKDOWN

1. CONSERVATIVE

2. AVERAGE

3. ATTENTION
GETTER

Substantial
Brightness

Youthful
Impulsiveness

Conspicuous
Reserve

Sophisticated
Flair

- i) Mechanical Object
- ii) Sizeable Investment
- iii) Social Meaning - i.e. Symbol of Status
- iv) Symbol of Self Control
- v) Symbol of Self Expression

As Pierre Martinean remarked "The car has become a portable symbol of your personality and position".

As the car assumes more and more properties its effect on the consumer society becomes more and more complicated as does its advertising which now has to juggle all these symbols simultaneously and tailor them to give the car a marketable personality. Because the car involves large investment costs to manufacture, overheads are high therefore it must be sold to a mass market to make it economically viable. At the same time the advertising campaigns must be able to 'home in' on specific market segments in order to be effective. Many modern campaigns (such as Fiat Panda and Peugeot 205 Fig. 99 & 100) illustrate this theme - but in a different way. The Fiat Panda ads are tailored individually for specific markets and together form the basic for the campaign whereas the Peugeot 205 advert appeals in a more general way to 'specific markets' hoping that each market will see the car from their own standpoint.

"DAD'S DINO JUST DIDN'T HAVE THE HEADROOM"

Perhaps it's just as well that the Fiat Panda doesn't head and shoulders over father's Taurus.

On the supermarket on a busy morning. Cars though, Panda is so sure, it's a hard car to tell it's carrying a ton of stuff with anyone from the car's luggage.

The rear seat lets to create your shopping in absolute security. Or comes out completely, leaving 38 cubic feet for groceries, suit cases, or whatever for your family.

And should the need arise, Panda even converts into a comfortable double bed.

Its instrumentation and equipment sums some cars twice its size, and Panda will carry you almost 50 miles on a single gallon at a steady 56 mph.

It's a combination of benefits that sets new standards in small car simplicity.

And in value. And to our Fiat dealer and confirm that there's nothing else having about Panda in its class.

Panda

FIAT
SETTING NEW STANDARDS

62

"WE NEEDED AN ECONOMICAL WAY TO SPREAD THE WORD"

Besides the 565 cc Fiat Panda. At a constant 56 mph, the headroom gives you further along and more road on a single gallon.

In Panda, though, the economical side is right there and cannot be lost.

Inside you'll find generous headroom, legroom and elbow room for four adults - or a family of five - with ample space to store for luggage.

Surrounding this there's an array of instrumentation and equipment that hunders some cars twice Panda's size.

The rear seat lets to create your shopping in absolute security or comes out entirely, leaving 38 cu. ft. of storage.

And should you ever find yourself with room to lay your head, don't despair. Panda's been laid down to form a far from Spartan bed.

It's a rare combination of virtues, a combination that sets new standards in simplicity. And with the Panda it's current (costing a modest \$2,195), and the latest 45 Super just \$3,395, isn't it high time you talked to your Fiat dealer? Especially now you've seen the light.

Panda

FIAT
SETTING NEW STANDARDS

Fig. 99 . Fiat - specific images for different markets. (1984)

Fig. 100 . Peugeot opting for 'universal appeal' in a single ad. (1986)

A GREAT LITTLE CAR. WHICHEVER WAY YOU LOOK AT IT.

OTCOMB'S RESTAURANT

HERAZ

OWEN EDGAR

PEUGEOT 205
A GREAT LITTLE CAR. WHICHEVER WAY YOU LOOK AT IT.

Based on the knowledge that the 'properties' and symbols of the car have become more complicated and involved by the year - as the car becomes more inseparable an element of the structure of our society - it seems obvious to conclude that this trend seems set to continue until it reaches a stage where it can no longer assume any more roles or properties. Perhaps when it reaches this stage it will mark the beginning of the cars decline - Meanwhile the advertisers have to juggle and sustain an increasing variety of ideologies, symbols and attributes untill 'saturation point' is reached - A far cry from the plain engraving and copyless ad that Benz produced in 1886? (fig 1.)

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