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GRAPHIC DESIGN

Peter Hall

HORIZONTAL

ideas for advertising

In January 1940, the trade journal *Advertising Age* ran a quarter-page ad announcing the “exclusive employment in the magazine field of Norman Bel Geddes” on three leading magazines published by the Crowell-Collier Publishing Company. For Geddes’s firm, this was a major coup: At the time, the three magazines—*Collier’s*, *The American*, and *Woman’s Home Companion*—had a combined circulation of over eight million.¹ More significantly, Geddes was not known for his accomplishments in the field of graphic design and magazine art direction. As a publicity brochure printed with *The American* magazine noted (FIG. 1, 2), Geddes’s vaunted conquests, from theater design to locomotives to the “unforgettable” Futurama of the previous year, had yet to include this new territory:

*To one important field of industrial endeavor Mr. Geddes has heretofore not turned his talents. That is the field of the mass stimulation of people through the medium of the printed and illustrated word, as exemplified and typified by the national magazine.*²

To refer to magazine design as the “mass stimulation of people” recalled the “consumer engineering” language of the adman Earnest Elmo Calkins, whose case for kick-starting the stagnant economy by stimulating people to “abandon the old and buy the new to be up-to-date” was common parlance by 1940.³ The newly conceived profession of industrial design was cast as the prominent means of stimulation. “Industrial design itself, according to the publicists, would streamline the industrial system and bring the nation out of the Depression.”⁴ If Geddes could stimulate five million people to visit and marvel at the Futurama exhibit he had designed a year earlier, then surely he could stimulate the readers of magazines and, in doing so, “provide better attention-value for advertisers.”⁵

Geddes’s brief but well-documented flirtation with a magazine publishing house provides an intriguing insight into both the giddily nervous climate shortly before the United States entered World War II and the working methods of a design studio that was in many ways at its peak in 1940. A picture emerges of a celebrated designer struggling to sustain his reputation as a visionary and to stay on top of an unwieldy

project at a complex and political organization. For Geddes, who practiced design as an art of rhetoric and persuasion, the project would take considerable persuasive talents, not only to stimulate readers, but also to convince the entrenched editorial staff at Crowell-Collier to adopt his ideas. Ultimately, it was a relationship destined to fail.

Geddes’s first forays into graphic design were considerably earlier. The account in Geddes’s autobiography, *Miracle in the Evening*, portrays a penniless, plucky twenty-year-old hero working the Detroit advertising scene. After a two-week position producing black-and-white pen illustrations for advertisers came to an end at the Peninsular Engraving Company in 1913, Geddes persuaded the company president to hire him on commission to produce color drawings.⁶ When the president invited Geddes to enter a competition to design covers for the programs of four local theaters, he won for all four covers, was put on a salary of \$40 a week, and before long found that his “bold drawing in comparatively flat color” was starting to become popular in the advertising industry (FIG. 3). At this point, the tale gains a fast-forward quality, giving the reader the impression of a precocious negotiator, gifted with an intuitive eye for upcoming trends. After several months of working at “top capacity,” bringing revenues of more than \$800 a week to the company, Geddes tells the president that he will be leaving to go freelance, where he can earn “ten times as much in half the time.” Deploying dialogue worthy of Horatio Alger, Geddes the narrator recounts an exchange that ends with the president doubling Geddes’s salary, effective immediately, and Geddes calling him “unappreciative.”⁷ By the time he is twenty-one, Geddes has rented a house for his family in Detroit, is running a studio with revenues of \$5,000 a week, and has launched his own magazine, *Inwhich*, an illustrated monthly described by Geddes as “a book in which I say what I think.” Issue number one included a design for a theater that reemerged in *Horizons*, the book that established Geddes’s prominence as an industrial designer in 1932.

Geddes’s use of editorial design as a means of extended persuasion becomes most evident in his

FIRST...



appearing in

**Collier's – The National Weekly
The American Magazine
Woman's Home Companion**

FIGURE 1, 2

Crowell-Collier Publishing Company. Publicity brochure advertising Geddes's employment, 1940.

THE CROWELL-COLLIER PUBLISHING COMPANY
250 PARK AVENUE
NEW YORK

WOMAN'S HOME COMPANION
THE AMERICAN MAGAZINE
COLLIER'S, THE NATIONAL WEEKLY

OFFICE OF THE PRESIDENT January 16, 1940

THE CROWELL-COLLIER PUBLISHING COMPANY

Announces

the exclusive employment in the magazine field
of
NORMAN BEL GEDDES
for
THE AMERICAN MAGAZINE
COLLIER'S
WOMAN'S HOME COMPANION

THOMAS H. BECK,
President



NORMAN BEL GEDDES stands in the very forefront of those who are changing the face of America. Born and reared in the Middle West, Mr. Geddes came to New York in 1918. His first interest was the theatre, upon which he had a profound effect. He then pioneered in the field of designing for industry, combining the elements of good design with the same dramatic presentation and knowledge of mass psychology that had placed him in the forefront of the world of the stage.



FIGURE 3
*Geddes golf-swing poster
for Peninsular Engraving
Company, c. 1914.
Serigraph, 12³/₈ x 24¹/₄ in.,
31.4 x 62.9 cm*

best-selling book *Horizons* and its successor, *Magic Motorways*, published in 1940. *Horizons* is a significant landmark in the history of streamlining, but as a work of graphic design offers nothing typographically groundbreaking. Text is set in a stately, justified serif face (Caslon Antique) with only a jazzy dropped-cap sans serif at each chapter opener and an all-type Futura cover to position the book as forward-thinking. The book is, however, *paced* in a quite sophisticated way. The text, which opens with Geddes's call for a new kind of artist whose materials are not paint and stone but the tools of the industrial age, is repeatedly punctuated by inset photographs and drawings (FIG. 4). The images are selected and ordered to form a kind of visual argument reminiscent of the juxtapositions used by Le Corbusier in *Towards a New Architecture*. For example, Geddes advocates art being "released from its picture frames and prosceniums and pedestals and museums and bursting forth in more inspired forms." He echoes this rhetoric with progressions of images: a Paul Cézanne still life, a Ralph Steiner photograph of a tree wrapped in barbed wire, an Imogen Cunningham flower, and a Margaret Bourke-White photograph of plow blades. He writes:

*Has it ever occurred to you that a photograph of a flower, even though devoid of color, might be as thrilling as a painting of it, or that six plow blades, laid side by side and photographed would form a striking pattern?*⁸

Horizons leans heavily on Le Corbusier's work for this persuasive visual rhetoric. Geddes acquired a copy of *Towards a New Architecture* shortly after its translation in 1927 and marked it heavily, adapting its argument that architects should learn from the engineer's aesthetic.⁹ Both designers juxtaposed images of geometric ancient architecture with architecture of mass production, but Bel Geddes upped the ante, using expressive images of dynamos and grain silos by Bourke-White, where Le Corbusier represented objects in a more documentary fashion. The differing use of images reflects the designers' differing motives. According to design historian Nicolas Maffei:

*Le Corbusier was primarily interested in grafting the sober aesthetic of the engineer onto modernist architectural design, while one of Bel Geddes's primary goals was to engineer increased consumption through the use of expressive design and imagery. . . . Horizons was a product of pure salesmanship. It was fantastic, dramatic, and sensational.*¹⁰

The visual rhetoric developed by Le Corbusier in his slide lectures of the 1920s—a prototype for the book—was not based on any watertight proof. His one hundred-slide "films" that supposedly pursued "the awesome strides of logic" to argue that the Machine Age required a new architecture were based on effects rather than syllogisms, on inductive rather than deductive reasoning.¹¹ Le Corbusier's rhetorical armory of methods included running a sequence of images of modern industrial forms, from ocean liner, to airplane, to automobile. Designed to elicit a laugh (which a critic called a "shock technique"), these were contrasted abruptly with a meretricious-looking Chateau de Fontainebleau.¹² In *Magic Motorways*, Geddes's manifesto for future transportation, the author gives Corbusian visual rhetoric a vaudevillian boost, adding tabloid-style captions and switching with gay abandon between expressive photography, information graphics, and photojournalistic modes of representation. An account of the control towers of Geddes's envisioned future super-highway—which would monitor the hypothetical radio-controlled cars speeding at regulated distances below—is supported by a full-page image of a naval officer peering through binoculars from the bridge of an ocean liner (FIG. 5). An image of a matador and bull bears the caption: "The American national sport is dodging a car." The image selections are thus subtle and clumsy, metaphorical and outright corny.

The Geddes of *Magic Motorways* is somewhat more cocksure and less circumspect than the narrator of *Horizons*. According to a back cover blurb on *Magic Motorways*:

*He is a man of almost unbelievable energy, irascible and unpredictable at times, but loved and admired by a vast circle of friends that even includes his publishers.*¹³

Throughout the book are constant, unabashed plugs for Futurama, with dramatic photographs of the model city's experimental road layouts, suggesting that the automotive futures envisioned in the text had already been tried and tested. Indeed, the entire book is presented in Geddes's introduction as a kind of post-production analysis of Futurama, with a theatrical metaphor:

*This book will take you backstage. It will answer the many questions which the Futurama left unanswered.*¹⁴

By the time Geddes was hired by Crowell-Collier to redesign its magazines, he had crafted a larger-than-life public persona and established an approach to editorial design premised on the reader as an audience member, to be stimulated, entertained, tricked, and persuaded. This would be achieved through the deft organization of text and image into a visual argument that appealed on a variety of levels—through humor, sentimentality, high drama, and diagrammatic explanation. This approach was considerably different from the editorial and form-driven developments in publication design happening elsewhere.

At *Vogue*, for example, the Russian émigré M. F. Agha had introduced the role of the art director to the *American* magazine, as a figure who shared responsibility with the editor for shaping both the content and look of the magazine. Recruited by Condé Nast in 1929, Agha had introduced sans serif typefaces, rejected existing tenets of page layout, and invented the pictorial feature and fashion art, working with a roster of experimental photographers on the title, including Edward Steichen, Cecil Beaton, and Charles Sheeler.¹⁵ Alexey Brodovitch, another Russian émigré, joined *Harper's Bazaar* in 1924 and pioneered a logotype and a more integrated treatment of type and image, where type would mimic, mirror, or create dynamic space around photography. Like Agha, he brought a stable of extraordinary talents to the magazine, including Man Ray, Irving Penn, Henri Cartier-Bresson, and Jean Cocteau, and introduced full-bleed imagery, montage, and the strategic sequencing of photographs.

The comparison is, of course, slightly invidious. Where *Vogue* and *Harper's Bazaar* were magazines in the business of introducing innovative visual ideas and fashions from Europe to upper- and middle-class women, *Woman's Home Companion*, as its name suggests, delivered a broad staple of household tips, stories, and advertisements to a vast number of housewives and their families. High advertising revenues, high circulations, and long-standing editors at the three Crowell titles also ensured that any proposed design changes would warrant close scrutiny and resistance. In 1940, *Woman's Home Companion* had a circulation of 3.49 million and an editor, Gertrude Lane, who had been there since 1919.¹⁶ (Its rival, *Ladies' Home Journal*, with circulation hovering around the same number, that year claimed the largest circulation of any magazine in the world.) *The American*, a general interest, mixed content monthly, had a circulation of around 2.25 million.¹⁷ *Collier's*, a weekly with a venerable history for social and political commentary, was, at the time of Geddes's appointment, enjoying a circulation surge, to 2.88 million¹⁸ under editor William Chenery, who had been there since 1925.¹⁹

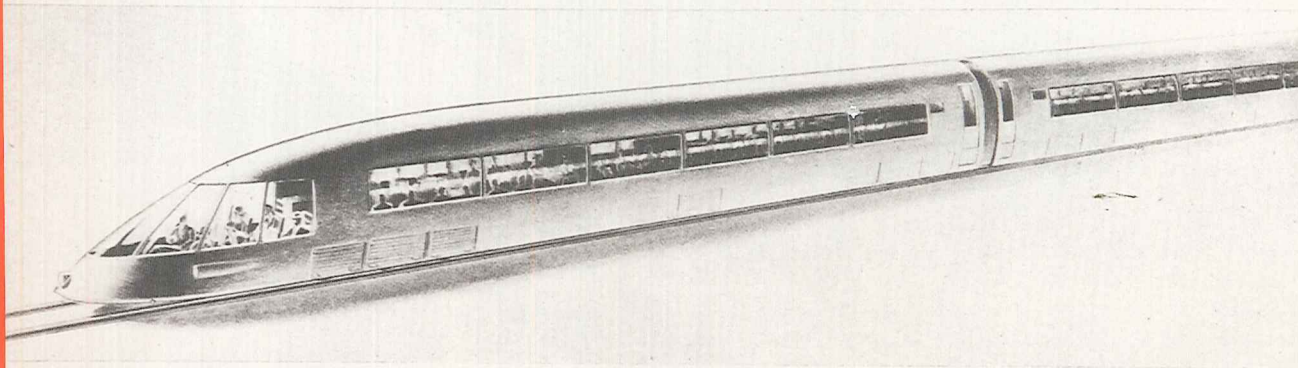
Most significant, Geddes was hired by Crowell-Collier as an *external* consultant, whereas Brodovitch and Agha were *internal* art directors. This would effectively limit the amount of day-to-day influence Geddes had on reshaping the three publications with the in-house art and editorial teams. Given Geddes's celebrity status and the demands on his time, this external position was a necessity. A memo to the publisher from January 1940 spells out clearly the terms of Geddes's consultancy. For \$25,000 a year, Geddes writes:

*I am to be under no obligations to devote any definite part of my time to your service. I am, however, to appoint an assistant who shall devote his entire time to the above described affairs of your company, and who will report to me. You are to pay his salary in monthly installments.*²⁰

From the start of the project, Geddes sounded more like an advertising man than an art director. The extensive documentation of meeting minutes,

FIGURE 4
Typical Geddes-designed
page in *Horizons* (1932).

mately twenty cents per day per passenger. Owing to the fact that air cooling is incorporated at the start in my design, the cost of maintaining this feature would be somewhat lessened. The present design calls for the steam-vacuum cooling method of the Carrier Engineering Company. This system requires less steam for cooling the car in summer than for heating the car in winter. Thus, the locomotive steam load is not increased. The fact that it is now feasible to supply railway cars with conditioned air is sufficiently remarkable,

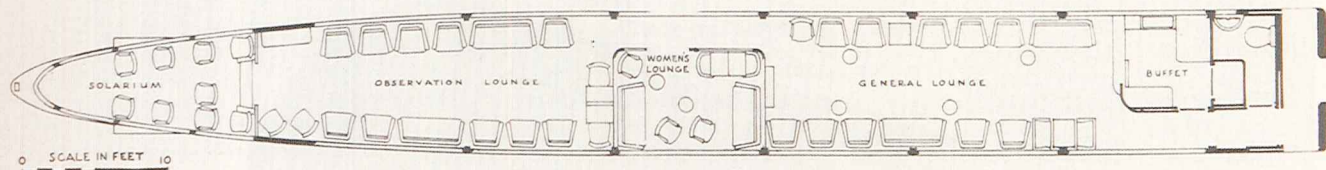


61 · REAR (LOUNGE) CAR NUMBER 4

DESIGNED BY NORMAN BEL GEDDES 1931

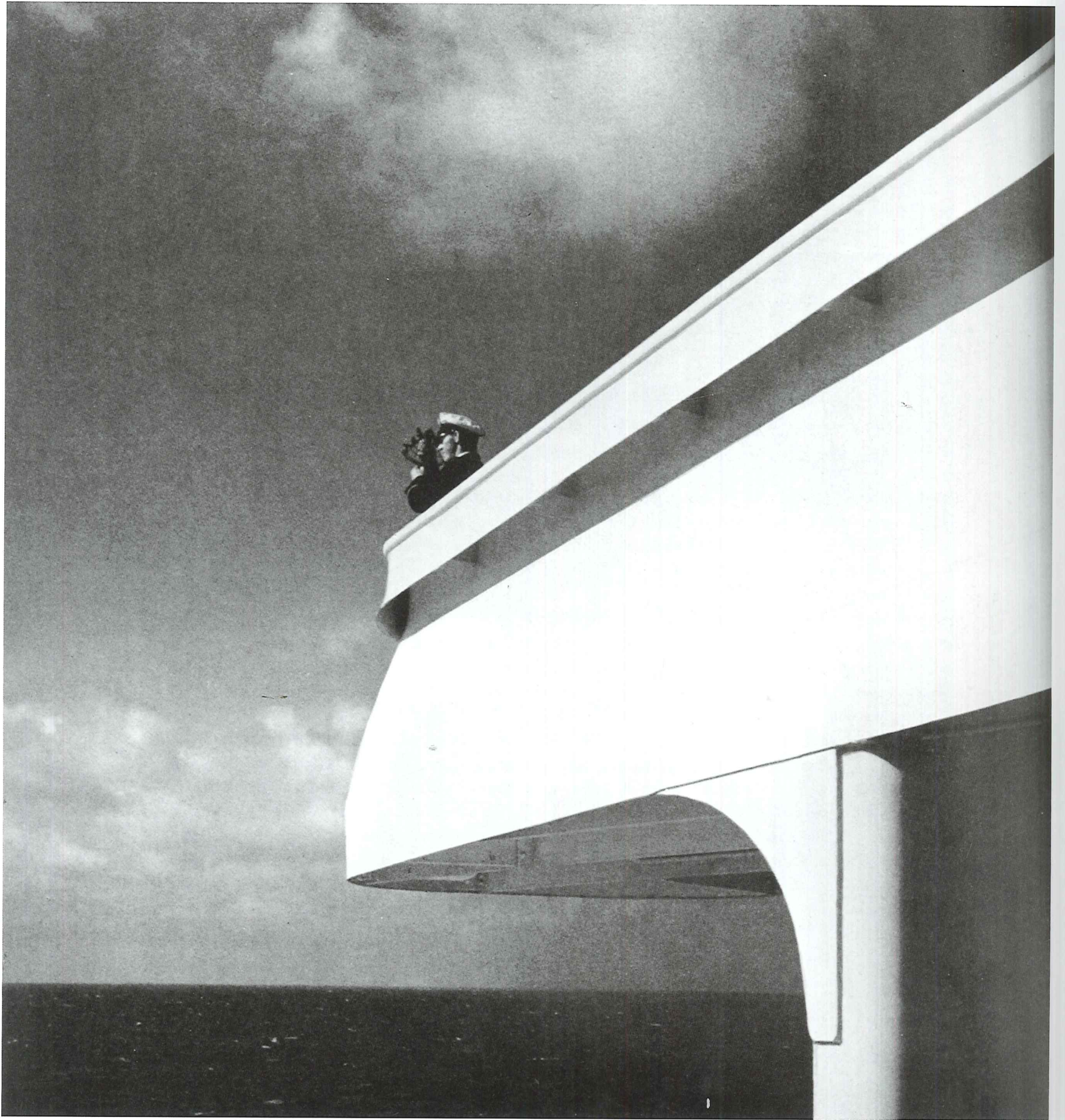
particularly when we recall that air-conditioning systems for buildings require very large space. It is more remarkable still that the compact air-cooling systems designed for railway cars operate so economically that they add little to the cost of traveling.

Throughout the train, as regards interior arrangements, first consideration has been given to comfort and convenience of passengers rather than maximum capacity. In the day car, there are seventeen swivel armchairs with



62 · REAR (LOUNGE) CAR NUMBER 4: PLAN

DESIGNED BY NORMAN BEL GEDDES 1931



memos, and letters from the Crowell-Collier job reveals that the former advertising designer had little regard for the sanctity of an editorial-advertising separation. Geddes focused on magazine cover design as a means to establish “trade-marks,”²¹ looked for advertising “tie-ups”²² with editorial, and pushed for more “effective distribution” of advertising and editorial.²³

The editors, of course, resisted. At an internal meeting at Geddes’s office after the unveiling of a prototype design for *The American*, the first of the three magazine “dummies” commissioned by Crowell-Collier, Geddes summed up the situation:

*[There are] some people over at Crowell-Collier who are not sold on the idea of NBG & Co. contributing anything as an outsider to their publication. After The American dummy presentation quite a few have been won over, but things are still in a dubious stage.*²⁴

Geddes’s subsequent post-rationalization of the project suggests that the firm undertook extensive market research as it developed the three dummies: gathering data on popular preferences in magazines, interviewing “hundreds of men and women on color preferences” (women liked red, men liked blue), and analyzing the kinds of editorial ideas “most appealing to advertisers, women readers, men readers, young people from 20 years to 25 years.” Typography “authorities” were consulted on legibility and layout. Weights of paper, logotypes, binding methods, and types of finish were also studied. The objective was to seek out the magazine elements that had “the most human appeal to the greatest number of Americans.”²⁵

The meeting minutes of the period, however, suggest a stronger driving force was Geddes’s desire to make a big splash in the magazine world. Early into *The American* redesign, Geddes held a meeting with five of his staff members to discuss what each of them considered the major objectives of the job. After two employees spoke up, Geddes jumped in with his version, which he saw as a “totally new concept in getting up a magazine.” He added (and a secretary underlined the remark in the meeting minutes):

*It has got to be as new as bleed was before it was thought of. It’s got to be definitely startling in its freshness!*²⁶

The reference to “bleed” undoubtedly called to mind the enormous impact that *Life* magazine had made on the publishing industry. Launched by Time Inc. in 1936, *Life* was the country’s first popular magazine to use images—including full-bleed photographs—to communicate editorial direction, which, as a news weekly with a fast turnaround, required a number of developments in letterpress printing, coated paper, and ink technologies.²⁷ Like radio, the news weekly provided a quicker return for advertisers than monthly magazines, and its popularity among readers was phenomenal. Circulation had soared to 2.5 million by 1939.²⁸ A Geddes office analysis of the magazine alongside *Reader’s Digest*, which was a market leader by 1940, noted:

*Brevity and pictures are the two lessons to be learned from these two publications. This fast moving world demands brevity. This fast moving world is picture minded.*²⁹

But Geddes’s “totally new concept,” as it emerged in *The American* magazine of March 1941, was in advertising, not editorial design. Four new ways of selling ad space, described as “animated spreads,” were trumpeted in a media kit as “the first really new thing in publication advertising since the half-tone!”³⁰ Most priority was given to the “zigzag” spread (FIG. 6, 8), which ran advertisements across the top of one page, down a column of the facing page and then exited page right. Editorial content was annexed to small boxes on the bottom left and top right of the spread. Similar efforts at “effective distribution” of advertising and editorial, as Geddes called it, were achieved with the “strip spread,” which consigned editorial to a center strip (FIG. 7, 13), and the “horizontal spread,” which ran advertisements across the bottom of a two-page spread. Both methods gave the effect of two pages of advertising for the price of a single page, as the promotional material duly noted (FIG. 9). The fourth innovation, a

FIGURE 5
Illustration captioned
“Control Bridge: Ocean
Liner Style” in *Magic
Motorways* (1940). Image
credited to Kurt Schelling.



FIGURE 6
Geddes-designed *Glamour*
Silk Hosiery "zigzag"
spread for Crowell-Collier,
c. 1941.

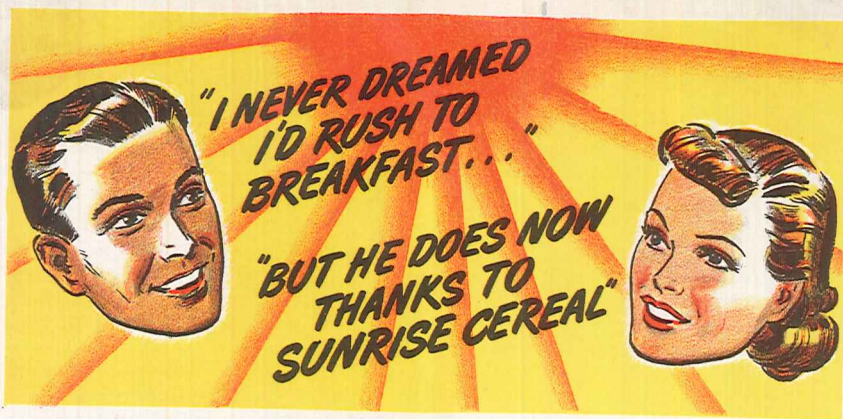
"bookmark third cover," was a half-page flap added to the back cover that could be used as a bookmark, with the table of contents printed on the folded front. The inside provided a page and a half of high-visibility advertising space.

Lavish supplements were published by Crowell-Collier to promote the animated spreads idea, with transparent overlays printed with highly saturated color ads peeling gently from editorial spreads, as if to suggest a respect for the independence of editorial content. In the actual magazines, however, the overlay would vanish, enhancing the sense that Listerine, Sunrise Cereal, and Studebaker had infiltrated the editorial heart of the organ.

Geddes struggled to win over the editorial staff and gain more control over the project. In his prototypes, some effort had been made to increase

editorial impact, such as designing covers distinctive to each title, controlling the color palettes, developing a more flexible layout system, and making simple readability improvements such as a binding that would allow the magazines to lie flat and eliminating article run-overs. But every move was also in advertisers' interests. The response to Geddes's dummy of *Woman's Home Companion* was not positive:³¹ In editor Gertrude Lane's view, the magazine's mission was not to stimulate its discerning readers of serious fiction with advertising.³²

Lane's retirement in 1941 provided Geddes with the chance to redesign the magazine. Crowell-Collier gave his firm *Woman's Home Companion* to develop as a "test case."³³ But some frank discussions took place first. Robert Staples, the art director of *Woman's Home Companion*, had "reservations" about how the Geddes operation might work



▲ This is a "comprehensive" of a full-color food advertisement as it might appear in a 680-line page in the large page size magazines.

The transition of the elements of this advertisement to the 429-line type page of The American Magazine is shown to the right.

➔ This Strip Spread is one page bleed . . . in area it is only 5 square inches less than this 680-line page: area + scale + freshness + directed reader traffic! More interesting, more exciting, more attractive!

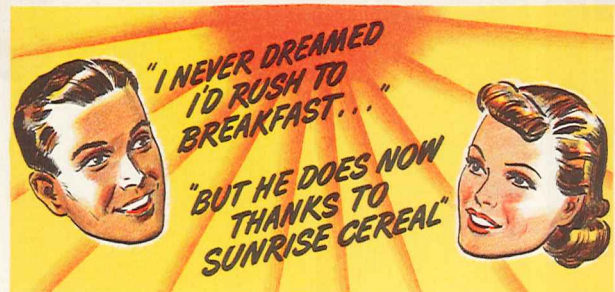
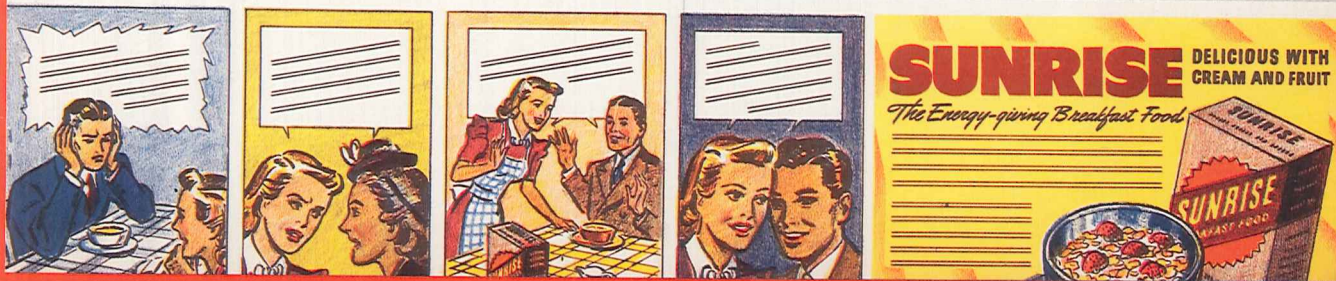


FIGURE 7
"I Never Dreamed I'd Rush to Breakfast . . ." Geddes-designed "strip spread" for Crowell-Collier.

FIGURE 8 (OVERLEAF)
Promotional piece for Geddes-designed zigzag spreads, c. 1941.



...the morning all over, and it was just a...
...I thought it was making too much sense...
...I never dreamed I'd rush to breakfast...
...but he does now thanks to Sunrise cereal...
...delicious with cream and fruit...
...the energy-giving breakfast food...



THE AMERICAN
MAGAZINE

The first
OF THE

**ZIGZAG
SPREADS**

HISTORY IS MADE *Inside...*



Keeping up with Hollywood

Touring the sets this month we found Spencer Tracy on the Woman of the Year set, in which he costars with Katharine Hepburn, studying his next script, This Strange Adventure. In this Spencer will play the role of a traveler of the seven seas who believes in no God but is eager to know all about the plan of things. Spencer is also slated to appear in Tortilla Flat.

On the set where They Died With Their Boots On is being made Errol Flynn was using his idea of sign language to converse with one of the imported Indians, before he discovered that the man was a college graduate.

Monty Woolley is probably the first actor in Hollywood to have a "sit in." In his role as The Man Who Came to Dinner, practically all of his scenes are in a wheel chair.

On the One Foot in Heaven set, Martha Scott told us that it is her secret desire to play a modern role—she never has.

Two hundred pounds of moth balls were used as hair in All That Money Can Buy and then reclaimed for use in studio drapery.

● **HERE** are some of Gracie Allen's latest inventions: a transparent newspaper so the wife can see her husband at breakfast; a building that goes up and down so that elevators are not needed and a shaving mirror with the upper half of Clark Gable's face on it, so that one does not tire of shaving the same old face.

● **Count Otis Cassini** designed the costumes for his bride, Gene Tierney, in The Shanghai Gesture.

● **BARBARA STANWICK** suggests that the next time you serve creamed chipped beef for Sunday breakfast, you season the sauce with prepared mustard and thicken with beaten egg yolk. Lovely color—lovely taste!

● **TO PREVENT DRY SKIN** and dry hair, Priscilla Lane has discovered that it is important to include a pint of milk, two leafy vegetables and at least one citrus fruit in her daily diet. She often goes on a two-day diet of fruit, juices and raw vegetables to counteract the tricks of the California sun.

Dickie Hall was born five years ago in Brooklyn but does not want to go back. Even at this tender age he has several concert recitals at Carnegie Hall and Steinway Hall to his credit. But what he is most proud of is his role of Nick, Charles, Jr., in Shadow of the Thin Man, starring Myrna Loy and William Powell. Myrna Loy let him use her dressing room between scenes and there Dickie composed his first piece, The Adventures of a Zebra. His next role is in Babes on Broadway. Dickie's mother died when he was born and his grandfather has taken care of him ever since. They live close to the studio in a bungalow court, where Grandfather Hall keeps bees, sees that Dickie practices his piano, takes him to school and to work. Dickie is allowed to be quite independent, he is very courteous and not at all self-conscious. He loves airplanes and is making a collection of models. He adores his alley cat that he found on the street and a huge rubber fish is his favorite possession. As a special treat, the five-year-old is allowed to parade around in his favorite wearing the medals his beloved grandfather won in two former wars.

KAY MULVEY



- DON'T MISS**
- **THE MAN WHO CAME TO DINNER:** Monty Woolley and Bette Davis in sophisticated satire.
 - **H. M. PULHAM, ESQ.:** J. P. Marquand's best seller with Holy-Lamar as the career girl and Robert Young as the man who allowed family tradition to upset his life.
 - **KING'S ROW:** Strong human emotions of rich and poor in small town. Ann Sheridan, Ronald Reagan, Robert Cummings, Betty Field.
 - **LOUISIANA PURCHASE:** Bob Hope in film version of the colorful musical comedy hit.
 - **ALSO RECOMMENDED:** The Lady Is Willing (Dietrich as screw-ball actress adopts child) • Kathleen (Shirley Temple growing up) • Shadow of the Thin Man (more laughs) • Design for Scandal (Judge Rosalind Russell and news photographer Walter Pidgeon) • Swamp Water (Walter Huston, Walter Brenco) • Bahama Passage (Maddeline Carroll, Sterling Hayden) • Remember the Day (Claudette Colbert, John Payne in thoughtful drama).



Johnny's so long at the Fair

Lexie learns what Johnny meant by being free—and is free herself

CONCLUSION

So Lexie met the death of her husband, Johnny Duval. Along with the proud woman who was Johnny's mother. She could not be with him as he lay dying; she could not hear his last words. He did not lie dying anyway. He died wittily in a battle in the sky.

She walked over and took the official letter

from Mrs. Duval's hands. This was not truth, this plain unadorned statement. This was not Johnny they spoke of.

She looked from the black official letters on the white pages to the bony wrists of Mrs. Duval. And suddenly the wrists were real to her, more real than this letter. They seemed to contain all the sorrow of the world, all the suffering of all proud mothers in the universe.

"I will make you some tea," Lexie said. What a futile thing—a silly thing to say to sorrow so complete! And yet what other road was there through tearfulness?

She went to the little kitchen, put the kettle on, stood beside it till the water boiled. She brought the silver tray and the silver pot, the finest cups. She carried the tray in, set it on the round table.

"Come," she said. "You must drink some tea."

Mrs. Duval rose and walked to the chair by the hearth, sat down and Lexie poured her a cup of tea. Lexie had an instant of wild longing for her mother's loving anxious blue eyes, her

NELIA GARDNER WHITE

mother's arms about her; then she took a cup of tea, sat on the stool quite near to Mrs. Duval, knowing that there was a kind of comfort in closeness, in reticence, too.

Then she could not bear coldness, reticence. She put her cup on the tray, leaned her head against the black dress of Johnny's mother. And presently, slowly, reluctantly, the thin hand rested on the sandy hair, pushed the hair gently back.

"Poor child!" Mrs. Duval said very quietly. "You did not know that it would be this way."

"It can't be. It isn't true," Lexie whispered. "It is true," Mrs. Duval said in that same quiet voice. "It is true, Lexie."

"No Johnny," Lexie said. "Not Johnny." The thin hand kept stroking her hair steadily.

Lexie was quiet, though the cry kept pressing from her heart: "Not Johnny!" and all the hours she had spent with him crowded at her and the gay sound of his voice, the brightness of his eyes, the bright blond of his hair, the strength of his arms, the life in him.

Then Mrs. Duval (CONTINUED ON PAGE 32)



A new car finds a new friend

in admired Mrs. Lawrence Tibbett, former Jane Mason of New York and San Francisco, who recently selected a distinctively styled new Studebaker Land Cruiser. Mrs. Tibbett dresses smartly, is an enthusiastic golfer, good horsewoman and skilled gardener. She and her distinguished husband have a collection of show dogs on their farm.

"I'm so delighted with our new Studebaker," says

Mrs. Lawrence Tibbett

CHARMING WIFE OF FAMOUS OPERATIC STAR

"I really selected our new Studebaker as a surprise for my husband," says Mrs. Tibbett, "because he gets so much relaxation out of motoring and driving himself. But I have found it such a comfortable and easy-driving car, it's hard to believe it wasn't built to order. The designer Raymond Loewy does have a genius for individualizing everything he styles."

THOUSANDS of other families, whose pride is their instinct for good taste and their alertness to good value, are doing as the Tibbetts did and buying distinctively styled new Studebakers this year.

You may purchase a smart 1941 Studebaker Land Cruiser—on either the Commander Six or President Eight chassis—for surprisingly little money. See your local Studebaker dealer now and go for a thrilling, convincing trial drive. Low down payment—easy L.I.T. terms.

STUDEBAKER LAND CRUISER

AVAILABLE ON COMMANDER SIX OR PRESIDENT EIGHT CHASSIS



THE BRIDE'S HOLIDAY



(Continued from page 29)

and I want to say, "Yes; but I can write advertising copy that will pull like molasses candy." But I've arranged for golf lessons and bought a bride book, which looks worse to me than a stockbroker's sales analysis.

"We're still with the senior Shepherds, but Bill has finally mentioned a house, praise Allah. I'm wild for a little privacy, but Ellie insists that there's no hurry, and that we'll save time by waiting until we find exactly what we want. (As if anybody ever did.) Ellie is a revelation to me, by the way, and upsets all my misconceptions about South-

ern women. She looks like porcelain and she's a generalissimo.

"And I'm about to decide that she's fairly typical. That baby-doll manner common to Southern gals is a racket, probably developed after the Civil War to meet competition in a glutted matrimonial market, and persisting to the present day. But it works. Even Bill, as smart as he is, falls for his mother's act and thinks it's a comic coincidence that all her departments function so perfectly.

"I've read this over and decided that it sounds smart-alecky. I don't mean to. Really they are charming, friendly people who are anxious to make me feel at home. The fault is mine, because I don't speak the language, but it shall be remedied as soon as I can possibly learn. Let it never be said of Kit Mallonee that she busted an assignment.

"Write to me, you bum. I miss you more than I would have believed possible. When I get a house you must come down and have a good laugh at the spectacle of me, picking over vegetables at the market."

Summer released its grip with the coming of October. The heat had been bad, Kit realized, but this gracious coolness was worse. In South Carolina you relaxed under the heat, letting it have its way with you; but the pressing of autumn did things to your blood. Ambition stirred; the desire to resume your job prodded your brain and your muscles. And still, after more than a month, she was having her breakfast in bed and following a program that would have delighted a debutante.

"Do they keep this up indefinitely?" she asked Bill one night as she kicked off

her evening slippers for the climb upstairs.

"He grinned and picked up the slippers. "Whenever they can find a pretext. You're it, right now, and they love you."

Strangely enough, they did. Because she was intelligent she had decided to put on an act of her own: Kit Shepherd, a poor Yankee city girl who had never really lived before. Everything was new, and so she asked questions and made mistakes, laughing at herself as she did it. But the act was wearing thin, she decided, not for them, maybe, but for her. Kit Mallonee had been a woman of action.

She scrubbed her beautiful Irish skin and created it thoughtfully. "Everybody's been lovely, Bill—Ellie and Dad the nicest of all. But I feel like a blooming parasite." He bent and brushed his lips against her shoulder. "Try feeling that way for a while, sweet. You've supported yourself for eight years and you deserve a vacation."

"But I've had it—the vacation, I mean. Now I want to start learning my new job."

HE STOOD behind her, smiling at her face in the mirror. "Do you know the first thing about housekeeping, Kitz?"

"Not the first or the second. We paid \$75, seventy-five dollars a month to do it for us."

He chuckled. "I'm in for a bad time. I feel it coming."

She turned and looked up at him. "When?"

He got it. Marriage hadn't dulled his perceptions. Bill spat. "Do you hate it here, beautiful?"

"Of course not! But we ought to be moving on, Bill. Not to an apartment, if we can't find the right house."

DECEMBER 1940

(Continued from page 94)

"I'm a mug, I guess," he confessed slowly. "You've seen the apartments, and there's not a really decent one in town—not one good enough for you. It's the same with the houses we've looked at. I thought we might consider building if we don't find something soon."

Her throat ached with loving him. "But that would take months, Bill. If we had an apartment I might—practice on it."

He nodded abstractedly. "Okay. We'll see which we consider the least of the evils."

They left it that way, but Kit had a sense of frustration for the first time since she had known him.

Two days later he telephoned her from the mill and there was excitement in his voice: "Got time to look at a house with me?"

Her heart sang. "Of course. I'll be ready when you get here."

When he saw her face he realized how much it meant to her, and he tried to prepare her for a possible disappointment. "They aren't sure yet when it can be sold. It's an estate proposition, and you know what they are. But we can at least look at it."

The house stood on a hill and held out its arms to them. It was a rambling, white-washed brick house with a mellow slate roof, and Kit thought, "This is it." "Oh, gosh, Bill!" she breathed.

He slanted his beautiful grin at her. "Easy, baby. Don't fall in love with it yet."

"I already have," she admitted. "Sometimes you see things and claim them for



yours; sometimes you see them and they claim you. This house has already put the Indian sign on me."

He nodded gravely. "I know. I'm afraid it's done the same thing to me. Let's go in."

The house was perfect; somebody, she thought, with an ache, had loved this place to death. She left it reluctantly, with more than one backward glance; already she saw herself in it, taking care of Bill.

But the next evening when he reported on his findings her heart dropped again. "It'll take several weeks to get in touch with all the heirs and get the necessary signatures," he told her regretfully. "I guess you'll have to be patient, sweet."

"I won't!" she wanted to scream. "I've had all I can take of this unholstered life and Ellie's. I'm tired of being patronized as a child bride. . . . In spite of her resolutions she burst out desperately, "Oh, Bill! Can't we move in, and rent it until then?"

"And move right out if they won't sell?"

"Yes," she insisted stubbornly. "Or take an apartment?"

"For a month, maybe? Or less? Wouldn't that be a slap at Mother? She loves having us here." ("Of course she does," Kit thought; "it keeps you under her thumb!")

He searched her stormy eyes. "Do you hate it as much as that, Kitz?"

Reason came back. "Of course not," she said more gently. "But it's her house and I'm so useless; she won't let me lift a finger. And I'm not accustomed to feeling useless."

"I see."

But somehow his voice was too quiet. Somehow she felt that he didn't understand;

**ZigZag Spread; 1 Page
Single-column Vertical**

PLUS BLEED TOP, OUTSIDES, BOTTOM AND GUTTER •
UPPER LEFT PAGE TO LOWER RIGHT PAGE •
USE REVERSED FOR LOWER LEFT TO UPPER RIGHT ZIGZAG •

The American Magazine
ZigZag Spread; 1 Page

LAYOUT AND DIMENSION SHEET FOR ACTUAL ARTWORK OR PLATE SIZES

IMPORTANT:—All outside edges are subject to 1/4" trim. There is a slight variation in trimming the magazine in mass production, so it is essential that you do not allow reading matter, lettering, or any other elements which should be in full view, to come closer than 3/4" to top, bottom, or outside bleed edges, or 1/4" to the gutter bleed edge of each page. Material for each page of a spread should be furnished separately.

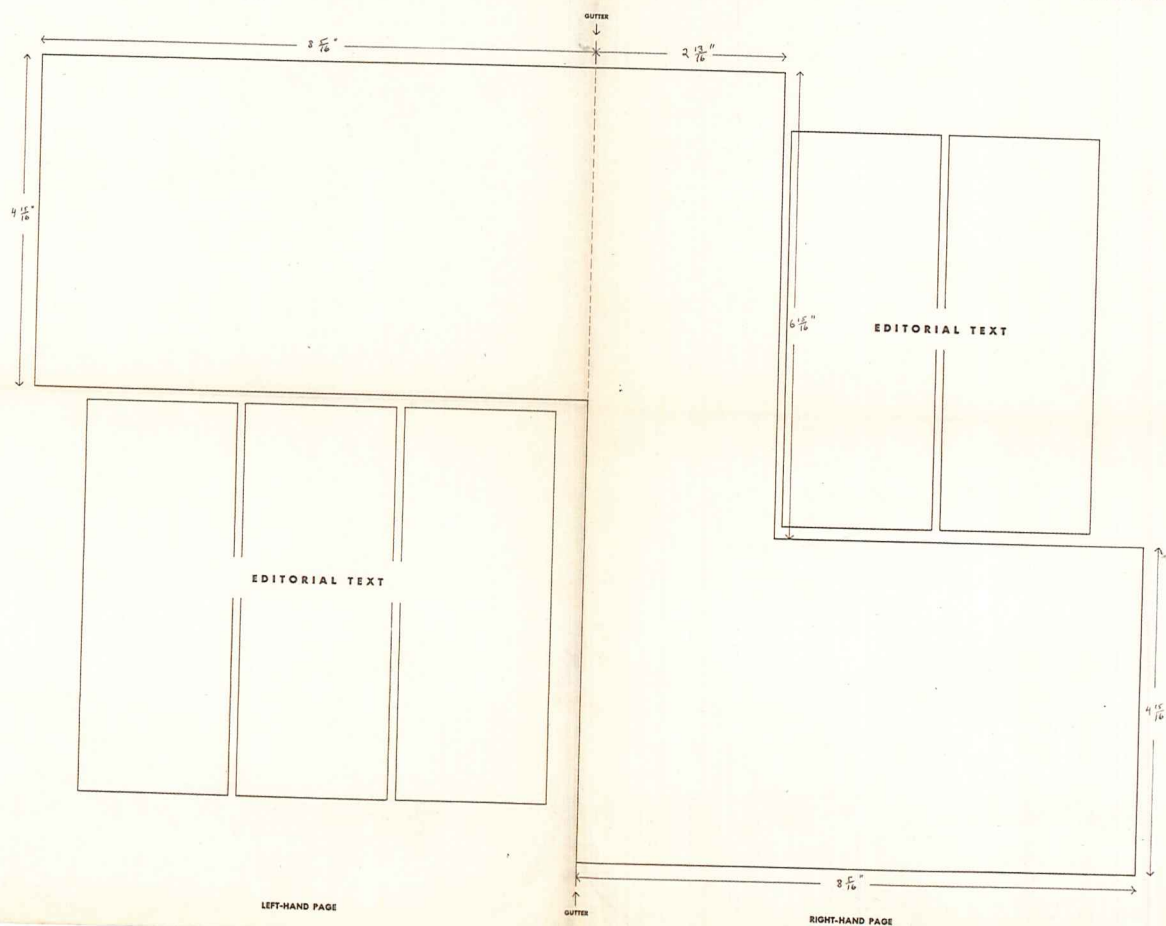


FIGURE 9 (ABOVE)
Printed diagram of
Geddes's advertising
layout innovations
for Crowell-Collier.
22½ x 16 in.,
57.2 x 40.6 cm

FIGURE 10 (OPPOSITE)
Cover of the Geddes-
redesigned *Woman's*
Home Companion,
January 1942.

efficiently with the magazine staff. He was willing to give it a three- or four-month trial. Willa Roberts, the managing editor and soon-to-be editor, was blunter, according to Geddes's notes:

*She doubts whether Geddes is the right organization to handle a woman's publication; not questioning Geddes ability, but believed that Geddes is good for doing a big dramatic job, and projects himself too much into the future instead of today's needs. She believes that the *Woman's Home Companion* dummy was very interesting; more for advertising ways instead of editorially.*³⁴

A subsequent office memo notes that Geddes "will try to handle Miss Roberts informally at lunch."³⁵

The Geddes test case of *Woman's Home Companion* came out in January 1942 (FIG. 10). Clearly some advances had been made to enliven and reorga-

nize the editorial content and art. A feature on "better meals" had been designed with an illustration made up of component parts and a table of information as the central focus, suggesting a more user-friendly way of divulging information quickly (FIG. 11). Another feature on home improvements with "needle, shears and paste" had a similarly cohesive approach to breaking up blocks of text into captions beneath illustrations (FIG. 12). Tint blocks were used to suggest a continuation of photographic images across a body of text (FIG. 14). Other editorial spreads set images at dynamic angles or included a dotted line grid to suggest that recipes could be cut out as cards. Another spread, presumably aimed at children and to promote American Hispanic relations, featured "Rosita, our good neighbor," a paper doll with a variety of exotic outfits. Most of these ideas had been discussed in the spring of 1940. But none of them

Woman's
Home

Companion

JANUARY • 10 CENTS
15 CENTS IN CANADA

SEVEN BRILLIANT
STORIES AND SERIALS

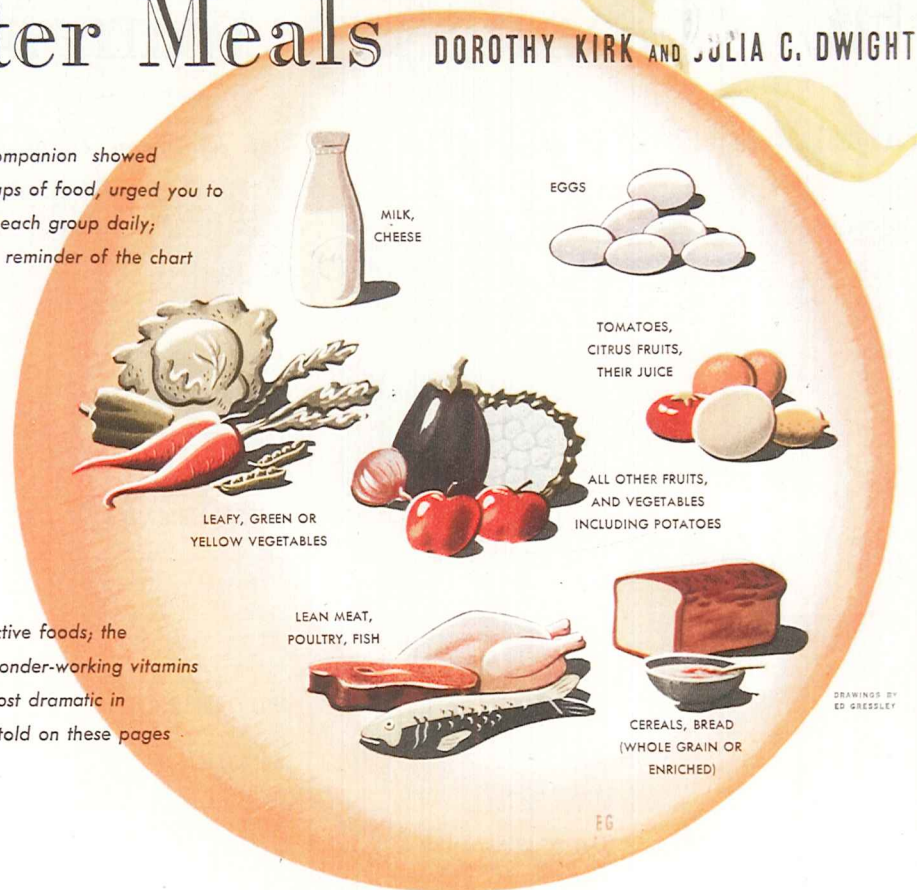
•
HOW TO SPEND YOUR
DOLLARS IN 1942



For Better Meals

DOROTHY KIRK AND JULIA C. DWIGHT

In November the Companion showed you seven groups of food, urged you to eat something from each group daily; here is a small reminder of the chart



These are the protective foods; the story of their wonder-working vitamins and minerals, the most dramatic in all nutrition, is told on these pages

DRAWINGS BY ED GRESSLEY

YOU NEED VITAMINS FOR HEALTH, GROWTH, VIGOR



VITAMINS are like rose-colored glasses—they change your outlook, for they increase energy and resistance to infection. They are found in varying amounts in each of the seven groups of food shown above. If you, like most of us, are becoming more and more interested in nutrition, you'll want to know why the protective foods protect. The story begins with four vitamins:

- VITAMIN A is essential for proper growth and vigor.

It is particularly important for healthy skin, eyes, ears, nose and teeth. A deficiency causes dry scaly skin, night-blindness and other forms of eye trouble. Lack of it in a child's diet seriously affects the formation of the teeth. • VITAMIN B₁ (thiamin) stimulates appetite, digestion and elimination and protects the nervous system against disorders. It is also necessary for proper growth. • VITAMIN C (ascorbic acid) helps to keep cells and blood vessels healthy. It is particularly important for firm gums and good teeth, and it protects the body against scurvy. • VITAMIN G (riboflavin) stimulates growth, increases vigor, protects general health and helps preserve the characteristics of youth. A deficiency affects normal growth, causes eye trouble and sores on the skin around nose and mouth.

YOU NEED MINERALS FOR GOOD BLOOD AND BONES

THE SECOND installment of our story stars the minerals. In order to build and keep itself in good condition every normal body needs many different minerals every day. Two of them are particularly important to remember when you plan your meals and if they are included in the proper amounts you can be fairly sure the others will be present also. These two minerals are calcium and iron. Recent surveys have shown that too many American families do not get enough of these food elements. Let's see why you need them every day:

- CALCIUM is the material from which bones and teeth are chiefly made. Naturally, then, an adequate supply is essential for strong bones and teeth. It is also very important for healthy muscles and nerves, which become irritated when there is a deficiency of calcium. Our richest source is milk and milk products such as American cheese. Most other foods—even the other protective foods illustrated above—contain only small amounts of calcium.
- IRON, the second of the two minerals you should know about, is essential for the formation of healthy red blood. A deficiency of iron in the diet will cause anemia, fatigue, listlessness. Unlike calcium, iron is found in generous amounts in a number of our protective foods.



Now turn the page and prove to yourself whether you are getting all of the protective vitamins and minerals you need. It's the newest food quiz and you'll find that it's fun



survived to reappear in subsequent issues, which reverted to a more staid, rectilinear layout.

Whether the U.S. entry into World War II influenced Crowell-Collier's decision to drop its arrangement with Geddes is not clear, but it signaled a retrenchment of style and content. Subsequent issues sans Geddes were filled with patriotic colors and stars; the February 1942 cover model had a winsome, dowdy look; and features turned more toward what readers could contribute to the war effort. Three government agencies exerted influence on women's magazines to encourage women to cope effectively with rationing and shortages, do volunteer work, and enter the labor force.³⁶ Guidelines were sent to hundreds of magazines, and "most editors considered it their patriotic duty to cooperate with these agencies."³⁷

Geddes's response to losing the Crowell-Collier job was to systematically assemble a case history of the project. Several drafts of a letter to the publisher, as well as a job history timeline of events, suggested a forward momentum had been unexpectedly and abruptly halted. He wrote to Roberts, who responded with a remorseful note suggesting lunch. The timeline ends with the following entry, from December 10, 1941: "As the Jan 42 issue of WHC (which was a test case) successfully carried through, suggest continuing capacity for it, Amer and Colliers. Declined."

The extraordinary aspect of Geddes's interactions with Crowell-Collier was not ultimately the designs produced but the fastidiousness of the documentation. Every design idea was recorded. Memos and phone transcripts were stamped and dated. Job histories were painstakingly written, edited, and

FIGURE 11 (OPPOSITE)
Woman's Home Companion feature on "better meals," February 1942.

FIGURE 12 (BELOW)
Woman's Home Companion "needle, shears and paste" feature, January 1942.

You can whip up luxury . . . FOR YOURSELF

...With needle,

... FOR YOUR HOUSE . . .

shears and paste



Wonderfully colored flowers for vases are sold by the five-and-ten. Sew in clusters to round elastic. Slip one on your arm, the other on your head

52 brass curtain rings, 1 inch in diameter, 4 yards light, 4 yards dark of 1/2-inch cotton or wool tape. Weave 24 inches of tape through 8 rings for each bracelet, 48 inches of tape through 28 rings for headband. Cut rest of tape into 12-inch lengths. Stitch them side by side to form two 12-inch strips, each about 5 inches wide. Double each strip to make two open bags 6 inches long. Sew one on either side of center back of headband to form slit snood



A quickie to make—this cap and bag of 1 yard upholstery stuff, 1 yard taffeta for lining. FA 101



Gay cap and belt of two colors of felt with heavy wool yarn laced back and forth like the cord on a drum. FA 102



Designs by ELIZABETH HAWES

46

Directions and material for FA 101 in gold and blue or aqua and brown, \$1.75; for FA 102 in navy and bright green or navy and light blue, both with natural wool, 85 cents; for FA 103 in blue or bright red, \$1.25. Write to Woman's Home Companion, Service Bureau, 250 Park Avenue, New York City



Felt epaulettes, gold-button-trimmed, held in place by cotton cord, will square your shoulders over a sweater or decorate a simple dress. FA 103



Paper your bathroom walls with maps by the Geodetic Survey, where ocean depths and shallows are colored green and blue. Purchasable at most bookstores for a modest sum in sizes 35 by 45 inches. Coat with clear shellac for a sleek surface, protection against splashes and steam

Throw a piece of red and white mattress ticking over an old round table, slip-cover the frame of an ensel mirror with the same fabric and have a fine new dressing table



Paint the floor and chairs of your breakfast alcove jet black. Then spatter them (by filling a brush full of paint and hitting it until the paint flies) with drops of cerise, aqua and gold. Stripe a dark window shade with the same elegant colors

Designs by ELIZABETH VALENTINE

DRAWINGS BY JAY BARRETT



Fool the eye with a wall panel of leaf-design chintz hung straight from ceiling to floor. Nail on flowerpot holders for plants with leaves like those in the chintz



Prop open the lid of a box, antique or new, put low tumblers inside and let short-stemmed flowers pop out in all directions

47

PM

order 2

Strip

Space



HORIZONTAL

New ideas for advertising from The

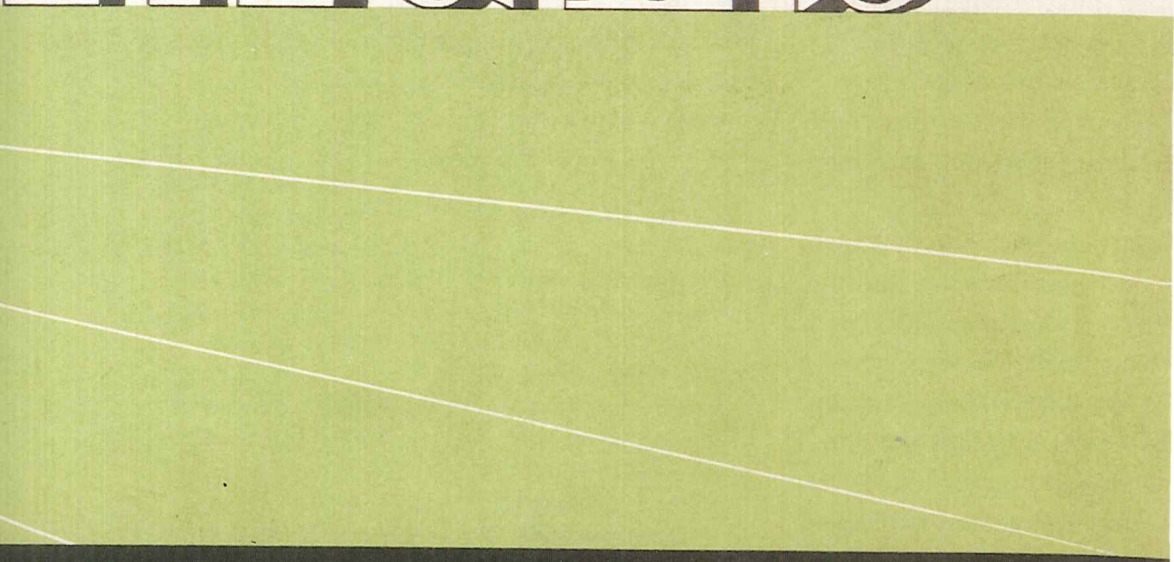
dog -

NORMAN BEL GEDDES & CO		
FEB 7 1941 A.M.		
427		
PM	DD	DS
MM	GG	
REPLY BY		



words

PAGES



The American Magazine

FIGURE 13
The American magazine promotional piece about Geddes-designed strip spreads, c. 1941.

Easy to Work In—U.S.

Government Designs

NOW that women are doing double duty at home and in the defense program they have urgent need for clothes that are easy to make, easy to wear, easy to work in. The Bureau of Home Economics in Baltimore has designed these becoming practical dresses for busy women. Front closings and straight seams make them easy to wash and iron. Free-action sleeves, action backs, roomy pockets make them easy to work in. Inserted belts make them safe. They're right for workaday jobs, indoors or out.

1837 • For dyed-in-the-hay farmers who can't stop for showers, this coverall of water-repellent dyed cloth with matching leggings to protect against dampness, beams and the pecks of surly chickens. Coverall sizes 12 to 20; 30 to 42 bust. Size 18 requires 3 1/2 yards 38-inch material for coverall and leggings. Price of pattern, 25 cents. Worn by Toni Gilman, radio actress, in Aunt Jenny's Real Life Stories.

1836 • Bend and stretch and work as you please, this wrap-around house dress with brief ruffled cap-sleeves can take it. Made of ABC percale in tiny hair-line checks, trimmed with rickrack, it's easy to wash and easier still to iron. Sizes, 12 to 20; 30 to 44 bust. Size 18 requires 3 1/2 yards 36-inch material with 3/4 yards rickrack. Price, 25 cents. Worn by Ann Eden, radio actress, The Columbia Workshop.

1848 • Here's a dress for cooks or gardeners. Sleeves cut for free action let you reach the pot on the stove, or the last tomato on the vine. Big useful pockets where you can keep a parboiler or shears. Made in cool blue easy-to-wash seersucker from Gale & Lord. Sizes, 12 to 20; 30 to 44 bust. Size 18 requires 4 yards 35-inch material. Price, 25 cents. Worn by Toni Gilman.

For damp mornings, for rainy and stormy days, for tramping in mud, for that run to the barn keep dry and gay in red United States Rubber Grenadier boots designed to slip over shoes.

To keep your hair in place, to keep the sun out of your eyes, to avoid squints, wrinkles and a peeing nose, get yourself a cool and glare-proof visor.

New Latex gloves protect hands and fingernails. The sweep second hand of a wafer-thin Perkins Gruen 15-jewel movement watch assures perfect timing to cooks and canners.

ALL ILLUSTRATIONS DRAWN BY THE BUREAU

COMPANION-BUTTERICK patterns may be bought from your local Butterick dealer or Woman's Home Companion, P. S. Service Bureau, New York City

FIGURE 14
Woman's Home
Companion page showing
"Easy to Work In—U.S.
Government Designs" tint
blocks, January 1942.

proofed for the files. Geddes's mustering of support for his work was tireless: A memo to the publisher from 1940 about the successful reception of the zigzag spread incorporates quotations taken from personal letters to Geddes from various captains of industry and advertising—including General Motors chairman Alfred P. Sloan.³⁸

In the history of graphic design, however, Geddes's contribution to the field is dwarfed by the concurrent innovations in other magazines, *Life*, *Vogue*, and *Harper's Bazaar* among them. His main legacy may have been to view the book and the magazine as an *experiential* means of persuasion: where photographs, drawings, diagrams, text, captions, and invasive, even dimensional advertising were coordinated on several direct and subliminal levels to stimulate

the reader to buy, subscribe to, or believe something. It seemed, however, that some parts of the publishing world still held on to the idea that books and journals were first meant to enlighten and inform.

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