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EASTMAN KODAK COMPANY

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ROCHESTER N.Y., U.S.A.

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APPLIED PHOTOGRAPHY

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APPLIED PHOTOGRAPHY

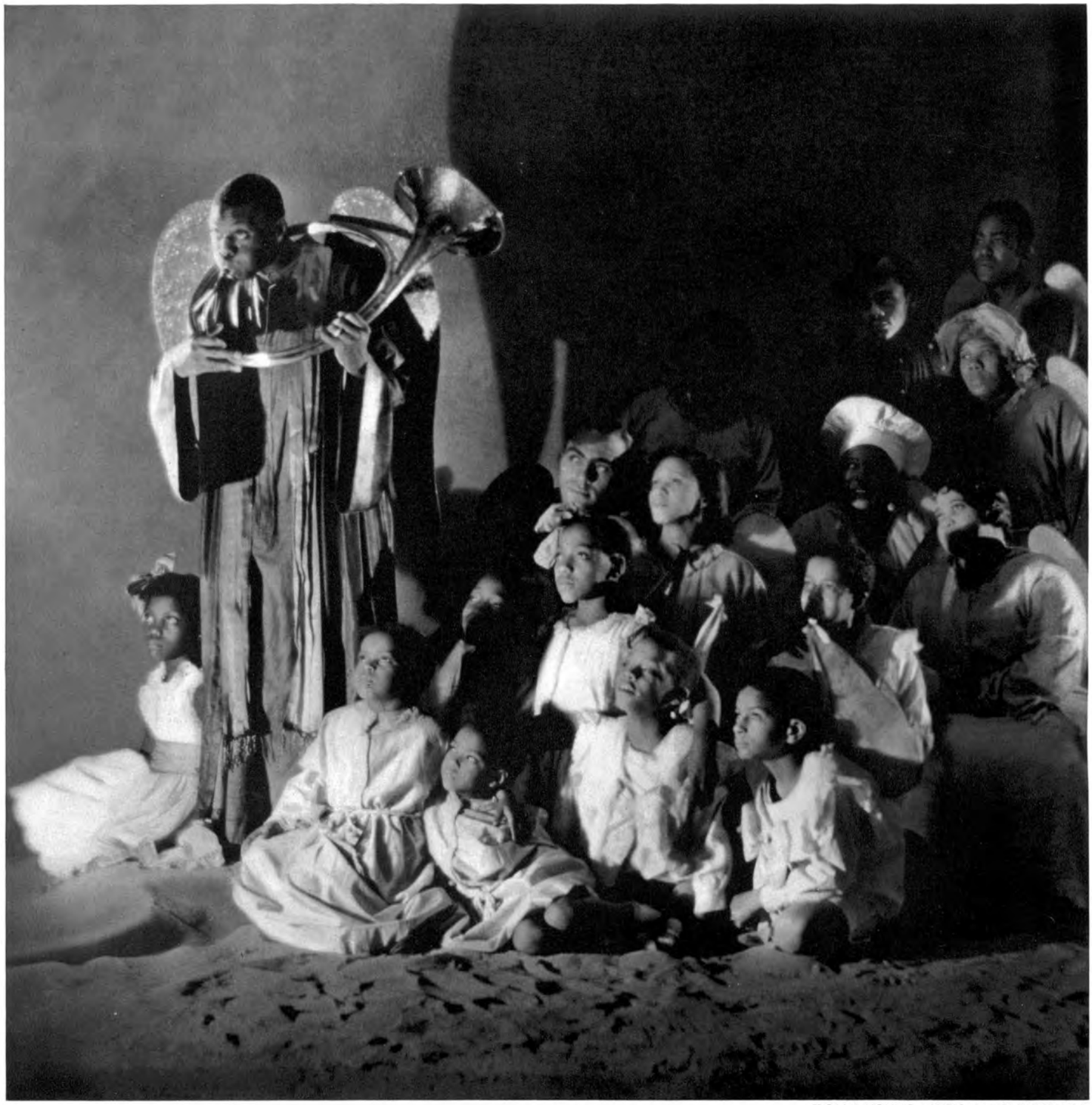
EDITOR'S NOTE

THE magazine APPLIED PHOTOGRAPHY turns with each issue to focus on a different phase in the cycle of production and marketing. Each time it brings into view some major business objective and shows how photography can aid in attaining it • You will receive, without request or charge, only the issues which bear most directly on your industry or profession • Thus, when a copy of APPLIED PHOTOGRAPHY comes to your desk, you may be quite certain that it contains something applicable to your particular business • If you prefer to receive every issue of the magazine, a request accompanied by $1.50 will bring you six consecutive numbers • Some of the subjects to be treated in forthcoming issues are listed on the last page. You are cordially invited to send photographs which have been used for any of the purposes there mentioned. The magazine is intended to be a source book of the most helpful current examples.

50 CENTS

JANUARY 1932

5. CREATING INTEREST



FROM A YOUNG & RUBICAM ADVERTISEMENT

"THE GREEN PASTURES"

IN play writing or in advertising, as Young & Rubicam suggest, it is the fresh vision that makes for interest. And the fresh advertising vision is one that finds and pictures fresh likenesses between the advertised fact and

APPLIED PHOTOGRAPHY

A MAGAZINE OF NOTEWORTHY EXAMPLES OF PHOTOGRAPHY AS APPLIED TO THE MAJOR PROBLEMS OF *INDUSTRIAL MANAGEMENT* AND *MARKET DEVELOPMENT*

VOLUME TWO • NUMBER ONE

JANUARY 1932

CREATING INTEREST

THE secret of every interesting advertisement is that it presents a forceful analogy.

An analogy is as necessary to interest as ultra-violet is to tan. In fact, interest is simply the perceiving of analogies or, more simply, the seeing of likenesses.

Interest begins in seeing that free-wheeling is like the bicycle coaster-brake, that the unknown X is partly the old familiar A. Interest is the mind at work visualizing one thing in terms of something else.

Although it has no other occupation, the mind is not very good at finding analogies, beyond some obvious ones such as likenesses in shape. In other words, it is not good at interesting itself. Most of its interests depend on having the significant likenesses, associations, relationships between things pointed out. Pointing them out is one of the main purposes of advertising.

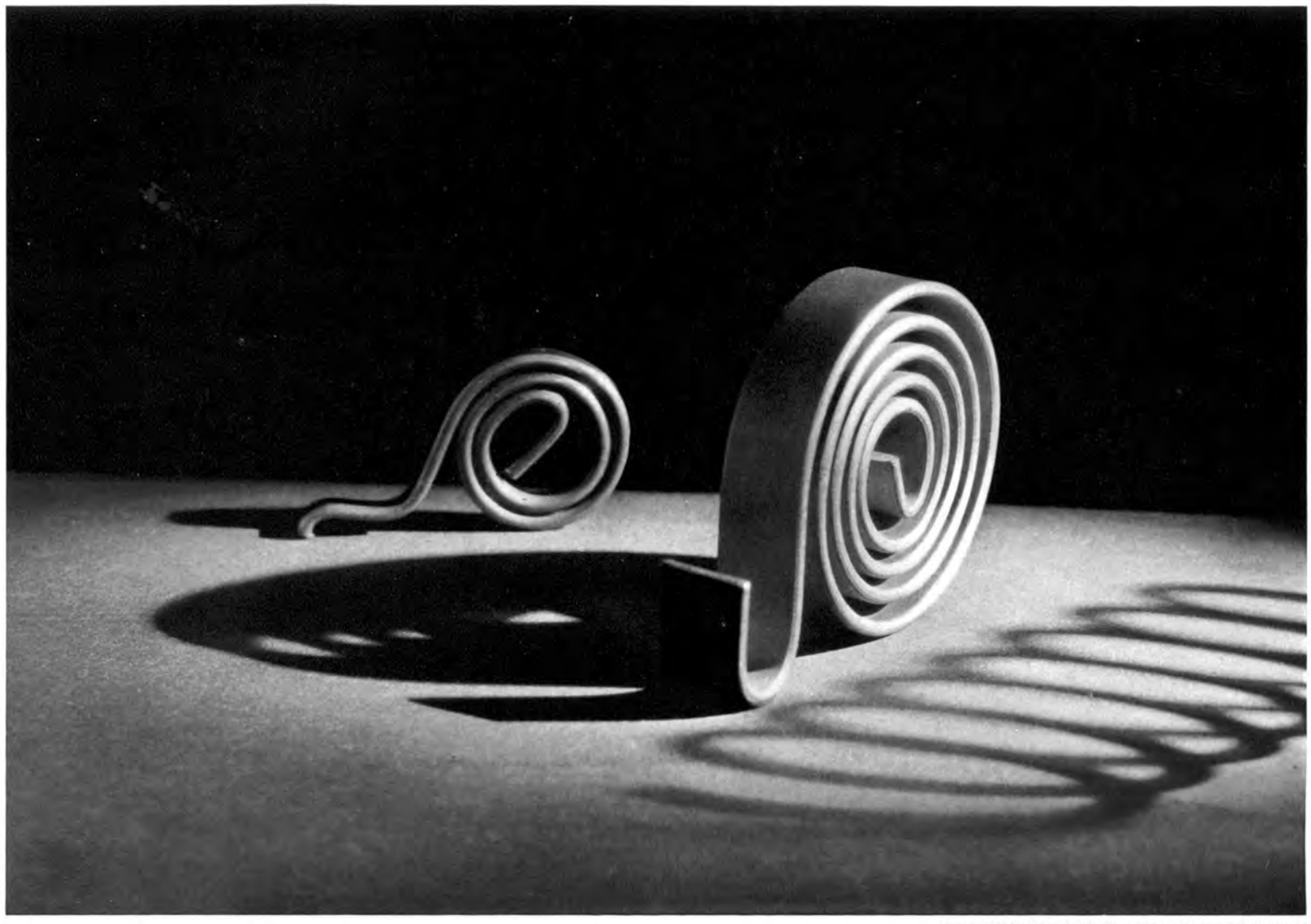
We speak of one person as having imagination, and of another as being matter-of-fact and unimaginative, and we find the first more interesting. What we mean is that the first one does our imagining for us, and that the second pictures things in their literal aspects and leaves us to picture the resemblances and the analogies for ourselves.

Wit, humor, drama, advertising, conversation owe most of the interest they arouse to their imagery, or ready-made analogies. They help us to visualize the subject in terms of something else.

Language does this by means of figures of speech. Interesting language, whether in conversation or in advertising, is highly figurative. It is constantly employing similes and metaphors to make its meaning clear, to develop interest.

The figures of speech in their infinite variety are suggestive of corresponding ways of creating interest with photography. The imaging effect at which every simile or metaphor aims is an effect that photography can achieve with extraordinary force and precision.

Every analogy, every figure of speech can gain in force through some photographic interpretation of it. And the advertiser who does not use photography for this purpose is missing some of the best means of creating interest.



COURTESY OF THE WALLACE BARNES COMPANY

"SPRINGS"

INTEREST commonly begins in seeing likenesses in shapes—which accounts for the immediate high attention value of the pronounced shape rhythms in the pictures in this and previous issues of APPLIED PHOTOGRAPHY • *In the picture above, the analogous shapes of the springs create interest, because we liken the springs and shadows one to another and to other familiar spiral forms. Interest is this likening process • Similarly, interest can be developed through pictures that help us to see likenesses in function or quality between facts, things, or situations. Thus, the silence of the Electrolux refrigerator becomes increasingly interesting when likened pictorially to the silence of nature making ice or, more whimsically, to the silence of a chess game • The examples in this issue suggest how photography may be used to create interest by this latter means, which is the "figure of speech" method of language pictorially applied.*

Some advertisers still look upon photography as a tool of the literal-minded, as a perpetual slave to realism. The truth is that photography is no more bound by realism than imagination is. Both must start with the images of real things, and, as far as imagination can go in modifying or recombining them, photography can produce an equivalent effect. As the examples in this issue show, the imagery of language and the imagery of photography will flow together like drops of quicksilver.

The pictures and headlines are noteworthy for the means they employ for immediately creating and carrying forward interest. They put a simple pictorial analogy foremost.

The eye becomes inquisitive at sight of something that evidently is to be taken in more than its literal sense. For this reason, a figure of speech makes one of the best of headlines, and a picture that takes part in and intensifies it is one of the best of beginning illustrations. There is no point of repose in such a combination. The mind is not satisfied until it completes the analogy somehow. It is inclined to search the accompanying pictures and text until it finds the answer.

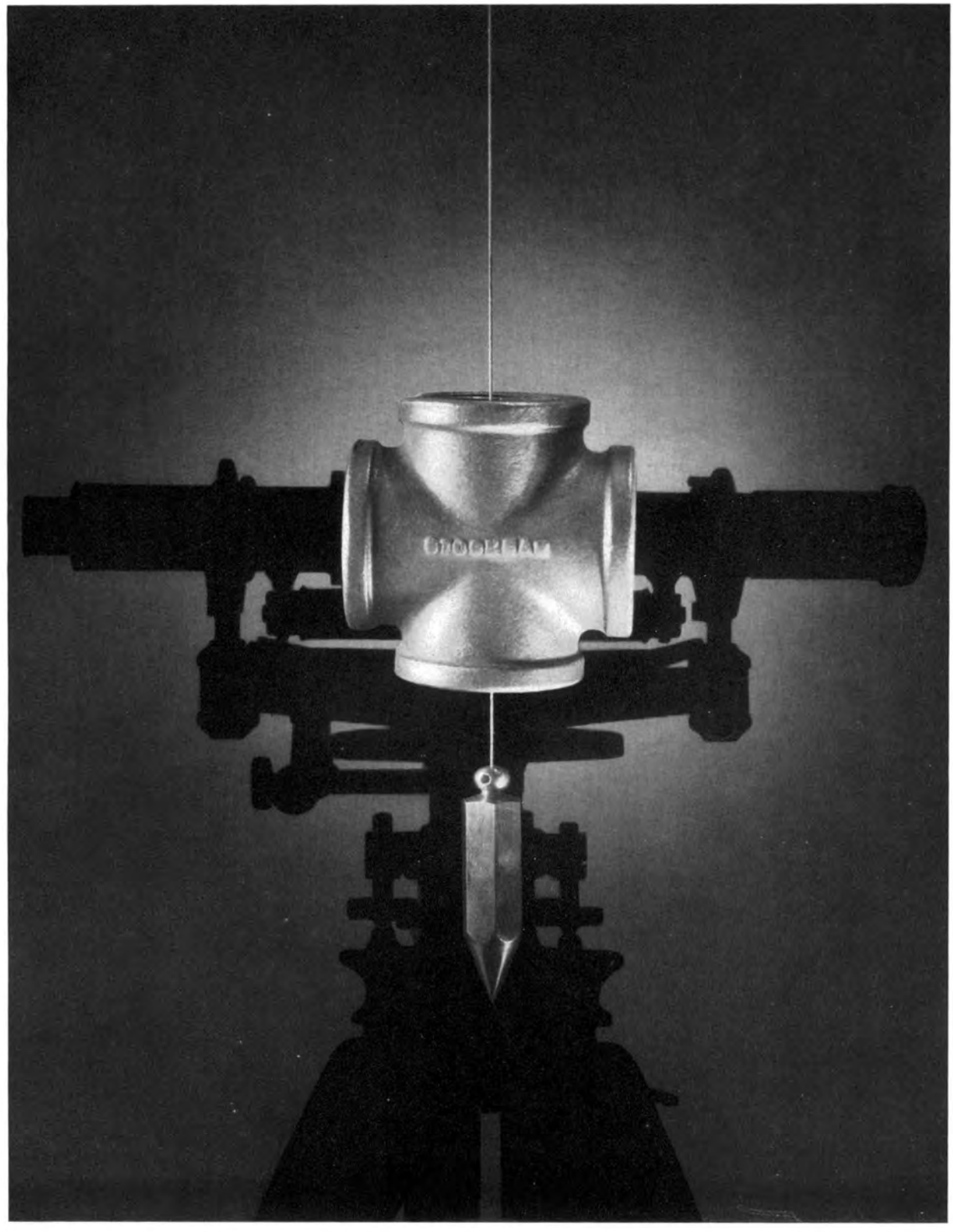
The picture-headline combinations presented here give instant evidence of some creative imagination at work. Wherever such evidence appears, it is to the reader like the surface outcropping of a rich vein of ore to the prospector. He is all for following it as long as it lasts; and it lasts as long as it presents fresh pictorial analogies for the mind to grasp.

"SILENCE"

A photographic simile from an advertisement of the Electrolux refrigerator.

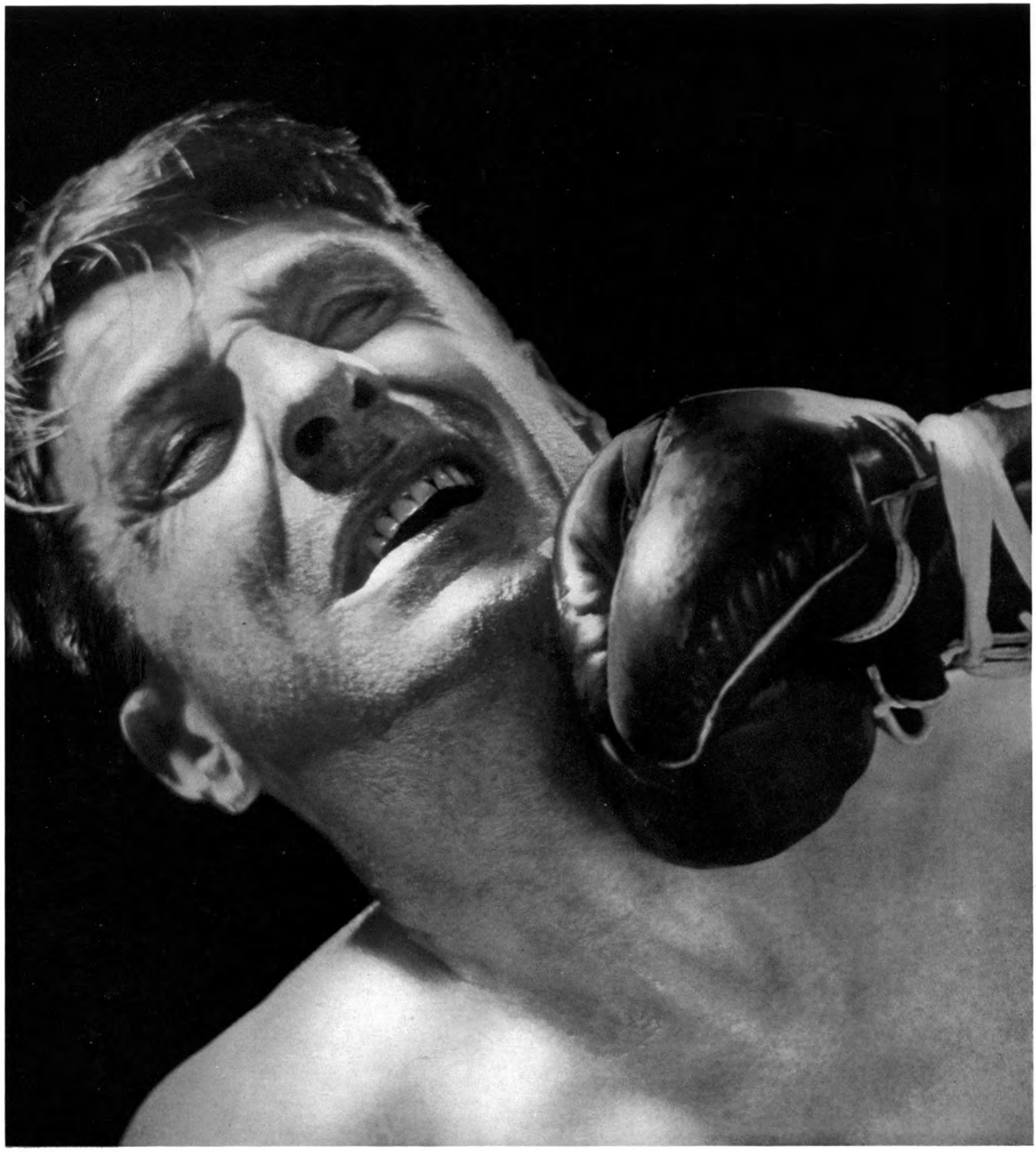
"TIME, THE TESTER"

THIS picture engages interest at once through its strong rhythm, or shape likenesses. With the headline, it presents the beginning of an analogy which the mind is tempted to complete. It was used in an advertisement of the Pneumatic Scale Packaging Corporation, introducing a story of the time-tested relations between that company and its prominent customers.



"STRAIGHT PIPE LINES WITH STOCKHAM FITTINGS"

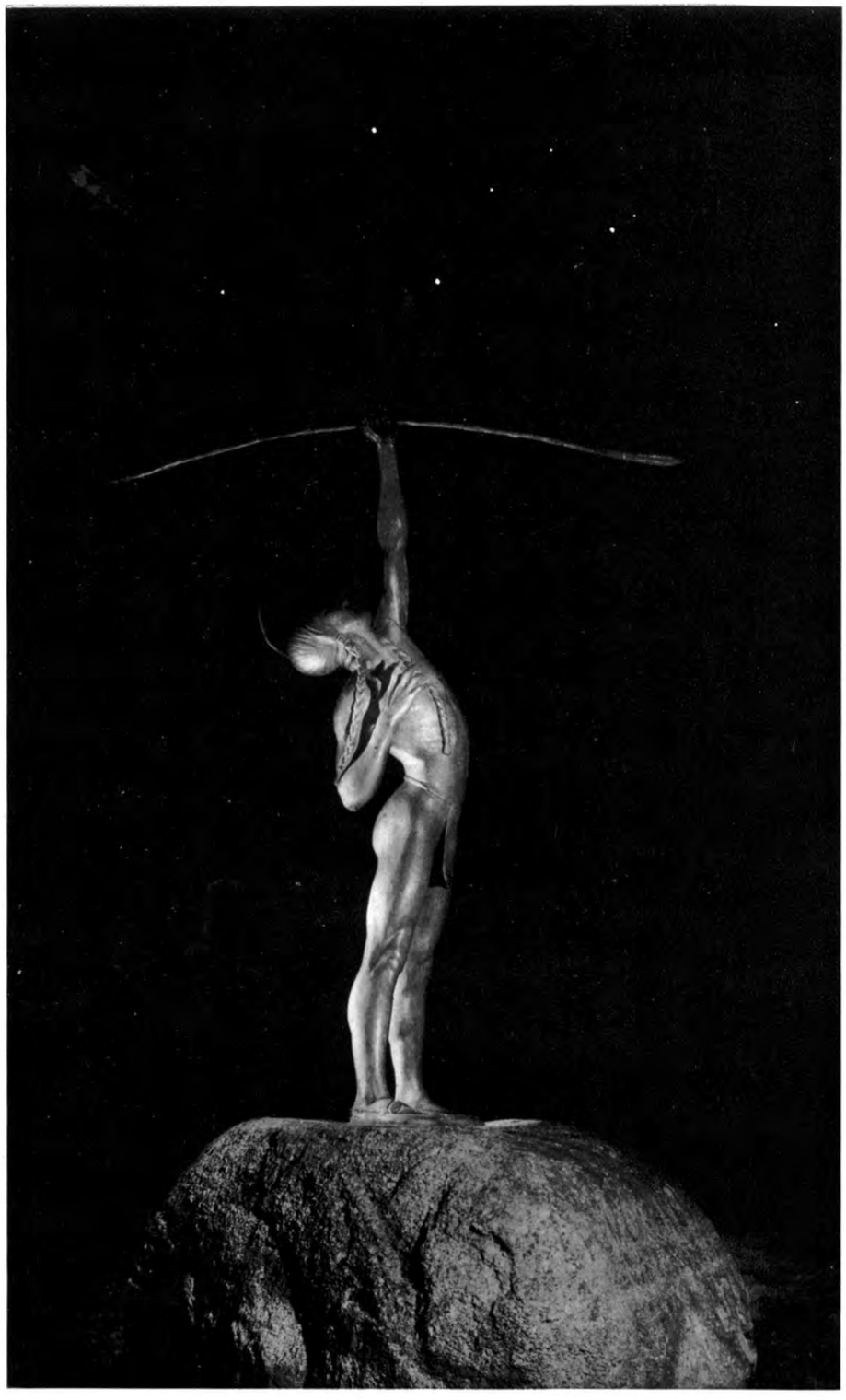
HERE *photography, with the strictest economy of means, has combined in one picture the elements essential to interest. It gains attention by presenting simple likenesses in shape, and develops interest in one of the qualities of the product by visualizing it in terms of other things, through the analogy of the surveyor's level and plumb bob. Illustration by courtesy of the Stockham Pipe and Fittings Company.*



"THE FIRE ALARM THAT NEVER RANG"

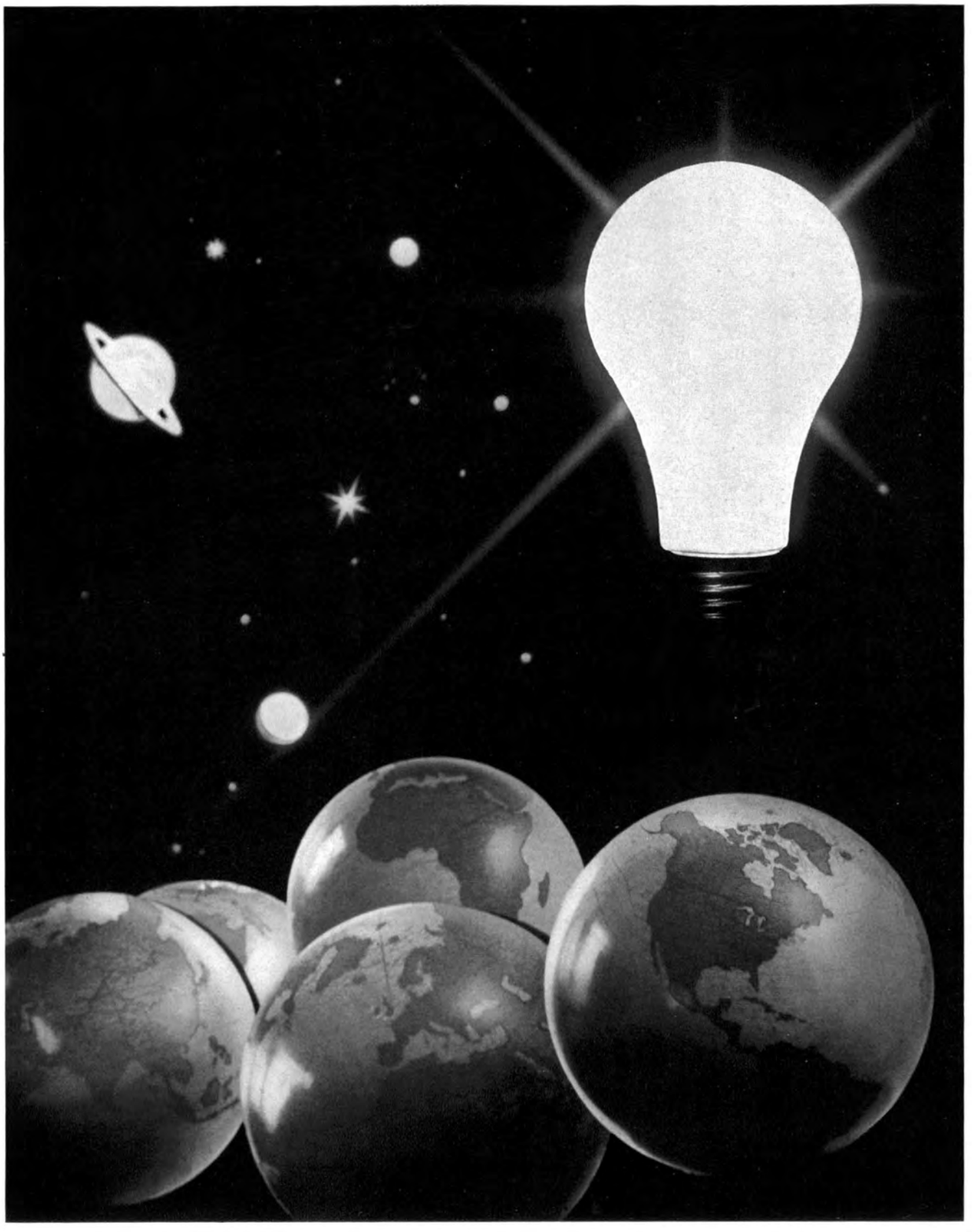
"THE PUSH-CART THAT TOPPLED A MAGISTRATE'S BENCH"

ANY photograph that creates a sense of crisis in human affairs is an excellent means of carrying forward the interest. Here are two noteworthy examples from the series of Scripps-Howard advertisements presenting "Little dramas in the life of a great newspaper system."



"HE WHO SHOOTS THE STARS"

ONE of the many effective photographic metaphors appearing in the advertising of the Beck Engraving Company.



"THE CONQUEST OF DARKNESS"

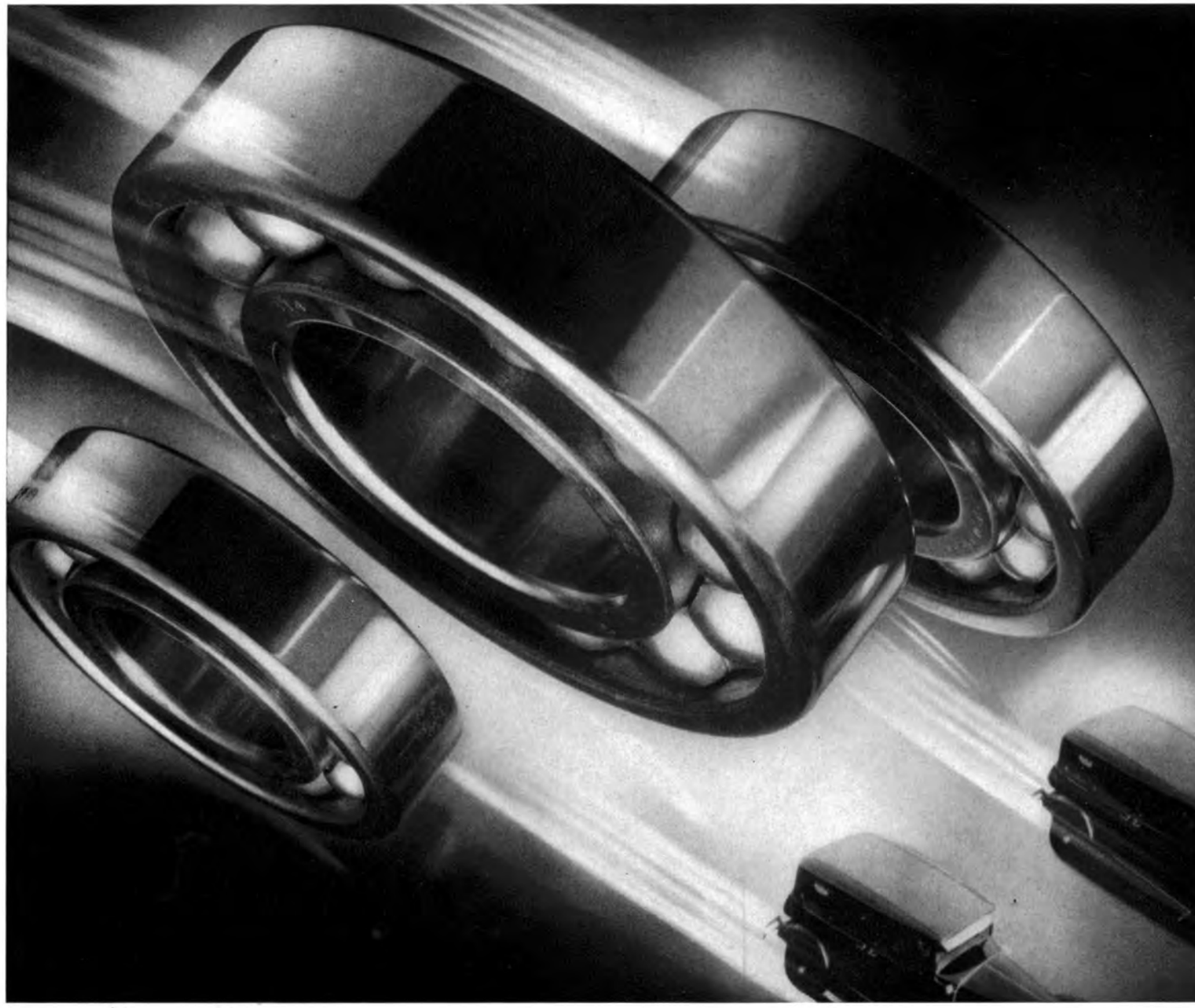
A symbolic cover design for the General Electric Company magazine Light.

"MOTHER AND BABY DOING WELL"

THE *art of advertising is not first concerned with presenting facts, but with preparing the mind to receive them. Photography is as useful in creating an emotional state that is congruous with the subject as it is in actually picturing a product* • *A sure sense of dramatic construc-*

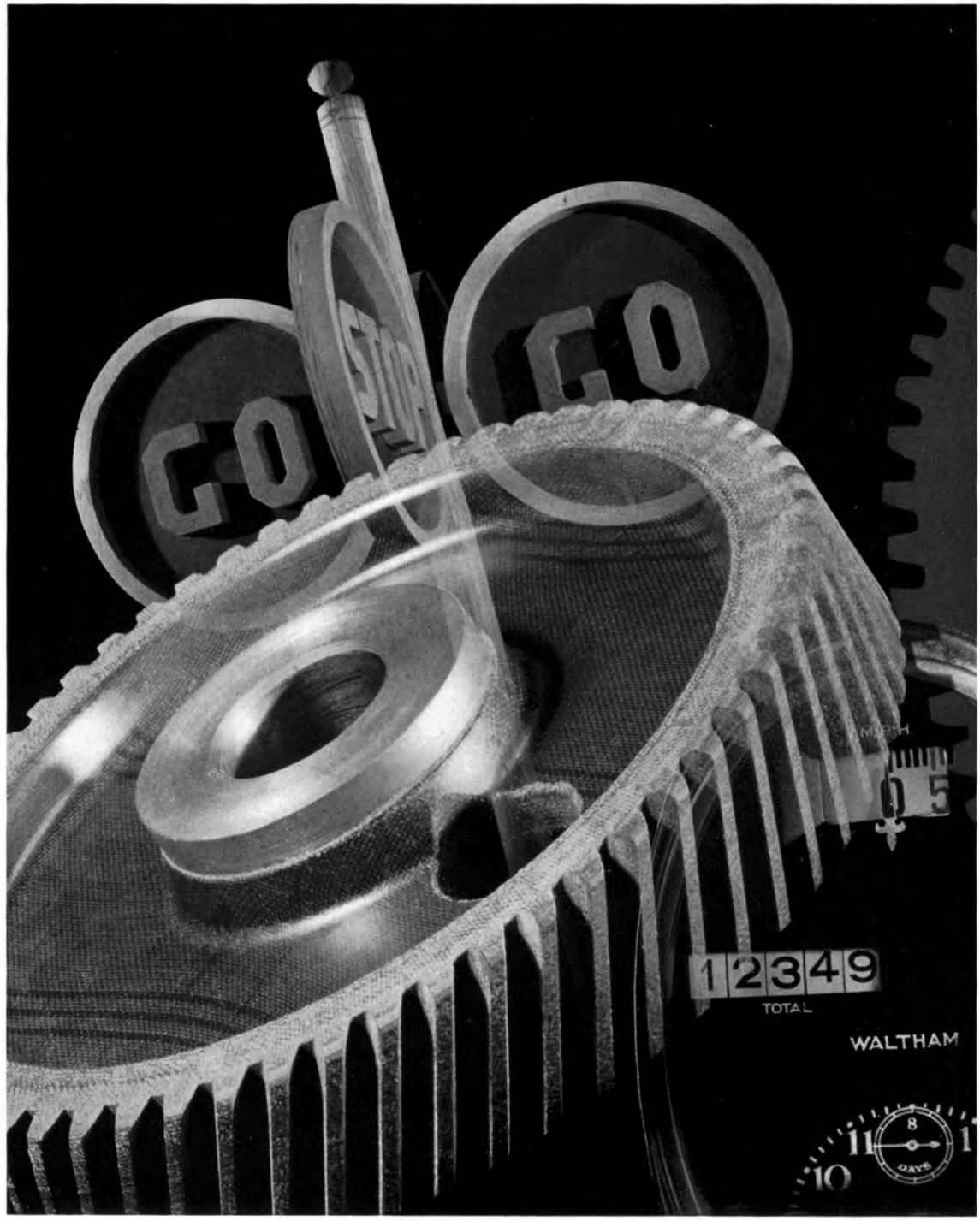
"HANDS, LIKE EYES, CAN STIR THE HEART"

tion in advertisements went into the making of these two illustrations. The one at the left is for Sharpe and Dohme's Hexylresorcinol; the one above for Jergens Lotion, a product of The Andrew Jergens Company.



"NOTHING ROLLS LIKE A BALL"

TWO examples of composite photography that suggest its unlimited possibilities for presenting related images to the eye in quick succession ● ABOVE: *An illustration for the New Departure Manufacturing Company, in which the speed streaks are photographically recorded light rays* ● RIGHT: *From an advertisement of Bakelite laminated timing gears*



"SILENT AT ALL SPEEDS"

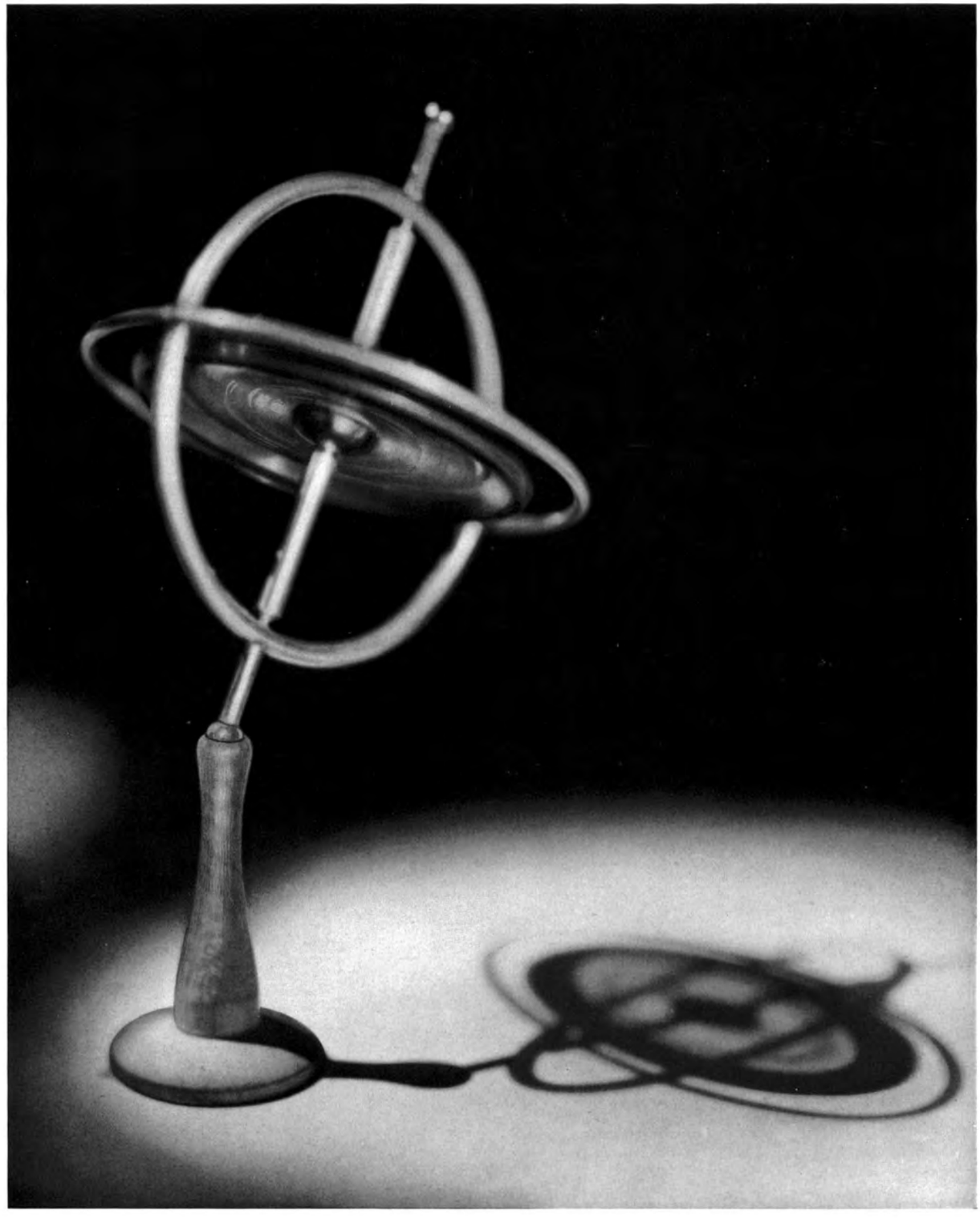
"THE CIRCUS HAS GONE"

MODERN photography, instead of trying to kill all shadows, capitalizes on their strong pictorial value • Here a simple spotlight and shadow treatment forms an interesting symbolic cover design for a booklet issued by The Davis Press.

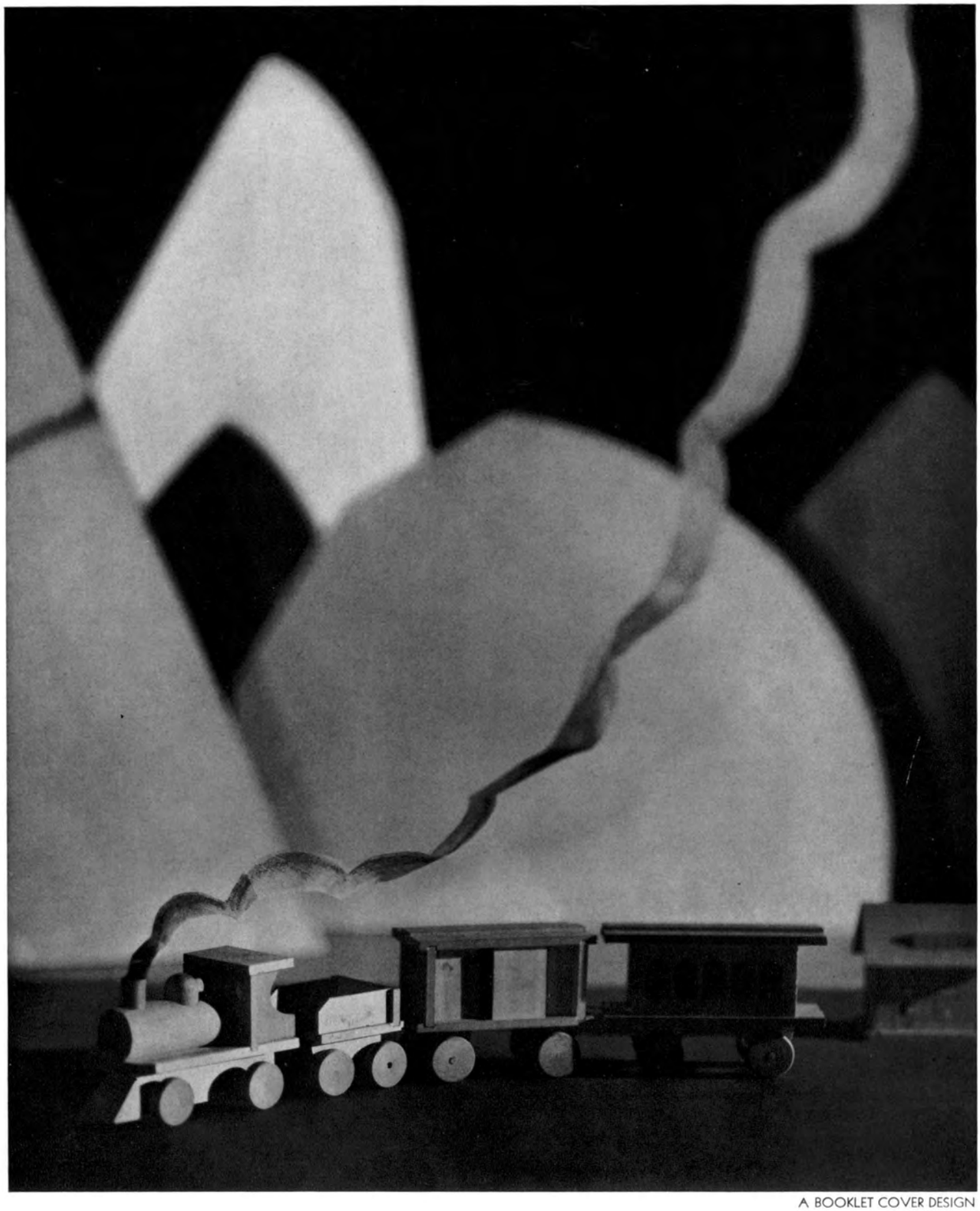
"TAKE THE GAMBLE OUT OF PRINTING"

A PHOTOGRAPHIC *analogy used by* Printed Salesmanship *in presenting a list of standard papers advertised in that magazine.*

"BALANCED PROSPERITY IN WISCONSIN"



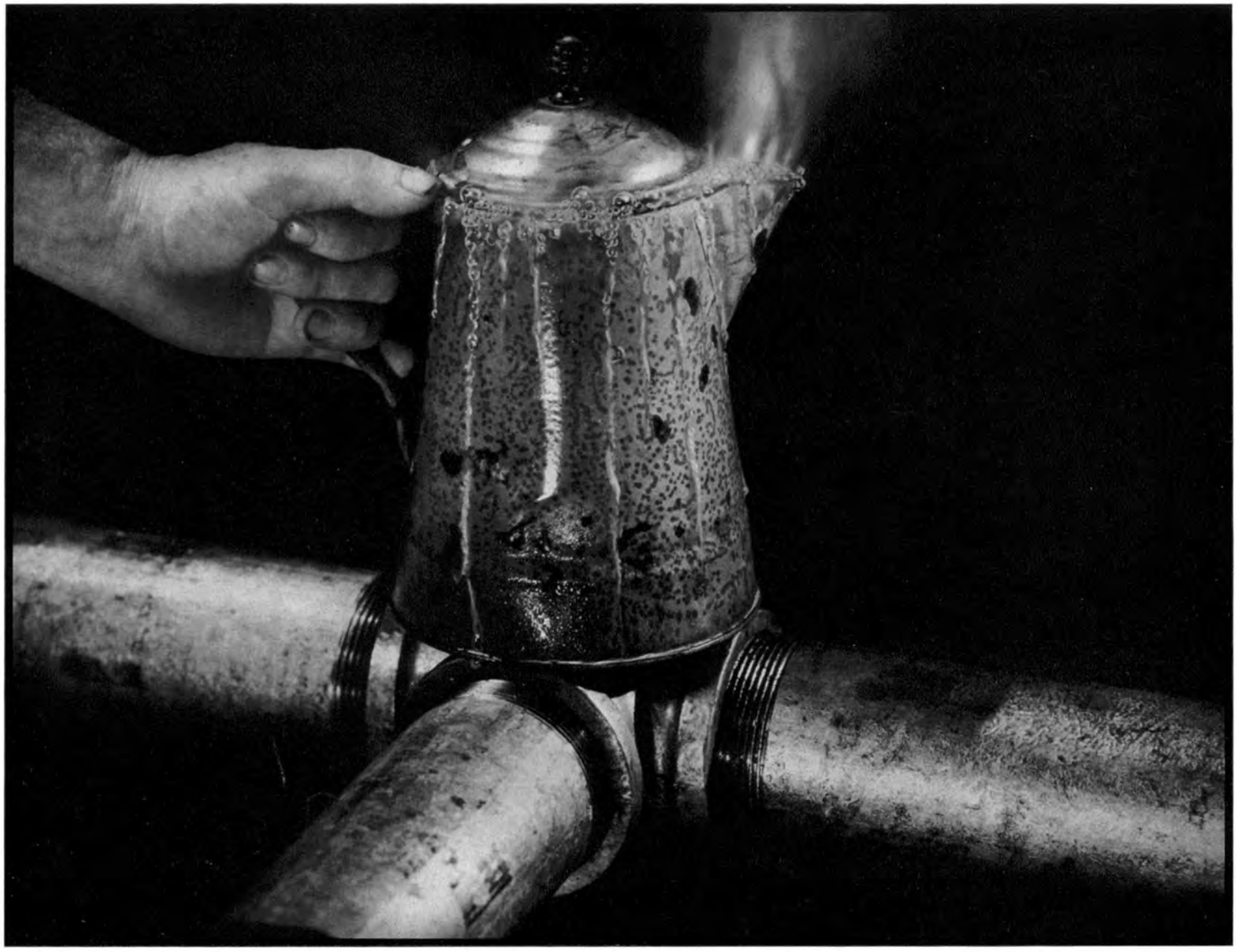
SIMPLE *and effective table-top photography used in advertisements featuring*



"IF YOU'RE GOING TO TRAVEL"

A BOOKLET COVER DESIGN

the resources and services of the First Wisconsin National Bank of Milwaukee.

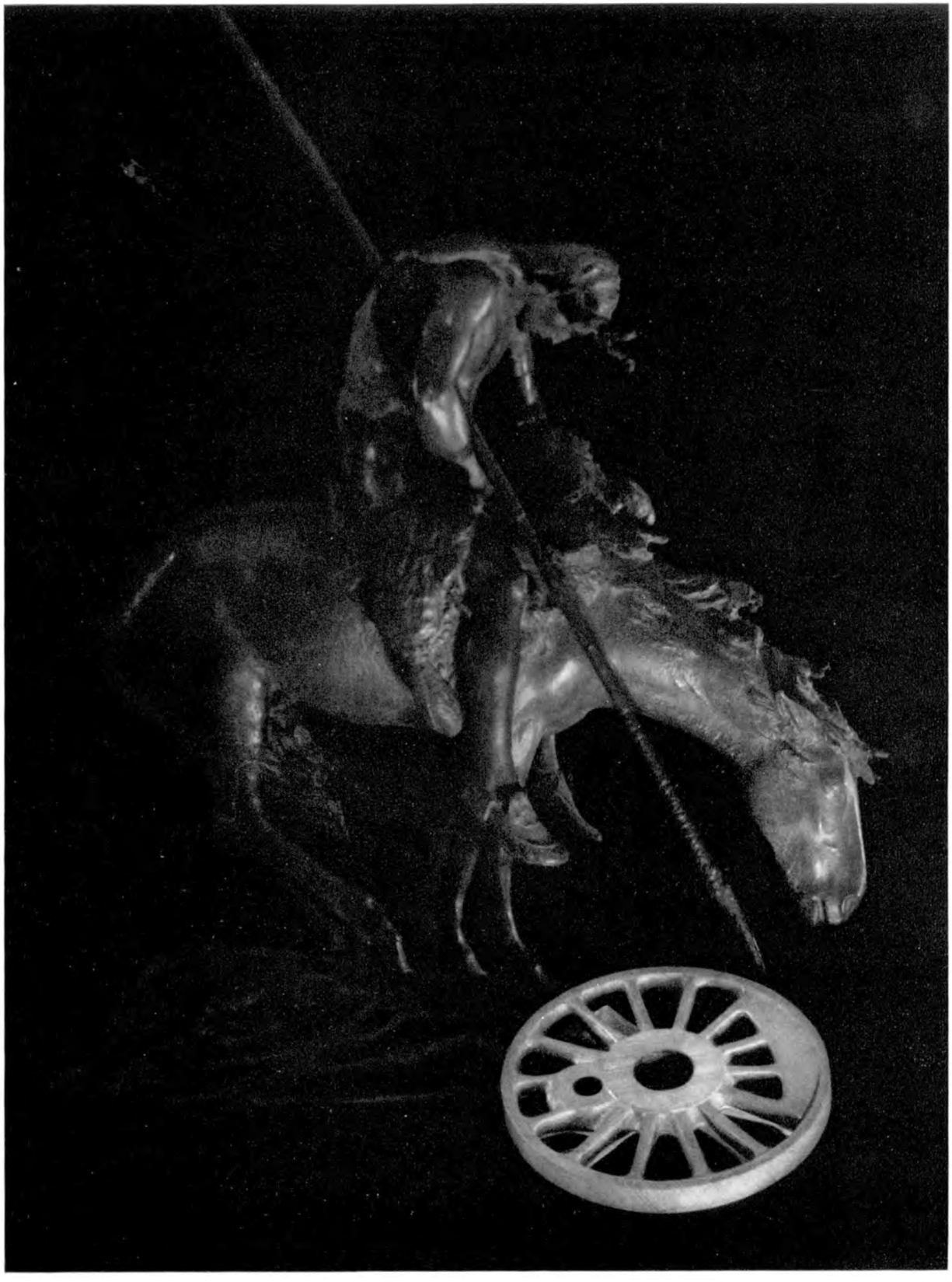


"IT COSTS $1,475 A YEAR TO BOIL THIS POT OF COFFEE"

CONTRAST *this fresh pictorial analogy with the literal statement "Bare steam pipes cause large heat losses." Between those two types of beginnings lies almost the whole range of advertising* ● *The creators of these Johns-Manville*

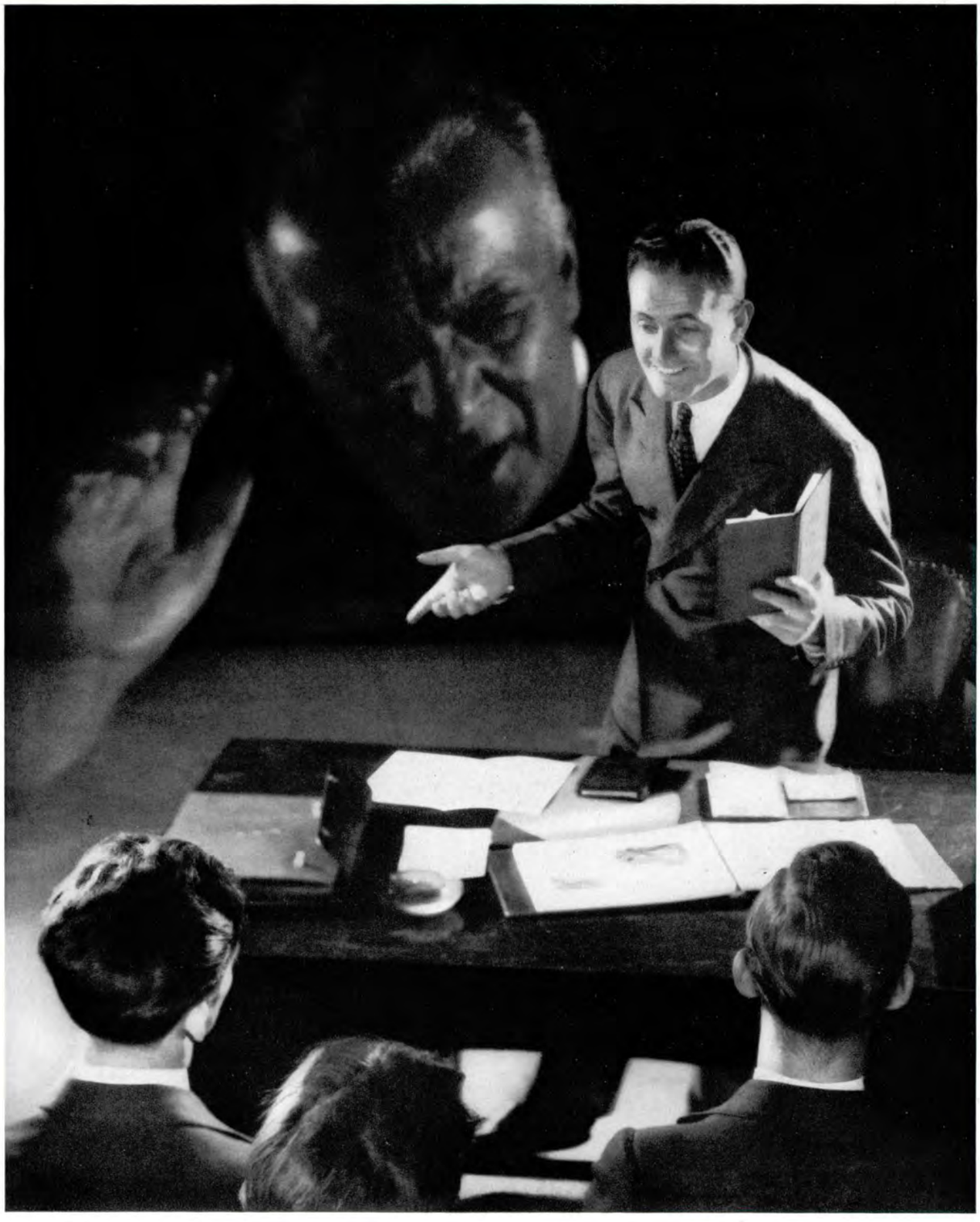
"THE MYSTERY OF 8TH ROW CENTER"

advertisements had an insight into the fact that the mind's chief business and delight is to see new analogies—that to picture one fact in terms of another with which it has not been related before is one of the surest ways of creating interest.



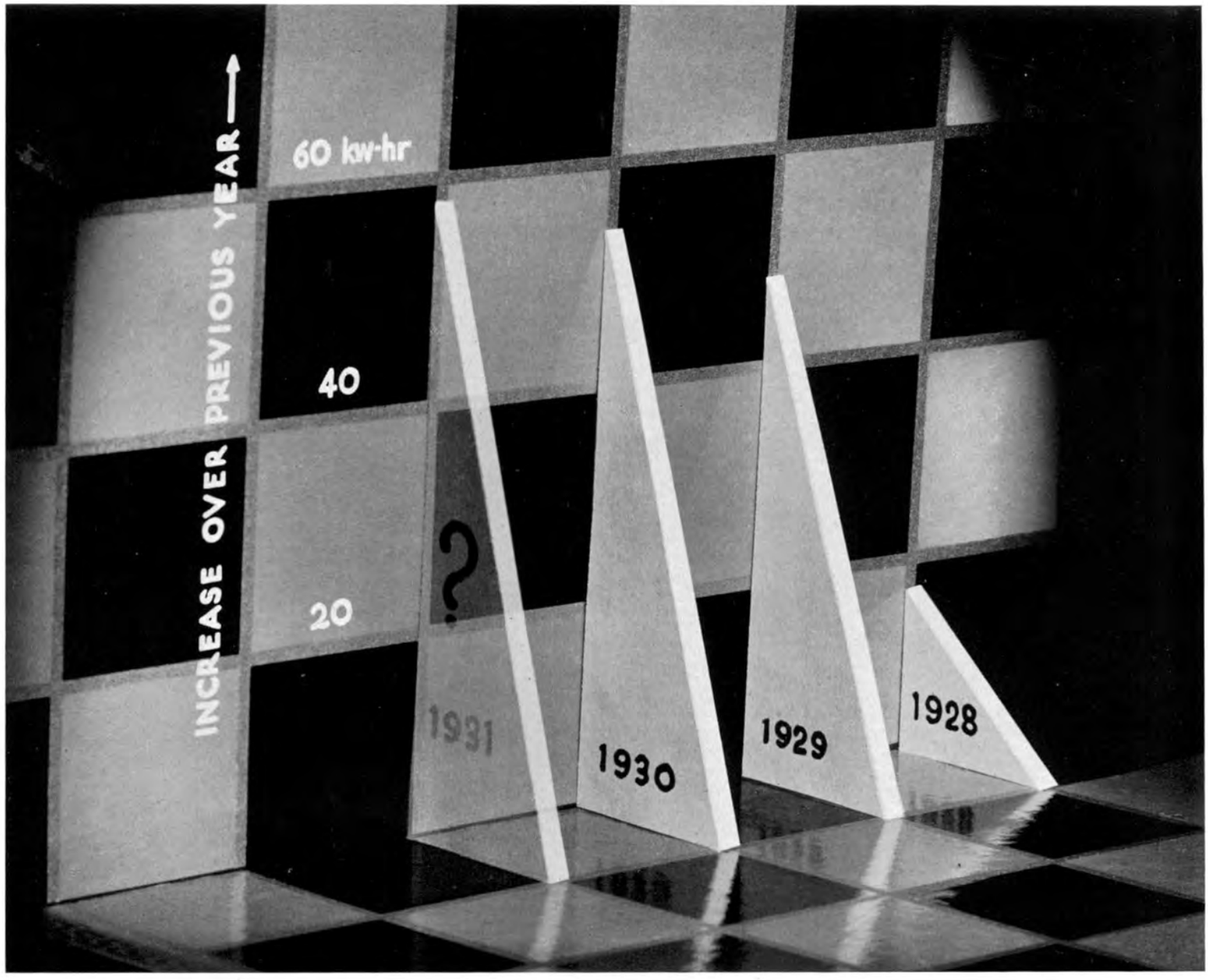
"AT THE END OF THE TRAIL WITHOUT FATIGUE"

FROM *an advertisement of alloy-steel locomotive wheels for the Birdsboro Steel Foundry and Machine Company*



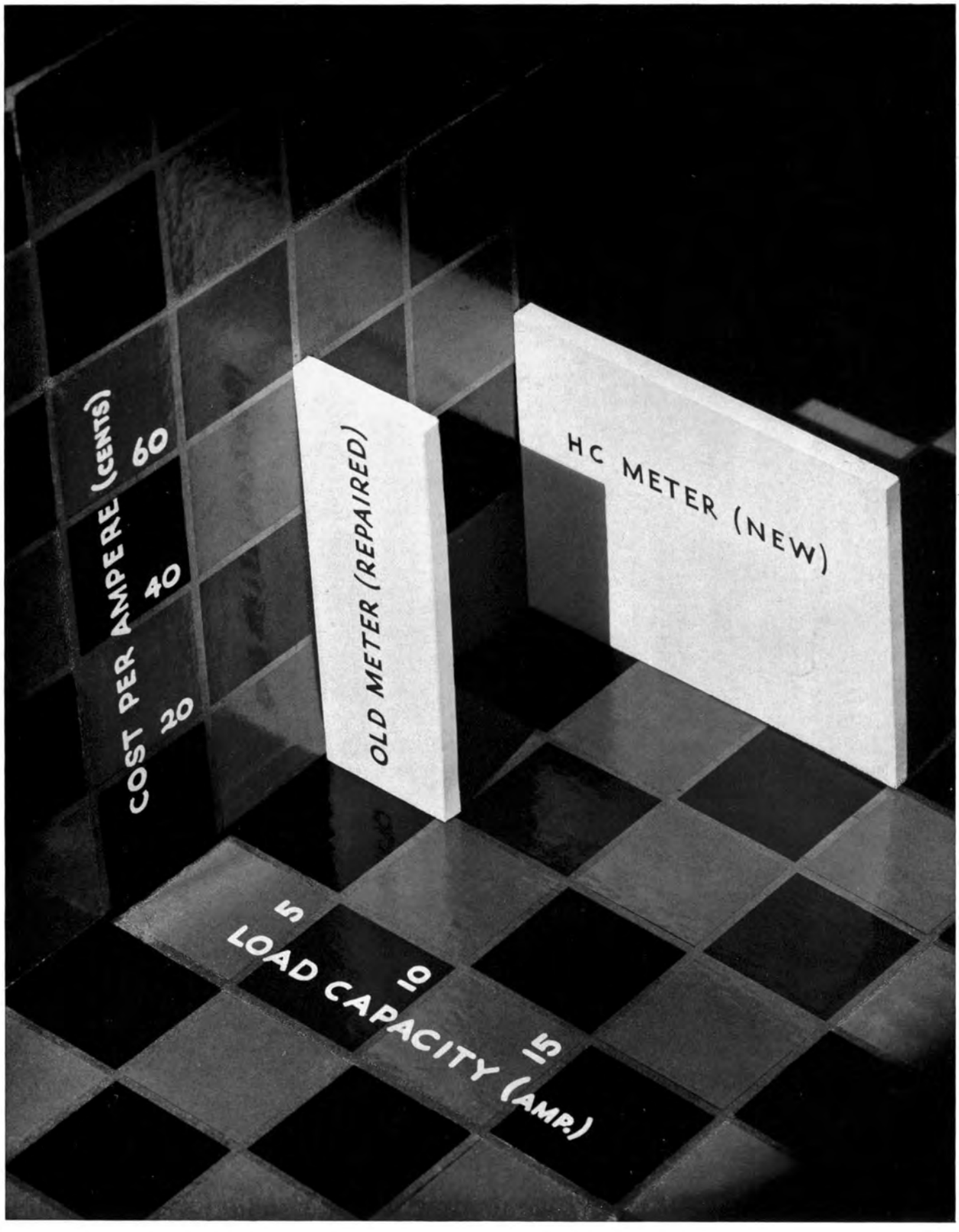
"WOULD THE ENGINEER BACK YOUR SALESMAN'S CLAIMS?"

A forceful bit of composite photography from the editorial pages of Automotive Industries.

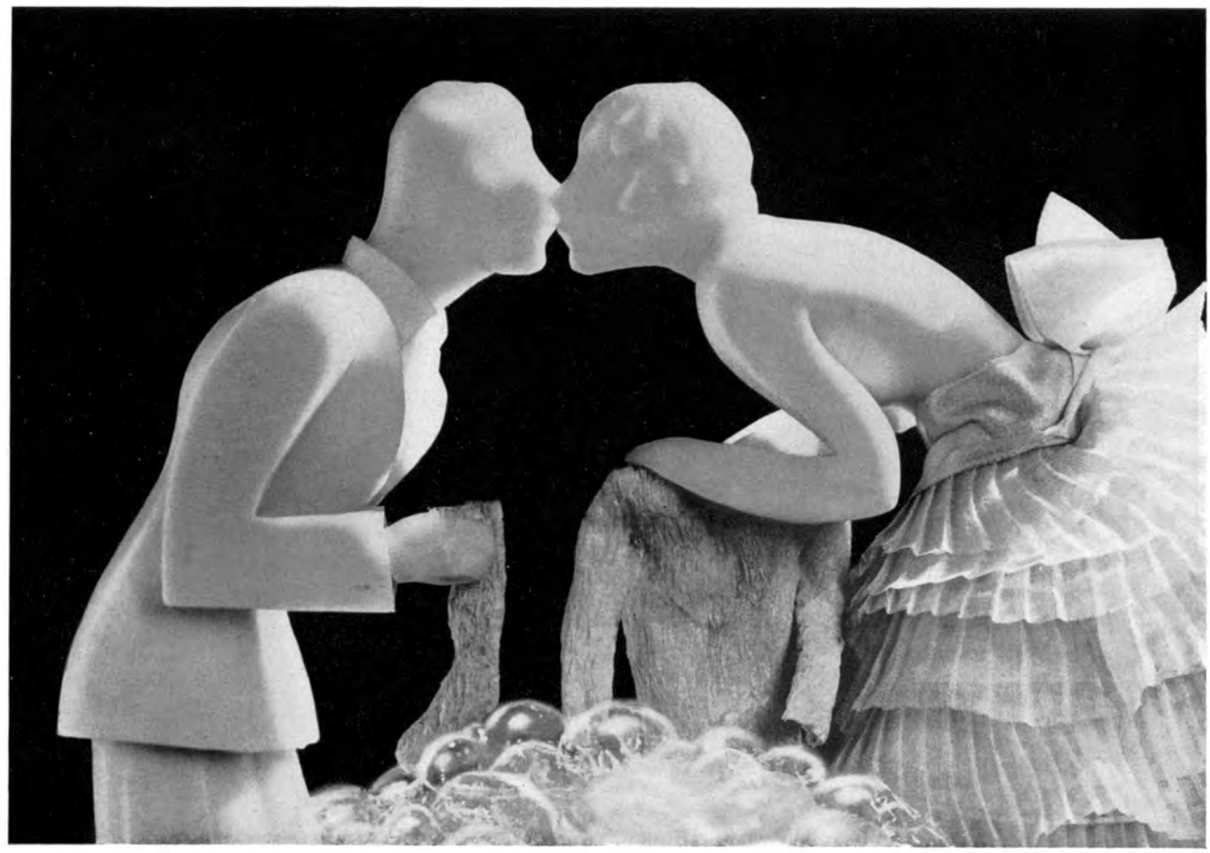


"WHERE IN 1931?"

THESE *examples suggest an endless variety of simple methods of making statistics interesting with photographic graphs* • *The illustrations are from advertisements of The Sangamo Electric Company.*



"WHAT IS THE VALUE OF A REPAIRED METER?"



"A NEW BEAUTY TREATMENT FOR WOOL"

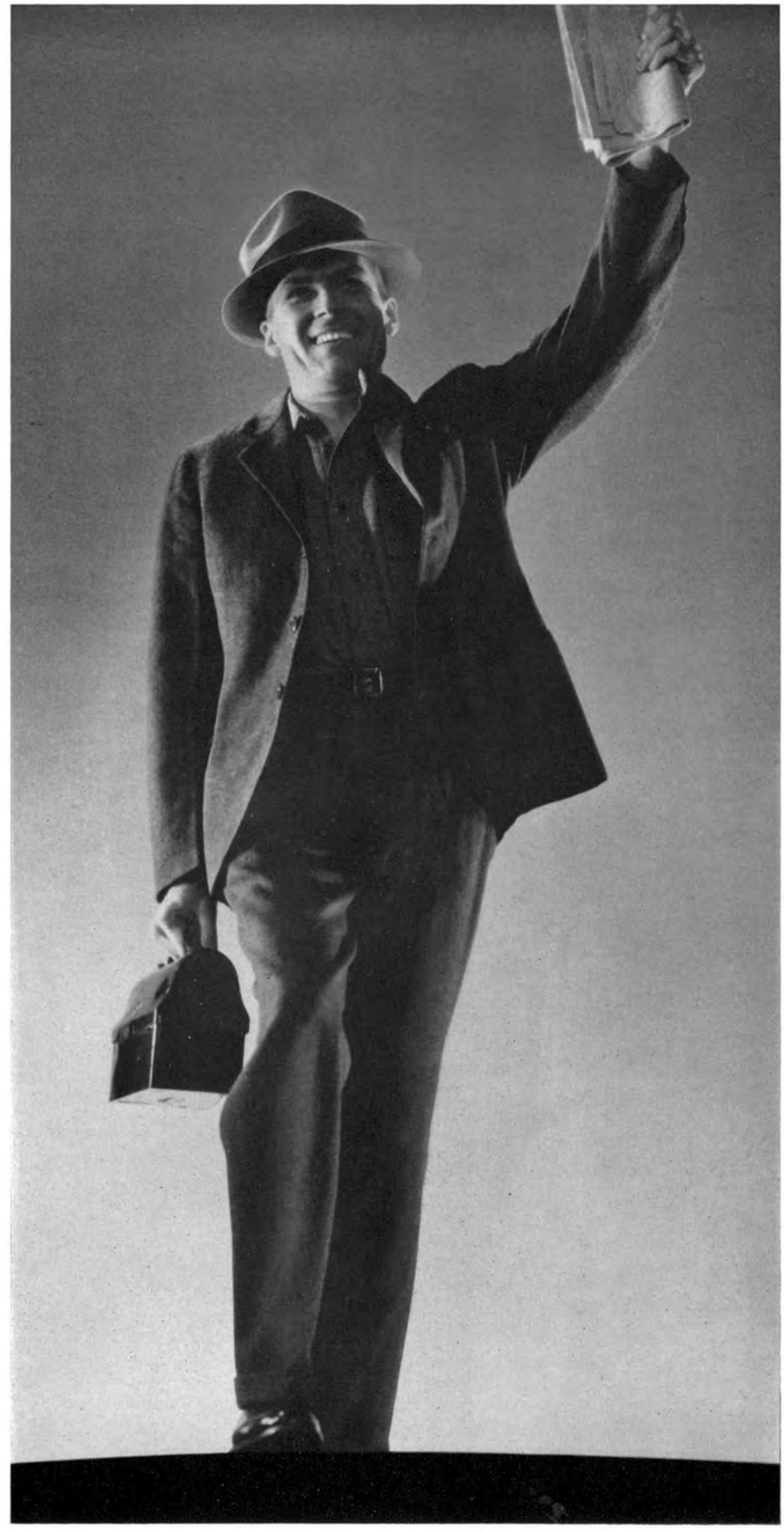
THESE *metaphors in soap-sculpture photography have interested millions of people in the uses of Ivory Snow.*

"THE PERFECT PAIR

for washing woolens—Ivory Snow and lukewarm water."

"KEEP HIS HEAD UP AND WE'LL ALL COME THROUGH"

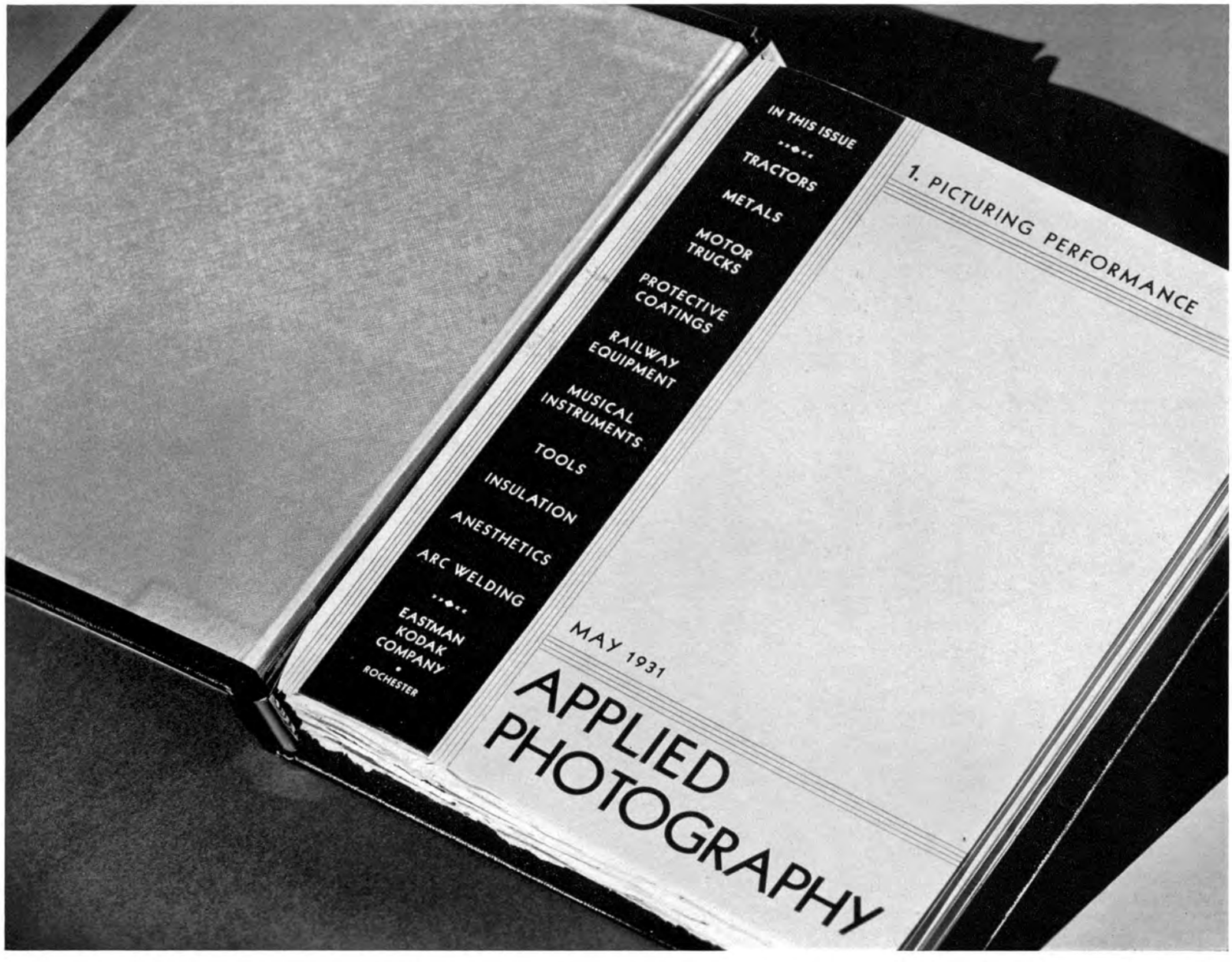
FROM *an advertisement for the President's Committee for Mobilization of Relief Resources.*



"DOMESTIC HANDS MAKE WOMEN SELF-CONSCIOUS"

A MENTAL *state such as only the hyperbolic power of the camera lens could have succeeded in visualizing. From the Lehn & Fink advertisements of Hinds Honey and Almond Cream.*

"HER DOMESTIC HANDS TELL EVERYONE THEY CAN'T AFFORD A MAID"



IF you wish to preserve your copies of APPLIED PHOTOGRAPHY, *this binder, quarter-bound in leather, will be sent you postpaid for $1.50. It holds six issues. Copies may be instantly inserted or removed, and are held firmly.*

ASSISTING IN THE SELECTION OF THE ILLUSTRATIONS AND IN MAKING AVAILABLE THE ORIGINALS

"THE GREEN PASTURES"
B. V. Flannery, *Vice-President*
Young & Rubicam, Inc.

"SPRINGS"
Harold B. Reid, *Vice-President*
The Wallace Barnes Company

"STRAIGHT PIPE LINES"
J. B. Mackenzie
Fox & Mackenzie

"TIME, THE TESTER"
Wm. K. Embleton, *Advertising Manager*
Pneumatic Scale Corporation, Limited

"THE FIRE ALARM THAT NEVER RANG"
"THE PUSH-CART THAT TOPPLED A MAGISTRATE'S BENCH"
R. L. Hindman
Lennen & Mitchell, Inc.

"HE WHO SHOOTS THE STARS"
Charles W. Beck, Jr., *President*
Beck Engraving Company, Inc.

"THE CONQUEST OF DARKNESS"
C. H. Day
General Electric Company

"MOTHER AND BABY DOING WELL"
"HANDS, LIKE EYES, CAN STIR THE HEART"
Robert Mack, Elwood Whitney, *Art Directors*
J. Walter Thompson Company

"NOTHING ROLLS LIKE A BALL"
Carleton B. Beckwith, *Advertising Manager*
New Departure Manufacturing Company

"IT COSTS $1,475 TO BOIL THIS POT OF COFFEE"
"THE MYSTERY OF 8TH ROW CENTER"
Ken R. Dyke, *Sales Promotion Manager*
Johns-Manville Corporation

"THE CIRCUS HAS GONE"
R. M. Spencer, *Vice-President*
The Davis Press, Inc.

"TAKE THE GAMBLE OUT OF PRINTING"
John L. Scott, *Managing Editor*
Printed Salesmanship

"BALANCED PROSPERITY IN WISCONSIN"
"IF YOU'RE GOING TO TRAVEL"
Ruth Pearse, *Advertising Manager*
First Wisconsin National Bank of Milwaukee

"WOULD THE ENGINEER BACK YOUR SALESMAN'S CLAIMS?"
Herbert Hosking, *News Editor*
Automotive Industries

"AT THE END OF THE TRAIL"
Lewis D. Bradbury, *Advertising Manager*
Birdsboro Steel Foundry & Machine Company

"WHERE IN 1931?"
"WHAT IS THE VALUE OF A REPAIRED METER?"
Otis Allen Kenyon, *Treasurer*
Kenyon & Eckhardt, Inc.

"A NEW BEAUTY TREATMENT FOR WOOL"
"THE PERFECT PAIR"
J. K. Fraser
The Blackman Company

"KEEP HIS HEAD UP AND WE'LL ALL COME THROUGH"
John Scott, *Art Director*
J. Walter Thompson Company

"DOMESTIC HANDS"
Paul E. Newman, *Art Director*
Erwin Wasey and Company

"SILENT AT ALL SPEEDS"
Leon V. Quigley, *Technical Editor*
Bakelite Corporation

PHOTOGRAPHY has become one of the fine tools of industry. At every stage of manufacture and marketing it is an aid in building business on a factual basis. The purpose of APPLIED PHOTOGRAPHY is to show, by means of noteworthy current examples, how to use this tool most effectively. In forthcoming issues it will present helpful examples of the applications of photography in:

VISUALIZING SERVICE
RECORDING DATA
DEVELOPING PERSONNEL
CONTROLLING MANUFACTURE
ADJUSTING CLAIMS
INTERPRETING SPECIFICATIONS
TESTING PRODUCTS
GUIDING INVESTMENT
REPORTING NEWS
ILLUSTRATING HOUSE ORGANS

OTHER issues will be focused on the major problems of specific industries. Quite possibly you are applying photography with success to some particular research, manufacturing, or marketing problem. The editors of this magazine would appreciate having their attention directed to such examples.

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