LAYOUTS and LETTERHEADS

PAUL CARLYLE and GUY ORING

Text by HERBERT S. RICHLAND
"What you are shouts so loudly
I cannot hear what you say!"

Ralph Waldo Emerson
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Layouts

Layout is the essence of advertising.

"What you are," said Emerson, "shouts so loudly I cannot hear what you say." And often today, "What you say," the reader of an advertisement, "is not nearly so important as the way you say it." Layout is the "way you say it." Layout is the means by which advertising secures its readers, creates first the favorable impression which is advertising's prime aim, and achieves the penetration of the message into the mind of the prospect.

Layout is the art of advertising's appearance. Layout determines how advertisements look. Layout takes the bare bones of advertising's verbal message and creates from them the full-fledged personality of the persuasive advocate. Often, indeed, layout is in great measure the message itself. Few are the products or stores or services which have so definite a selling message, so
factual a "reason to buy," that, put into bare words and printed baldly without benefit of layout, it could be depended on to have any patent effect. The automobile that sells because of its smartness and dash, the cosmetics offered for glamour, the foods that are temptingly delicious, the beverages sold on the slenderest of specific claims—what are the facts about these that their advertising promulgates? In these great areas of advertising, strip the competing campaigns of their illustrations, their atmosphere, their suggestion—strip them, in other words, of their layout, and what have you left? Nothing, or nearly nothing. • What is the chief difference between advertising of today and that of a decade or a century ago? What is the distinguishing characteristic of the advertisement, the campaign, or the 10 campaigns that are freshest in your memory of recent months? Is it their words—or their layouts? Truly only in classified advertising—those modest monotone messages of houses for sale, positions open or sought, listed drearily in the back of the newspaper where they will be seen only by those who specifically look for them—will you find advertising where the printed word, without benefit of layout, is possible. • Advertising has mistakenly been called the art of the magic word. Far more truly is it the art of the magic layout. • For all modern advertising's preoccupation with research, market analysis, "merchandising," and sales analysis, its ultimate essence is still the creation of advertisements which will get themselves seen and create such an impression that people will do something about it. • And in creating these advertisements, great is the responsibility for success or failure that rests with him who wields the magic pencil—the man who makes the layouts.
THE MAKING OF LAYOUTS

Advertisements today—or rather advertising campaigns—begin with creation of the selling theme. Created out of vast study and inspiration, translated into copy and headlines, the selling theme is brought to the layout man or visualizer. Now the campaign is to be created. What will its character be—its visual theme? What will be its continuing personality, to tie one ad to the next for cumulative value? What will its atmosphere be? Is glamour, power, de luxe quality, smartness, appetite, or honesty sincerity the most promising path to public favor? Is the product itself well known or is it new? Are the headlines news? Can anything really so powerful and new be said in words that it’s worth designing the ads just to get the headlines read? What messages other than the main one must be covered, and how important are they? What market is sought? What group of readers, out of all the public, should the advertising single out, tap on the shoulder, and tell, “Here is a message for YOU!” What is the specific aim of each ad, and what is the general aim of the campaign as a whole? These are the questions which must be answered before visualizing pencil is put to paper. In their proper answering lies soundness; and to it should be devoted the closest cooperation and searching study of

copy man and art director: the writer, with all that market knowledge and merchandising can contribute, and the visualizer, grand marshal of the resources of the visual arts. Often the objectives are clear. If the product is a perfume about which nothing factual can possibly be said, the problem is obviously one of atmosphere, to be created by suggestion and treatment. If a shoe to be advertised is made of a new crease-proof leather, the headlines must be given smashing prominence. If the advertising is to be a department store’s daily offerings, the chief effort must be to give fullest display to the merchandise featured for tomorrow’s business; and the important objective of giving the store an enduring personality must be skillfully sought by handling borders, background, lettering of captions, and a minimum of editorial text. So the objectives are defined. The sheer professional competence of the cooperating creative men should quickly dispel the miste and leave the visualizer with a clear conception of his goal. (More and more is this cooperation founded on mutual respect; it is common knowledge that many famous outstanding department store campaigns owe their value as much to art directors as to advertising managers; and most of the great advertising agencies have recognized the importance of the visualizing function by making their
art directors, partners, corporation directors, or at least vice-presidents.) Now he stands confronted by the ultimate challenge that faces every creative artist. He calls upon his inspiration, his craftsmanship, his knowledge of his medium, and his dexterity with his tools—and also his memory and his collection of "swipes." (These are a collection of clippings, loose or pasted in a book, of ads, parts of ads, sketches, details, coupons, designs, etc., which the experienced layout man has accumulated over a period of years by saving things that have pleased him. Some are complete advertisements of remotely different products; some are illustrations; some are happy handleings of details, lettering of headlines, techniques, or treatment which he has set aside to follow or adapt when the time comes.) He soon makes his decision on size of illustration, headline, product, and signature; then one arrangement after another is put on paper until the pile of crumpled sheets rises in the wastebasket, and five roughs remain on the desk. They are shown on the next page.
FIVE ROUGH ROUGHS containing the same ELEMENTS

For this point advertising, illustration and copy man had previously agreed that a house must be shown large, an animated headline, featured, and copy space left for 200 words.

These are indeed roughs. Only a working advertising man can see in them the essential character of the finished product. The illustration is only suggested in place; no attempt is made to plan it. The lettering is unstudied, no details are sufficiently present to comment upon or criticize.

But they are working advertising men who see them, criticize them, and select from them—copy man, copy chief, advertising manager. Before they are shown to client, owner, or other "outsider," the selected layout must be redrawn in far better style.

The illustration must be planned and sketched carefully (preferably by the artist who is to draw it finally) or a photograph taken or simulated in wash. The headlines, signature, and other display must be indicated in a lettering style which foreshadows their ultimate weight and feeling. The type matter must be shown by ruled lines or vertical lines that fairly indicate the color and textual value of the type that will actually be chosen and set. In short, so careful a representation of the finished ad must be made that to any eye a clear picture of the ultimate result will be apparent. This is called a comprehensive layout or comprehensive. It is the comprehensive that the creative advertising men present to client or ultimate authority for criticism or O.K. Once the comprehensive is approved, so little is left unsaid that producing the finished ad is almost a routine matter of production.
This book presents a profusion of comprehensives. Here are more than six score original layouts prepared out of long experience in meeting practical layout problems, to help creative advertising men meet the practical layout problems with which they are confronted in their daily work. Here are complete arrangements to meet a whole gamut of situations, with illustration, lettered headlines, copy, and product all shown in key and in proper relationship. Some are dainty and exquisite, some bold and vigorous, some delicate and suggestive, others crowded and utilitarian with as numerous a showing of merchandise as any workaday department store would need on an in-season Friday. Some suggest the exclusiveness that is inherent in imported vases or Persian creations; others simply show how a straightforward presentation of a grocer’s market offerings can be made orderly and in its way handsome and distinctive. Here is organized inspiration—a layout source book to end all haphazard accumulation of “swipe” collections. Among these layouts the working layout man may find a complete solution to many of his needs and problems: a layout to follow or adapt, a style of lettering that “fits,” a technique for his illustration, and perhaps even a headline suggestion that will inspire an angle of approach. At best, it may supply him with a ready-made ad that he can use entirely, following style and arrangement of headline, illustration idea, and all; at worst it will “start him thinking” on his particular problem by suggesting an element here, another there, which he will combine to give him a stunning layout of his own. The copy writer or advertising manager may use this book as he approaches the creation of a campaign, by selecting a layout here that will fit his purpose, writing his copy with it in mind, and even going so far as to talk to his art director or artist, “Make the layouts something like this.” Time will be saved, vague instructions that lead to fruitless groping and wasted effort will be avoided, to the great delight of the artist, and the finished ad will be excellent. While layout style cannot be specified like type, nevertheless so supremely practical a source of inspiration as this is often a boon to the hard-pressed writer, especially if he is handicapped by insufficient visualizing personnel. In it the most sophisticated agency visualizer will find layouts that he may follow, exactly or freely, for his most expensive space; and of course his less highly placed brethren may find styles and complete arrangements that they may use outright in producing ads of a professional excellence far above their past level.
HOW TO USE THIS BOOK

The visualizer will use this book by browsing through it for inspiration, new ideas, new resources, and finding in it specific layouts to follow or adapt for specific purposes. He will quickly realize the infinite variety he can obtain by adopting and combining. The same essential layout structure that pleases him in a paint ad may quickly be adapted to serve him in making a perfume layout. Thus the paint ad on page 66 may serve to initiate the creation of ads on such unrelated subjects as perfumes, shoes, food, and watches. The following four layouts actually show such adaptations.

When the visualizer adapts the paint layout (Layout A), to perfume (Layout B), the arrangement is the same, the panel and headline cartouch are kept intact, but the elements themselves change in character and technique—and presto! an equally effective ad is created. Study the other adaptations; Layout C splits the panel into three; Layout D reverses headline and illustration; Layout E makes more changes, it reverses the elements from right to left and uses the headline in a different way. But all are essentially adaptations of the original, Layout A—and illustrate how any desired layout in the book can be varied for a wide range of uses.
ELEMENTS MAY BE LIFTED • A separate element in one of these layouts may be lifted out and used to "point up" or make distinctive a larger, plainer ad. Thus, confronted with the necessity of a factual ad crowded with items, the store advertising manager may lift the figure from the ad on page 48, and triumphantly use it to smarten up his hard-working ad. Here the figure and headline element, complete, are taken from Layout F, and placed at the top of Layout G. Any figure, panel, border of any layout may readily be used in this way by the visualizer.

LAYOUTS MAY BE VARIED FOR SERIES • Layout H is shown on page 37. After following it for one ad, the visualizer may want a variation for the rest of the series. So for his second ad he rearranges the elements but keeps the same design and "feeling" and gets Layout I.
GETTING IN MORE MERCHANDISE • Here the visualizer likes Layout J (shown on page 14) but finds that the layout he is to make must show more merchandise. So he shifts the picture to the left, the copy to the bottom, rearranges the headline, and adds two panels! Result: Layout K. Many other layouts in the book can be similarly adapted.

LEAVING OUT ELEMENTS • Take out a headline, drop one illustrative element, and a layout becomes quite different! Thus the hard-working Layout L (from page 77) becomes the more elegant, but equally well designed Layout M.
ADAPTING THESE LAYOUTS TO FOLDERS • Though these are shown as they would appear in newspaper or magazine ads, they all—every one of them—can be used to create booklets or other printed matter of the same decorative effectiveness. Thus N, the ad shown on page 71, inspires folder O.

COMBINING LAYOUTS • Elements from several ads may be combined to make a new one; as from P and Q, the ads on pages 35 and 29, the third of these three ads, R, is concocted.
COLOR

Though all the layouts are in black and white, they may be readily used for two colors (Layout T), or full-color ads (Layout V) by using color for figure, panel, and display. In each case the essential character remains the same, with the effect heightened by tasteful, judicious use of color.

MAKING LAYOUTS GOOD Although competent artists after years of excellent drawing still do not grasp all that the special requirements of layout-making demand. Their layouts remain "blocky," obvious, and static. The naturally happy unity with which a good layout hangs together, attracting more than its due of attention, telling its story, holding its headline, with illustration and text all in a balance of emphasis, with drawing, lettering, and type all harmonious, all pleasantly effective—this is the result of a highly special technique. A study of how the layouts in this book achieve their effect and a constant use of them are an excellent way of acquiring that technique and of growing in its use. To the student or to the artist who has had little layout experience, the book should be a tremendous help in creating a "layout sense." The principles of good design, good balance, and effective composition are eternally the same; to convert a knowledge of them into the knack of making layouts is more a matter of practice than precept. Courses of study and theoretical analysis can never accomplish half so much as that development that comes from trial and error.

To the student we suggest: make layouts, tackle problem after problem with the help of this book. Do not hesitate at first (or even later, when hard pressed) to follow slavishly one of these layouts; then adapt, vary, and modulate ideas shown here. Combine others, using good taste always; and always study the fundamental righteousness that makes these layouts effective, the resourcefulness that keeps them fresh, the artistic skill that makes any creation good.

For LETTERHEAD designs turn to page 96
MERCHANDISING LAYOUTS

LAYING OUT THE AD THAT'S "PACKED-WITH-MERCHANDISE" • This has always been one of the layout man's most difficult problems: putting a maximum of items in a minimum of space and making the ad look good. Faced with laying out department store ads, grocery store, furniture store, jewelry store ads, etc., the visualizer wails, "It's easy enough to be artistic and effective when you have one product or a few pretty packages to feature, with plenty of room for white space, atmosphere, and dramatic illustration. But when you have the same problem day after day; jam in merchandise and more merchandise, get items big and prices important, then what can you do to achieve distinction?" • An answer is given in the following pages. Here we suggest that orderly arrangement can make masses of items into effective layout elements; that borders and top-and-bottom pieces can be used to give continuing individuality.

and that artful use of tints and panels—decoration and a minimum of ornamentation—can make hard-working merchandising layouts good. Often striking hand-lettering in headline and signature alone will make a composition completely distinctive. Many of these layouts can be followed in their entirety, or one can be selected as a standardized format for a season's layouts. Or, by allowing more space for illustration or atmosphere, these ads can be varied by borrowing elements from other layouts, as described and illustrated on page 20.

The Following Layouts Are Recommended
Especially for Retail or Mail Order Advertising
EXPRESSIVE LETTERHEADS

The importance of the letterhead is today universally recognized; the possibilities of letterhead design are not.

For letterheads, in performing their function of helping introduce and suggest your business or yourself—providing a background for the message and subtly emphasizing and decorating that message, and creating an atmosphere by which you are judged sometimes to a very great extent—can draw upon an infinite resource and achieve an infinity of effects.

Designing a truly expressive letterhead—a letterhead in proper key and suggestive value—is an exercise in creative design. Into the mere lettering or type of name, address, and a few additional words must be put a whole characterization of a personality or a business: a story must be told powerfully but unobtrusively of the force behind the message the letter bears.

Letters are always a main contact between businesses and their customers—often the chief contact. By the letterhead, a business is often largely judged.

How much a letterhead can express is suggested on the following pages. Here lettering, type, and design are used to create a wide range of atmosphere: the dignity proper to a professional firm such as architects or lawyers, the substance of a steel company, the smartness of a dress shop, the exclusiveness of a dance studio.

Much reliance is placed on the enormous possibilities of hand-lettering; many, however, rely on type alone. Some are colorful, some restrained but efficient in creating orderly arrangements.
In designing a letterhead for some specific purpose, we suggest that if possible one of these designs be selected and followed implicitly. Most likely one can be found whose text has a place for precisely the number of lines or elements called for, and your copy can simply be substituted for that on the letterheads shown. Then letterhead B follows A for arrangement.

A (from page 118)  B

Often a slight change may suggest itself to you. Many of the layouts shown in this book can readily be varied as in the following.

C (from page 120)  D
In many cases printed announcements, booklets, reports, and even advertisements can be created by using these letterhead designs plus type. Thus from Letterhead E on page 125 a booklet cover, F, is designed.

Perhaps a specific need may best be served by combining elements taken from two or three of the letterheads. Thus G and H on pages 146 and 147 are combined to make I below.
The letterhead, of course, sets the key design which should be followed in calling cards, billheads, envelopes, and other stationery. All of these designs may thus be used. Figure K illustrates a complete set of stationery designed from Letterhead J on page 109. Figure M on page 104 illustrates four business cards designed from Letterhead L on page 141.

A variety of sizes is currently used for letterheads; many firms with various departments use different size sheets for each, or a different size for "regular" and "executive" correspondence. Although all designs are shown in the conventional proportions of the commercial size (8½" x 11"), any can readily be adapted for any other size. How big the letterhead design should be—how large a proportion of the sheet it should occupy—is, of course, a matter of judgment in each case. In the letterheads shown here, the lettering, panels, or other design is shown fairly large in relation to the sheet; in executing finished letterheads (especially 8½" x 11" size), it should be made proportionally smaller. The layout shown in Fig. N, page 116, can be changed to that in Fig. O for truer proportion.
COLOR - Many of these designs can readily be adapted for use in two-color or three-color letterheads by merely putting one or more display lines in color or using a color for a background tint. Sometimes, a most striking and memorable letterhead is thus obtained. This offers infinite possibilities; only a few are suggested below:

[Images of letterhead designs]
Justine

Justine 57th Avenue, New York City 1, Manhattan 2 2957

Justine

Justine

Justine 57th Avenue, New York City 1, Manhattan 2 2957
A WORD ABOUT ANOTHER BOOK

To artist and art director, advertising man and student—"Letters and Lettering"
by the same authors is recommended as a valuable working tool. It is identical in
format with this volume; it has 128 pages and, in addition to a discussion of lettering
and a thorough chapter on "how to letter," contains 80 original alphabets—conven-
tional, exotic, script, quaint, modern, expressive, etc.; also a highly inspirational
group of special lettering effects; and a chapter on type, showing 15 type faces. These
alphabets, followed exactly, supply lettering styles for most uses and are a boon to the artist
and the man who buys lettering—in saving time, saving money and greatly improv-
ing the quality of work. Published by McGRAW-HILL BOOK COMPANY, INC.,
it is on sale at all bookstores.