



A Jaeger Cover Design.

The Higher Advertising

As shown in the
Art Work of

CHARLES E. DAWSON.



Weather-vane
from the famous Jaeger
shop in Plymouth.

Designed by
Charles E. Dawson.

THE progress made in advertising during the last decade is one of the most notable signs of the times. In order to realise the extent of this progress, one has but to compare any publication of to-day with its predecessor of ten years ago. Upon every hand the fact is patent that, not only do current publications carry more advertisement, but that the art of advertising is pursued with a new and direct appeal to the best commercial interests of an intelligent public.

It is in the attitude of business men towards advertising, however, that a remarkable change is apparent. Whereas ten and fifteen years ago they were wont to say: "Brown must be wealthy to be able to advertise as he does," to-day the comment is: "What a big business Brown must be doing from all that advertising." In point of fact, business men have come to look upon advertising as a sound business investment.

The same progress is equally true of the hoardings. Not so many years ago the bill-poster was considered a pariah, and the bills were put up anywhere and anyhow.

To-day a different system obtains. Not only does the capital for advertising run into millions, but

handsome hoardings are devoted to the purpose, and the proprietors hold useful and honourable positions in public life. To say that judicious

advertising is a powerful tonic to trade is a matter of ancient history. Inasmuch, however, as the art of advertising implies the effort to create conditions favourable to certain markets, it is well to recognise the elements which make for success.

Autre temps, autre mœurs. In accordance with this great law of variety, the methods of a past epoch necessarily give way to others of a more potent, more modern character.

New wants, new specialised needs, are continuously engendered, born and fed. The luxury of yesterday is the necessity of to-day. The luxury of to-day becomes the necessity of the morrow. What appeared infinitely great a year ago is in the eyes of to-day—relatively speaking—infinitesimal. Thus it happens that the modern artistic advertising seeks to establish success upon two altogether novel grounds.

It undertakes, in the first place, to cope, in the shortest space of time, with huge problems on a huge scale. Further, by a process known to psychologists as suggestion, it supplies the human



A Dainty & Distinctive Advertising Design.

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stimulus necessary to vivify and crystallise ideas. To attract attention alone is not the ambition of the successful advertiser. Any fool can do that. In addition to attention, respect must be secured for the man who controls this particular appeal to public appreciation.

Here, as in every case, the mastery of mind over mind is the test of greatness, the key-note of success. The master-minds in advertising to-day include a knowledge of human nature, its impulses, and, above all, its attitude towards suggestions of taste, colour, affirmation, sex and a host of definite, positive impressions. Their idea is not only to satisfy but to provoke a demand for their goods. They recognise in successful advertising a powerful lever for their increasing profits, and a mighty force whereby they may enhance the value of goodwill, which, after all, is the essential quality of true commercial enterprise.

In other words, they have not treated advertising as a gamble, but they have studied the laws which govern their art. And in this they have shown their appreciation of the fact that, in spite of the ignorance of the general public in matters of art, it is drawn unconsciously in the direction of artistic things. Such things have a distinct flavour to recommend them—an indefinite quality suggestive of refinement and riches. Not that in the eyes of the master advertisers the ultimate appeal for success is made to the general public. As in all other human affairs, the last tribunal to be approached is that of the expert minority. For that increasing minority who bestow more than frivolous attention upon art, there exists the intrinsic merit of the design itself, its composition, colour, and distinction. This minority has long since divested itself of racial prejudices, and represents in the world of modern advertising the most spirited and illustrious alliance of international commerce with international art.

Artistic advertising in the United States has reached a high standard of technical excellence.

The block-maker and the printer have combined with the designer to produce work which is nearly perfect. In spite, however, of their skill and cleverness, they have not, so far, been able to advance anything so artistic and purely personal as the work of the young British artist, Mr. Charles E. Dawson.

Mr. Dawson, whose designs have found recognition and production in the leading art publications of the world from Boston to Vienna, has recently devoted himself to what might be called "The Higher Advertising." He stands alone in the worlds of commerce and of art, where the unique position he holds is largely due to the original and unswerving lines upon which he works. Unlike other artists, he believes that his first duty is towards the advertiser. With this ideal before him, he has maintained and proved that there need be no limit to the beauty and variety of design.

Although a successful artist, he has not allowed himself to fall into any stereotyped groove or mannerism; on the contrary, he has worked at the practical reproduction of his designs by most processes, and nearly every drawing is to him a problem as to the best methods of reproduction, and a solution of innumerable perplexities.

Following the bent of a temperament innately sensitive to beauty, he has the imagination and ability to make others see with him some distance, at least, along the road of his ideals.

And here there would appear to be no limit to the fertility of his inspiration. Assuming the feminine interest to be a factor in the eternal fitness of things, Mr. Dawson



A Trade Mark with an idea in it.

Designed by Charles E. Dawson.

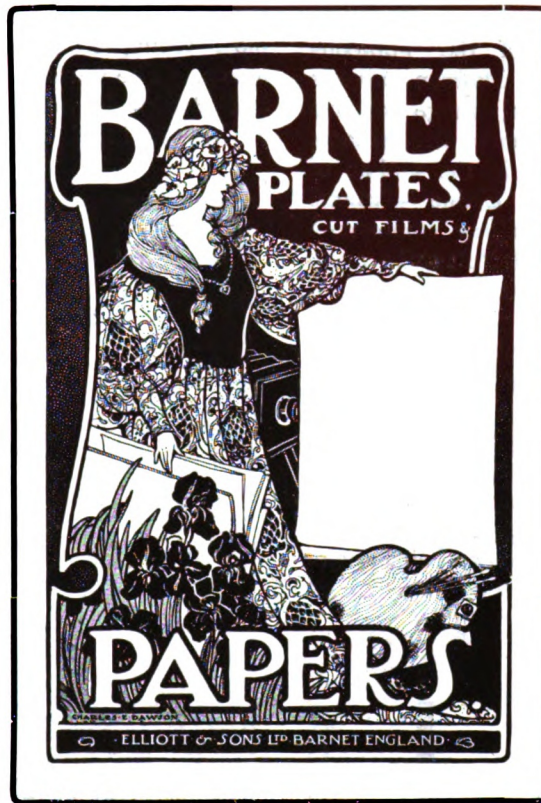
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has lent a novel decorative charm to technical and trade journals by what in America is known as "The Dawson Girl."

He has, moreover, by a subtle and delicate appeal to complex human needs and tastes, so successfully reached his readers that he has revolutionised the idea that trade papers should contain nothing save prosaic trade announcements. Of this "The Drapers' Record" is a noteworthy example.

It is hardly possible to take up any magazine of the present day without being attracted by one or more of Mr. Dawson's dainty drawings. His personal feeling for colour is one of his exceptional gifts, and made its first impression on the public in his famous "Bath-Eucryl" poster a few years ago, when no less an authority than Mr. W. S. Rogers, wrote in his "Book of the Poster":—

Charles E. Dawson has gripped the art and craft of pictorial advertisement with no unsteady hand, and shows a fine sense of decorative effect and harmonious colour in his "Bath Eucryl" poster. He shows how attractive an advertisement can be made without sacrificing refinement. Mr. Dawson not only admires a pretty face, but he can skilfully depict one, and his decorative accessories are always graceful and appropriate.



A Poster—"The Iris Girl."

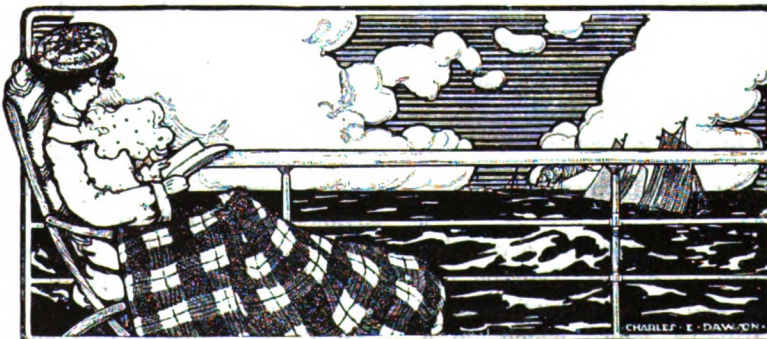
By permission of Messrs. Elliott & Sons, Ltd.

Mr. Dawson has entered nearly every field of art with astonishing success. In architecture he has achieved the ideal shop, an achievement not only notable in itself, but one which has already made its influence felt among those anxious to lend beauty to the more definite lines of commercial enterprise.

The first of these original shops, erected in Edinburgh, was described and illustrated in our issue of August, 1903, under the name of "An Ideal Shop in a Beautiful City." Another interesting building for Dr. Jaeger's Company was that of the "Sign of the Ship and Lighthouse" in Plymouth. For the same company Mr. Dawson has designed shops in Montreal, Glasgow, Leeds, Liverpool and

London. Among the number of important names and concerns for whom Mr. Dawson has made some of his most attractive designs are Milner's Safes, Homoea, Crosse and Blackwell's Marmalade, Richmond's Stoves, Jaeger *Pure-wool*, Fry's Cocoa, Geeko Telephones, Frame Food, P. and S. Corsets, "Catesby's Cork-lino," Pirle Skirts, Viyella, Bultaux père's Champagne, Gandy Belts, Blanche Leigh Perfumes, Kelway's Seeds, Foot's Baths, Player's Navy Cut, Barnet Plates and Papers, Huntley & Palmer's Biscuits, &c., &c.

By
permission
of
Dr. Jaeger's
Clothing
Co.,
Ltd.



An Artistic
design
to
advertise
clothing.

The Magazine of Commerce.

The illustrations in this article, while they do not even give a hint of the gorgeous colouring with which Mr. Dawson invests his work, show the unusual range of his activities. The most striking example, perhaps, is the one which shows him in the realms of pure art—the life-size picture “Elaine”—where, although it does not point to any commercial application, the subject reveals to us the artist at his best, in the single-hearted pursuit of his ideal of romantic loveliness.

The leaded glass window, where again the figures are life-size, is one of the most sumptuous pieces of glass-work ever made. It was constructed by Messrs. Gascoyne, of Nottingham, whose splendid craftsmanship gave the designer opportunities for the fullest expression of his ideal. It is, perhaps, the largest window ever erected in a private house, as well as being one of Mr. Dawson's first essays in this very difficult

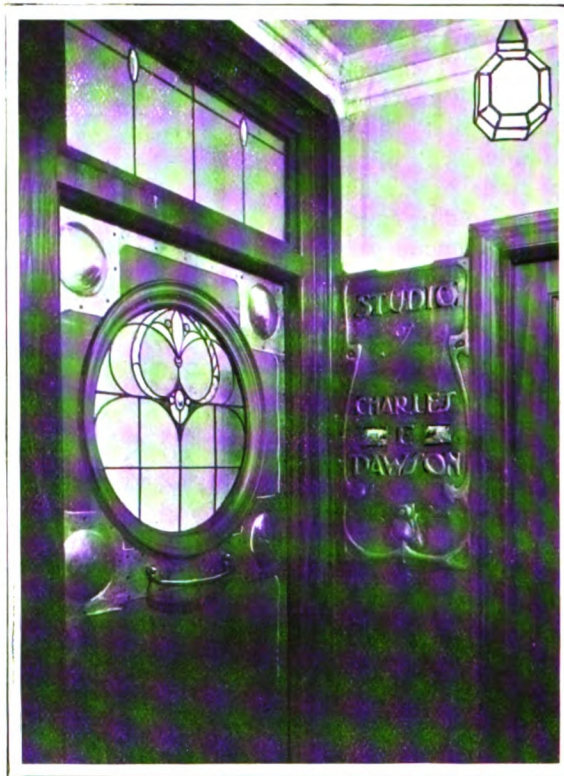


*A Leaded Glass Casement Window.
By permission of Lewis R. S. Tomalin, Esq.*

medium. It is, like most of Mr. Dawson's achievements, a *tour de force*.

Among the series of drawings of decorative and graceful femininity which Mr. Dawson has done for Messrs. Fry and Sons' advertisements, we reproduce his “motor lady,” which, in a strenuous way, fulfils every condition required

by its purpose. The mass of solid black is most telling on a page of crowded advertisements. The “Iris Girl,” for the Barnet Plates and Papers, is one of the many happy ideas he has produced for Messrs. Elliott and Sons,



*The Blue & Silver Door, with iridescent glass. Designed by
Charles E. Dawson. Photographed by G. T. Day.*

Limited, among which is the design for their trade mark, which bids fair to become as famous as the goods it represents.

Mr. Dawson has also designed covers for publications of all kinds. Among these are “The London Magazine,” “The Sunday Circle,” “The Sunday Strand,” “The Lady's Gazette,” “Penrose's Annual,” “The Drapers' Record,” “Hearth and Home,” “Vegetarian,” “Useful Arts,” “Men's Wear,” “Footwear,” “Photograms,” and many others. He has also designed striking and successful covers of important novels for the leading publishers, and unique catalogue covers innumerable.

The poster for the “Batavier” line of steamers to Holland and the Rhine is in itself typical of Mr. Dawson's happy way of wedding pictorial art with the science of successful advertising.

The panel, which we reproduce for the first time, occupies about one-sixth of the area of the poster,

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the remainder of which, by a most suggestive and versatile treatment of the delights of travel on the "Batavier," illustrates the essential facts of this "comfortable and interesting route."

But the panel of the two Dutch figures appeals irresistibly to the imagination. With singularly successful ingenuity, the artist has contrived to pack into its limits almost every characteristic of Holland. The windmill, the shipping, the fishing and the sea—all, with a maximum of effect, fill but a minimum of space. The figures in their clashing primaries—reds, blues and greens—are outlined in emerald. This lends an unusual radiance and brilliancy to the scene. The "Batavier" poster was designed primarily to appear in the cars of the two-penny tube, and it will be surprising if it does not prove one of the most profitable posters ever produced for a steamboat service.

The poster for the "Unwritten Commandment" was the first artistic placard of any size to advertise a novel. The charming face of the lady, with the inevitable auburn hair, is set in the middle of a huge violet hat, across which is written

in vivid emerald, "The Novel Which Reveals a Woman's Soul." The design was wisely issued

on the cover of the book, the success of which culminated in the recent amusing litigation between the author and his heroine.

The Jaeger catalogue-cover design invests the one-time unpromising subject of hygienic clothing with a new beauty and distinction. The lady, holding with evident ecstasy the length of "Jaeger" delaine, is, perhaps, slightly more Rossettian in feature than most of Mr. Dawson's types, yet her rare beauty is irresistible.

The poster "Britain's Homes," advertising a series of lectures on "Industrial Betterment," adequately fulfils its purpose. The figure in the centre is essentially a type of British beauty; her gown is enriched by the rose, the thistle and the shamrock, symbolising respectively loving kindness, justice and wisdom. These point to the contrast between the darkness and anarchy of the slums and the light and order of life as it may be, and is, in such happy places as Messrs. Lever's at Port Sunlight,

Messrs. Cadbury's at Bournville, and in the environment of other progressive manufacturers.



Decorative Panel, by Charles E. Dawson, from the poster for the Batavier Line.

The Magazine of Commerce.

A
characteristic
Catalogue
Cover.



It is, moreover, a notable innovation for lectures to secure the manifest advantages of artistic publicity.

In Mr. Dawson's beautiful posters designed for the "Clarion Handicraft Exhibition" he has brought his method of combining art with usefulness to a rare level of refinement. Mr. Dawson's poster for last year formed, it may be remembered, the coloured supplement in our issue of THE MAGAZINE OF COMMERCE of September last.

It is interesting, moreover, to note the distinct and subtle mark of progress that exists between the posters of 1903 and 1904. They both illustrate Ruskin's definition of joy in work: "Your art is to be the praise of something you love."

The reproduction on the next page symbolises all the poetry and romance which the Arts and Crafts movement stands for.

The poster for "Photograms" shows Mr. Dawson's mastery in the use of solid black masses. The boldness and beauty of the design are largely accounted for by the fact that it was planned for and cut in wood.

The design for Messrs.

Elliott's advertisement of their "Ortho" plates is another achievement that arrests attention. It defies analysis, and belongs to no school or period in style, except, perhaps, the purely 1904. This design is planned to appear in the middle of a page, and is surrounded by a tinted margin, which focuses the eye at once on the centre of interest—the graceful maiden with her skirt swirling in the wind.

One of the best proofs of Mr. Dawson's fertility in design, if such were needed, is his twelve-light electrolier, which is not only a notable example of the sympathetic and capable craftsmanship of Miss Agnes Vyse and Mr. R. Ross, but is one of the most daring and novel conceptions ever wrought in copper. Mr. Dawson has the courage of his colour schemes. Mother-of-pearl, antique and opalescent glass, silver and enamel are made to yield their peculiar colour values to produce a harmony of unusual richness. This makes a perfect blaze of colour, which fills the room for



A
Wood-
Cut Poster.

By
permission
of
H. Snowdon
Ward,
Esq.

A
Book
Cover.



A
Poster.

By
permission
of
The
Avenue
Press,
Ltd.



The Higher Advertising.

which it was designed with a wealth of interest and ornament. It is so contrived that the dining-table is flooded with a pure white light, while the rest of the room is enriched with a mellow mystery that is grateful to the eyes. The elliptical gallery which carries the twelve lights is suspended from the ceiling with four pig-skin straps, studded with jewelled copper buckles, and so fashioned as to allow the whole to be easily raised or lowered.

An interesting point of view upon this artist's work appeared in a recent number of "Kunst und Kunst Handwerk," the famous periodical published under the direct authority and subsidy of the official representatives of art in Austria. The article in question deals with the progress of art in England, and is illustrated by the work of Mr. Dawson. In order to convey to the German public some idea of the distinguished place Mr. Dawson has won for himself, the reviewer—a well-known art critic—aptly describes his technique as French, his feeling for harmonious decorative accessory as Japanese, and his creations in feminine beauty as English at its best. "The type of maiden that Mr. Dawson loves to represent," says the reviewer, "is that of the healthy, blue-eyed, pink and white English woman to be seen every morning in Hyde Park, with the sunshine in her face, and sunshine in her golden hair.

A daughter of the gods, divinely tall,
And most divinely fair.

It is gratifying to be able to read a Continental

appreciation, more especially when so many of our latter-day critics are looking abroad for inspiration.

Undoubtedly, Mr. Dawson's most ambitious achievement is his design for the Frame Food Factory, Southfields. It is the first serious

attempt to build the "Factory Beautiful" as well as the "Factory Useful." The Frame Food Company, Limited, with commendable judgment, determined against the old-fashioned policy of dumping a barbarously ugly mass of yellow bricks in the midst of the homes of the people. The people, argue Mr. Dawson, have, as a rule, to put up with anything that inconsiderate manufacturers choose to build. These manufacturers forget the words of a shrewd philosopher, who said: "The laws of nature play through trade, as a toy battery exhibits the effects of electricity."

In most cases neither the taste nor the comfort of the people is consulted. The enterprising Frame Food Company maintain, however, that the environment of the workers should be as immaculate as the interior of

the factory. The building is lined with white glazed bricks to ensure absolute cleanliness. Not only has the most perfect machinery been installed, but the needs and happiness of the scientists and workpeople who make the food receive the fullest consideration. Cheerfulness and cleanliness predominate everywhere. Instead of resenting the intrusion of a factory, the surrounding inhabitants enjoy the sight of one



From the Poster for the Clarion Handicraft Exhibition in Manchester, Oct., 1903.

The Magazine of Commerce.

A
Poster
for
"The
Amateur
Photographer."



colour - scheme — peacock blues, greens and purples. The leaded glass-work, metal fittings, &c., as one would expect, combine delightful symbolism with beauty of form. The factory is in itself a triumph, calculated to make the reputation of any designer, and, incidentally, it is one of the greatest illustrations of "the higher advertising"—which simply means doing good work boldly and well.

Perhaps one of the strongest features of the spirit of the times is the fact that the masters

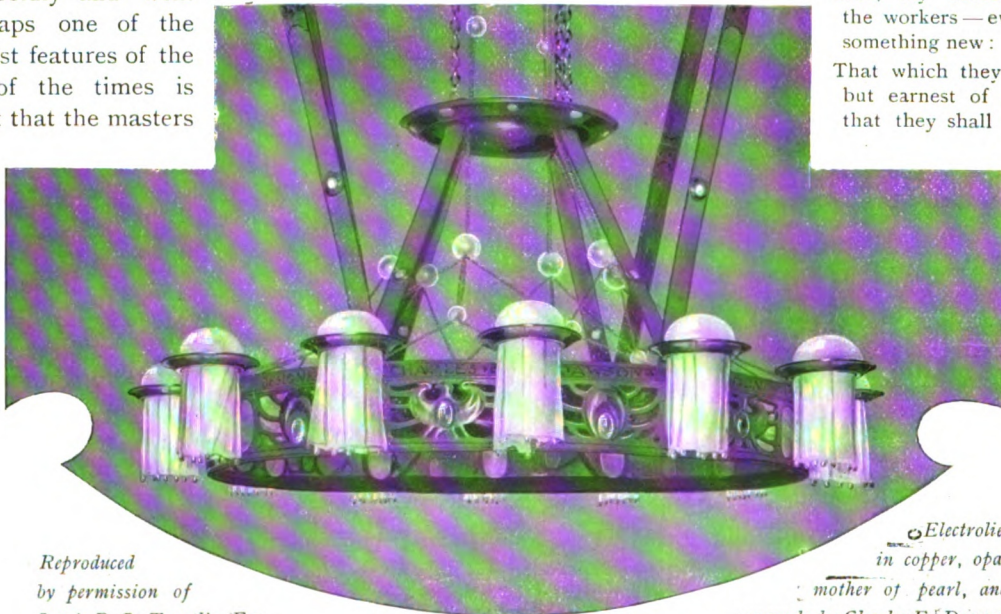
of the most daringly beautiful buildings ever erected. The two great towers, which support it at the east and west corners, are surmounted by domes covered with burnished copper. The whole of the front is covered with Doulton ware, which is decorated in Mr. Dawson's well-known favourite

in art to-day are not content with the solitary success of their own work. An increasing sensitiveness towards the best co-operation with the workers in each trade associated with his own designs characterises the leading modern artist. There is less professional jealousy now than there used to be—at least, among the

younger men who are making their influence felt. Once the idea of a prevailing excellence seriously occupies the mind, it is bound to preclude individual pettiness. Tennyson dealt more ably than anyone with this truth when he wrote to denounce the narrow doctrine of intellectual, artistic and social exclusions, and summed up in favour of—

Men, my brothers — men,
the workers — ever reaping
something new :

That which they have done
but earnest of the things
that they shall do.



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Lewis R. S. Tomalin, Esq.,

Electrolier
in copper, opal,
mother of pearl, and
enamels, by Charles E. Dawson.

A design
to advertise
Barnet
"Ortho"
Plates.

