

A CAR SUCH AS YOU HAVE
A GREAT NEW CHRYSLER!

NEVER OWNED BEFORE!

You to whom a car is a friend—who love the rush of racing wind—the song of your tyres on the road . . . Here is the car to share your journey—the Chrysler '80.' To summer in top gear, at less than walking pace, with its great 6-cylinder engine whispering a lullaby. And yet, when time presses—when speed, luring, irresistible, calls for the opened throttle—to swoop forward like a heron on the wing. Sixty, seventy, eighty miles an hour, in a few seconds! Only the Chrysler 7-bearing crankshaft can

transmute power into speed so smooth, so effortless! The matchless hydraulic brakes of the Chrysler '80'—responsive to your lightest touch—give instant control, velvety, unfailing. Its wide-set parallel springs abet your choice of speed—with never a trace of skid or sidesway. Go where you will or how you will—the Chrysler '80' will reveal to you new joys of the road. Come to the Chrysler showrooms at Kew Gardens and compare the '80'—point by point—with any other car you have owned!



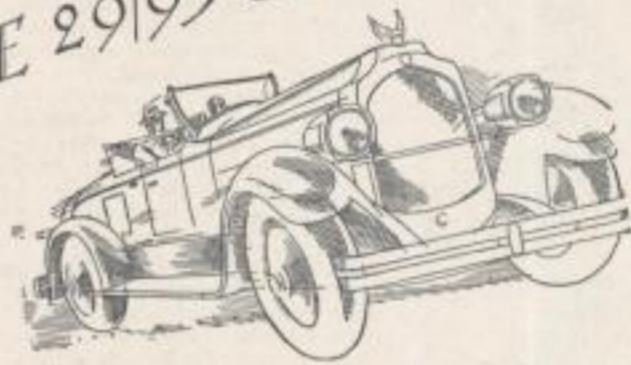
A FEW TYPICAL FEATURES OF THE CHRYSLER '80'

- A speed of 80 miles an hour in the open models.
- A top gear range from less than walking pace to full speed.
- Chrysler-Lochhead hydraulic four-wheel brakes.
- Seven-bearing crankshaft with twelve counter balance weights.
- An engine developing 91 horse-power from 28 B.H.P. rating of 194.
- Rubber anchorage of springs to frame requiring no lubrication.
- Springs close and parallel to wheels eliminating sideways.

Chrysler model '80' from £180. Model '70' from £150. Model '60' from £120. All three cars have 6-cylinder engines, 7-bearing crankshafts, and Chrysler hydraulic 4-wheel brakes.

SEND FOR CATALOGUE TO CHRYSLER MOTORS LIMITED, KEW GARDENS, SURREY.

THE 29/95 CHRYSLER '80'



Automobil-Inserat / W. S. Crawford Ltd. / Advertisement for Motor-Cars

nur Fortschritte ästhetischer und technischer Art, und bei ihnen lassen es auch die meisten englischen (und auch amerikanischen) Inserate bewenden. Sie stellen eine logische Entwicklung dar, die kommen mußte, die aber nicht unbedingt zu so vollendet guten Inseraten hätte führen müssen, wie es die hier gezeigten Beispiele sind.

Solche Resultate sind nur auf dem zweiten und wichtigeren der eingangs genannten Entwicklungswege zu erreichen: Durch eine Revolution der Arbeitsmethode. Um diese zu verstehen, muß man nochmal auf den Anfang zurückgreifen:

Früher arbeiteten Textschreiber, Layoutman und Zeichner fast völlig von einander getrennt. Der Textschreiber schrieb seinen Text und gab ihn dem Layoutman zum Satz, möglicherweise noch zusammen mit einer Illustration, die ein Dritter ausgesucht hatte. Und der Layoutman mußte damit zurechtkommen so gut es eben ging, ohne irgendwelchen Einfluß zu haben auf die Länge des Textes und die Anordnung seiner verschiedenen Punkte, so daß, mochte seine eigne Technik eine noch so gute sein, er doch immer durch den allein herrschenden Textschreiber gehemmt war.

Nach und nach, unmerklich, kam die Umwälzung. Der Layoutman stellte fest, daß die Wirkung oft durch gelegentliche kleine Änderungen im Text wesentlich verbessert werden konnte. Zuerst sah

probably with an illustration chosen by yet a third. And the layoutman had to do his best with it all, without having any influence over the length or arrangement of the various items comprising the text. So that although he had perfected his own technique he was still sadly hampered by the autocratic copywriter.

Gradually, imperceptibly came the change. The layoutman saw that the effect of the whole could be vastly improved by occasional slight alterations in the copy. At first the copywriter saw to it that these were very slight. A few words taken out here or there to enable the copy to be set in larger type, was all he would allow. But this was the thin end of the wedge, and the layoutman began to gain in courage and importance. Soon he was suggesting a new heading, which would sort better with the setting he had in mind. Then, possibly adding a little sketch of his own, and wanting a whole paragraph of extra copy to go with it.

Now it is no longer the copywriter with whom the sole creation of the advertisement rests. Both he and the layoutman work together to produce that advertisement which best satisfies the requirements of each.

The result can be seen in the examples we reproduce here. In the John Jameson advertisements, for instance, the selling point is short and very