



with the possibility of anything detracting from the picture, and it is possible to suggest the realistic representation of an object or a process with every prospect of success. When several realistic conceptions compete with one another on the same page, however, the individual effect of each is considerably minimized. The many different procedures interfere with one another. The smaller a realistic design is, the less effective it will be, and here we have the secret of the state of things which makes the advertising pages of our newspapers and magazines so tiresome and uninteresting. We find, too, that such pictures make no lasting impression. There is so much talk that it is impossible to remember any details. The impression of being called upon to absorb too much at once is also created when a number of pages of realistic designs follow close upon one another, as in the "Saturday Evening Post". The examples shown here are put together for experimental purposes; in reality each of the originals took up a whole page of the "Saturday Evening Post".

H. K. FRENZEL

BRIEF REMARKS ON PICTORIAL FORM IN ADVERTISING

1. REALISM

A realistic illustration is perfect only when it is absolutely identical with the original, that is, when the illustration does not deviate in any detail from the form and coloring of the original. A refrigerator, for instance, must be reproduced in natural size if it is to constitute a perfectly realistic reproduction. It is possible, however, to merely suggest the size and this can best be done by not permitting the picture to come into competition with others. Applied to advertising, this would mean that if possible a realistic picture should stand alone on a whole page. This would do away

