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The new graphics: How blurs begin

While graphic processes and materials have reached a high level of excellence, some images of competing products have melted together. But here's how top management has adopted the concept of "integrated communications," through graphics, to impart distinct impressions.

Last week several employees of D'Arcy Advertising Co. in St. Louis visited a printing plant. In a continuing four-month program just started, more than a hundred of the agency's employees will participate in weekly tours to suppliers in order to learn more about the dramatic new opportunities provided by advances in graphic materials and techniques.

During the past several weeks a major advertising agency has reportedly been trying to buy a package design firm to set up as a division.

In a survey of package designers and point-of-purchase suppliers just completed by PRINTERS' Ink, more than half reported that they are now dealing more with agencies than they did in the past. Agencies, like advertisers, are playing a more direct role in all forms of marketing of graphics.

Two weeks ago in a talk before the Assn. of Advertising Men and Women, May Bender, partner in the package-design firm of Lane-Bender Inc., dealt at length with the fact that 43 per cent of agencies now offer package design as collateral service to their clients, as revealed by a PRINTERS' Ink survey last fall. She questioned such independent activities by agencies and urged closer cooperation between agencies and package designers.

Recently a major advertiser called in a package designer to help him select an agency. This was not an isolated case. Design specialists have achieved such a lofty status in some instances that they are called in by top management as consultants on many more matters than the design of a package.

I. Top-level concern

The "revolution" in graphics has been continuing for so long that it doesn't seem to stir up much excitement any longer. New graphics developments in all forms—from magazine reproduction, newspaper ROP and packaging to point-of-purchase and annual reports—are a daily occurrence.
Aerosol technique continues to beget new products. Prestone De-Icer can was designed by Robert Neubauer. It adapts new lithographic process to bring out the shine of metal through lacquer.

While each new development may be taken matter-of-factly, however, there has been a pronounced change in attitudes toward graphics. The field as a whole is commanding the attention of top management among advertisers and agencies.

A new concept of total integration of graphics in all areas of marketing has emerged. In a way, it's a high-sounding concept, but it has its foundation in some hard realities.

For example, the idea of the last three feet between the product and the customer was hashed over so often that it seemed to become a meaningless cliché. Now the implications of the cliché are being appreciated to the full extent. An estimated $17-billion was spent on packaging last year—about 50 per cent more than was spent on advertising. In one respect, this indicates how much marketers are willing to invest in packaging as a marketing medium. On the other hand,
however, when top management realizes that it is spending more on packaging than on advertising, it often decides that packaging in all its graphic forms deserves top-level attention.

Moreover, there is a growing interest in graphics in all forms. Magazine color reproduction, for example, has achieved an excellence that is regarded as routine now, while five years ago it would have seemed amazing.

Mass-circulation magazines and their printers and suppliers, of course, are constantly striving for further improvements. Life and Look, for example, have invested vast sums in graphics research. The idea is not only to enhance the editorial sections, but also to provide new graphics opportunities for advertisers. Color reproduction in newspapers is now widely available, but advertisers have not come close to exploiting its possibilities. "Hi-fi" newspaper color (preprinted on one side of a role of newsprint and shipped to local newspapers) is already available to advertisers, though little of it is seen.

The awareness of graphics in packaging already is acute. Carl D. Schooby, manager of package development and design, Armour & Co., talks of "unplanned obsolescence" in packaging as a result of intense competition in terms of graphics. Management must re-evaluate its packages not yearly or monthly, but daily, he says, if the packages are to perform their full function as a marketing medium. He cites these factors:

- Often a competing advertiser will ride on the coattails of a successful design by introducing a package with similar graphic materials or design. The distinctiveness of the original design is lost.
- Conversely, a new packaging material adopted by a competitor will start a new trend in the market.
- Changes in the product or its advertising may call for packaging changes to heighten the marketing impact.
- A package design may simply not perform as expected.
- Changes in store fixtures or retailing methods may warrant a change in packaging.

II. Brilliant monotony

Advertiser alertness—and copyrightism—have produced a striking brilliance on the shelves and counters of retail outlets. But that progress has produced a new consideration. Continental Can Co., in a report on packaging, talks about the "blurred images" of packages that, instead of standing out from each other, seem to melt together. Designer Gerald Stahl says, "Today's packaging is no longer doing its job. It isn't delivering a clear, easy-to-understand, believable and convincing message to the consumer. To be blunt about it, the supermarket demonstrates a stultifying, frustrating and appeal-destroying monotony of excellence."

Quickened research

There is no question that today's graphic processes and materials have achieved such a high degree of excellence that virtually every package does command attention—when it's standing by itself. But most packages must stand beside competing packages of similarly excellent appeal.

That fact has speeded up graphics research and development by heightening the importance of being the first one to introduce a new approach. Procter & Gamble, for example, probably gained an edge last year by being the first major soap producer to introduce a package printed in fluorescent inks—for Tide. Switzer Bros., Cleveland, had spent almost a decade developing and improving printing processes for the ink. A number of fluorescent packages printed by letterpress, gravure and silkscreen had been introduced. P&G, after joining in the research for a year, helped develop new inks and new gravure techniques that permitted high-speed printing suited to its purposes.

In the past, the tendency among advertisers was to wait for suppliers to develop new processes and materials. Because of the stake they have in graphics, more and more advertisers are engaged in graphics research programs—either by themselves or with suppliers. The objective is to develop something new that breaks the "uniform pattern of excellence."

For example, the pattern in frozen-food packaging shows signs of breaking up. Bird's Eye, among others, is testing a polyethylene bag for frozen foods. Products inside the bags, which are larger than the conventional tray packs, are visible. Moreover, they are packed loosely, rather than as solid masses. The consumer can open the bag, shake out the quantity she wants, and put the remainder back into the freezer. This represents the first significant appeal for large-size sales of frozen foods. Development of a flexible plastic with sufficient strength and of good printing processes for plastic-

two recent advances—made the freezer bags practical.

The chief appeal of loosely packed frozen foods in plastic bags, of course, is convenience. Convenience has been the hallmark of many of the major packaging developments, such as the aerosols, boil-in bags and squeeze bottles. In a basic sense, the convenience package is inseparable from the prod-
Illustrating how unique combinations of materials offer new opportunities, this Lilt package is cardboard cannister with a metal bottom for strength, and a plastic top for easy viewing inside.

High-fidelity color printing on foil-paper laminations, such as the Bird’s Eye package at left, brilliantly pictures the product. Bird’s Eye is testing other ideas.

Polyethylene package for Kress sheets bears soft color printing, but also puts part of the sheets on view in such a way as to illustrate the Kress advertising theme. The theme is, “Turn back the covers to Kress quality.” There has been a marked increase in soft-goods packaging, for impact as well as protection.

When a new package development comes along, such as aerosol dentifrice, competitors feel obliged to “cover” themselves by adopting the same kind of package or developing something better. The past decade was replete with examples of newcomers in a field annexing a good chunk of a market purely on the basis of a packaging innovation. (Carter Products’ Rise aerosol lather is one striking example.) Packages, as a result, are no longer regarded as containers whose control can be relegated to production men and cost accountants, but as major marketing factors requiring the continuing attention of top management.

Stopette, an upstart squeeze-bottle deodorant in the early 1950s, illustrates the dynamics of packaging development. It began to bite off a large piece of a growing market. Established deodorant marketers “covered” themselves with squeeze-bottle products, but Stopette continued to hold the edge that innovators usually retain over the copiers. Stopette’s advantage was then broken by Bristol-Myers when Ban roll-on deodorant was introduced after several years of research. Ban and its imitators now account for $2 of every $5 spent on deodorants, and squeeze bottles have declined. Ban also illustrates how one advance begets others. There are now such products as roll-on lip rouges and roll-on garlic flavoring.

IV. The new subtlety

While the development of new convenience-package concepts is a constant goal, however, top management cannot permit that objective to detract from the attention it must continue to give to conventional packages. With graphics at its present high level, subtle nuances may prove extremely important factors.

As a result, many advertisers are learning that a soft, compelling voice often attracts attention in a roomful of screamers. Early in the development of self-service, there was a pronounced swing to loud, bright packages. But package designs now are becoming much more sophisticated. The idea is not only to attract attention, but also to convey an impression. Where reds and whites once predominated as package colors and there was an emphasis...
on the brightest and shiniest materials, more packages are now designed in subtle hues and in materials and shapes that impart an added message or feeling.

In line with that approach, designer Frank Gianninoto recently redesigned the Lipton tea packages, which formerly were red, white and blue. Printing on the new packages is deep brown, white and gold, on a background of shaded orange to suggest the flavor and aroma of tea.

Similarly, many of the new packages strongly reflect the total graphic impression of a company that top management wishes to impart, and do not merely strive stridently to gain attention. The total design concept—with all graphic material from stationery and factory identification signs to advertising and packaging tied in to register a single impression—stems from top management’s desire to create and promote a distinctive, strong identity of the company and its products through all forms of communications. This will be the major trend in the 1960s.

In these efforts, advertisers have a greatly expanding number of materials and processes to choose from—including new processes for printing on metal, foil, plastics, glass and paper ... hundreds of plastic films (more than 50 kinds of cellophane alone) ... coated papers, paper-foil and paper-plastic laminations ... and dramatically new color engraving processes that give almost a three-dimensional quality to reproductions.

With such advances permitting unlimited variations in graphic approaches, advertisers have the opportunities to establish distinctive visual impressions. The growing awareness at the top level among advertisers and agencies of the importance of graphics is apparent in the emphasis on more and more creativity in all forms of visual contacts with customers and consumers.

V. Creativity and logistics

More than most graphic media, point-of-purchase offers opportunities for full expression through the advances in printing processes, inks and other materials. Despite this, retailers complain that a great amount of point-of-purchase materials are shoddy. Retailers also say that much p-o-p is poorly designed from their standpoint because it doesn’t fit into their stores; it is planned only to switch sales from other products rather than to increase store sales, or it simply is too difficult to erect or comes too late for the store to tie in with an advertising campaign.

On that score, the chief problem in point-of-purchase is one of logistics. The Point-of-Purchase Advertising Institute has been devoting much of its energies to research on the use of displays at retail and the factors that encourage retailers to use displays.

The value of point-of-purchase promotions, if the retailer accepts them, is well-established. An intensive study by Progressive Grocer, to cite but one of many examples, found that the average food-store item on special displays registers 652 per cent more sales than it does on normal shelf display.

One way for an advertiser to win featured display for his product is to develop a promotion that stimulates sales of several related products. Similarly, as S. Paul Boochever, president of Interstate Boochever, notes, "There is a great trend to complete in-store promotions using spectaculars, motion, light, pennants, floorstands . . . ."

Jack Scheckowitz, display manager of Sales Communications Inc., a division of McCann-Erickson, says, "The major development in the point-of-purchase area has not been a device you can touch, a motion, a material—it has been the increased awareness of the necessity for full integration of point-of-purchase into the total marketing concept."

The same point applies to all forms of marketing graphics. No longer is the graphic form merely a means of gaining attention or identifying a product or company. It is now regarded as an integral part of all marketing communications and, as such, is commanding the attention of top marketing executives. Out of the conglomeration of blurred images are emerging sharp, distinctive communications.
TRENDS and DEVELOPMENTS

ADVERTISING: AGENCIES

More agencies in package design?

It seems that way, though there is not much more than a start toward establishment of formal design departments. Most work is "on request," and ranges anywhere from a complete job to just liaison.

"Ad agencies—which always seem to be biting off more than they can chew—haven't yet got hungry enough to stuff themselves with a dessert like package design. They're still at the nibbling stage."

This was the response by the president of a major package design firm when queried recently regarding his opinion about the development of a trend among big agencies to include package design within the growing umbrella of marketing services.

A PRINTERS' INK check of 16 New York agencies, however, showed that quite a few agencies do provide packaging services in line with the trend to "integrated marketing communications." Specifically:

- Seven agencies now contain a complete packaging operation. Half of these commented that they can design and produce a complete job, but do so only six or seven times annually. The remainder are actively soliciting client package design business.

- Three agencies do a "large volume" of "idea roughs," and charge a fee for the services of any and all creative people involved.

- The other six "rarely handle" a complete project, but found that, within the past five years, client requests for "liaison work" or aid in choosing an outside designer, has increased "100 per cent."

The three ad agencies who are actively seeking package design from their clients are:

1) McCann-Erickson U.S.A.'s affiliate, Sales Communications Inc. This agency, the first to concentrate on a formal package-design unit, set one up two years ago. But according to trade reports, the initial effort did not develop fully.

SCI next attempted to buy a complete package-design firm, but the deal was never consummated. Since then,
a whole new package-design staff has been brought into SCI (all within the past year), and now another attempt is being made to solicit client business. One project—for a new food product made by a major McCann/SCI client—is in the test-market stage; more designs are on the drawing boards. Actual work is executed by SCI's 30-man art staff, and everything is on a fee basis.

(2) Doyle Dane Bernbach, a new contender for package design. A special department for sales promotion and packaging has been set up under the direction of top DDB art director Robert Gage. Said Gage: "We want to do package design and, with the help of specialists—on staff and outside—I don't see why we shouldn't." This operation, like McCann's, is on a fee basis.

3) Sudler, Hennessey & Lubalin, a small agency compared with giant McCann or fast-growing DDB, but not too small to have set up this year—its own package-design unit. Director is John A. Ziegler, a package designer for Procter & Gamble for five-and-a-half years. He directs a staff of 12, plus a host of illustrators, retouchers, letterers; calls in outside consultants for unusual aspects of construction or technique. SHL also solicits clients whose advertising is with other agencies (e.g., Prell, whose advertising is with Benton & Bowles). SHL does all of Prell's packaging.

"Quite a bit"—"on request"

Donahue & Coe, Benton & Bowles, Foote, Cone & Belding and Erwin Wasey, Ruthrauff & Ryan all have complete package-design staffs which operate "only on request." At B&B, for instance, the actual work is done by art people in the merchandising department. Most B&B advertisers, however, use outside designers, the agency's executives report, but even here, 90 per cent of these outside designers are picked by B&B.

At FC&B, package design is done by the art department and, according to art vice-president Howard Munce, "We do quite a bit." Still, the agency considers it uneconomical to put in a full design staff, because, Munce said: "Most of our clients have design consultants. We're here just as a courtesy operation."

Nine other agencies were queried:

- Batten, Barton, Durstine & Osborn
- Cunningham & Walsh
- Dancer-Fitzgerald-Sample
- Doherty, Clifford, Steers & Shenfield
- Fuller & Smith & Ross

- Grey
- Ogilvy, Benson & Mather
- Sullivan, Stauffer, Colwell & Bayles
- Young & Rubicam

All of these agencies present "rough ideas" to clients for package design. Two (they prefer to remain anonymous) have found that the requests for these "roughs" have grown so numerous that payment by fee is the only practical solution. A third agency, piqued because a "free" package design was given by the client to his package designer, who "adapted" it for a huge fee—is also adopting a creativeservices fee basis for package "roughs."

The remaining six agencies have stuck to the commission basis, or, as one art director phrased it, the "no-charge-for-good-ideas—because—we're-afraid—we'll-lose-the-account" basis.

All the agencies commented on the greatly increased "liaison" work—particularly on new products—being done by client, agency and package designer. The SSC&B Rise package is one result of this type of cooperation. The client, Carter Products, had a new product and, in the interests of trade secrecy, SSC&B was asked to handle the co-ordination of package design. The agency subcontracted a designer, and the result is depicted on these pages.

Y&R actually had a package-design specialist on its staff a few years ago, but agency management feels today that "unless we set up a separate division to solicit clients, the specialist operation is too expensive for us to handle."

That is the word from a Y&R art director.

Agency appetites definitely have been whetted by a taste of package design. In questioning the agencies that do not yet have a full package design staff, it became clear that, could they afford to do so, they would. The old cries of "package design is too professional for us" are dying out. The whole concept of integrated marketing seems destined to draw advertising agencies into increasing involvement in packaging activities.

For agencies and package design, a nibble may not be enough.

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GAB's "Show and Tell" approach was highlighted in the November Story of the Processes issue actually produced by six different processes and showing samples of a total of ten processes or variations. There are still a few hundred of these special issues available at $2.00 each.

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How displays work for Revlon

Revlon Inc. spends $1-million a year on displays. It maintains a separate display department, tries to give the pieces enough built-in merit to be accepted by retailers without persuasion from salesmen.

Last week a group of dark-suited executives walked briskly through a door marked "Private . . . Do Not Enter" on the 26th floor of one of Fifth Avenue's skyscrapers.

They stood facing a mock-up of a store window while one of them described the colorful display placed upon it. He explained how the display for Revlon Inc. related to over-all merchandising plans for the product it promoted. During the talk the speaker flicked a switch; it changed the lighting from "natural sunlight" to the brighter intensity of nighttime store-window lighting. The executives nodded their approval and walked out.

In the next few weeks the display—constructed of wires, wood, cardboard, frilly lacing, plastic and packages of the product—will be shipped to department stores throughout the country. A somewhat less dramatic display for the same product will go to drug stores for counter use, and a still more compact presentation will be sent at the same time to smaller stores.

Revlon's display department, completely independent of advertising and sales promotion, is important in the company's promotion plans. Together, the company's creative departments cope with a perpetual problem: how to give a mass-market line a look of distinction. Revlon, which sells its multi-product line at competitive prices, allots an annual budget of about $1-million to its display department exclusively to work on that problem. (Over-all, the company spends $12-million yearly on advertising, making it the largest spender in its field.)

The company spends heavily on displays; it feels the sales edge they achieve is worth it.

Ten designers work an average of two months on a display, from the time it's conceived on a drawing board to the point where it can be shown to management in the "top secret" room. Secrecy shrouds promotions throughout the highly competitive cosmetics industry.

When Revlon decided to sell some of its commodity line (hair spray, men's toiletries) in supermarkets, it had to find a substitute for the usual blow-ups of products used in other types of stores. Still, it needed to maintain the traditional atmosphere of smartness and sophistication for the line even in supermarket environs. The answer was a "beauty cart" spectacular of corrugated board, a multi-colored merchandising vehicle that held an assortment of products.

Such efforts are all part of the company's promotional philosophy:

• to make quality products (with the aid of a highly geared research division)
• to package them well
• to advertise them distinctively
• to display them effectively

Until eight years ago it worked toward these goals with separate advertising and sales promotion departments, but kept display and packaging combined. In 1953 packaging and display were made separate departments also. Stanley Sussman, who had been in the company's advertising department for two years, was moved to the newly created position of display director. His department's growth has since paralleled company sales growth (estimated at $130-million last year).

Sussman reports to the vice-president in charge of merchandising; his author-
ity equals that of directors of the other creative departments. Their work is coordinated: Displays are always sent out with merchandise to be sold, with themes that correspond to advertising, timed with new-product introductions through national ad campaigns. A few of each of the major displays are first tested regionally for construction, design, acceptability and sales.

Revlon's point-of-purchase displays differ from many in some respects. They usually include a lengthier sales message. A greater departure from the norm, however, is that Revlon distributes its displays directly to its outlets, and retail managers or owners must set them up themselves. There are no visiting detail men to assist them. That is partly for economy's sake. However, Revlon also feels that further prodding by display men is unnecessary; its displays gain sufficient exposure through their attractiveness and the product line's general acceptability.

Revlon spends more than the average in time, money and creative effort, trying to instill in each piece a built-in merit that needs no selling to retailers. It's a successful strategy, an important contributor to the company's steadily rising sales curve from $110-million in 1958 to $125-million in 1959, and another substantial jump last year.

In choosing advertising media, the whole trick is finding the one that reaches more of the people who can buy your product or service.

Sales analysis has shown a great many companies that 80 to 90% of their business comes from 10 to 15% of their market. With few exceptions, this market and selling situation applies to all companies we serve. They know that direct mail is a natural for developing the markets that count the most. Results are better, costs are lower, when you use direct mail to reach those who have reason to listen, reason to buy.

What about your picture? A few minutes' discussion might show what Dickie-Raymond's long experience, tested knowledge, and inspired creative and sales thinking could bring to you in reaching the high-buy markets that count the most.

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FEBRUARY 10, 1961
ADVERTISING: TELEVISION

Cake commercial brings package to life

... by duplicating elements in package

... whose photographic design lends itself to print and display as well as TV

Designing the package for TV

Flexibility is a key word in modern package design. The best packages can be adapted to a variety of ad and marketing objectives, serving equally well as the focus of a commercial or a p-o-p display.

Several weeks ago in the New York offices of industrial designers Lippincott & Margulies Inc., representatives of a leading national advertiser, its ad agency, and officials of the design firm conferred for more than four hours. The discussion centered on a new package design for one of the advertiser's products and a new television ad campaign for the same product. Though the meeting was behind closed doors, it is certain that considerable heat was generated there by this issue: Which comes first—the package or the ad campaign?

Fortunately for the advertiser, this question—unlike the old saw about the chicken and the egg—can now be answered.

How it is answered depends to a large extent on the product itself. For certain products the answer is obvious. For example, it would be ridiculous for Coca-Cola to redesign its bottle and insignia to tie in with a TV commercial—or any other kind of ad—that focuses on, say, a thirsty circus clown. The bottle design and the "Coke" and Coca-Cola trademarks are traditional, universally recognized symbols of the product.

On the other hand, in the children's cereal field—where most package designs change, on the average, once every 15 months—it is conceivable that a package could be redesigned to fit a particular ad campaign (in which an animated bear is the central character, for example.)

The answer to the question, "Which comes first?" is less obvious for other products; prepared cake mixes are one case. General Mills Inc., Minneapolis, tries to achieve a combination of objectives through the design of packages for its Betty Crocker cake mixes. The main objective is impact at the point of sale. Other considerations are adaptability of the package—or of certain elements of the package—to ad messages in various media.

Joseph M. Murtha, vice-president in charge of account supervision at Lippincott & Margulies (which has had General Mills as its client since 1948), told Printers' Ink that it has become increasingly important for the client, the ad agency, and the design house to work in close cooperation from the outset when new campaigns and designs are being contemplated.

"An ad campaign can be changed at will," Murtha said. "In fact, one of the reasons ad campaigns are changed is because people expect them to change. Today, consumers sift through advertising messages with a good deal of sophistication: They expect romance and imagery, for example. But a package must have certain lasting values. You just can't separate the package from its contents, because the consumer equates the two.

"So if a cake mix package was completely redesigned simply to tie in with a TV campaign, what would the advertiser do with the packages on the store shelves when the campaign ended? You don't throw out 5-million packages and start all over again," Murtha concluded.

For General Mills' Betty Crocker cake mixes, the answer to "which comes first?" has been flexibility. In this sense, packages are designed for two purposes—lasting value and adapt-
'2 billion shot you can make blindfolded!

Put yourself next to the pin in the 84 counties where retail sales total $2 billion... the Augusta, Columbus, Macon and Savannah trading areas. How? One shot with the Georgia Group newspapers... read in 4 times as many homes as any other paper. The Georgia Group is a package buy, with one order, one bill, one check... and 13% savings on 10,000 lines. Call your local Branham representative for full information. Follow through with the winning foursome...

New 1961 CATALOG

Fresh Stimulating Idea Filled YOURS FOR THE ASKING WRITE FOR IT TODAY!

FOR THE FIRST TIME, SEE and READ ABOUT...

- THE NEW HOLLYWOOD Patented SWAG BANNERS—The First Real Innovation In Banner Advertising In 20 years! POPAI AWARD WINNER!
- Another NEW FIRST the HOLLYWOOD SHOWBOOTH... The 10 Foot Booth You Carry In A Suitcase!
- Fresh New Concepts in OUT-DOOR BANNERS! More Styles... More Varieties than Ever Before!
- Illustrates 30 Different Styles of BANNERS, and 15 New Patterns of LOGO DRAPES...

HOLLYWOOD BANNERS 114 E. 32nd St., N.Y. 16, N.Y. Oregon 9-4790

Excitement on the shelves

The company and its agency for Betty Crocker mixes, BBDO, New York, had become aware of a tendency of supermarket operators to break down cake mixes on store shelves by style—all devil's food mixes grouped together, all white cake mixes together, and so on. General Mills, knowing from experience that displays of this type afford an advantage to private label mixes—such as Food Fair's Finebake—wanted the Betty Crocker line displayed as a unit, for a "sweep" effect.

To help accomplish this, the cake mix packages were redesigned so that they would all have a common background. Thus, though the types of cakes that are displayed on the packages are different, they all rest on the same tablecloth design and are backed by the same kitchen wall. When packages of the Betty Crocker mixes are lined up side by side, the effect is a sweeping one. And to attain the purpose of the design modification, General Mills detail men work closely with store managers to have the Betty Crocker cake mix line displayed as a unit on store shelves.

"Today's package has become a big ad," Murtha told PRINTERS' Ink. "And as the importance of package graphics continues to increase, there is—of necessity—more cooperation between the ad agency, the industrial designer, and the client. Perhaps most significantly, agencies are coming to realize the importance of projecting the package in advertising."