

front & center

David M. Rubenstein Rare Book & Manuscript Library

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By preserving historical records and archives and sponsoring related programs, the John W. Hartman Center stimulates interest in and study of the roles of sales, advertising and marketing in society.

Center Acquires Papers of Feminist Advertising Critic Jean Kilbourne



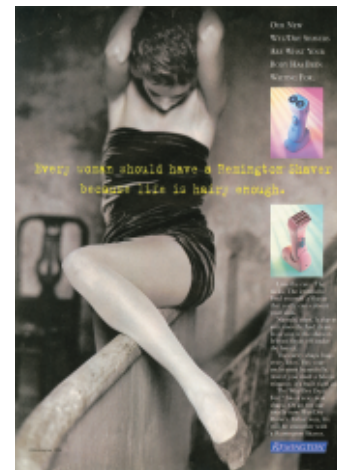
Jean Kilbourne is a renowned author, speaker and filmmaker whose critique of advertising and its impact on society has brought her international acclaim. Known for promoting media literacy as a way to prevent problems originating from mass media advertising campaigns, she argues that the advertising industry sells more than products or services. It sells values, gender roles, success, self-worth, sexuality, popularity, normalcy and addiction. Dr. Kilbourne's papers are now a part of the Rubenstein Library through a joint collecting initiative undertaken by the Hartman Center for Sales, Advertising & Marketing History and the Bingham Center for Women's History and Culture.

Disturbed by ads she saw in magazines, she started clipping advertisements in 1968 and putting them on her refrigerator. Gradually she developed the

emerging patterns into a slide-lecture presentation that she presented to her students and as a public lecturer, speaking out about media literacy and advertising. She was a pioneer, perhaps the first person to focus on advertising as an object of study for its social impact rather than for how well a particular ad sold toothpaste. She also suggested that media and advertising imagery presented a

serious public health problem and promoted addiction. Her lectures quickly gained popularity and notoriety and she was named by *The New York Times Magazine* as one of the three most popular speakers on college campuses. Now nearly 38 years after her first public lecture, she has appeared at about half of all the colleges and universities in the United States and all of the major universities in Canada, as well as scores of private and public schools. Earlier in 2014 she even delivered a Tedx talk.

Kilbourne's films, lectures and television appearances have been seen by millions of people throughout the world. She is perhaps best known for the films that are based on her lectures, including, "Killing Us Softly," which chronicles how advertising depicts women over a 20-year span. Her other films include, "Slim Hopes: Advertising and the Obsession with Thinness," and "Pack of Lies: The Advertising of



Remington ad from the Kilbourne collection.

Tobacco." Kilbourne has also written many articles and editorials, has been interviewed by many newspapers and magazines, and has been a guest on hundreds of television and radio programs.

Kilbourne authored the book, *Can't Buy My Love: How Advertising Changes the Way We Think and Feel*, in which she analyzes advertising's effects on gender roles, alcohol and

substance addiction, relationships, violence, and the objectification of women and men. *Publishers Weekly* called it "a profound work that is required reading for informed consumers."

She also co-authored, *So Sexy So Soon: The New Sexualized Childhood and What Parents Can Do to Protect Their Kids*.

Dr. Kilbourne's papers includes her notable collection of clipped and categorized print advertising, book manuscripts and other writings, her films, recorded interviews, research files, slides of the ads found in her presentations, teaching files, and other materials related to her research, writings, and film projects. Arrangement and description of this collection will begin in early 2015 with hopes that the collection can be opened for research by late spring.



Magic Ring bra ad from the Kilbourne collection.

William Golden
circa 1950.



William Golden Papers Document Graphic Arts and Corporate Advertising

The Hartman Center recently acquired the papers of William Golden (1911-1959), a graphic designer who served as the Creative Director of Sales and Promotion at CBS. Golden is best known for his design of the CBS “eye” logo, and created for CBS a corporate identity aesthetic that reinforced the broadcaster’s image for elegance and good taste.

Golden was born in New York City and educated at the Vocational School for Boys. Upon graduation he left home for Los Angeles, where he worked as a lithographer and photo engraver, including a stint in the Art Department of the *Los Angeles Examiner*. Golden returned to New York after a few years and worked at the *Journal American* and *House & Garden* before joining the Promotion Department of CBS Radio in 1937. Golden was promoted to Art Director in 1940 but left the following year for wartime service in the Office of War Information. Golden later enlisted in the Army and worked on training manual designs until his discharge in 1946. Returning to CBS, this time to the television division, Golden undertook a complete redesign of CBS’ corporate identity materials—logo, stationery, the typeface used in print and television commercials. He and his staff (which included a young George Lois) redesigned the Didot typeface which became the iconic font for CBS for nearly half

a century. In 1951, CBS debuted the “eye” logo, a design based on Shaker folk art, which served as the main broadcast icon on everything from network identification to mailers and record labels.

Golden won many awards from the professional design and marketing community, including the American Institute of Graphic Arts (AIGA), the Art Directors Club and the Direct Mail Advertising Association (DMAA, predecessor of the Direct Marketing Association). He was inducted into the Art Directors Club Hall of Fame in 1972, and was awarded the AIGA Medal in 1988. Golden’s legacy lives on today. CBS has retained many of Golden’s design elements that gave the corporation a distinctive aesthetic and attitude. Golden’s views on corporate advertising ran counter to many of the tenets of advertising’s “creative revolution” in that he believed that advertising should not aspire to art but should deliver a simple, direct and effective message.

The Golden Papers contain personal papers (including some of his personal wartime correspondence), professional publications, graphic designs, print advertisements for CBS radio and television sales divisions as well as for individual broadcast stations and programming, industry awards, photographs and memorial items. The Hartman Center is proud to preserve Mr. Golden’s papers and to make them available to scholars and students of graphic arts, broadcasting history and corporate advertising.

VISITORS

- Jean Kilbourne

CLASSES

We welcomed the following classes in the fall semester:

- George Grody’s “Marketing Without Borders”
- Jeri Langford’s “Marketing” (Johnson & Wales University)
- Lindsey Larre’s “Manly Mannered Bodies”
- Leslie Maxwell’s “Working Women and Women’s Work”
- Phil Stern’s “pSearch Humanities”
- Saiba Varma’s “Medicine, Culture, Healing”

ON THE ROAD

Jacqueline Wachholz attended the AEF’s Honors Night. Wachholz and colleagues Richard Collier and Joshua Larkin Rowley attended the Society of American Archivists’ annual meeting in Washington, DC.

NEW INTERN

We welcome Paige Welch as our new intern! Paige is currently a history graduate student at Duke writing her dissertation on a history of equal employment opportunity during the construction of the Trans Alaska Oil Pipeline in the 1970s. Paige is assisting us with research services.

Center Thanks Donors for Support

We thank the following donors for their generous financial donations. Your support is bringing advertising history to new audiences. Thank you.

- John & Kelly Hartman Foundation
- FOARE
- Alvin A. Achenbaum
- OAAA
- J. Walter Thompson Company
- Bob Jeffrey
- Burt Manning
- Anthony Weir
- Molly & Eric Denlinger
- Ellen Gartrell McGeorge
- Marcia Ricker



CBS eye designed by William Golden.

New Hope for Headache Sufferers: Pain Relief in Mid-Twentieth Century American Advertising

Kelly Hacker Jones is a PhD Student in American History at the State University of New York at Stony Brook.

The quest for relief of aches, pains, and cold symptoms has drawn Americans to the medicine cabinet since the turn of the twentieth century, when patent medicines that claimed cures for everything from cancer to the common cold dominated the pharmaceutical landscape. But how has this expectation of relief found in a bottle come to dominate our thinking about pain? And why have Americans come to expect fast relief from conditions such as these, which have plagued humans for centuries? Recognizing the influence of advertising upon cultural norms, and having familiarized myself with the online exhibit, "Medicine and Madison Avenue," I set out for the Hartman Center this past summer, in search of an answer to this question.

The J. Walter Thompson Competitive Advertisements provided a wealth and richness of advertisements for over-the-counter analgesics for me to explore; I was able to trace developments and themes in advertisements for Alka-Seltzer, Anacin, Bayer, Bufferin, and other miscellaneous pain relievers, from the mid 1950s until about 1980. It was while examining these ads that I realized that advertisers liked to use images that demonstrated some effect on the body. Moreover, as there is no single cause for a headache (making it difficult to sell a single remedy),

advertisers created different types of headache, such as "housewife fatigue" and the "tension headache;" the latter claim being so effective, that a 1978 federal court ruling ordered the word "tension" struck from all future ads for the drug.

But beyond characterizing aches and pains as easily solved problems, advertisements made taking a pill look like part of a modern, middle-class lifestyle. What's the cure for tension and irritability on a hot summer day in an ad from 1962? Take a couple of Bayer aspirin and putting your feet up! Or, for that summer cold, take two

Alka-Seltzer tablets dissolved in water, as instructed by a 1970 ad which cleverly disguises the medicine as a cocktail. By creating an association with leisure in these images, ads for analgesics brought these drugs out of the medicine cabinet and into the living room.

The J Walter Thompson Company Vertical Files, as well as the American Association of Advertising Agency Records, also provided valuable inside industry documents on controversies surrounding advertisements for pain relievers. As these documents reveal, largely as a result of unverifiable claims made by the advertisers of Anacin and Bufferin, the advertising industry came under severe scrutiny for wording and imagery used to sell over-the-counter analgesics. These sources, alongside other contemporary publications that



A 1970 Alka-Seltzer ad.

address advertising techniques, have been crucial in demonstrating that not only did advertisements for these products affect how Americans reacted to pain and their perception of drugs, but that government and regulating bodies felt that these advertisements were so nefarious that something had to be done.

LOOKING BACK

Mustang turns 50

2014 marks the 50th anniversary of the Ford Mustang. The Mustang inaugurated a new class of vehicles—the "pony car," which aimed to be affordable, stylish, and sporty. Debuting with a suggested retail price of \$2,368, it quickly exceeded sales forecasts and set a record with over 400,000 models sold in the first year. The launch marked the first ever advertising "roadblock" when the J. Walter Thompson agency bought media time on all three broadcast networks to announce the new car. The advertising campaign presented the car as a unique design that was also practical and financially attainable. Above all, it stressed individualism and fun. This magazine ad features a bold, red convertible with a V8 engine and bucket seats. It cajoles the viewer: "Why don't you find out if there's any truth in the rumor—Mustangers have more fun?" Hartman Center collections document JWT's relationship with the Ford Motor Company extending back to 1945.



Ford Mustang print ad from 1964.



The most important minutes of your summer day
When hot heat makes you feel tense, irritable, headachy, two Bayer Aspirin and a short rest can help you feel better fast!
It happens to most of us on a hot, humid summer day, when the stresses of daily living mount up. By inadvertence we feel an headache and enjoy that we're in no mood to enjoy life at the company of others.
When this happens, just take two Bayer Aspirin for your headache, at least for a few minutes and relax. There're actually 400 million a minute difference in the way you feel and act.
Whenever you get headache and out of control hot situations, take Bayer Aspirin and a brief rest. These GIBs by the most important minutes of your day.

A 1962 ad for Bayer aspirin.

CALL FOR TRAVEL GRANT APPLICATIONS

The Hartman Center is now accepting applications for its annual travel grants and fellowships that support faculty, students, and independent scholars research in the Center's collections. There are several programs available. The *Alvin M. Achenbaum Travel Grant* awards up to \$750 to individuals who intend to use any of the Center's collections and whose research trips may last any length of time. The *John Furr Fellowship for JWT Research* requires a minimum visit of two weeks and a research focus using collections from the J. Walter Thompson Company Archives. The \$1000 award is granted to up to three individuals. The *FOARE Fellowship for Outdoor Advertising Research* requires a minimum research visit of ten days and a research focus on the Center's outdoor advertising collections. The Fellowship awards \$1000 to up to three researchers.

The deadline for applications is January 30th, 2015 and recipients will be announced by March 31st, 2015. To learn more about these opportunities and to apply visit our website: <http://library.duke.edu/rubenstein/hartman/travel-grants>.

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JWT Timeline Documents 150 Year History of the Agency

As Reference Archivist for the Hartman Center since October 2013 Josh Larkin Rowley has fielded dozens of reference inquiries regarding the archives of the J. Walter Thompson Co. (JWT) advertising agency. Established in 1864, JWT is considered the oldest enduring advertising agency in the world, and one of the largest, with a current presence in over 90 countries. The archive consists of roughly 5,000 linear feet of material and 160 individual collections including the papers of nearly 60 former executives, the records of six offices, 25 departments and functional centers, and over a dozen “artificial” collections such as writings and speeches, agency publications, and newsletters. Navigating this web of interconnected collections is enough to intimidate the most seasoned archival researcher, including library staff.

To help tame the wilderness of the JWT archives, Hartman Center staff, led by Technical Services Archivist Richard Collier along with our colleagues in Digital Project Services, created an online portal to the JWT Archives. We hope the portal will facilitate researcher navigation and discovery of material within the archive and to help JWT commemorate its 150th year of operation this year.

The portal consists of three major features: an

interactive timeline, an administrative history of JWT, and a list of collections in the Rubenstein Library associated with the agency. The timeline feature marks important dates in the history of JWT. Viewers scroll from event to event using the arrows or scroll through the timeline bar and select a specific event.

The second feature of the portal is an in-depth administrative history of JWT. This portion of the portal presents the history of JWT in a more linear fashion. Entries in the administrative history cover several basic topics: people, accounts, offices, innovations, and general company history. Researchers can trace important personnel; long-term clients; opening dates of domestic and international offices; technical achievements and innovations in radio, television, and print advertising; milestones in billings; and the history of the agency's corporate branding. Each entry is illustrated with relevant photographs, advertisements, and internal documents.

The final feature of the portal is perhaps the most important component of the timeline. To further assist researchers in making connections between JWT's corporate history and collections in the archive, we have included a list of collections with published online guides.

You can visit the timeline at: library.duke.edu/rubenstein/collections/creators/jwt1. Explore the images, advertisements, records, and archival collections documenting the agency's 150 years of operation.



Selected views from the
JWT timeline.