Men of *Stamina*, women who *Dare*

An exhibition of advertising material from the Rare Books Collection
Introduction

When the upwardly mobile middleclass of the nineteenth century discovered the delights of leisure, comfort and a disposable income, they required clues on how best to indulge these wicked new temptations. While promotional material has existed since the invention of the printing press, it was the avid consumers of the nineteenth century and their appetite for the latest and most fashionable that bore forth the industry of persuasion. Through sophisticated, clever, witty, flattering, and, one has to concede even misleading and offensive amalgams of text and image, advertising has coaxed consumers into purchasing everything from perfume to petrol; maskara to fungicide. Nothing was – or is – beyond need of promotion in the ever-crowded communication environment of modern life.

The advertising industry often bears the brunt of an aggressive anti-stance; cast as the parasitic child born of capitalism, consumption and ‘want’ over ‘need’; draining the purses of the easily swayed. But, this is to do it an injustice. Advertising is a mirror to society and the currency of material culture. It documents the progress of thought, opinion, prejudice, fashion, politics and taste. It is a daily archive of popular ideas, reflective of the culture that it hopes to embrace and persuade, not offend with ideals counter to those of its audience. Certainly there are those advertisements that occasionally induce a community to rage, but largely they are a benign, though highly persuasive, appeal to the modern ego. We like to think of ourselves as sophisticated, independent thinkers capable of making our own decisions, but there are few of us who have not, as some point, been seduced by the allure of advertising, prepared to believe that we are better, smarter or stronger because a product promises to empower us as such.

Advertising art and the potent language of persuasion that it has finely tuned over the last 150 years cannot be dismissed as culturally meaningless, contemptible. It has delivered a de facto art education to the masses by persistently referencing current art and design movements in their layouts. The curvaceous vines of Art Nouveau and the slick, ornamental chevrons of Art Deco were not just for architecture, but frames for logos and products; the obscure juxtapositions of the Surrealists would be reinterpreted to promote everything from stockings to light bulbs; and Pop Art turned the tables to draw on that now familiar marketing device, the celebrity endorsement. The impressive list of the English gentry to draw on that now familiar marketing device, the celebrity endorsement. The impressive list of the English gentry to which they loaned their considerable skills, could provide. Among them Douglas Annand (1903–1976), Elileen Mayo (1906–1994), James Northfield (1887–1973), and Gert Sellheim (1901–1970). Most artists, however, remained anonymous; their authorship ignored in favour of the product or service to which they loaned their considerable skills.

This exhibition of advertisements and advertising ephemera is but a fraction of material held in the Rare Books Collection at Monash University. The collection cherishes each item as a valuable cultural asset no less important than their oldest, rarest and most fragile document. They understand its importance as a social documentary; a detailed and revealing history of changing and occasionally persistent values. It induces awe and fascination alongside the occasional gasp at ideas so ludicrous, sexist or racist we blush with twenty-first century embarrassment. It is beyond nostalgia and far more than syrupy memories of a past long gone. This collection is a revealing portrait of how we came to be the people we are: “Men of Stamina” and women who “Dare”.

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Level 1, ISB Wing, Sir Louis Matheson Library, Clayton campus, Monash University, Wellington Road, Clayton
Curator: Richard Overell Assistant Curator: Stephen Herrin
Thank you to Gene Bawden, Deputy Head, Design (Communication Design), Faculty of Art Design & Architecture, for opening the exhibition.

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CLASSIC AUSTRALIAN ADVERTISEMENTS

1. “Pelaco. It is indeed a lovely shirt sir!” in Man, April 1950.

The model is Bambi Tuckwell, a concert violinist who also worked as a mannequin and appeared in many advertising campaigns.


“The ‘friendly way’ ads for TAA were famous in Australia. They were designed by Ralph Warner (art) and Richard (Jimmy) Haughton James (layout) at the advertising agency Noel Paton Pty Ltd. The model was Nola Rose, the winner of a Bondi Beach beauty contest.


This features the controversial double-page advertisement by Susan Peacock for Sheridan sheets. The headline reads, “Mrs. Andrew Peacock is wife to Australia’s youngest Federal Minister and one of the most vital women on the Australian scene. She chose to decorate her bedroom around Sheridan Printed sheets.” Susan is shown sitting on a chair in the couple’s bedroom. She had not informed Andrew that she was appearing in the advertisement and many felt it was inappropriate for a Minister’s wife. He tendered his resignation but the Prime Minister, John Gorton, refused to accept it.


Holden: General Motors new Australian car. ([Brisbane?]: General Motors-Holden’s Limited, [1948])

“This is more than a catalogue for the new Holden car. It is your souvenir of a great event in Australian motoring history – the birth of a completely new car – a car designed for Australia and built in Australia – the first car to be made-to-order for this country.”


“Housewives all over Australia know that when they buy Bushells they are buying the most delicious Tea. Good Tea is cheap because you get over 200 delicious cups from every pound of Bushells. Buy a packet to-day.” The Bushells company was begun by Alfred Bushell in Queensland in 1883. By the 1950s it was the most popular Australian brand.


The Australian biscuit manufacturer, Arnott’s, launched the SAO cracker in 1906 and it was heavily advertised in magazines. The name is popularly believed to stand for “Salvation Army Officer,” a reference to one of the original Arnott brothers, but, according to the history of the firm, the cracker was named after a yacht. The SAO has long been popular in snacks and light lunches with slices of tomato and cheese, or spread with butter and Vegemite. Their popularity has declined in recent years because of the greater sophistication of Australian eating habits, with the trend now being for lighter, smaller crackers.
ENGLISH AND AMERICAN ADVERTISEMENTS

7. “The Carbolic Smoke Ball,” in Atalanta, no.51 (Dec. 1891), and no.56 (May 1892)

One of the most notorious ads was for the “Carbolic Smoke Ball.” This was a type of inhalant used for the relief of colds, bronchitis, asthma, hay fever and “throat deafness;” but the proprietors also claimed that, “the Carbolic Smoke Ball will not only cure all diseases caused by taking cold, but will positively ward off colds.”

In the winter of 1891 there was an outbreak of influenza in England and the Carbolic Smoke Ball Co. ran a new, more aggressive marketing campaign. They offered that, “A £100 reward will be paid by the Carbolic Smoke Ball Co. to any person who contracts the increasing epidemic influenza, colds or any disease caused by taking cold, after having used the ball daily for two weeks according to the printed directions supplied with each ball. £1000 is deposited with the Alliance Bank, Regent Street, showing our sincerity in the matter. During the last epidemic of influenza many thousand Carbolic Smoke Balls were sold as preventatives against this disease, and in no ascertained case was the disease contracted by those using the Carbolic Smoke Ball.” (Pall Mall Gazette, 13 Nov. 1891)

Unfortunately for the Company, an 87 year old woman, Mrs. Carlill, began to use a Carbolic Smoke Ball and to document her use between 20th November 1891 and 17th January 1892. On 17th January, Mrs. Carlill contracted influenza. She visited her doctor the same day and was given a certificate to that effect. The next day she wrote to the Company asking for the £100 reward. Her request was denied, so Mrs. Carlill instituted proceedings against the Company. She won, and the ruling set a precedent in cases of deliberately misleading advertisements.

The advertisements on display were published as inserts in the English women’s magazine, Atalanta, and are from the winter of 1891-92 when Mrs. Carlill was using her Smoke Ball.

8. Butlin’s for your holiday: where you make new friends. (London: Butlin’s, [1958?])

Billy Butlin opened his first holiday camp at Skegness, England, in 1936. During the war the camps were used by the Army but post-war they became very popular, reaching their height of popularity in the 1950s and 1960s.


This advertisement for Lucky Strikes was part of a celebrity campaign using film stars to endorse their cigarettes. Camel and Chesterfield mounted similar campaigns. It was also part of the pitch to encourage women to smoke, although all three brands remain predominantly men’s cigarettes.
*Art in advertising: a study of British and American pictorial publicity.* (London: The Press Art School, [1925])

In his introduction, Percy Bradshaw gives an overview of advertising in the 1920s. He tells us, “there is still a vast amount of advertising which is old-fashioned and unimaginative,” and proceeds to analyse the way advertisements are designed and their appeal or otherwise to men and to women. He argues in favour of the graphic element over the excessively wordy style which has been current since the Victorian era, and gives examples from British and especially American campaigns.


This was an annual which appeared from 1930 to 1985 and featured examples of well-designed advertisements from around the world each year. The introduction examines the relation of design to effectiveness. On display are some examples from the chapter, “Posters,” where the editors have tried to show the different styles, “In Britain the field is sharply divided between naturalistic posters, and efforts to attain results with the most modern design.” The designs for Price’s Motorine, being examples of the traditional approach, while that for Shell is quite modern.

*Advertising and British art: an introduction to a vast subject with thirty-six illustrations in colour, a hundred and twenty-one half-tone prints and twenty-seven line blocks in the text.* (London: John Lane, The Bodley Head, 1924)

Another survey of contemporary advertisements, with commentary on the design elements and the effectiveness of various styles. The book is open at a colour poster by Graham Simmons for the London and North-Eastern Railway urging people to get away for a golf weekend.
15. Carlyle, Paul.  
*Layouts and letterhead* / by Paul Carlyle and Guy Oring; text by Herbert S. Richland. (New York: McGraw-Hill, 1938)  
This text-book for commercial artists gives practical details accompanied by illustrations of relevant advertisements. Even when the art is good, the use of it in the layouts can “remain ‘blocky,’ obvious and static.” We are shown the use of black and white, two-colours and full-colour in a series of suggested lay-outs.

16. Foley, Alan.  
*Text book of window dressing and display* / by Alan Foley and W.J. Hewett; illustrated by Alan Foley. (Sydney: Alfred Lawrence & Co., 1922-23)  
An Australian handbook on another form of advertising, window dressing for shop displays. The frontispiece shows “A decorative panel which formed part of the Autumn Show windows of a leading Sydney house. Note the locally-produced Futurist figure. Color scheme was in flame red and gold.”

17. Power, John S.  
John Power was a Melbourne commercial artist who worked in advertising and conducted classes in the 1950s and 1960s. On display are his sample book of advertisements and some of his papers. The archive contains sketches, original artwork, business contracts, publications, brochures, receipts, and personal papers. Some of the advertising campaigns he was involved with include Berger, RACV, Haxby Bros., Richmond Beer, and Swan Soap.

This brochure is accompanied by original art work by Mr. V.F.S. Baker for a Ladylac house paint advertisement and a letter from Tell & Briant, Ltd., Lithographic Printers in Surrey, regarding the design and preparation of the plates.

*Get a move on with your advertising: it’s good to be on top. Film advertising services.* (Sydney: Cartoon Filmads Limited, [1920])  
This brochure urges firms to consider advertising at the cinema. “Cartoon Filmads reach a wide audience and require no effort to understand.” Animated, colour advertising was a considerable novelty in Australia in 1920 and we are shown as an example the mock-up for a Lux soap ad. The brochure also includes lists of the picture theatre circuits throughout Australia as well as Asia and the Pacific.

20. How to use TV advertising. (Melbourne: Herald-Sun TV, [1956])  
This promotional book was produced in 1956 at the outset of television in Australia. It begins, “We haven’t the slightest doubt that TV will be a tremendous success in Australia. It has an impact like nothing else you’ve ever seen.” Details are given of the restrictions placed by the Government Control Board, e.g. “no more than three consecutive commercials at any one time.” The different types of ads are listed, such as “Live,” “Film,” “Slides,” or “Telops” (a way of superimposing a text over the image on the screen). Detailed examples and costs are given.
21. Dixie Flakes breakfast cereal (Burnley, Vic.: Pearlite Manufacturing Co., [1933?])

This advertisement for breakfast cereal is notable for its use of Australian fauna.

22. American circus posters

These are classic circus advertisements in a style which still remains in use. Brightly coloured designs featuring wild animals and clowns, they are produced with blanks left for over-printing with the local details of date, time, and venue. They would have been posted in towns a week or two in advance of the circus arriving.

23. Night racing at Moonee Valley [poster] ([Moonee Valley Racing Club, 2000])

This advertisement featured in TABs and on billboards around Melbourne in 2000, when the Moonee Valley Racing Club was introducing night racing. The graphic is taken from the iconic John Travolta image, disco-dancing in Saturday Night Fever. The impact here comes from John Travolta with a horse’s head.

24. John Player & Sons.

Player’s Digger Tobacco: Made the way we like it [poster]. ([London: John Player & Sons, 193-?])

An English tin sign from around 1930 depicting an Australian “digger” smoking a pipe. Digger tobacco first appeared in 1917 and used the slogan “Support the Empire!” Over the years, the Digger man went through several changes in appearance and age but always retained the rugged pioneer look with the full beard. He was a precursor to the Marlboro man.

25. Coopers Powder Dip (enamel sign on loan from Camberwell Books)

Enamel signs were a common outdoor advertising form from the 1880s to 1950s. This example is a pre-World War II sign for the English firm, Cooper’s, which was displayed in country Australia. The brand claimed to be our largest selling sheep dip. The company’s director, Sir William Cooper, once said “Our family solved Australia’s economy overnight.”
WALL CASE 4

**Broadbent’s Olympic map**


We have a collection of material from the 1956 Melbourne Olympic Games. Displayed here is a Broadbent’s map, showing the Olympic venues, printed on metal. Broadbent’s sold advertising space on the sign to car-related firms, such as Golden Fleece petrol, C.A.V. fuel pumps, Lucas batteries, Girling brakes, and Cords piston rings.

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FLAT CASE 2

**Monkey Brand**


Monkey Brand soap was made by Lever Brothers, Port Sunlight. It was heavily advertised throughout the late 19th and early 20th centuries, using a smiling monkey in the graphic, with the slogan, “Won’t wash clothes.” It was a sand-soap used for scouring tables and floors, cleaning baths and cutlery.

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FLAT CASE 1

**19th century advertisements**

27. Illustrated London news. Royal Wedding number, 10th July 1893.

Advertisements from the magazines of the Victorian period were often wordy, small and cramped. The example on display shows some of these characteristics but we also see the finely engraved product illustrations and a full-page advertisement for Eno’s Fruit Salts. This elaborate advertisement would have been specially commissioned for the occasion and features a bride and groom representing the royal couple, the Duke and Duchess of York (later King George V and Queen Mary).
Leeming’s Gazekas


William Leeming began his chain of shoe shops in Errol Street, North Melbourne, Modern Printing, in the 1880s. In 1905 an English music-hall comedian introduced “The Gazeka,” an imaginary animal into his show. It soon became a popular catchword and Leeming had a sketch done of it which he used in his advertising.

He also issued promotional merchandise and we have, on loan from Camberwell Books, a Leemings plate from the period, which features Leeming’s trademark Gazeka.

Motoring


During the Great Depression motor car production and sales declined drastically. This catalogue from Packard shows there was still a market for expensive cars. It is a lavish production of design, layout and colour. Some of the models, ranging from 2-door coupés with seating for 4 to the large sedan with room for 8 have pencilled notes of the prices. The price of £1,095 for the “8-passenger sedan” is expensive when compared to that of a similar Holden/ Chevrolet from £332 in 1939.

Clothing


The Rare Books Collection houses many dressmaking and pattern journals and catalogues. Displayed here is a selection of Liberty & Co. catalogues. Liberty of London has been one of the leading companies in haberdashery and women’s clothing for nearly 140 years. The company was renowned for its fabrics featuring floral patterns in soft colours known as “Liberty colours.”
**FLAT CASE 6**

**Dulux Hi-Gloss**


This colour advertisement shows a woman reading the *Colourful Homes by Dulux* booklet, also on display.

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**FLAT CASE 7**

**Jantzen Swimwear**


Jantzen was an American swimwear firm but their fashionable styles dominated the world market. This advertisement shows two girls on the beach with one reading the other’s palm. The copywriter has emphasised that war-time austerity is becoming a thing of the past though swim suits are still scarce, “It needs more than a palm reader to tell when we’ll be able to meet the big rush to Jantzen. Now that Jantzen is back again everybody wants a Jantzen. We’re exceeding pre-war output. We’re doing our best.”

The logo of the jantzen girl, diving, in a red swim suit appears.

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34. Dulux Australia

*Colourful homes by Dulux.* ([Sydney: Dulux Australia, 1954])

The use of promotional brochures is a long-standing practice. Those published by the paint companies give colour schemes and examples of room décor which interior decorators and social historians find indispensible.
36. “Wear Dare if you dare – the most exciting bra in the world! Hickory – it’s instant glamour.” Supplement to The Australian women’s weekly, 8 November, 1961. This elaborate, colour advertisement for Hickory’s “Dare” range folds out to show the model reclining on a tiger skin.

37. Better pictures on your TV set. (Sydney: Channel Master, [1959]) Television was introduced into Australia in 1956 when the Olympic Games came to Melbourne. This brochure is notable for the cover illustration of a woman in a bathing suit standing on a tiled roof, holding a TV antenna. Channel Master promoted themselves as “The World’s largest manufacturers of TV aerials and accessories.” The stamp on the cover shows that Warburton Franki Ltd. of Lonsdale Street, Melbourne were their local agents.

38. Smile you’re on deep image. AWA colour television. ([Sydney, 1975]) Colour television came to Australia in March 1975 and AWA (Amalgamated Wireless Australasia Ltd.) was one of the major local manufacturers of colour TVs. Their “Deep Image” range featured remote controls.

39. Try my 8 bar-b-q buns ideas! Fresh from the Parka Pantry. [198-?] An example of a product being promoted with TV celebrity endorsement. The cover of the brochure features Graham Kennedy in a chef’s outfit pointing at a four-layered barbecue bun. Graham Kennedy was one of the most popular Australian TV personalities. He was the host of the variety show, In Melbourne Tonight from 1957, and the nationally broadcast Graham Kennedy Show from 1960.
Mobile Phone

40. “How mobile can a phone go? Discover the freedom of new Telecom Walkabout, part of the Explorer range of mobile phones from Telecom,” in *Ford Australian Open programme 1988*.

This was the first mobile phone marketed in Australia. It was launched 23 February 1987. Telecom, now Telstra, ran the national system, “Telecom MobileNet.” The unit weighed almost a kilo, and the cost of the phone was $5200.

Alcohol

41. “Seppelt’s famous wines: peerless as a pearl,” in *Advocate annual 1930* (Devonport, Tas.: The Advocate, 1930).

Both the Seppelt’s wine and the Foster’s beer advertisements shown here demonstrate the change in advertising design from the 1920s into the 1930s. Both products convey their message with clear, memorable images.


Fosters beer was brewed in Melbourne by the Carlton and United Brewery. The strong emphasis on national pride and association with the Australian flag possibly reference the uncertain times of the late thirties.
SMALL UPRIGHT CASE

Merchandise and packaging

On display is a Griffiths Tea tin from 1934, marketed as part of the Melbourne Centenary of that year, and a Weeties pack (1961) advertising “Free Walt Disney comics” which were given away with the breakfast cereal, accompanied by some of the comics, and a selection of Stamina merchandise. Stamina was an Australian clothing brand, popular in the 1950s, which specialised in men’s trousers, and boys and girls school uniforms. As well as advertising extensively, they gave away in the pocket of every garment “Men of Stamina” packs of cards. Also on display is a card set showing “The Story of Crusader Cloth,” blotters and a booklet with swatches of the fabric. One Stamina ad has the heading “What every girl knows,” with the rest of the copy in shorthand, “You certainly look your best and you always look smarter in a pair of Stamina self-supporting trousers”. Two Coles Book Arcade tokens are also included. These were issued in the late 19th early 20th century to promote Cole’s Book Arcade, opposite Myers in Bourke Street, Melbourne. (The tea tin and the Weeties pack are on loan from Camberwell Books).
CORRIDOR CASES

Magazine Advertisements

In these cases is a selection of colour advertisements from Australian magazines such as *Man and Home*; and American magazines, *Life* and *Saturday Evening Post*. There are also some pulp magazines such as *The Ring* (a boxing magazine) from August and October 1935, which has Charles Atlas advertisements in comic strip form showing the transformation of “The 97 lb. weakling who became the world’s most perfectly developed man.”


The cigarette advertisements are from *Life* in 1944. They show a doctor endorsing Camels, and women smoking them. One woman doing war-work in a factory says, “Camel’s our cigarette, both his and mine,” and a woman taking a moment before her dinner party, “For my guests, it’s Chesterfield.” A Coke ad, *Life* (1944), shows two US servicemen “making pals in Panama,” with caption, “Have a Coca-Cola = ¿Qué Hay, Amigo? (What gives Pal?)”

Two recent anti-tobacco advertisements are included from *The Face* magazine (Aug., Dec. 1991). Their graphics are in a modern conceptual style, conveying the threat smoking poses to your health. One shows a table, set to resemble a Benson & Hedges pack with lumps of tar, a spilt glass of red wine and ominous black implements ranged along the bottom of the image.

There is also original art-work for “Champion Shirts,” an Australian brand from the 1920s, as well as advertisements from 1951 for Pelaco and Arrow shirts from *Man* magazine. From the Sydney magazine, *The Home*, there are advertisements for “P&O pleasure cruises” (Nov. 1936) and Anthony Horderns’ department store (July 1930). At the head of this ad is the confident assertion, “TRUTH IN ADVERTISING. When Anthony Horderns’ say anything you know it’s true.”
An anti-tobacco advertisement from The Face magazine (Aug., Dec. 1991). The picture aims to convey the threat smoking poses to your health. It shows a table, set to resemble a Benson & Hedges pack, with lumps of tar, a split glass of red wine and ominous black implements ranged along the bottom of the image.
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Cover: Pelaco advertisement from Man magazine (April 1950).