



SIXTH ANNUAL OF



ADVERTISING ART





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# SIXTH ANNUAL OF ADVERTISING ART

From advertisements shown at the  
Exhibition of the *Art Directors Club*,  
Art Center, New York, May 4 to 31



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The Annual is published for the Art Directors Club of New York  
By The Book Service Company, 15 E. 40th Street, New York



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# THE ART DIRECTORS CLUB, INC.

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RICHARD J. WALSH

## IN CHARGE OF ANNUAL

EDWARD F. MOLYNEUX  
FRANK FLEMING  
ROBERT FRANK









EDWARD A. WILSON—SUNSHINE CRACKERS  
*Loaned by Loose-Wiles Biscuit Company*  
*Exhibited by Newell-Emmett Company*

# FOREWORD

**A**S YOU scan the art in this book you should, in fairness to what it represents, keep clearly in mind that the subjects shown here are extracts lifted from complete and unified advertisements.

Hence when exhibited as framed art, as they were during May, 1927, at Art Center, New York City, and as they now appear in this book, they take on a somewhat distorted meaning, if you insist on viewing them purely as pictures.

For unlike most other art, the picture in advertising is usually built to reflect a text occurring with it. So that the picture, isolated and viewed

alone, need not reflect entirely the original meaning nor the complete intention.

The production of advertising pictures has become an exacting specialization in which both a craftsman and a director are called for, the first to create the drawing and the latter to state the problem to the artist and to guide him through the limitations imposed, in much the same way as it happens in theatrical production, except that in advertising the director is often indeed the author as well, and in many other instances he is permitted to believe that he is.

You are viewing here the best of the art used by American business. For advertising, as you know, is the principal means whereby business talks to its public. It was business that paid for these pictures, while the members and adherents of the Art Directors Club reared and nurtured them into the beauty you see canonized here for the sixth year between the covers of this book. Hence you should expect to find here the same flux and movement as you discern in 'commerce itself. All of which means that this advertising art must be, and is, a lively art, not to be confused with the reposeful static kind of expression that one expects to find in museums pungent with historic camphor.

These pictures represent much experimentation and daring, much reaching out for the new, as they should, for they reflect the same churning endlessness that competitive business does, if not American life itself.



There are many who honestly doubt the efficiency of the more exotic and fantastic of these exhibits, as far as the selling of things is concerned. They recall that there are large stratas of the public to whom modern art or any sophistication toward distortion or phantasy brings confusion, not alone to American Boobdom but to a great midriff of our people who look to pictures for exact depiction alone.

There is enough literal drawing in this book to show that this point is well covered, while as for the modern work, it would be short-sighted to damn it on the narrow reasoning above.

As far as advertising is concerned, the work of the moderns often does enough when it succeeds in creating nothing more than sheer novelty. It rarely fails to do that and it has begun to do more.

There is discernible today in our clothes, our furniture, the interiors of our houses, in our motor cars, a search for new beauty. This, of course, is part and parcel of the same spirit that you will find here and there in this book. It is merely that the present public thirst for color lags behind these adventurers out in front—the moderns. Some of us think they have gone too far, others that they should never have started.

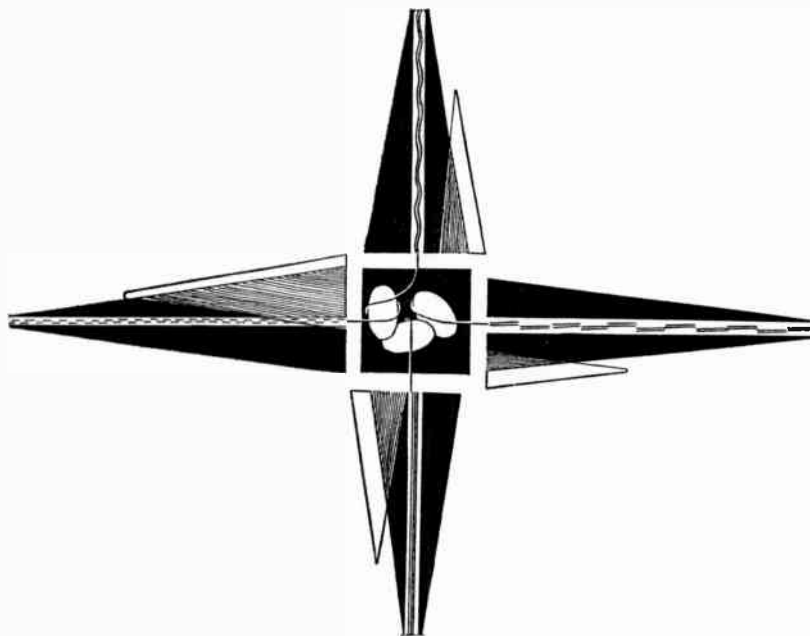
But, nevertheless, advertising men can continue to remember that the very folks who were not so sure of our brilliant posters of ten years back, now walk forth as animated replicas of these same vibrant hues, no more conscious of the change in themselves than is a butterfly of its cocoon.

So you cannot measure this book with your mind standing still. It represents something that is moving too fast for that. And let us not worry too much where it is going so long as we find it high spirited and free.

And even though good taste is already out of breath chasing it, remember it will catch up. It always does.

Who knows, perhaps when a future historian of this American scene has relegated such things as business profits, quotas, and earnings to footnotes on his page, because too prevalent to be significant, it will be bits of pageantry like this that will appeal to him as saying, "I guess they were just about like that on December 5th, 1927."

—W. H. Beatty



WALTER GEOGHEGAN—SILK  
*Loaned by Cheney Brothers*  
*Exhibited by Calkins & Holden, Inc.*



# SIXTH EXHIBITION AWARDS



ART DIRECTORS CLUB MEDAL OF AWARD, DESIGNED BY PAUL MANSHIP

## PAINTINGS AND DRAWINGS IN COLOR

### (a) FIGURES

#### *First Award, Medal*

ETIENNE DRIAN, for painting made for The Andrew Jergens Co. through the J. Walter Thompson Co. Page 1.

#### *First Honorable Mention*

WALTER BIGGS, for painting made for The Fleischmann Co. through the J. Walter Thompson Co. Page 10.

#### *Second Honorable Mention*

HENRY RALEIGH, for painting made for the Cheek-Neal Coffee Co. through the J. Walter Thompson Co. Page 4.

### (b) STILL LIFE

#### *First Award, Medal*

RENE CLARKE, for painting made for the H. J. Heinz Co. through Calkins & Holden, Inc. Page 29.

#### *First Honorable Mention*

E. A. GEORGI, for painting made for Rusling Wood, Inc., through Calkins & Holden, Inc. Page 12.

#### *Second Honorable Mention*

THE REESES, for painting made for J. & J. Coleman (U. S. A.), Ltd., through the J. Walter Thompson Co. Page 14.

PAINTINGS AND DRAWINGS IN COLOR—*continued*

(c) MISCELLANEOUS

*First Award, Medal*

JAMES PRESTON, for painting made for the Procter & Gamble Co. through The Blackman Co. Page 5.

*First Honorable Mention*

EDWARD A. WILSON, for painting made for the Coral Gables Corp. through N. W. Ayer & Son. Page 8.

*Second Honorable Mention*

HENRY SOULEN, for painting made for The Fleischmann Co. through the J. Walter Thompson Co. Page 11.

POSTERS AND CAR CARDS

*First Award, Medal and Barron Collier Prize*

OSCAR RABE HANSON (deceased), for poster made for the Chicago South Shore and South Bend Railroad through E. Frank Gardiner. Page 17.

*First Honorable Mention*

LEO RACKOW, for poster made for R. H. Macy & Co. Page 16.

*Second Honorable Mention*

ADOLPH TREIDLER, for poster made for the New York Central Lines. Page 37.

BLACK AND WHITE LINE

*First Award, Medal*

ROCKWELL KENT, for black and white line, made for Marcus & Co. through N. W. Ayer & Son. Page 93.

*First Honorable Mention*

SYDNEY E. FLETCHER, for black and white line, made for Johns-Manville, Inc., through the Newell-Emmett Co. Page 92.

*Second Honorable Mention*

REA IRVIN, for black and white line, made for Robert Reis & Co. through Erwin, Wasey & Co. Page 91.

TYPOGRAPHIC PAGE

*Honorable Mention*

THE PROCTER & COLLIER Co. for typographic page 113.



## DECORATIVE DESIGN

### *First Award, Medal*

GUIDO AND LAWRENCE ROSA, for decorative design made for the Peerless Weighing Machine Co. through Lennen & Mitchell, Inc. Page 89.

### *First Honorable Mention*

GUSTAV B. JENSEN, for decorative design made for Charles of The Ritz through Frances Buente. Page 18.

### *Second Honorable Mention*

W. D. TEAGUE, for decorative design made for F. Schumacher & Co. through the J. Walter Thompson Co. Page 90.

## BLACK AND WHITE ILLUSTRATION

### *First Award, Medal*

F. R. GRUGER, for black and white illustration made for the Gruen Watch Makers Guild through the J. Walter Thompson Co. Page 3.

### *First Honorable Mention*

C. P. HELCK, for black and white illustration made for the Chicago, Milwaukee & St. Paul Railway through N. W. Ayer & Son. Page 2.

### *Second Honorable Mention*

WALTER FRANK, for black and white illustration made for Robert H. Foerderer, Inc., through The Eugene McGuckin Co. Page 5.

## PHOTOGRAPHS

### *First Award, Medal*

GRANCEL FITZ, for photograph made for The Fostoria Glass Co. through N. W. Ayer & Son. Page 15.

### *First Honorable Mention*

J. W. ALLISON STUDIO, for photograph made for the Fruit Dispatch Co. through the George Batten Co. Page 7.

### *Second Honorable Mention*

H. W. SCANDLIN, for photograph made for R. H. Macy & Co. Page 6.

# ILLUSTRATIONS IN COLOR

## ARTISTS

PAGES		PAGES	
ALLISON STUDIO, J. W. . . . .	68	LEYENDECKER, J. C. . . . .	36
BERNHARD, LUCIAN . . . . .	33	MARSH, LUCILLE PATTERSON . . . . .	72
BOBRITSKY . . . . .	32	MILLER, HESTER . . . . .	24
BROADHEAD, W. SMITHSON . . . . .	20	O'NEILL, GEORGE . . . . .	37
BRUBAKER, JON . . . . .	32	PARKER, CUSHMAN . . . . .	73
CARTER, PRUETT . . . . .	23, 25	PATTERSON, RUSSELL . . . . .	16
CLARKE, RENE . . . . .	28, 29, 44, 45	PAUS, HERBERT . . . . .	41
DRIAN, ETIENNE . . . . .	1, 21	PRESTON, JAMES . . . . .	5
DRYDEN, HELEN . . . . .	56	RACKOW, LEO . . . . .	16
GEORGI, E. A. . . . .	12, 13	RALEIGH, HENRY . . . . .	4, 53
GREEN, ELIZABETH SHIPPEN . . . . .	49	ROSA, GUIDO AND LAWRENCE . . . . .	89
GRENET, MALAGA . . . . .	57	SMITH, JESSIE WILCOX . . . . .	60
HANSON, OSCAR RABE . . . . .	17	SPRETER, ROY . . . . .	52, 53
HEITLAND, WILMOT . . . . .	65	STOOPS, HERBERT M. . . . .	93
HOLLINGSWORTH, W. . . . .	48	TREIDLER, ADOLPH . . . . .	37, 69
ILLIAN, GEORGE . . . . .	<i>Fly-leaf, 52, 56, 56</i>	VON SCHMIDT, HAROLD . . . . .	64
KARL-RAUSCHERT, JULES . . . . .	40	WILSON, EDWARD A. . . . .	<i>Insert, 8, 9</i>
LAPP, MARJORIE . . . . .	4	ZULOAGA, IGNACIO . . . . .	61

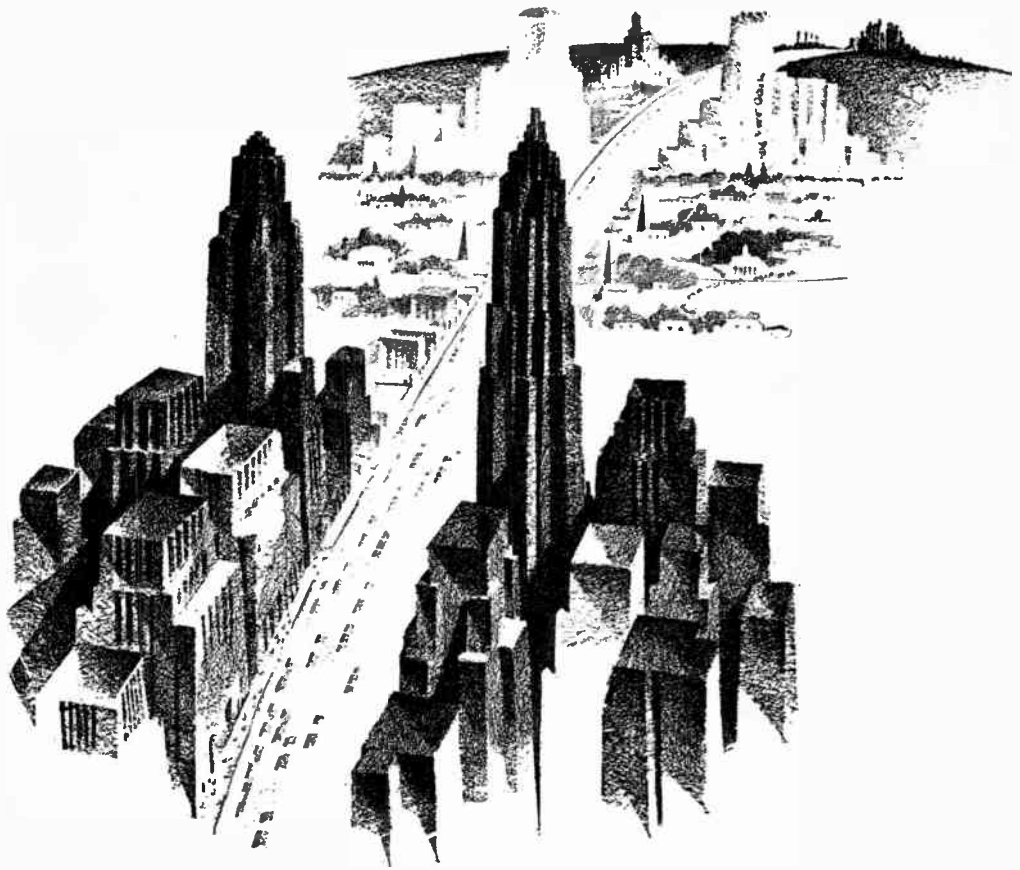
## EXHIBITORS

PAGES		PAGES	
AYER & SON, N. W. . . . .	8, 9, 52, 53, 61, 64	LENNEN & MITCHELL, INC. . . . .	89
BARTON, DURSTINE & OSBORN, INC. . . . .	33, 93	LILLIBRIDGE INCORPORATED, RAY D. . . . .	48
BATTEN COMPANY, GEORGE . . . . .	52, 56, 56, 57, 68	LORD & THOMAS AND LOGAN . . . . .	60
BLACKMAN COMPANY, THE . . . . .	5, 24, 37	MCCREADY, T. L. . . . .	32
CALKINS & HOLDEN, INC. . . . .	12, 13, 28, 29, 44, 45	McKEE, THE HOMER . . . . .	40
CHICAGO SO. SHORE AND SO. BEND R. R. . . . .	17	MACY & Co., R. H. . . . .	16
CURRIER & HARFORD, LTD. . . . .	<i>Insert</i>	NEWELL-EMMETT COMPANY . . . . .	69
ERICKSON COMPANY, THE . . . . .	72, 73	NEW YORK CENTRAL LINES . . . . .	37
ERWIN, WASEY & COMPANY . . . . .	16	PLYMOUTH ADVERTISING COMPANY, THE . . . . .	20
FRANK & COMPANY, ALBERT . . . . .	<i>Fly-leaf</i>	POWERS COMPANY, THE W. F. . . . .	36
GARDNER ADVERTISING COMPANY . . . . .	41	F. J. ROSS COMPANY . . . . .	25
GENERAL OUTDOOR ADVERTISING COMPANY . . . . .	32	THOMPSON Co., J. WALTER . . . . .	1, 4, 21, 49, 53, 56, 65
GOODWIN, INC., H. C. . . . .	4	YOUNG & RUBICAM . . . . .	23

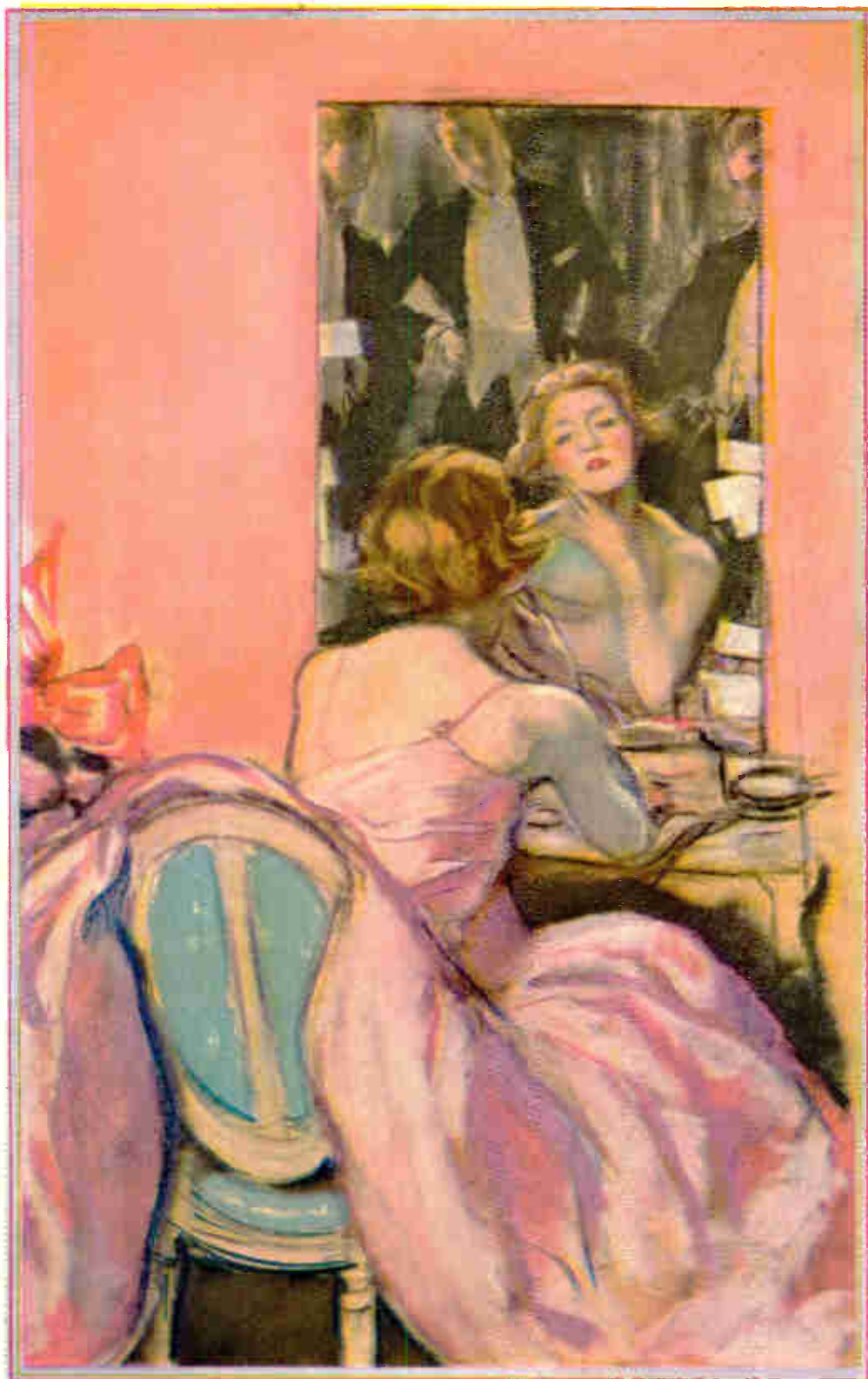
## ADVERTISERS

	PAGES		PAGES
ATLANTIC REFINING COMPANY . . . . .	32	LIGGETT & MYERS TOBACCO Co. . . . .	69
AMORY, BROWNE & Co. . . . .	52, 56, 56	McCALLUM HOSIERY Co. . . . .	57
BON AMI COMPANY, THE . . . . .	73	MACY & Co., R. H. . . . .	16
CERTAIN-TEED PRODUCTS CORPORATION . . . . .	41	MARMON MOTOR CAR Co. . . . .	40
CHASE COMPANIES, INC. . . . .	48	NEW YORK CENTRAL LINES . . . . .	37
CHEEK-NEAL COFFEE Co. . . . .	4, 53	PEERLESS WEIGHING MACHINE Co. . . . .	89
CHERAMY, INC. . . . .	20	PEPPERELL MFG. Co. . . . .	33
CHICAGO So. SHORE AND So. BEND R. R. . . . .	17	PFLEGER TANNING Co., THE GRIESS . . . . .	32
CLUETT, PEABODY & Co. . . . .	36	POSTUM Co., INC. . . . .	23
CORAL GABLES CORPORATION . . . . .	<i>Insert, 8, 9</i>	PROCTER & GAMBLE Co. . . . .	5, 24, 37
FERRY & SON, D. M. . . . .	64	QUAKER OATS Co., THE . . . . .	60
FLEISCHMANN COMPANY, THE . . . . .	49	REYNOLDS TOBACCO Co., R. J. . . . .	52, 53
FLORIDA CITRUS EXCHANGE . . . . .	16	RUSLING WOOD, INC. . . . .	12, 13
FREEMAN Co., HICKEY . . . . .	4	SOUTHERN COTTON OIL Co. . . . .	28, 44, 45
FRUIT DISPATCH Co. . . . .	68	STEINWAY & SONS . . . . .	61
GENERAL ELECTRIC Co. . . . .	93	STERLING SILVERSMITHS GUILD OF AMERICA . . . . .	25
HEINZ Co., H. J. . . . .	29	STRAUS & Co., S. W. . . . .	<i>Fly-leaf</i>
JERGENS Co., THE ANDREW . . . . .	1, 21	VALENTINE & COMPANY . . . . .	72
LEVER BROTHERS COMPANY . . . . .	56	WELCH GRAPE JUICE Co., THE . . . . .	65





HUGH FERRIS—McCALL'S MAGAZINE  
*Loaned by The McCall Company*  
*Exhibited by George Batten Company*



ETIENNE DRIAN—WOODBURY'S FACIAL SOAP

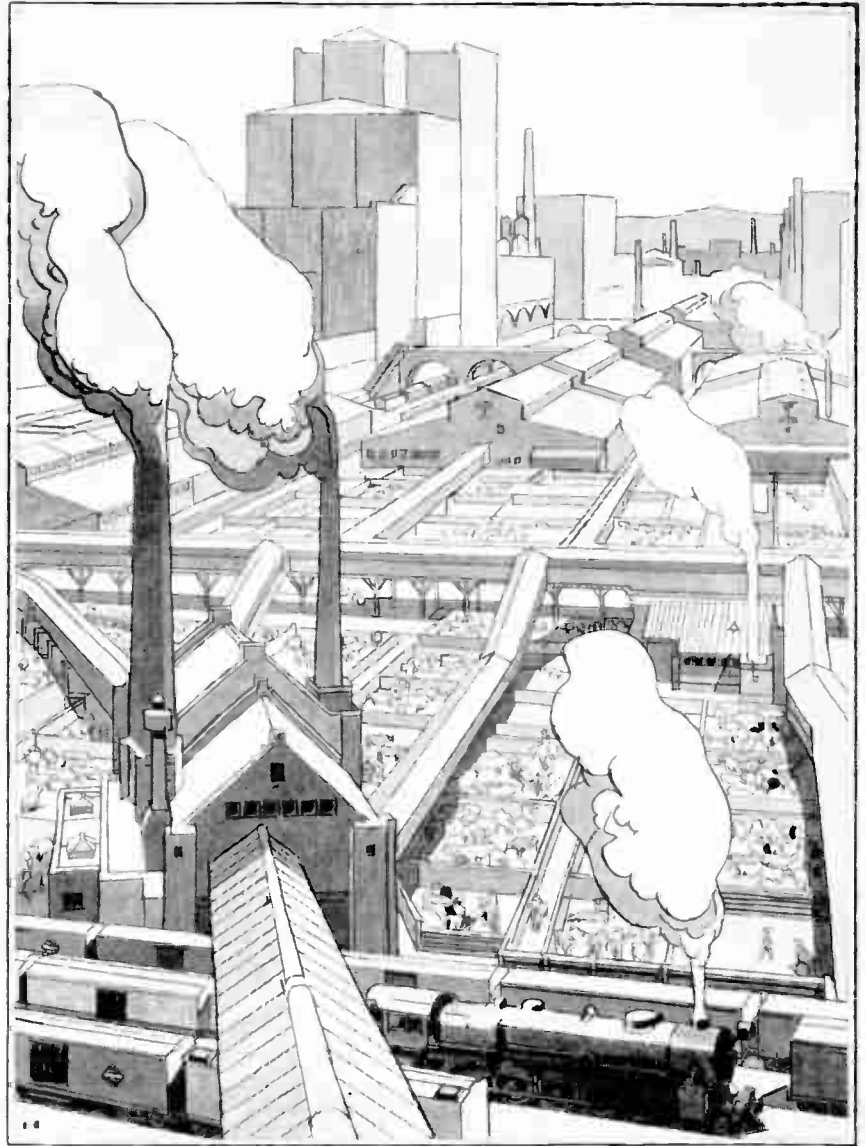
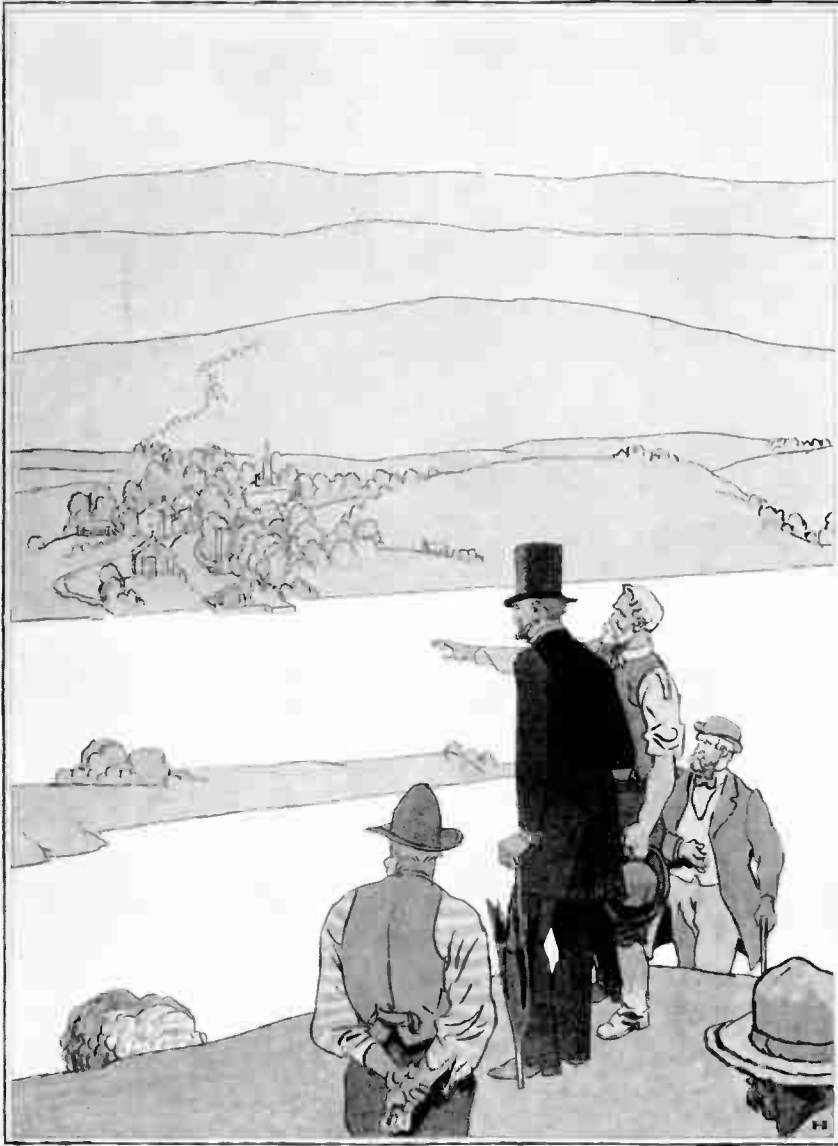
*Loaned by The Andrew Jergens Company*

*Exhibited by J. Walter Thompson Company*

Medal

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121



C. PETER HELCK—RAILWAY  
 Loaned by Chicago, Milwaukee & St. Paul Railway  
 Exhibited by N. W. Ayer & Son  
 1st Honorable Mention

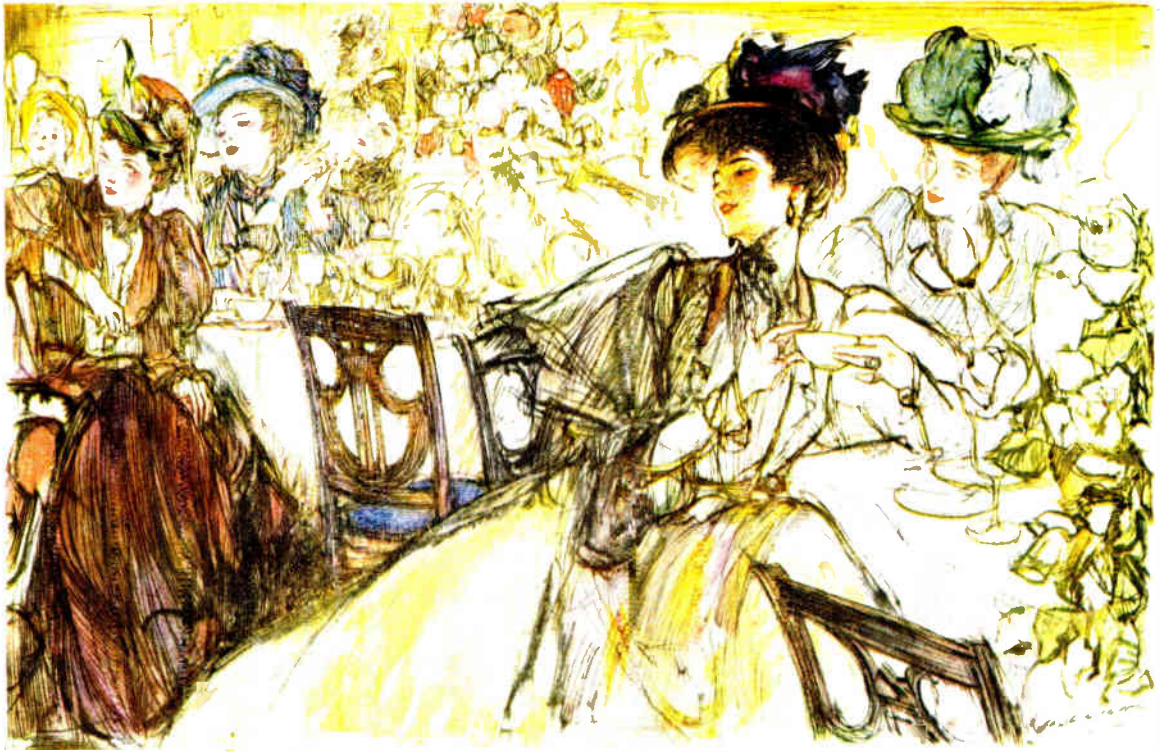




F. R. GRUGER—GRUEN GUILD WATCHES  
*Loaned by Gruen Watch Makers Guild*  
*Exhibited by J. Walter Thompson Company*  
Medal



FRANK HOFFMAN—POLES  
*Loaned by Graybar Electric Company*  
*Exhibited by Newell-Emmett Company*



HENRY RALEIGH—MAXWELL HOUSE COFFEE  
 Loaned by Check Neal Coffee Company  
 Exhibited by J. Walter Thompson Company  
 2nd Honorable Mention

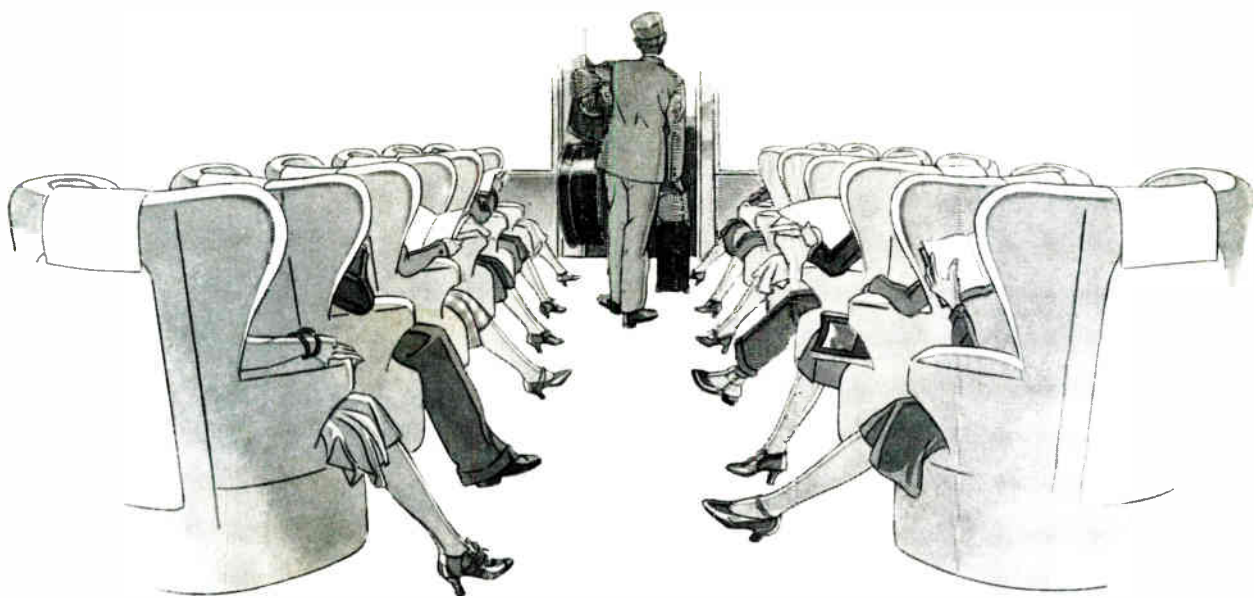


MARJORIE H. LAPP—MEN'S CLOTHING  
 Loaned by Hickey Freeman Company  
 Exhibited by H. C. Goodwin, Inc.





JAMES PRESTON—Food  
 Loaned by Procter & Gamble Co.  
 Exhibited by The Blackman Company  
 Medal



WALTER FRANK, Stanford Briggs Inc.—Vici Kid  
 Loaned by Robert H. Foerderer, Inc.  
 Exhibited by The Eugene McGuckin Company  
 2nd Honorable Mention





HORACE W. SCANDLIN—SPANISH FURNITURE  
*Loaned by R. H. Macy & Co.*  
*Exhibited by Horace W. Scandlin*  
2nd Honorable Mention



WALTER FRANK, Stanford Briggs Inc.—VICT KID  
*Loaned by Robert H. Foerderer, Inc.*  
*Exhibited by The Eugene McGuckin Company*



E. R. SCHNELLOCKE and J. W. ALLISON  
 UNFRUITED BANANAS  
*Loaned by Fruit Dispatch Company*  
*Exhibited by George Batten Company*  
 1st Honorable Mention



ADAMSON, Winemiller & Miller—MINUTE Tapioca  
*Loaned by Minute Tapioca Company*  
*Exhibited by George Batten Company*



EDWARD A. WI  
*Loaned by Cor*  
*Exhibited by*  
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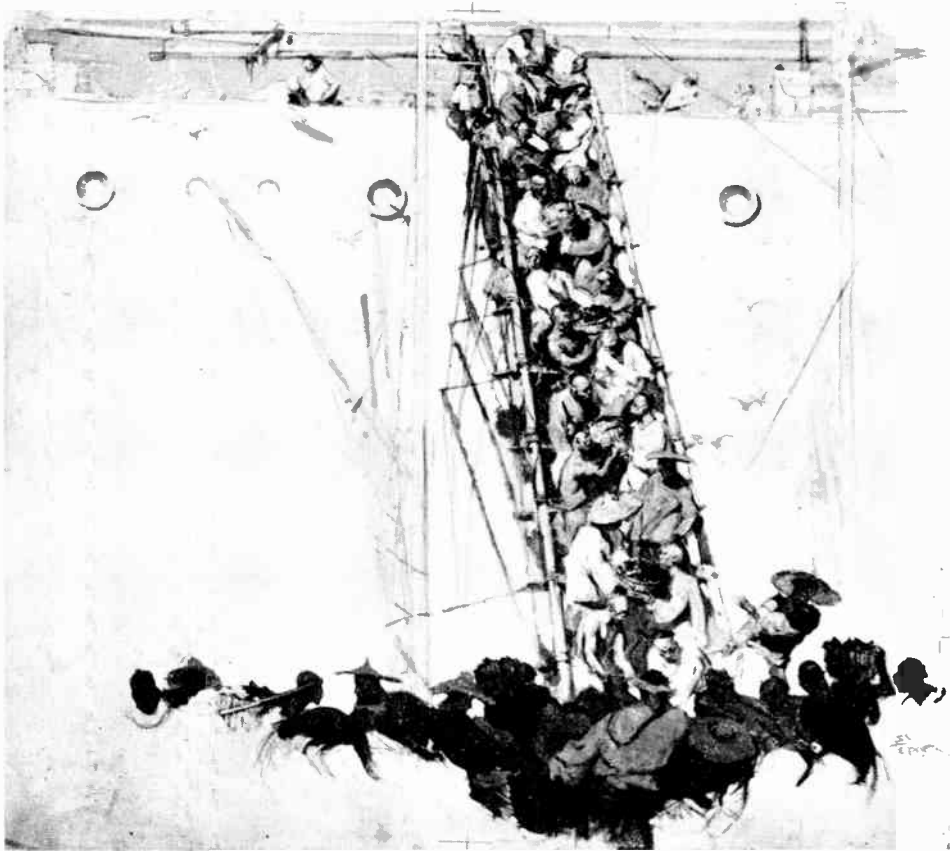




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Ayer & Son  
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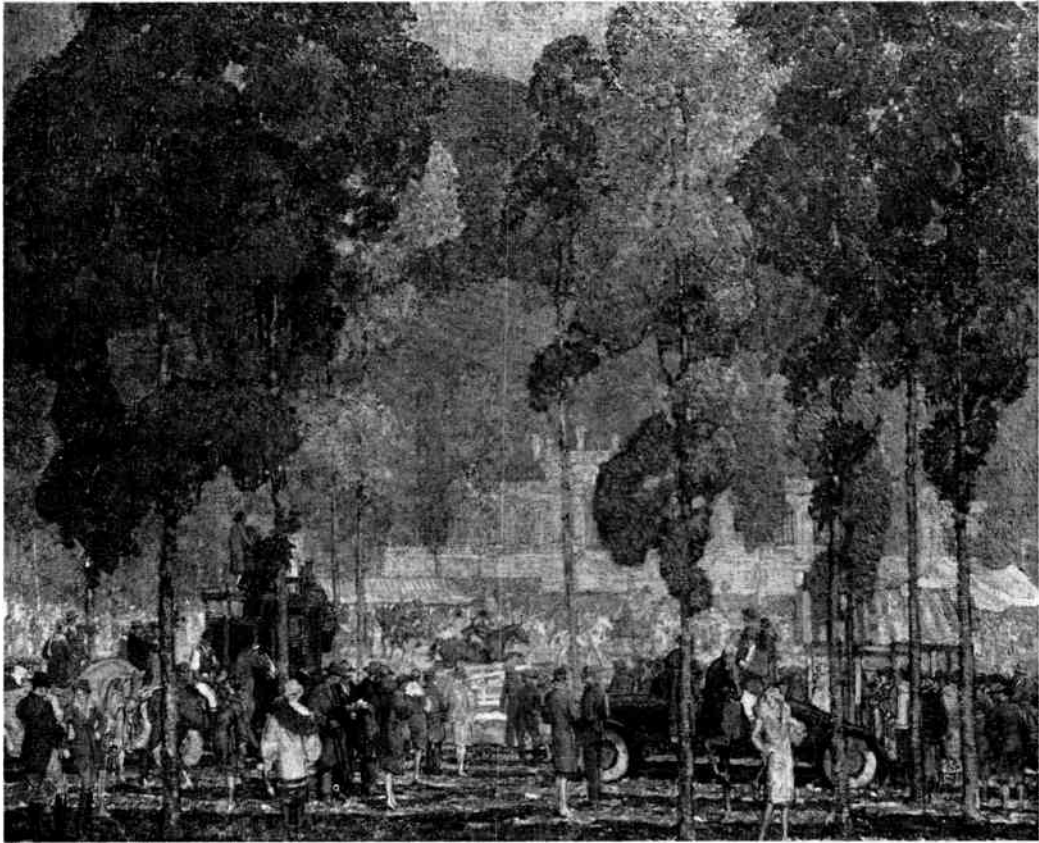


WALTER BIGGS—FLEISCHMANN'S YEAST  
*Loaned by The Fleischmann Company*  
*Exhibited by J. Walter Thompson Company*  
1st Honorable Mention



SAUL TEPPER—ELECTRICITY  
*Loaned by General Electric Company*  
*Exhibited by Barton, Durstine & Osborn, Inc.*





HENRY SOULEN—FLEISCHMANN'S YEAST  
*Loaned by The Fleischmann Company*  
*Exhibited by J. Walter Thompson Company*  
2nd Honorable Mention



C. PETER HELCK—ASBESTOS SHINGLES  
*Loaned by Johns-Manville, Inc.*  
*Exhibited by Newell-Emmett Company*



F. A. GEORGI—LITHOGRAPHY  
*Loaned by Rushing Wood, Inc.*  
*Exhibited by Calkins & Holden, Inc.*  
 1st Honorable Mention



GUY ARNOUX—GIFTS  
*Loaned by Ovington's*  
*Exhibited by Pedlar & Ryan, Inc.*

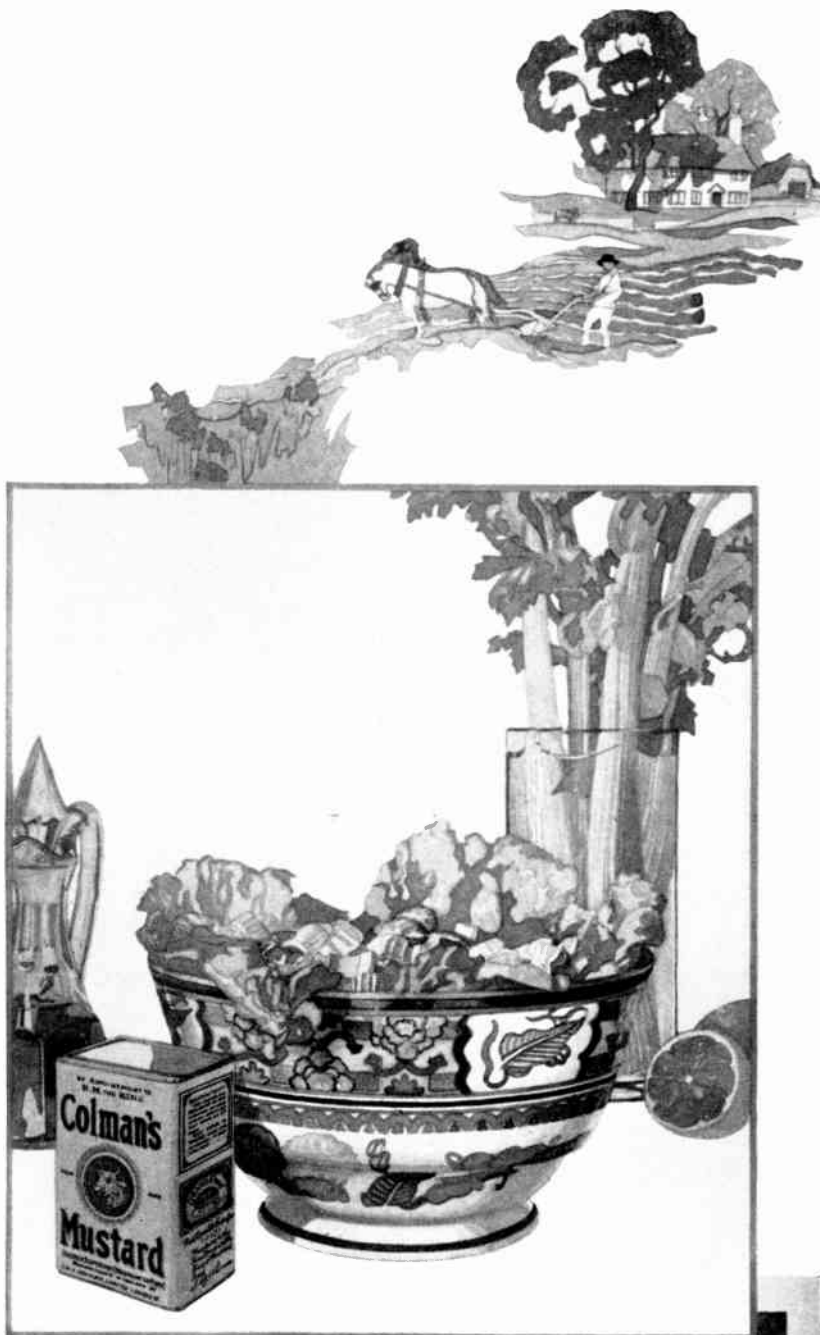




F. A. GEORGI—LITHOGRAPHY  
*Loaned by Rusling Wood, Inc.*  
*Exhibited by Calkins & Holden, Inc.*



FRANK A. MUTZ—RUGS AND CARPETS  
*Loaned by Bigelow-Hartford*  
*Exhibited by Erwin, Wasey & Co.*



THE REESES—MUSTARD  
 Loaned by J. & J. Coleman (U. S. A.) Ltd.  
 Exhibited by J. Walter Thompson Company  
 2nd Honorable Mention





GRANFEL FITZ—FOSTORIA GLASS  
*Loaned by The Fostoria Glass Co.  
Exhibited by N. W. Ayer & Son*

Medal

{ 15 }



# MACY'S

34<sup>th</sup> ST & BROADWAY • INC. • NEW YORK CITY



## SEEDS & SHRUBS & GARDEN TOOLS

LEO RACKOW—SEEDS AND TOOLS  
*Loaned and Exhibited by R. H. Macy & Co.*  
1st Honorable Mention



RUSSELL PATTERSON—GRAPEFRUIT  
*Loaned by Florida Citrus Exchange*  
*Exhibited by Erwin, Wasey & Co.*

{ 16 }



# HOMeward BOUND by SOUTH SHORE LINE

TRAINS FROM CHICAGO OPERATED OVER THE ILLINOIS CENTRAL RAILROAD  
from RANDOLPH, VAN BUREN, 12<sup>th</sup>, 43<sup>rd</sup>, 53<sup>rd</sup>, AND 63<sup>rd</sup> STREET STATIONS AND KENSINGTON

OSCAR RABE HANSON (Deceased)—RAILROAD SERVICE

*Loaned and exhibited by Chicago South Shore and  
South Bend Railroad*

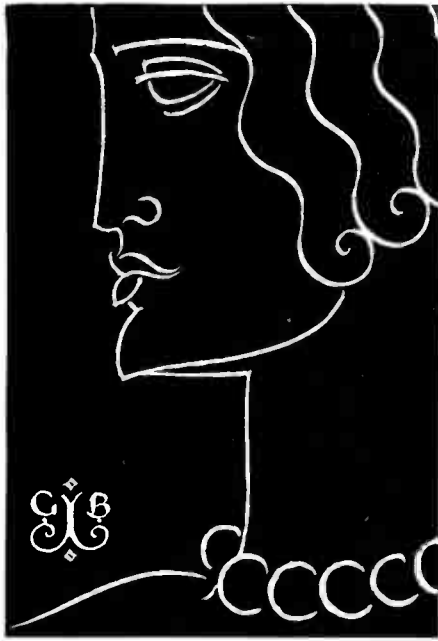
Medal and Barron Collier Prize



PIERRE MOURGUE—FRENCH LINE

*Loaned by French Line  
Exhibited by Dorland Agency*

{ 17 }

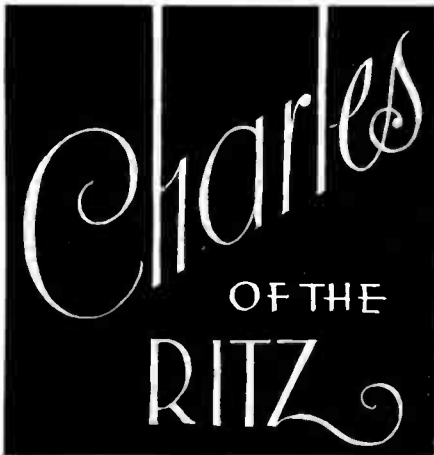


~ Cutting, waving and placing the hair to conform to the best contour of the individual head. ~ Skilled artists only are employed in the Charles of the Ritz salons



HAIRDRESSER TO HER MAJESTY,  
THE SMART AMERICAN WOMAN

RITZ CARLTON, NEW YORK • RITZ CARLTON, ATLANTIC CITY  
RITZ CARLTON, BOCA RATON, FLA. • THE PLAZA, NEW YORK  
MADISON HOTEL, NEW YORK • GLADSTONE, NEW YORK  
MAYFAIR HOUSE, NEW YORK • PEEK CHAMBERS, NEW YORK



GUSTAV B. JENSEN  
HAIRDRESSING  
*Loaned by Charles of The Ritz*  
*Exhibited by Frances Buente, Inc.*  
1st Honorable Mention



MALAGA GRENET—CANNON TOWELS  
*Loaned by Cannon Mills, Inc.*  
*Exhibited by N. W. Ayer & Son*



E. G. BENITO—WOODBURY'S FACIAL SOAP  
*Loaned by The Andrew Jergens Company*  
*Exhibited by J. H. Walter Thompson Company*

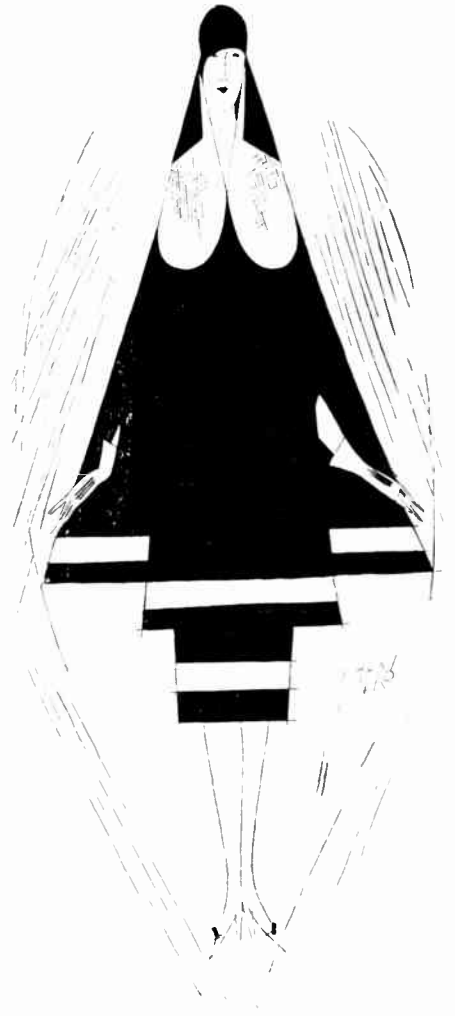




GEO. A. PICKEN—SILK  
*Loaned by Cheney Brothers*  
*Exhibited by Calkins & Holden, Inc.*



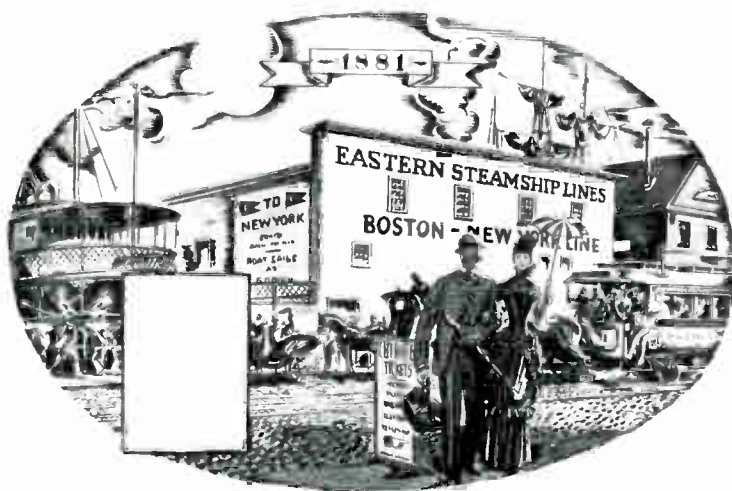
ZERO—PROFESSIONAL SERVICE  
*Loaned by Lawrence Fertig Co.*  
*Exhibited by Zero*



ZERO—GUNTHER'S COATS  
*Loaned by Gunther's*  
*Exhibited by Lawrence Fertig Co.*



W. SMITHSON BROADHEAD—PERFUMES  
*Loaned by Chevamy, Inc.*  
*Exhibited by The Plymouth Advertising Company*



**THE BUILDERS OF THE 80's  
 WERE LONG ON JUDGMENT**

EDWARD A. WILSON—ROOFS  
*Loaned by The Barrett Co.*  
*Exhibited by The Erickson Company*





ETIENNE DRIAN—WOODBURY'S FACIAL SOAP  
*Loaned by The Andrew Jergens Company*  
*Exhibited by J. Walter Thompson Company*





E. G. BENITO—PERFUMES

*Loaned by Houbigant, Inc.*

*Exhibited by The Plymouth Advertising Company*



E. A. GEORGI—FIRE INSURANCE

*Loaned by Hartford Fire Insurance Co.*

*Exhibited by Calkins & Holden, Inc.*

## L O Z E L L E *Calf*



We asked John Held, Jr. to make up an advertisement for Lozelle Calf. "Delighted," said John. "Let me just make some silly thing. The first foolish man in that comes into my head. All Manufacturers and shoe dealers know all about Lozelle Calf anyway. Let's give them a smile or two and wish them all a marvelous summer. Let's hope that everyone may catch that great train he has always hoped to land. About par or better, and otherwise have a darned good time."

And so say we too—here's hoping that all our friends may have a marvelous summer. Meanwhile we'll be on the job making Lozelle in gay, novelty effects that will help you to a bigger season than you ever yet have known. *Lozelle Calf*

**The GRIESS PFLEGER Tanning Company**  
*Leathers of Character*

BOSTON • CHICAGO • CINCINNATI • NEW YORK • READING

JOHN HELD, JR.—LEATHERS

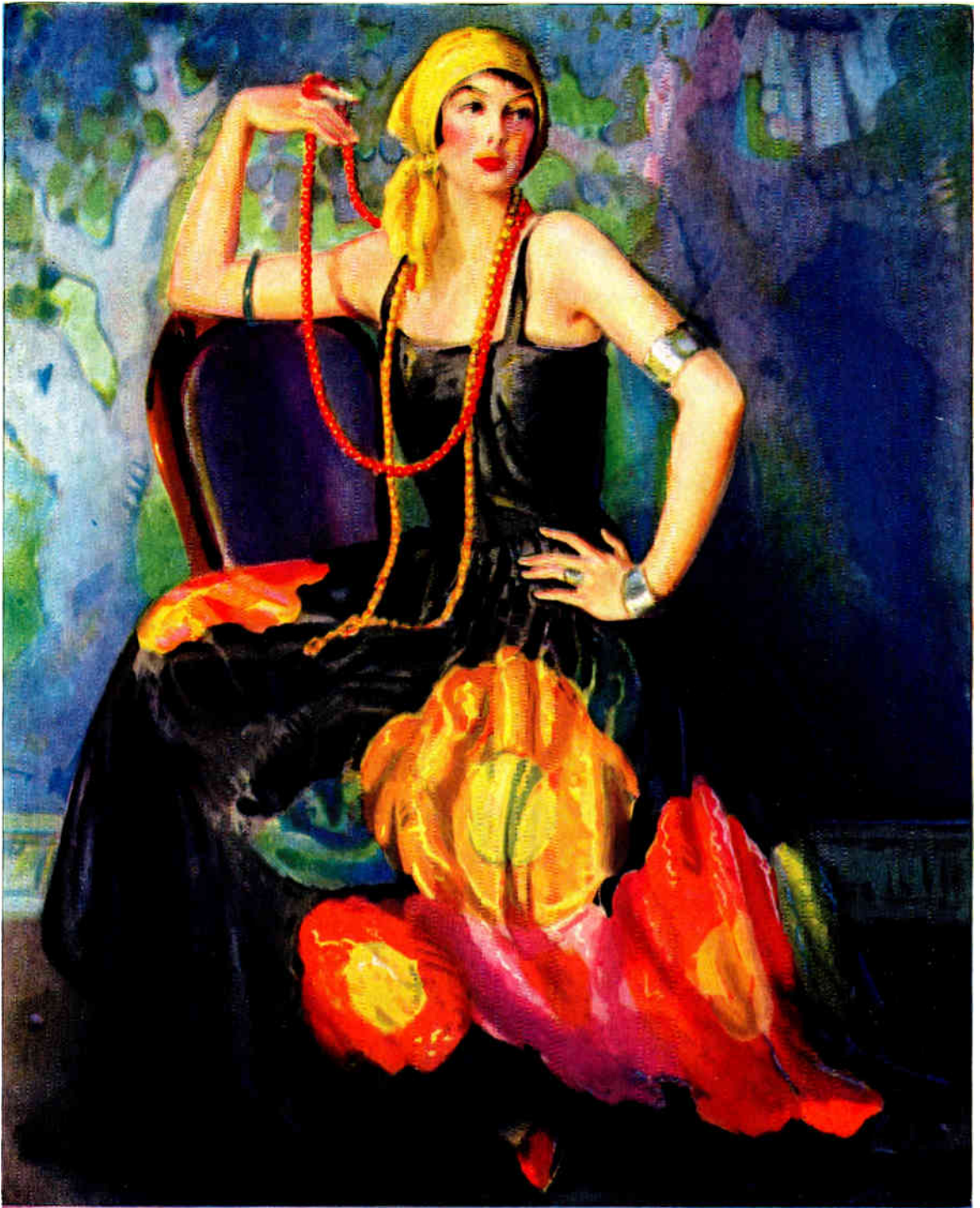
*Loaned by The Griess Pfeleger Tanning Co.*

*Exhibited by T. L. McCready*



PRUETT CARTER—POSTUM  
*Licensed by Postum Co., Inc.*  
*Exhibited by Young & Rubicam*



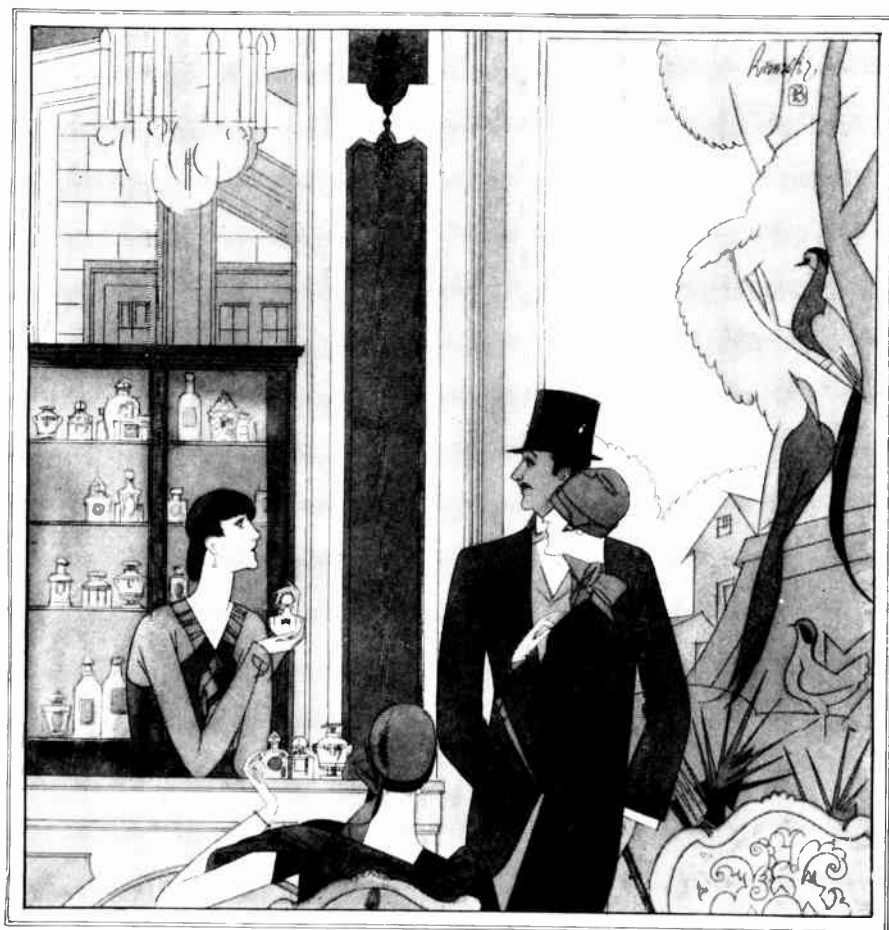


HESTER MILLER, Stanford Briggs Inc.—IVORY SOAP  
*Loaned by Procter & Gamble Co.  
Exhibited by The Blackman Company*





PRUETT CARTER—STERLING SILVERWARE  
*Loaned by Sterling Silversmiths Guild of America  
Exhibited by F. J. Ross Company, Inc.*



WILLIAM RIENECKE—PERFUMES  
*Loaned by Guerlain*  
*Exhibited by Dorland Agency*



H. R. SUTTER—SAL HEPATICA  
*Loaned by Bristol-Myers Company*  
*Exhibited by Pedlar & Ryan, Inc.*



LUCILLE PATTERSON MARSH—CONDENSED MILK  
*Loaned by The Borden Company*  
*Exhibited by H. K. McCann Company*





EDWIN HENRY, Stanford Briggs Inc.—TELEPHONE  
*Loaned by American Telephone & Telegraph Co.*  
*Exhibited by N. W. Ayer & Son*



LOCHER—RADIO CABINETS  
*Loaned by The Pooley Company*  
*Exhibited by*  
*F. J. Ross Company, Inc.*



F. R. GRUGER—POST'S BRAN  
*Loaned by Postum Co., Inc.*  
*Exhibited by Erwin, Wasey & Co.*



FLOYD DAVIS—FRENCH LINE  
*Loaned by French Line*  
*Exhibited by Dorland Agency*





RENE CLARKE—WESSON OIL.  
*Loaned by Southern Cotton Oil Co.  
Exhibited by Calkins & Holden, Inc.*





RENE CLARKE—Ketchup  
 Loaned by H. J. Heinz Co.  
 Exhibited by Calkins & Holden, Inc.  
 Medal



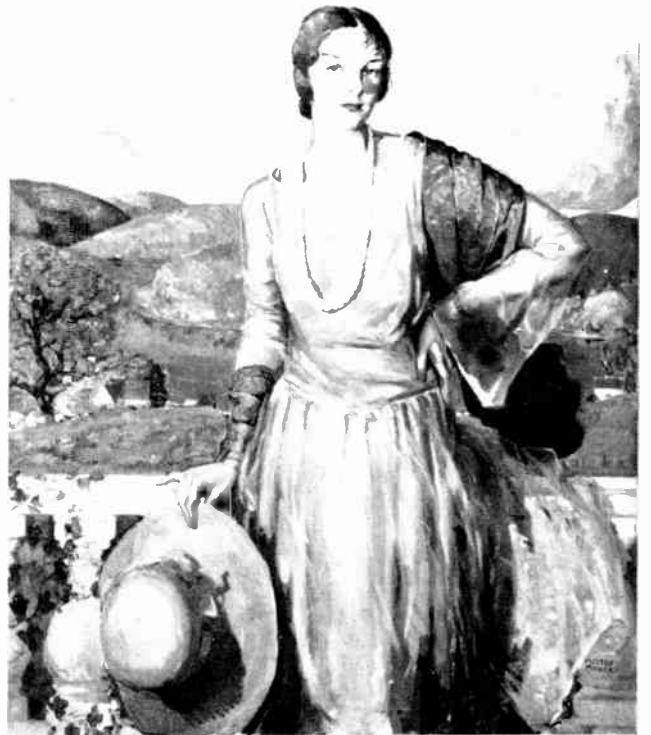
MERRITT D. CUTLER—Soup  
 Loaned by H. J. Heinz Co.  
 Exhibited by Calkins & Holden, Inc.



HERBERT M. STOOPS—POST'S BRAN  
*Loaned by Postum Co., Inc.*  
*Exhibited by Erwin, Wasey & Co.*



JOHN LAGATTA—KELLOGG'S P.E.P.  
*Loaned by W. T. Kellogg*  
*Exhibited by N. W. Aver & Son*



HESTER MILLER, Stanford Briggs Inc.—IVORY SOAP  
*Loaned by Procter & Gamble Co.*  
*Exhibited by The Blackman Company*





C. F. PETERS—ALLERTON HOUSE  
*Loaned by Allerton House*  
*Exhibited by Dorland Agency*



WALTER SEATON—PRINTING  
*Loaned by New York Employing Printers Ass'n*  
*Exhibited by James F. Newcomb & Co., Inc.*



FLOYD M. DAVIS—HOLEPROOF F&T SOCKS  
*Loaned by Holeproof Hosiery Company*  
*Exhibited by Lord & Thomas and Logan*



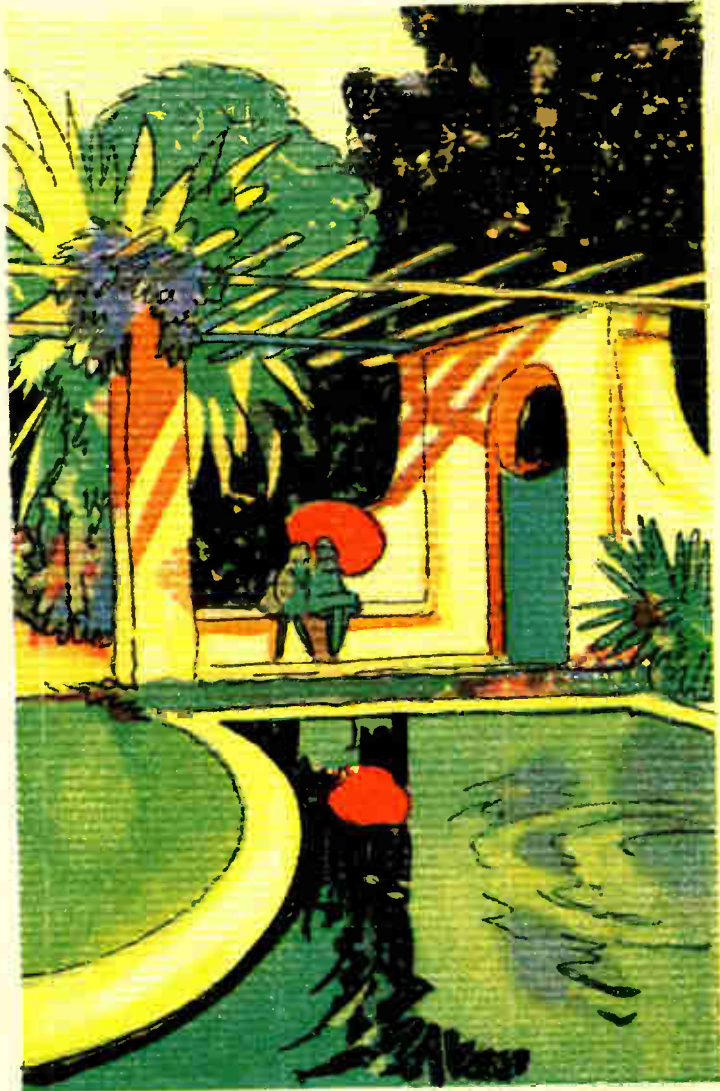
BOBRITSKY—LEATHERS  
 Loaned by The Griess Pfleger Tanning Co.  
 Exhibited by T. L. McCready

# ATLANTIC

## MOTOR OILS

**-for motor health**

JON O. BRUBAKER—ATLANTIC MOTOR OIL  
 Loaned by Atlantic Refining Co.  
 Exhibited by General Outdoor Advertising Co.



EDWARD A. WILSON—CORAL GABLES  
*Loaned and exhibited by  
Currier & Harford, Ltd.  
Printed by special color process*





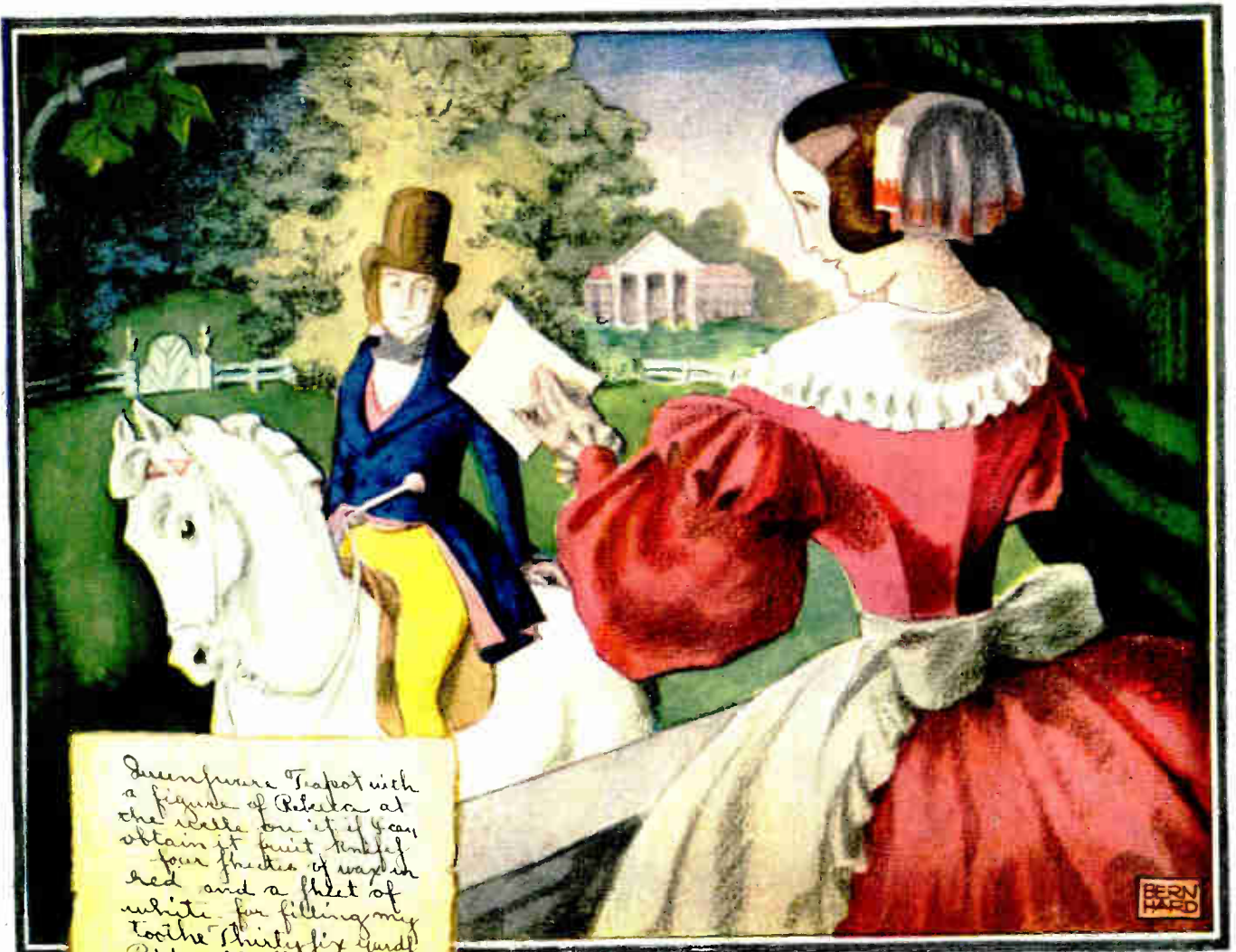
EDWARD A. WILSON—CORAL GABLES

*Loaned and exhibited by*

*Currier & Harford, Ltd.*

*Printed by special color process*





Queen Anne Trap with  
 a figure of Robert at  
 the wheel but if you  
 obtain it must include  
 four chests of waxed  
 red and a fleet of  
 white for filling my  
 Toole Thirty six yard  
 Pepperell sheeting  
 for Spanish bed the  
 hand and a soap  
 dish and a blue  
 scarf

LUCIAN BERNHARD—SHEETS  
 Loaned by Pepperell Mfg. Co.  
 Exhibited by Barton, Durstine & Osborn, Inc



LOUIS F. GRANT—SHEETS  
 Loaned by Pepperell Mfg. Co.  
 Exhibited by Barton, Durstine & Osborn, Inc.





MARJORIE H. LAPP—MEN'S CLOTHING  
*Loaned by Hickey Freeman Company*  
*Exhibited by H. C. Goodwin, Inc.*



HERBERT M. STOOPS—MAZDA LAMPS  
*Loaned by Graybar Electric Company*  
*Exhibited by Newell Emmett Company*



N. C. WYETH—ADVERTISING AGENCY  
*Loaned and Exhibited by N. W. Ayer & Son*



NORMAN ROCKWELL—"61" FLOOR VARNISH  
*Loaned by Pratt & Lambert, Inc.*  
*Exhibited by The Albert P. Hill Co., Inc.*





HARVEY DUNN—ELECTRICITY  
*Loaned by General Electric Company*  
*Exhibited by Barton, Durstine & Osborn, Inc.*



FRANK HOFFMAN—POST'S BRAN  
*Loaned by Postum Co., Inc.*  
*Exhibited by Erwin, Wasey & Co.*



J. C. LEYENDECKER—COLLARS  
*Loaned by Cluett, Peabody & Co., Inc.*  
*Exhibited by The W. F. Powers Company*





ADOLPH TREIDLER—POSTER  
 Loaned and Exhibited by New York Central Lines  
 2nd Honorable Mention



GEORGE O'NEILL, Stanford Briggs Inc.—IVORY FLAKES  
 Loaned by Procter & Gamble Co.  
 Exhibited by The Blackman Company





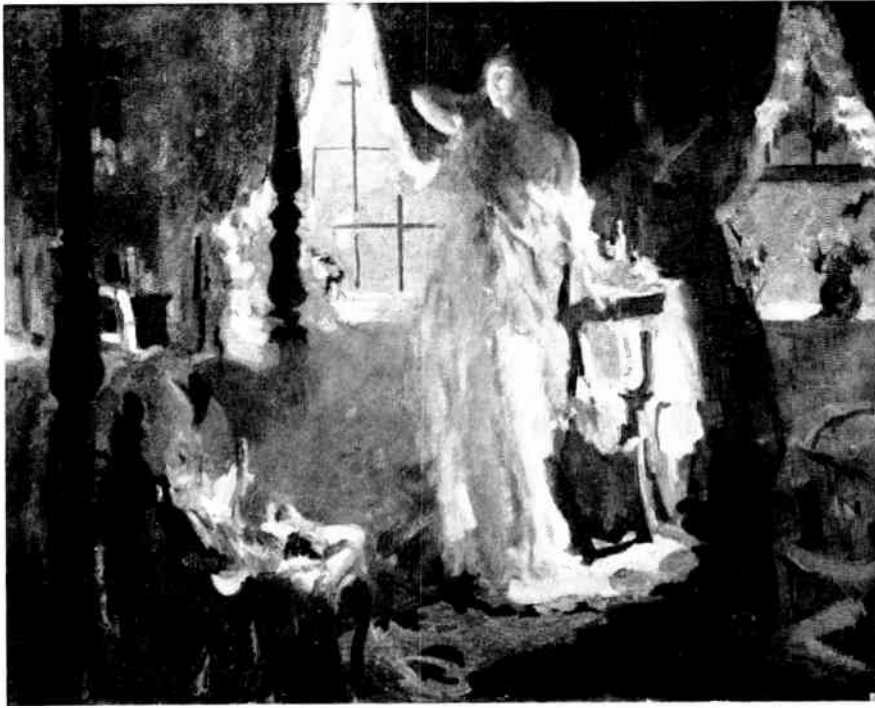
ROY SPRETER—FLEISCHMANN'S YEAST  
*Loaned by The Fleischmann Company*  
*Exhibited by J. Walter Thompson Company*



JOHN LAGATTA—IVORY SOAP  
*Loaned by Prater & Gamble Co.*  
*Exhibited by The Blackman Company*



W. B. KING—FLEISCHMANN'S YEAST  
*Loaned by The Fleischmann Company*  
*Exhibited by J. Walter Thompson Company*



WALTER BIGGS—POSTUM  
*Loaned by Postum Co., Inc.*  
*Exhibited by Young & Rubicam*

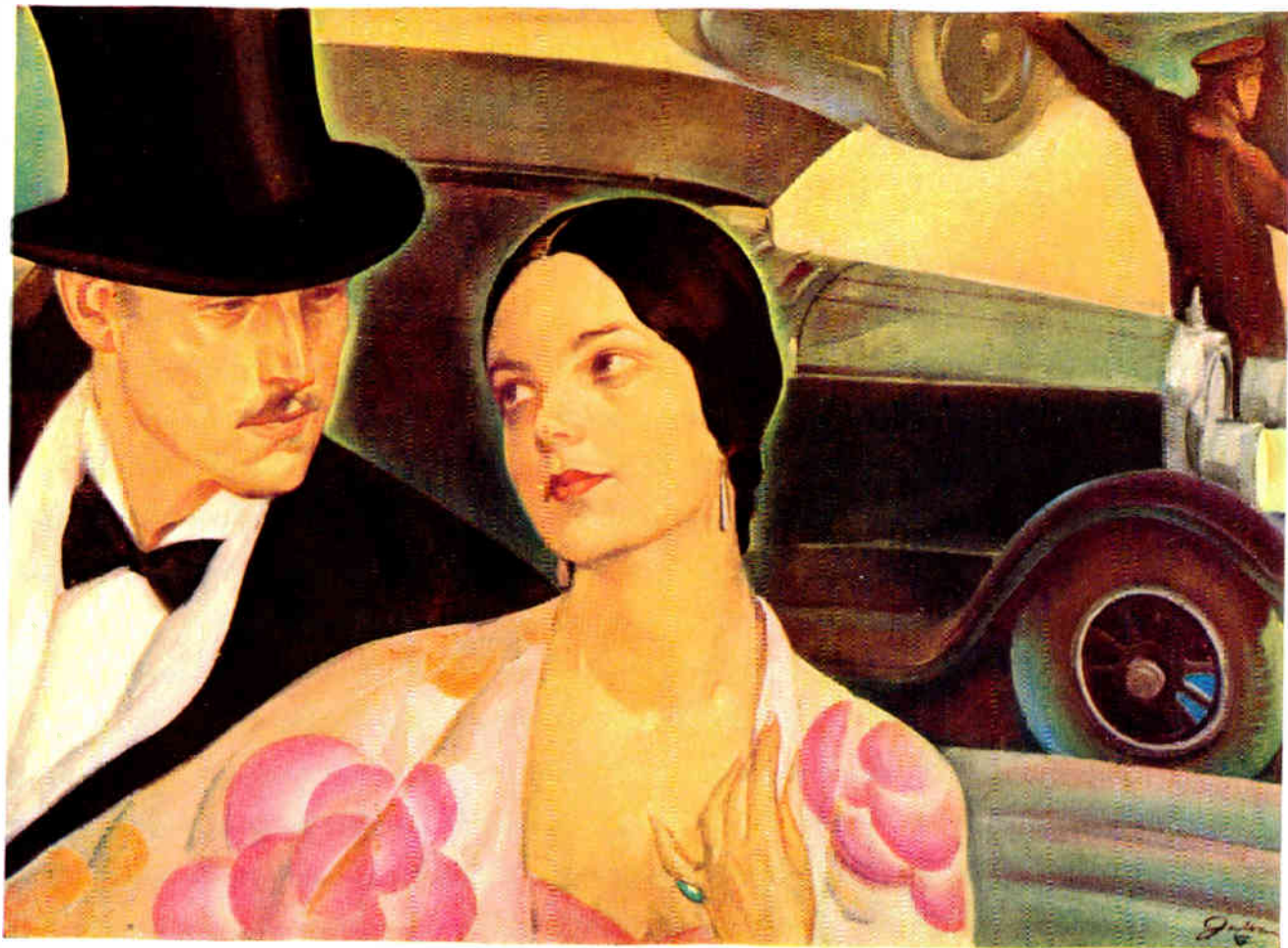


PRUETT CARTER—ICE CREAM FOR HEALTH  
*Loaned by Research Council of the Ice Cream Industry*  
*Exhibited by Gardner Advertising Company*



EDWARD A. POUCHER—WASH FABRICS  
*Loaned by Smith, Hogg & Co.*  
*Exhibited by Edward A. Poucher*





JULES KARI-RAUSCHERT—MARMON MOTOR CARS  
*Loaned by Marmon Motor Car Company*  
*Exhibited by The Homer McKee Company, Inc.*



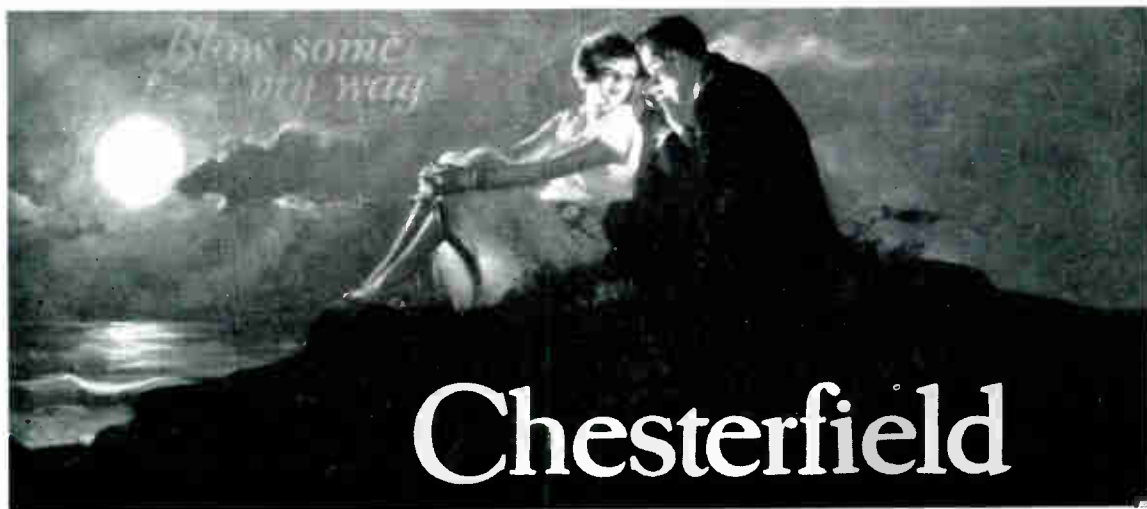
WALTER BIGGS—POST'S BRAN  
*Loaned by Postum Co., Inc.*  
*Exhibited by Erwin, Hasey & Co.*



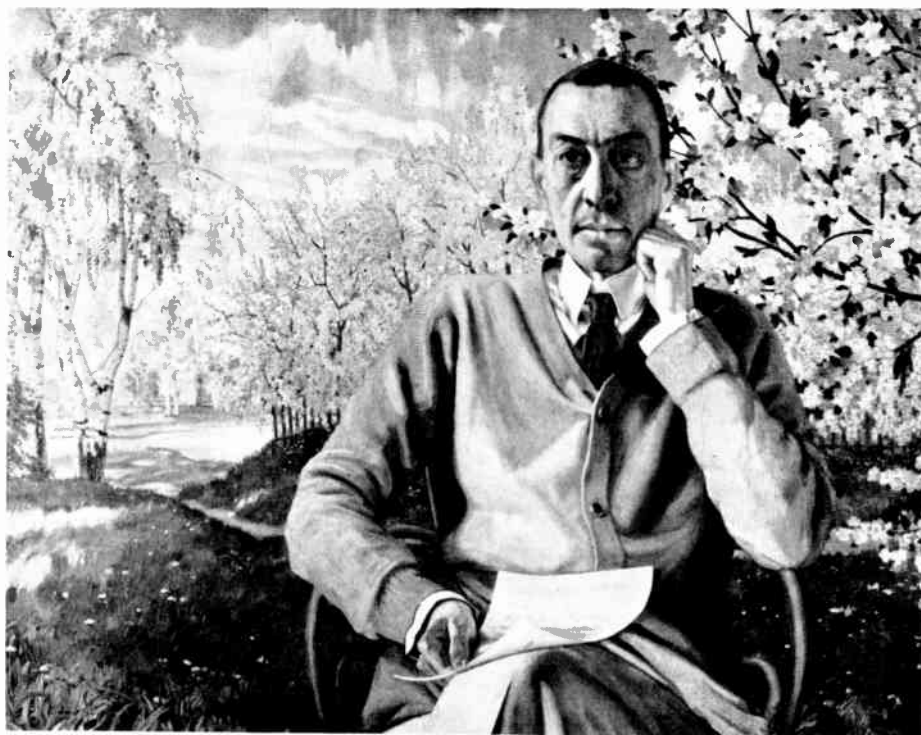


Constant Development of Unusual Time-Saving Methods,  
 Effects Great Economies which Enable Certain-teed  
 to Give Purchasers an Increasing Value Per Dollar

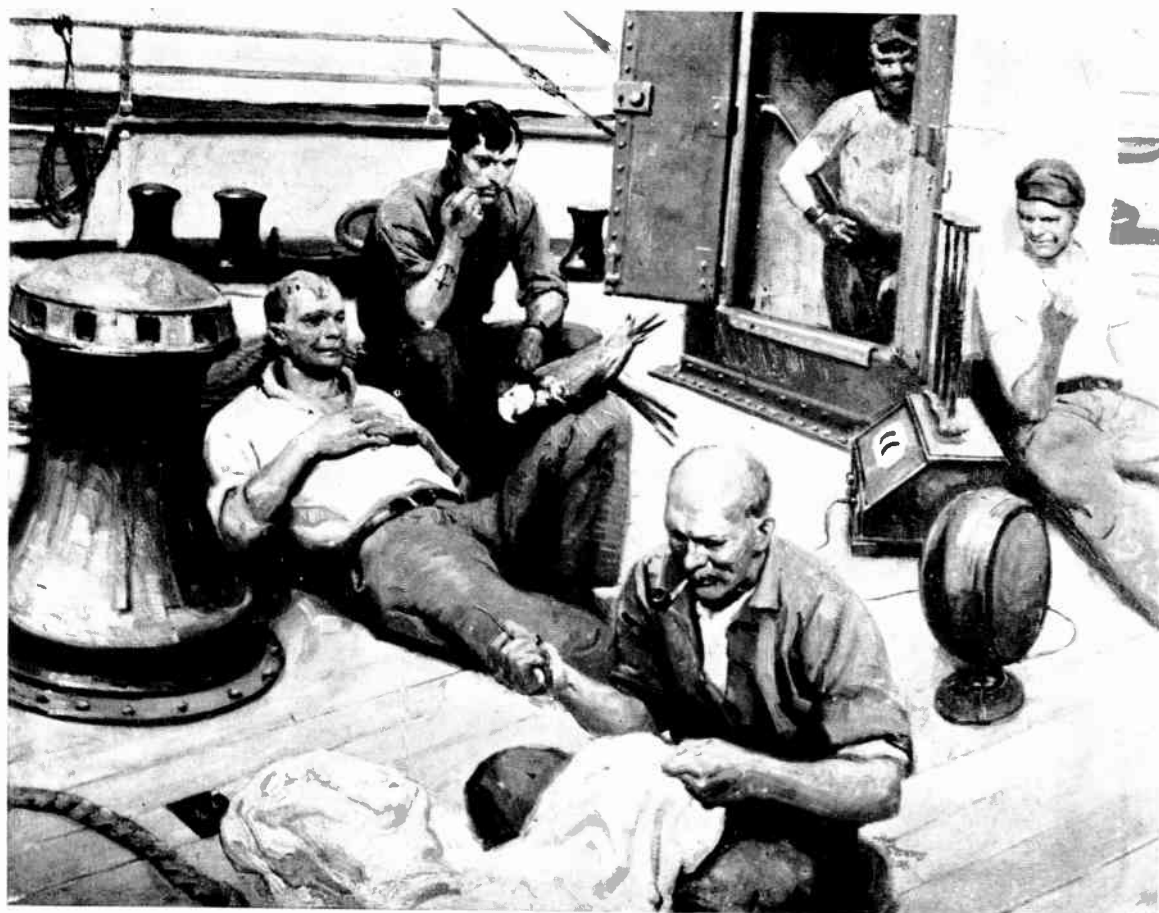
HERBERT PAUS—BUILDING MATERIALS—*Loaned by Certain-teed Products Corporation—Exhibited by Gardner Advertising Company*



C. E. CHAMBERS—CHESTERFIELD CIGARETTES—*Loaned by Liggett & Myers Tobacco Company—Exhibited by Newell-Emmett Company*



CONSTANTIN SOMOF—STEINWAY PIANOS  
*Loaned by Steinway & Sons*  
*Exhibited by N. W. Ayer & Son*



HERBERT M. STOOFS—RADIOLAS  
*Loaned by Radio Corporation of America*  
*Exhibited by Lord & Thomas and Logan*





SAUL TEPPER—POST'S BRAN  
*Loaned by Postum Co., Inc.*  
*Exhibited by Erwin, Wasey & Co.*

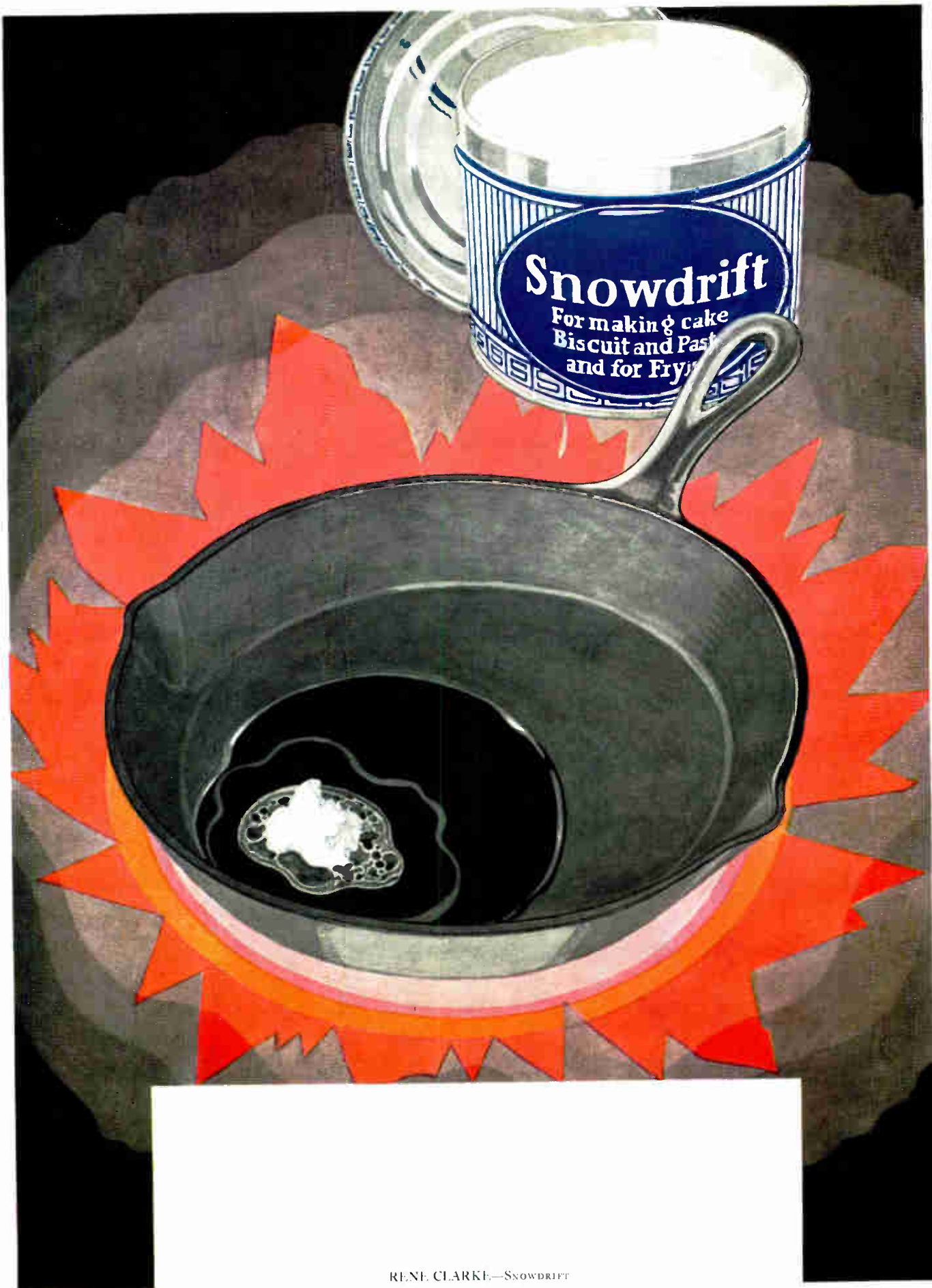


AUGUST BLESER, JR.—FORHAN'S TOOTHPASTE  
*Loaned by Forhan Company*  
*Exhibited by Erwin, Wasey & Co.*





RENE CLARKE. WESSON OIL  
Lent by Southern Cotton Oil Co.  
Exhibited by Galkins & Hollen, Inc.



RENE CLARKE.—SNOWDRIFT  
*Loaned by Southern Cotton Oil Co.  
Exhibited by Calkins & Holden, Inc.*





ELIZABETH SHIPPEN GREEN—  
FLEISCHMANN'S YEAST  
*Loaned by The Fleischmann Company*  
*Exhibited by J. Walter Thompson Company*



DOROTHY HOPE SMITH  
IVORY SOAP  
*Loaned by Procter & Gamble*  
*Exhibited by The Blackman Company*



DOROTHY HOPE SMITH—IVORY SOAP  
*Loaned by Procter & Gamble*  
*Exhibited by The Blackman Company*



DOROTHY HOPE SMITH—IVORY SOAP  
*Loaned by Procter & Gamble*  
*Exhibited by The Blackman Company*





HAROLD VON SCHMIDT—SEEDS

*Loaned by D. M. Ferry & Son  
Exhibited by N. W. Ayer & Son*



LESLIE SAALBURG—WEDDING RINGS

*Loaned by J. B. Bowden & Company  
Exhibited by Dorland Agency*



RUSSELL PATTERSON—CAMEL CIGARETTES

*Loaned by R. J. Reynolds Tobacco Company  
Exhibited by N. W. Ayer & Son*



W. HOLLINGSWORTH—BRASS PIPE  
 Loaned by Chase Companies, Incorporated  
 Exhibited by Ray D. Lillieridge, Incorporated



ROSE O'NEILL.—"61" FLOOR VARNISH  
 Loaned by Pratt & Lambert, Inc  
 Exhibited by The Albert P. Hill Co., Inc.





ELIZABETH SHIPPEN GREEN—  
FLEISCHMANN'S YEAST  
*Licensed by The Fleischmann Company*  
*Exhibited by J. Walter Thompson Company*



PAUL HAWTHORNE—SHEETS  
*Licensed by Pepperell Mfg. Co.*  
*Exhibited by Barton, Durstine & Osborn, Inc.*





WILLIAM OBERHARDT—BANK  
*Loaned by The Chemical National Bank  
Exhibited by Dorland Agency*

WILLIAM OBERHARDT—POSTUM  
*Loaned by Postum Co., Inc.  
Exhibited by Young & Rubicam*



WILLIAM OBERHARDT—"PETER SCHUYLER CIGARS"  
*Loaned by G. W. Van Slyke & Horton  
Exhibited by The Erickson Company*

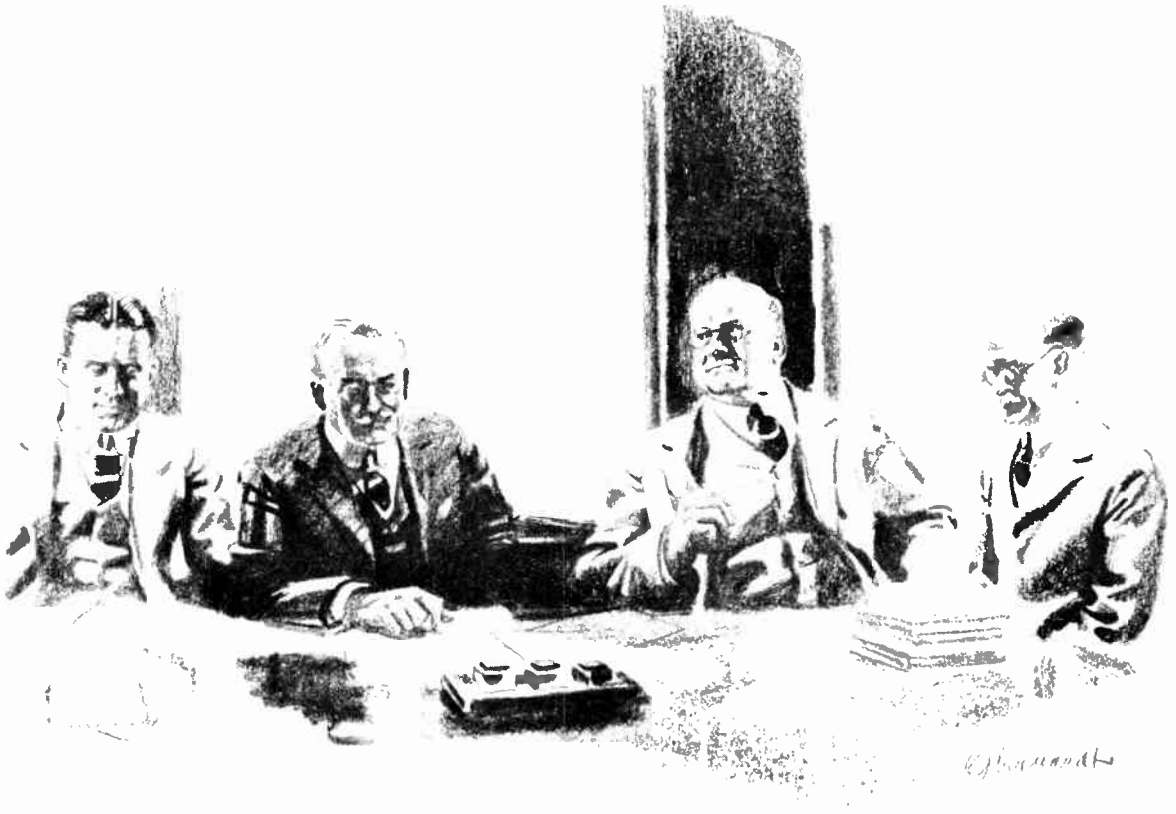


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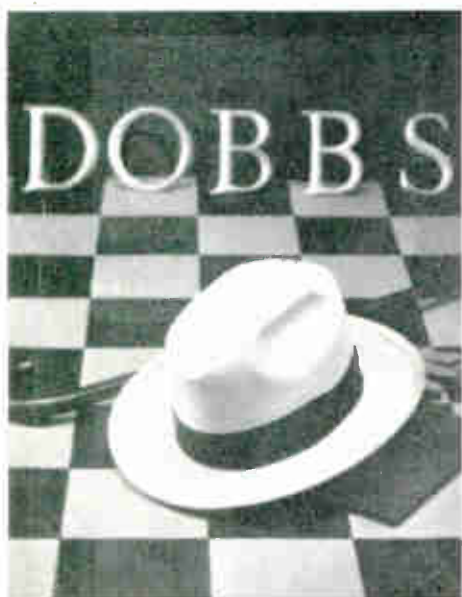
WILLIAM OBERHARDT—BANK  
*Loaned by The Chemical National Bank  
Exhibited by Dorland Agency*



WILLIAM OBERHARDT—MIRAD CIGARETTE  
*Loaned by P. Lorillard Company  
Exhibited by Lennen & Mitchell, Inc.*



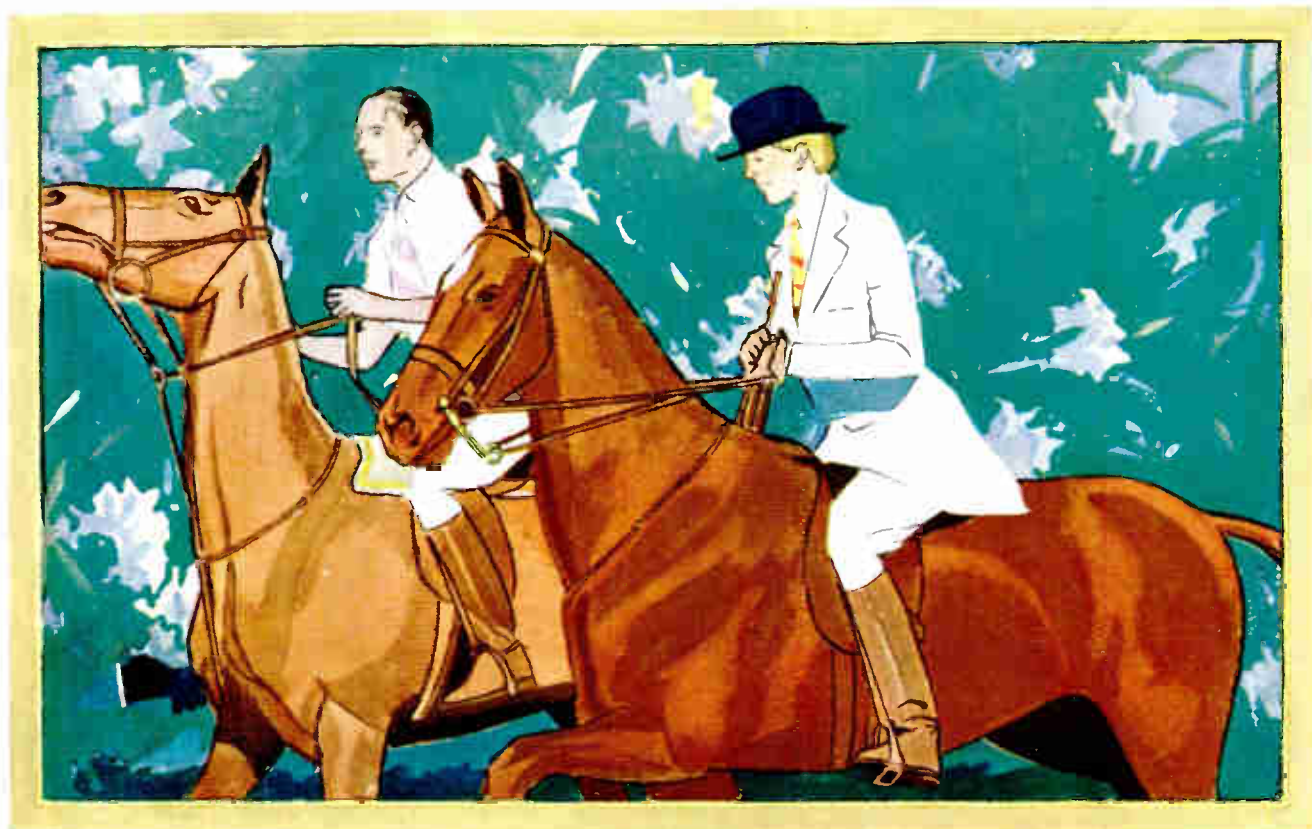
WILLIAM OBERHARDT—BANK  
*Loaned by Marine Trust Company  
Exhibited by Edwin Bird Wilson, Inc.*



WALTER M. WESTERVELT—DOBBS HATS  
*Loaned by The Craft & Knapp Co.*  
*Exhibited by The Regis Williams Co.*



ROY F. SPREITER—CAMEL CIGARETTES



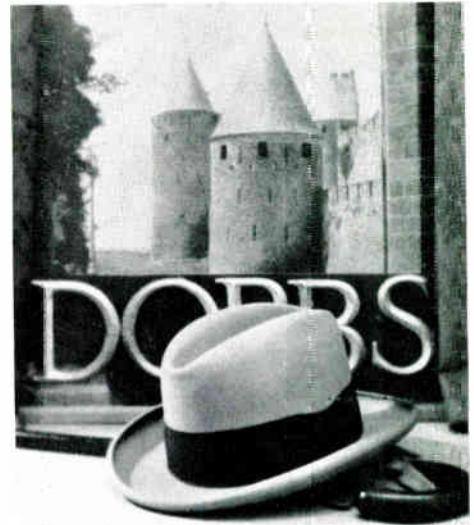
GEORGE HELIAN—INDIAN HEAD CLOTH  
*Loaned by Amory, Browne & Co.*  
*Exhibited by George Batten Company*



Text



*Loaned by R. J. Reynolds Tobacco Company  
Exhibited by N. W. Ayer & Son*



WALTER M. WESTERVELT—DOBBS HATS  
*Loaned by The Craft & Knapp Co.  
Exhibited by The Roger Williams Co.*



HENRY RALEIGH—MAXWELL HOUSE COFFEE  
*Loaned by Cheek-Neal Coffee Company  
Exhibited by J. Walter Thompson Company*

# DOBBS HATS



Here Exclusively

CAL LUCE—DOBBS HATS  
 Loaned by The Crofut & Knapp Co.  
 Exhibited by The Roger Williams Co.



## SPORTSWEAR FOR MEN

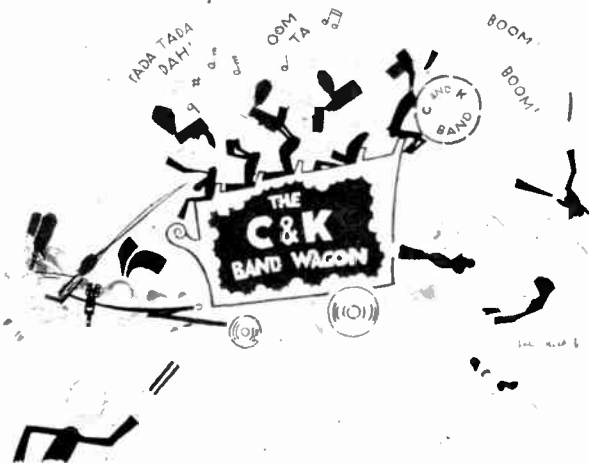
HERBERT F. ROESE—STRATHMORE PAPERS  
 Loaned by Strathmore Paper Company  
 Exhibited by Federal Advertising Agency



## DOBBS'S Advertising PROGRAMME for Fall 1926



CORYDON BELL—DOBBS HATS  
 Loaned by The Crofut & Knapp Co.  
 Exhibited by The Roger Williams Co.



JOHN FIELD, JR.—HATS  
 Loaned and Exhibited by The Crofut & Knapp Co.





WALTER BLUTH—ELECTRICAL SHOW  
 Loaned and Exhibited by R. H. Macy & Co.



OTTMAR GAUL—SALE OF UNDERGARMENTS  
 Loaned and Exhibited by R. H. Macy & Co.

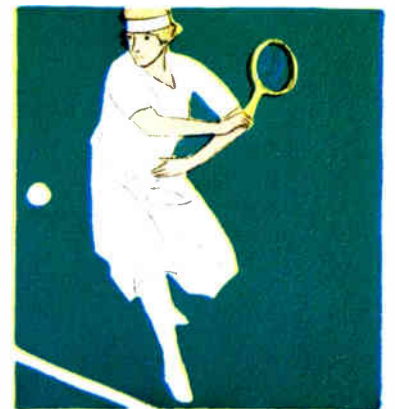


EDWARD A. WILSON—RICHARDSON ROOFING  
 Loaned by The Richardson Roofing Co.  
 Exhibited by J. Walter Thompson Company

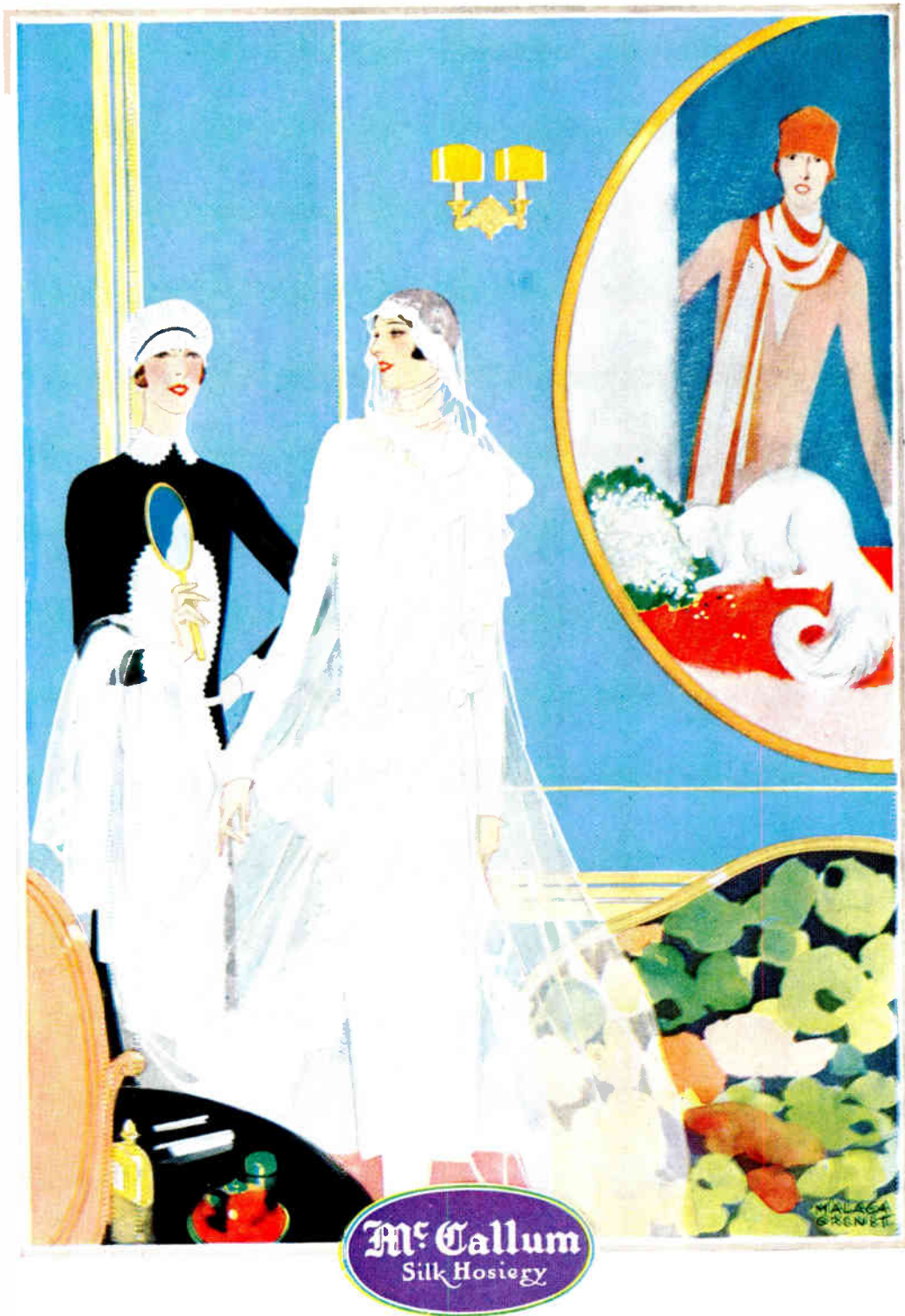




HELEN DRYDEN—LUX  
 Loaned by Leger Brothers Company  
 Exhibited by J. Walter Thompson Company



GEORGE ILLIAN—INDIAN HEAD CLOTH  
 Loaned by Amory, Browne & Co.  
 Exhibited by George Batten Company

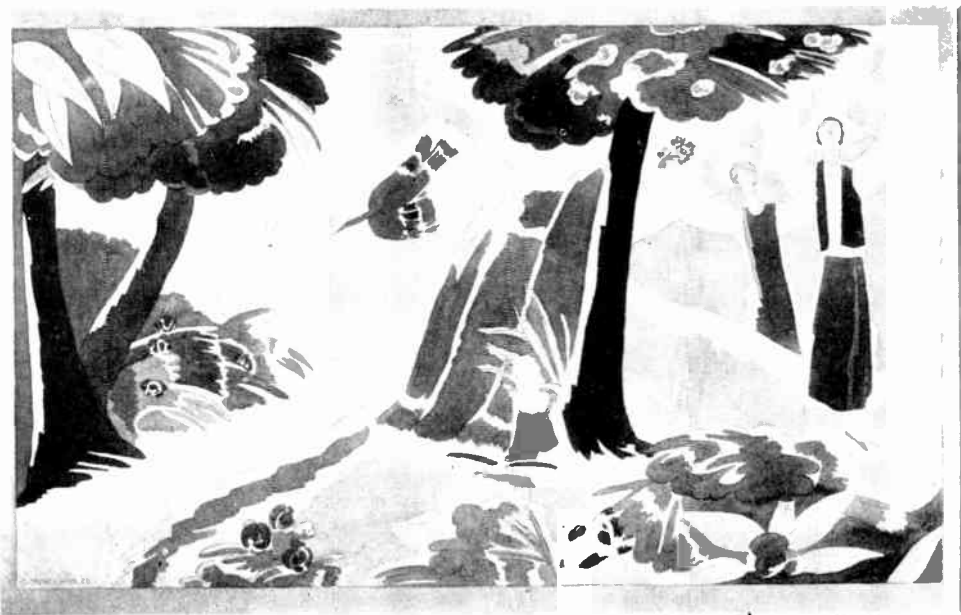


MALAGA GRENET—HOSIERY  
*Loaned by McCallum Hosiery Co.  
Exhibited by George Batten Company*





GUY ARNOUX—SHOES  
*Loaned by Thayer McNeil Company*  
*Exhibited by Barton, Durstine & Osborn, Inc.*



HELEN SEIGLIN—SILKS  
*Loaned by Cheney Brothers*  
*Exhibited by Calkins & Holden, Inc.*





HERBERT F. ROESE—POST'S BRAN  
 Loaned by Postum Co., Inc.—Exhibited by Erwin, Wasey & Co.



MACY'S  
 SHOES  
 Exemplifying  
 new fashions  
 in smart  
 footwear

MACY'S, 34<sup>th</sup> Street and Broadway, New York City  
 Phone LACKawanna 6000

ELIZABETH WALI.—WOMEN'S SHOES  
 Loaned and Exhibited by R. H. Macy & Co.



JESSIE WILCOX SMITH—QUAKER PUFFED GRAINS

*Loaned by The Quaker Oats Company*

*Exhibited by Lord & Thomas and Logan*

THE WAY TO SAY "REMEMBER ME"

**CARO**  
 PERFUMES

E. JACOBSEN—PERFUMES

*Loaned by Guy T. Gibson, Inc.*

*Exhibited by L. S. Goldsmith & Co., with which is combined*

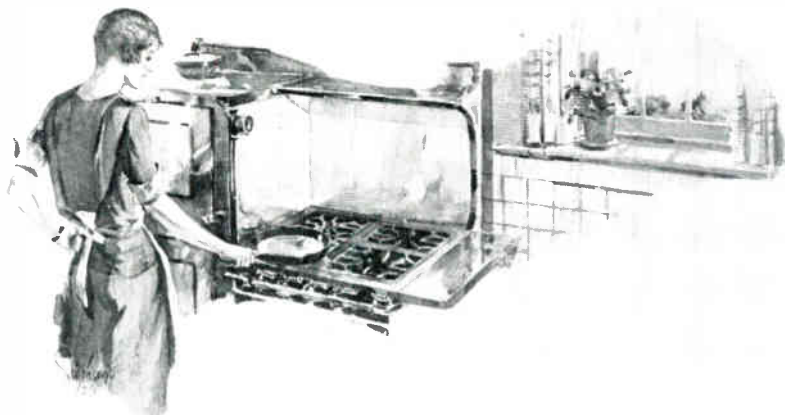
*Lawrence C. Gumbiner Advertising Agency*

{ 60 }





IGNACIO ZULOAGA—STEINWAY PIANOS  
*Loaned by Steinway & Sons*  
*Exhibited by N. W. Ayer & Son*



FRED STEMSSEN—CRISCO  
*Loaned by Procter & Gamble Co.*  
*Exhibited by The Blackman Company*



HANS FLATO—CONTOURATION TREATMENTS  
*Loaned by Contour Laboratories, Inc.*  
*Exhibited by I. S. Goldsmith & Co., with which is combined*  
*Lawrence C. Gumbiner Advertising Agency*



HELEN CONTENT—SPRING FASHION EXHIBIT  
*Loaned and exhibited by R. H. Macy & Co.*



CYRIL SLOANE—SILK  
*Loaned by Cheney Brothers*  
*Exhibited by Calkins & Holden, Inc*



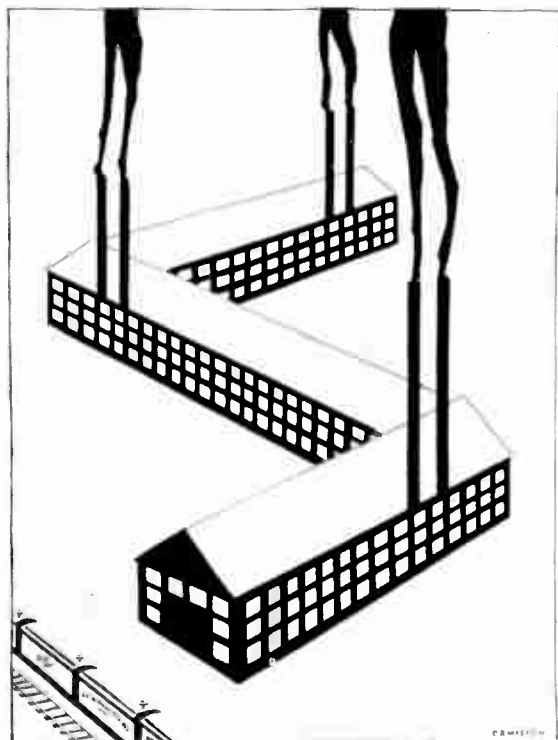


# FRANKLIN

EVERETT HENRY—AUTOMOBILES  
*Loaned by Franklin Automobile Co.*  
*Exhibited by Patterson-Andrews Co., Inc.*

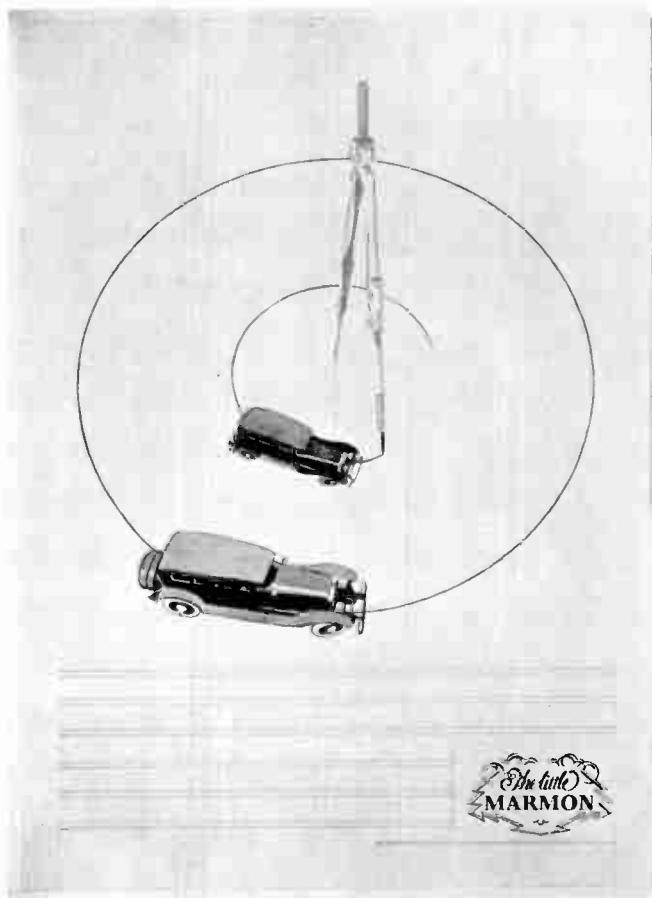


MACGREGOR ORMISTON—SILK STOCKINGS  
*Loaned by The Van Kaulle Company*  
*Exhibited by Federal Advertising Agency*

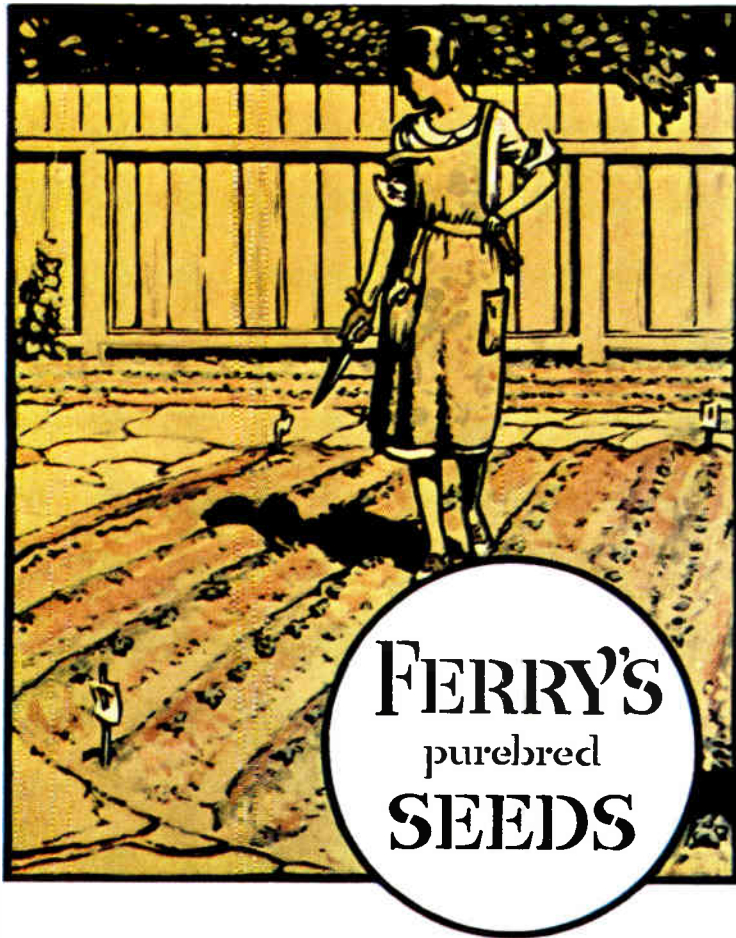


# INDUSTRIAL ROOFINGS

MACGREGOR ORMISTON—STRATHMORE PAPERS  
*Loaned by Strathmore Paper Company*  
*Exhibited by Federal Advertising Agency*



D. C. CHARLESTON—MARMON MOTOR CARS  
*Loaned by Marmon Motor Car Company*  
*Exhibited by The Homer McKee Company, Inc.*



HAROLD VON SCHMIDT—SEEDS

*Loaned by D. M. Ferry & Son*

*Exhibited by N. W. Ayer & Son*



H. L. GROUT, Stanford Briggs Inc.—PRINTING PAPERS

*Loaned by S. D. Warren Company*

*Exhibited by George Batten Company*

{ 64 }

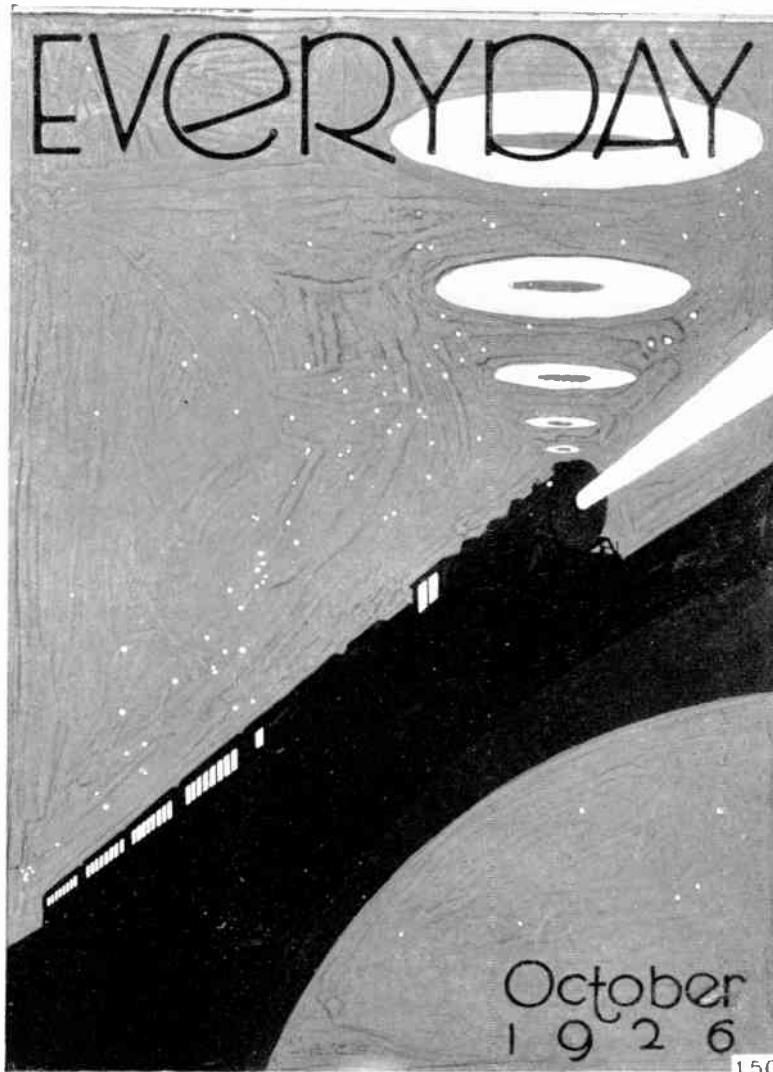




WILMOT HETTLAND—WELCH'S GRAPE JUICE  
 Loaned by The Welch Grape Juice Co.  
 Exhibited by J. Walter Thompson Company

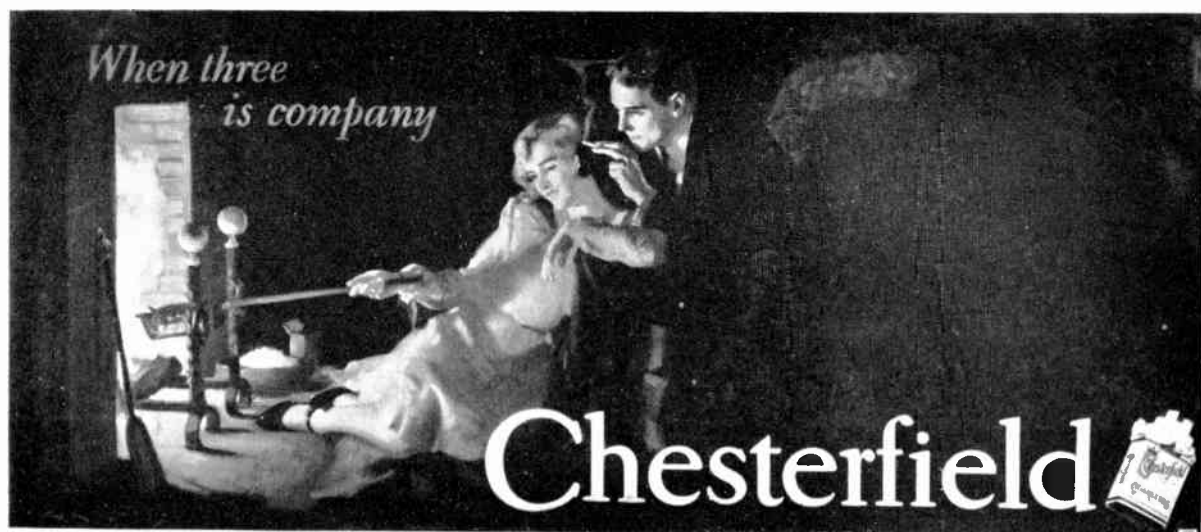


EARL HORTER—SHINGLES  
 Loaned by Creo-Dipt Co., Inc.  
 Exhibited by Barton, Durstine & Osborn, Inc



150

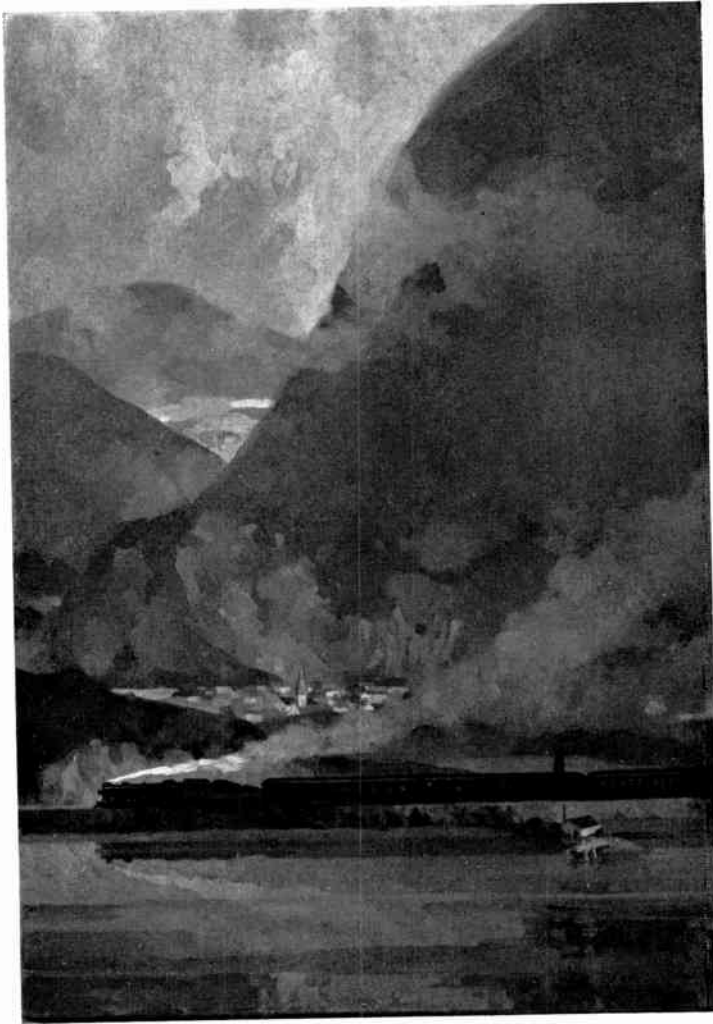
C. E. MILLARD—CALENDAR COVER  
*Loaned by Redfield, Kendrick, O'Dell Co.*  
*Exhibited by C. E. Millard*



C. E. CHAMBERS—CHESTERFIELD CIGARETTES  
*Loaned by Liggett & Myers Tobacco Company*  
*Exhibited by Newell-Emmett Company*

{ 66 }





ROBERT O. REID—TWENTIETH CENTURY LIMITED

*Loaned by New York Central Lines  
Exhibited by Lord & Thomas and Logan*



RAY BETHERS—RAILROAD

*Loaned by San Francisco & Sacramento R. R.  
Exhibited by Foster & Kleiser*

{ 67 }





J. W. ALLISON STUDIO—UNFRUITCO BANANAS  
*Loaned by Fruit Dispatch Co.*  
*Exhibited by George Batten Company*



PRUETT CARTER—RADIO LARS  
*Loaned by Radio Corporation of America*  
*Exhibited by Lord & Thomas and Logan*

"Not at all - the aroma  
is delightful"



# Chesterfield

CIGARETTES

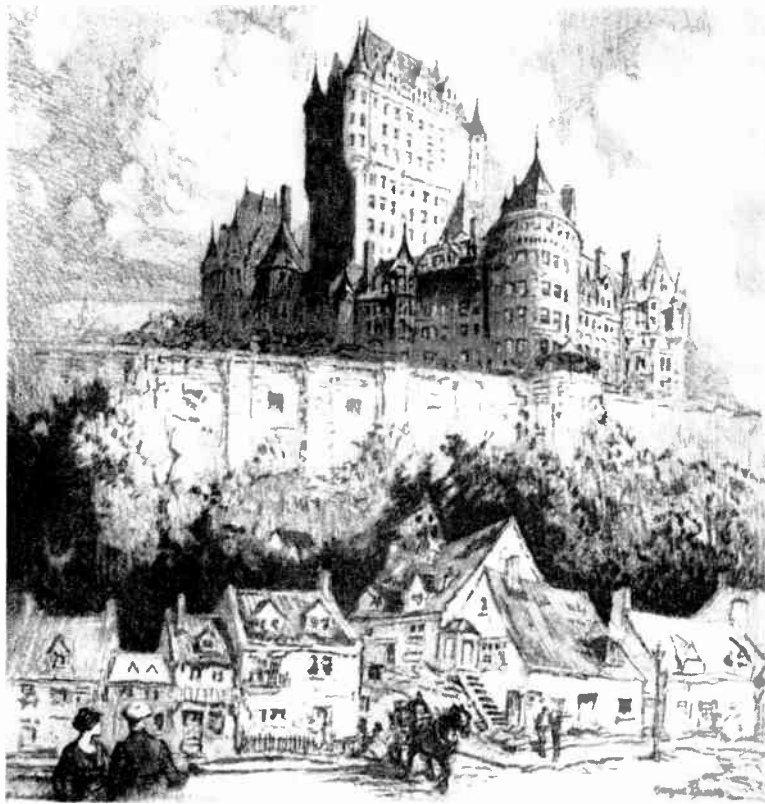
ADOLPH TREIDLER—CHESTERFIELD CIGARETTES

*Loaned by Liggett & Myers Tobacco Company*

*Exhibited by Newell-Emmett Company*

{ 69 }





HANSON BOOTH—CHATEAU FRONTENAC  
*Loaned by Canadian Pacific Railway Company*  
*Exhibited by Federal Advertising Agency*



C. PETER HELCK—SOCONY GASOLINE AND MOTOR OIL  
*Loaned by Standard Oil Co. of New York*  
*Exhibited by H. K. McCann Company*



GLEN MITCHELL—GRANITE  
*Loaned by Rock of Ages Corporation*  
*Exhibited by Albert Frank & Company*

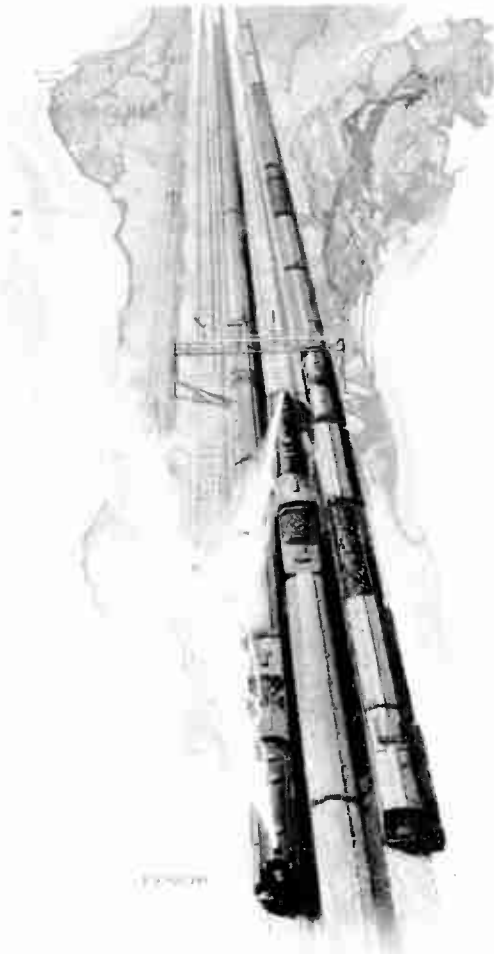




PIERRE MOURGUE—FRENCH LINE  
*Loaned by French Line*  
*Exhibited by Dorland Agency*



C. PETER HEJLICK—RAILWAY SYSTEM  
*Loaned by Southern Railway System*  
*Exhibited by Lord & Thomas and Logan*



FRED B. MADAN—RAILWAY SERVICE  
*Loaned by New York Central Lines*  
*Exhibited by Lord & Thomas and Logan*



GIOVANNI ANTONIO PETRINA—PAPERS  
*Loaned and Exhibited by Japan Paper Company*



LUCILLE PATTERSON MARSH—VALSPAR ENAMEL

*Loaned by Valentine & Company  
Exhibited by The Erickson Company*





CUSHMAN PARKER—Box Ami  
*Loaned by The Bon Ami Company*  
*Exhibited by The Erickson Company*



SAUL TEPPER—RADIO LARS  
*Loaned by Radio Corporation of America*  
*Exhibited by Lord & Thomas and Logan*

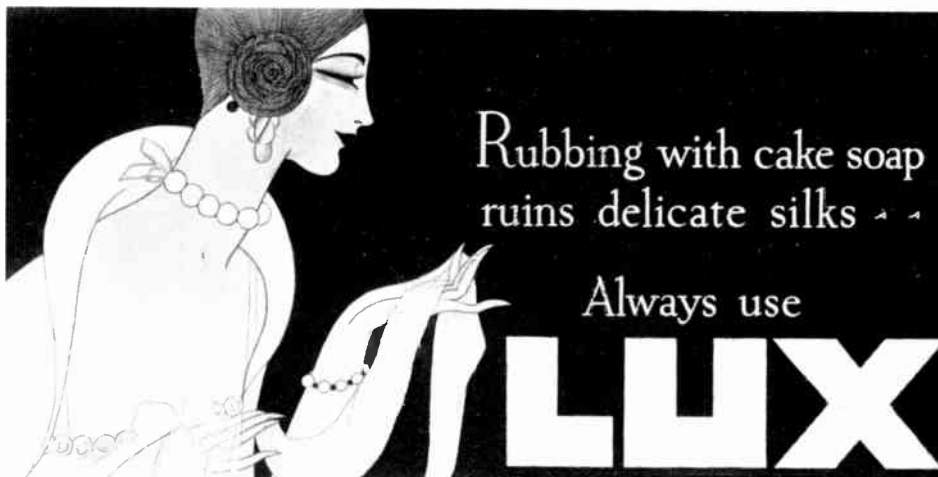




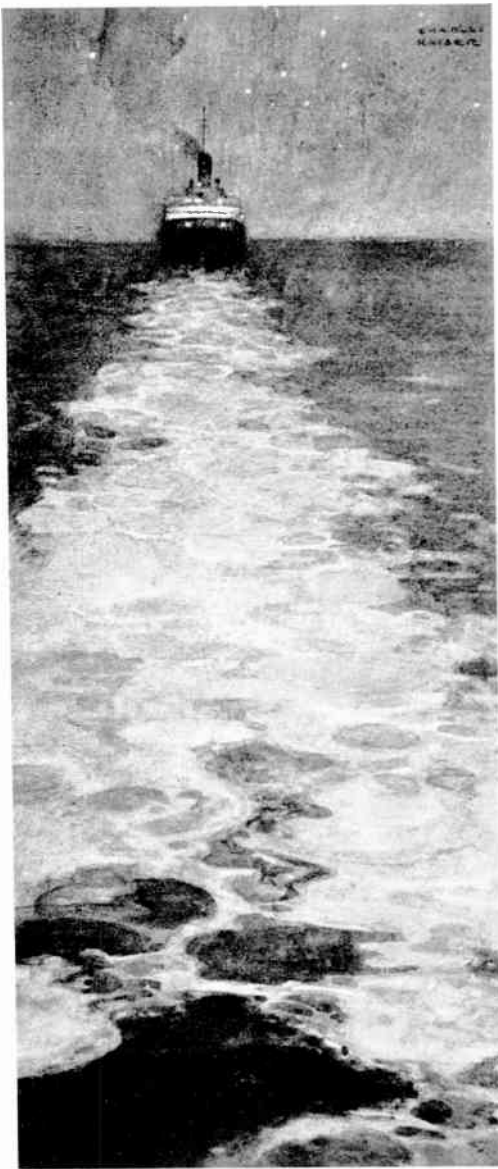
F. G. BENITO—LUX  
*Loaned by Lever Brothers Company*  
*Exhibited by J. Walter Thompson Company*



WILLIAM RIENICKE—LUX TOILET SOAP  
*Loaned by Lever Brothers Company*  
*Exhibited by J. Walter Thompson Company*



HELEN DRYDEN—LUX  
*Loaned by Lever Brothers Company*  
*Exhibited by J. Walter Thompson Company*



CHARLES KAISER—TRUNKS

*Loaned by Oshkosh Trunk Company  
Exhibited by Barton, Durstine & Osborn, Inc.*



GIRO—JELL-O

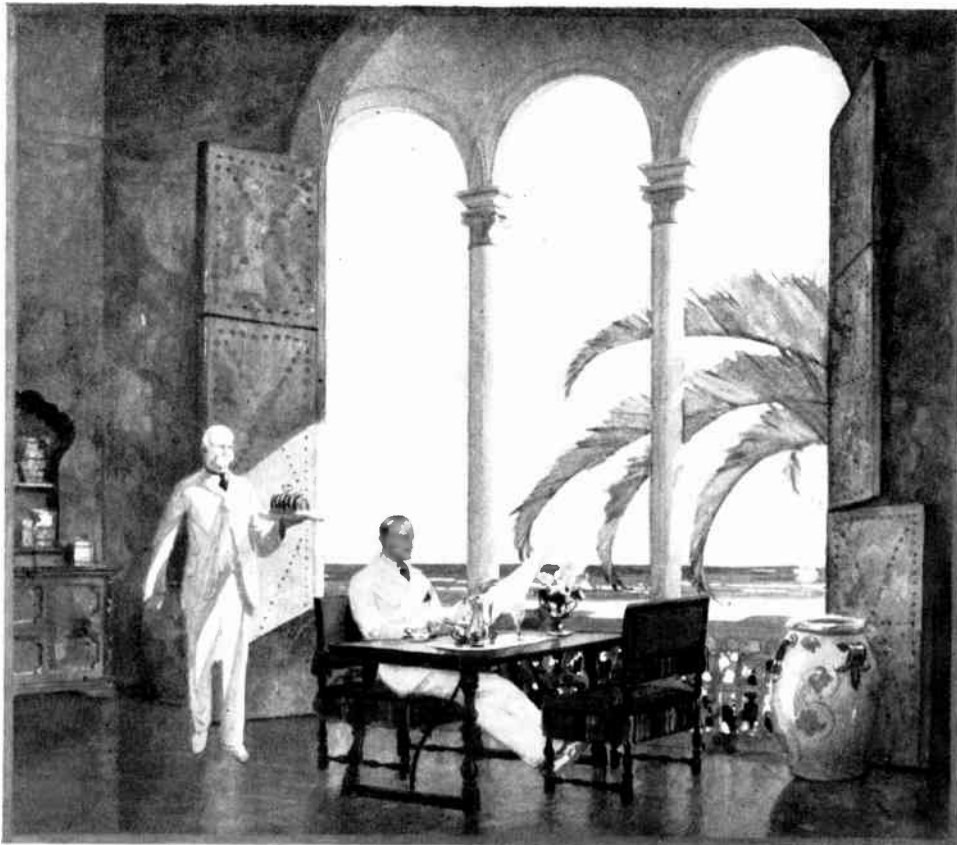
*Loaned by Postum Co., Inc.  
Exhibited by Young & Rubicam*



E. G. BENITO—LUX

*Loaned by Lever Brothers Company  
Exhibited by J. Walter Thompson Company*

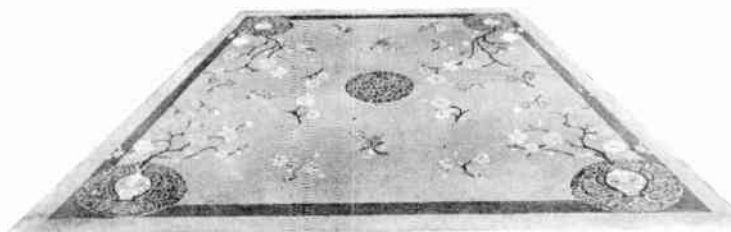




EDWARD A. WILSON—FLEISCHMANN'S YEAST  
*Loaned by The Fleischmann Company*  
*Exhibited by J. Walter Thompson Company*



WILL HAMMELL INC.—COOPER HEWITT WORK-LIGHT  
*Loaned by Cooper Hewitt Electric Co.*  
*Exhibited by The Erickson Company*



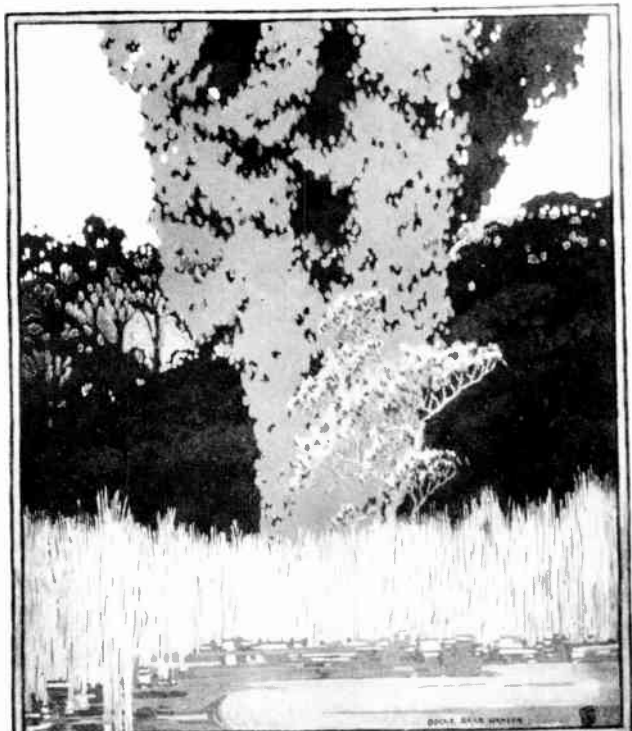
FLOYD M. DAVIS—RUGS AND CARPETS  
 Loaned by Bigelow Hartford Carpet Co.  
 Exhibited by Firgin, Wasey & Co.



WINTER  
 IN THE  
 DUNES  
**SOUTH SHORE LINE**

Trains from Chicago operated over Illinois Central Railroad from  
 Van Buren, 124, 437, 534 and 634 St. Stations

OSCAR RABE HANSON (Deceased)—RAILROAD SERVICE  
 Loaned and Exhibited by  
 Chicago, South Shore and South Bend Railroad

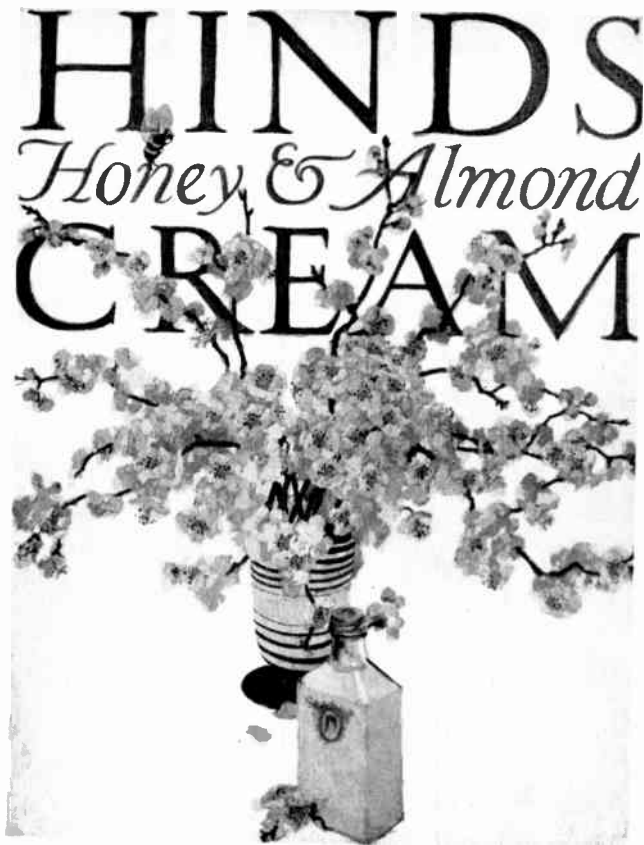


**DUNES WOODLAND**  
 by **SOUTH SHORE LINE**

TRAINS FROM CHICAGO operated over the Illinois Central Railroad  
 from Van Buren, 124, 437, 534 and 634 St. Stations and  
 Street Stations and

OSCAR RABE HANSON (Deceased)—RAILROAD SERVICE  
 Loaned and Exhibited by  
 Chicago, South Shore and South Bend Railroad





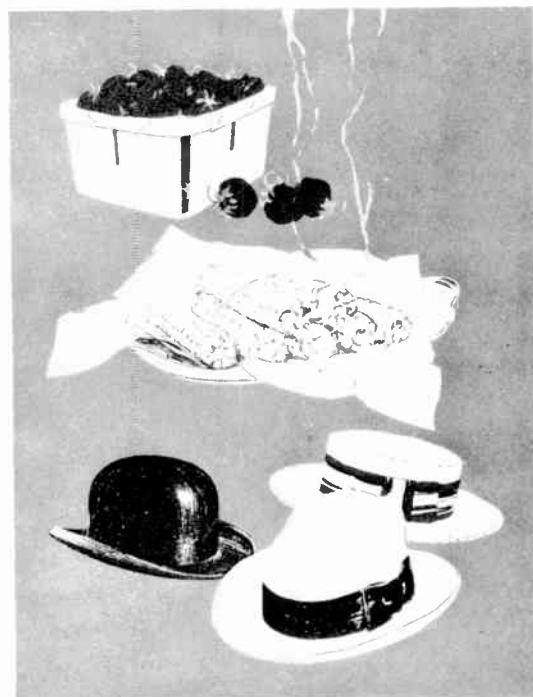
ROBERT C. GELLERT—  
HINDS HONEY & ALMOND CREAM  
*Loaned by*  
*Lehn & Fink Products Company*  
*Exhibited by*  
*Barton, Durstine & Osborn, Inc.*



PRUETT CARTER—STERLING SILVER  
*Loaned by Sterling Silversmiths Guild of America*  
*Exhibited by F. J. Ross Company*



MILDRED ANN OWEN—WHITE NAPHTHA  
*Loaned by Procter & Gamble Co.*  
*Exhibited by The Blackman Company*



RAY EGERT—HATS  
*Loaned by The Crofut & Knapp Co.*  
*Exhibited by The Roger Williams Company*



ROBERT C. GELLERT—TRUNKS  
*Loaned by Oshkosh Trunk Company*  
*Exhibited by Barton, Durstine & Osborn, Inc.*





HORACE SCANDLIN—IVORY SOAP  
*Loaned by Procter & Gamble Co.*  
*Exhibited by The Blackman Company*



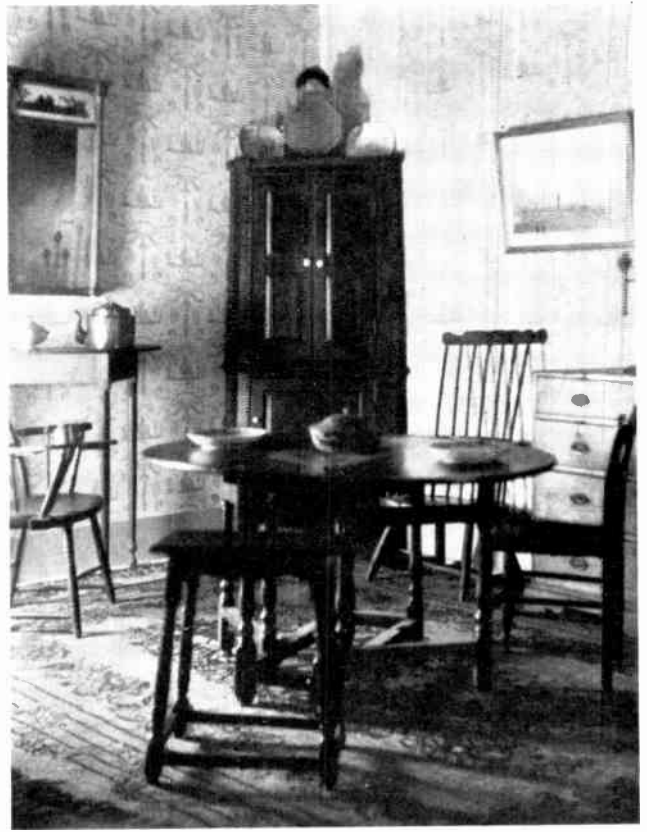
ALFRED CHENEY JOHNSTON—DOBBS HATS  
*Loaned by The Crofut & Knapp Co.*  
*Exhibited by T. L. McCready*



WILLIAM SHEWELL ELLIS—IVORY SOAP  
*Loaned by Procter & Gamble Co.*  
*Exhibited by The Blackman Company*



HORACE SCANDLIN—NEW YORK MARKET  
*Loaned by Daily News*  
*Exhibited by Horace Scandlin*



HORACE SCANDLIN—FURNITURE  
*Loaned by Tiffany Studios*  
*Exhibited by Carr & Columbia*



BERT CLARK THAYER—LAMPS  
*Loaned and Exhibited by R. H. Macy & Co.*



WILLIAM SHEVELL, ELLIS—SILVERWARE  
*Loaned by The Gorham Company*  
*Exhibited by Barrows, Richardson & Alley*

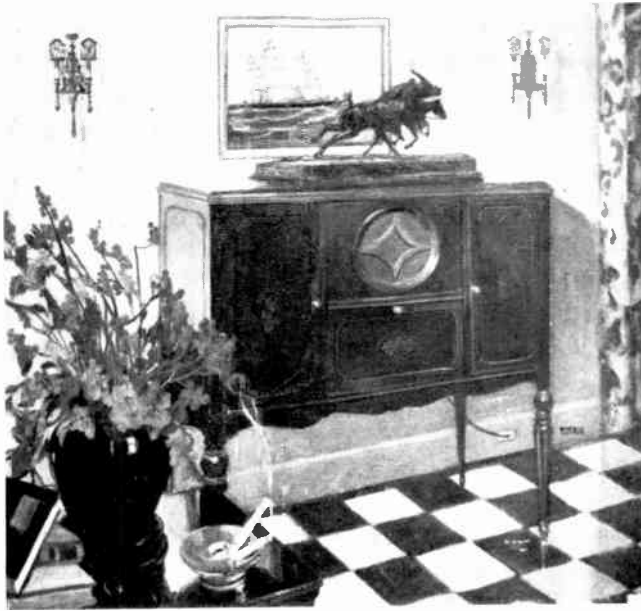


GRANCEL FITZ—CORAL GABLES  
*Loaned by Coral Gables Corporation*  
*Exhibited by N. W. Ayer & Son*



BARON DE MEYER—SILVERWARE  
*Loaned by Oneida Community, Ltd.*  
*Exhibited by Patterson-Andrews Co., Inc.*





H. A. BOTKIN—RADIOLAS  
*Loaned by Radio Corporation of America*  
*Exhibited by Lord & Thomas and Logan*



ROBERT C. GELLERT—RADIOS  
*Loaned by Atwater Kent Mfg. Co.*  
*Exhibited by Barton, Durstine & Osborn, Inc.*



J. D. HERBERT—SILK  
*Loaned by Cheney Brothers*  
*Exhibited by Calkins & Holden, Inc.*



GRANCEL FITZ.—SILVER  
 Loaned by International Silver Co.  
 Exhibited by N. W. Ayer & Son



HARVEY WHITE.—SHERRY CANDY  
 Loaned by Louis Sherry  
 Exhibited by Winsten & Sullivan



GRANCEL FITZ.—FOSTORIA GLASS  
 Loaned by The Fostoria Glass Co.  
 Exhibited by N. W. Ayer & Son

**O**VER in Philadelphia is a fast-growing chapter of the Art Directors Club, which conducts an exhibition of its own immediately preceding the National exhibition at Art Center.

In April, 1927, over a hundred illustrations used in advertising were shown by the Philadelphia Chapter at the Art Alliance. A few of the drawings, paintings and photographs which received awards are reproduced in this volume on pages 85, 86, 87 and 88.



ROCKWELL KENT

*Loaned by Marcus & Co.*

*Exhibited by N. W. Ayer & Son*

First Award for Pen-and-Ink Illustrations





GRACE HART

*Loaned by E. R. Squibb & Sons*

*Exhibited by N. W. Ayer & Son*

Second Award for Paintings and Drawings in Color



SAMUEL OTIS

*Loaned by John Warren Watson Company*

*Exhibited by McLain-Simpers Organization*

First Award for Black and White "Half-tone" Illustrations

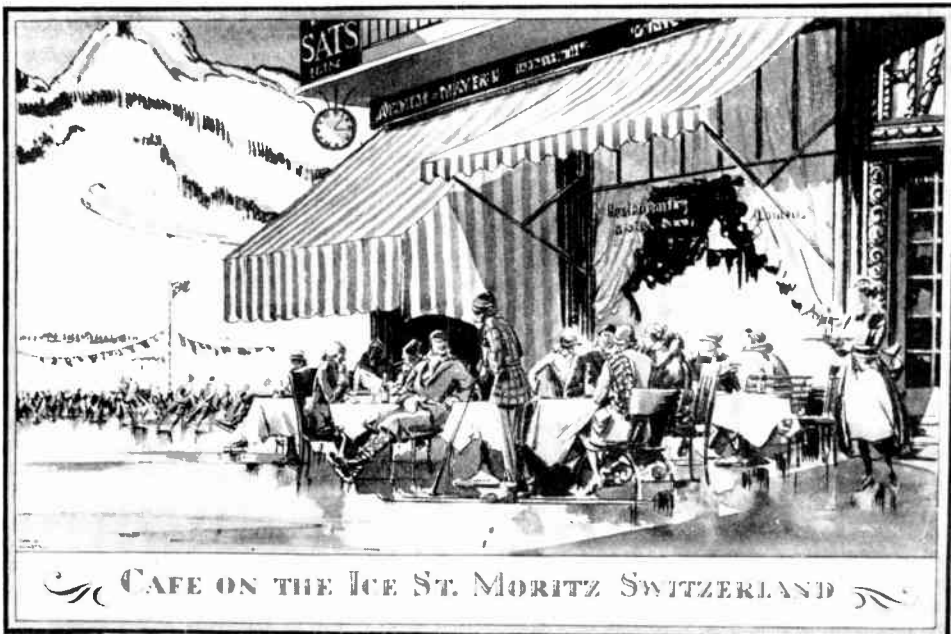


GUY ROWE

*Loaned by Campbell Soup Company*

*Exhibited by F. Wallis Armstrong Company*

First Award for Paintings and Drawings in Color

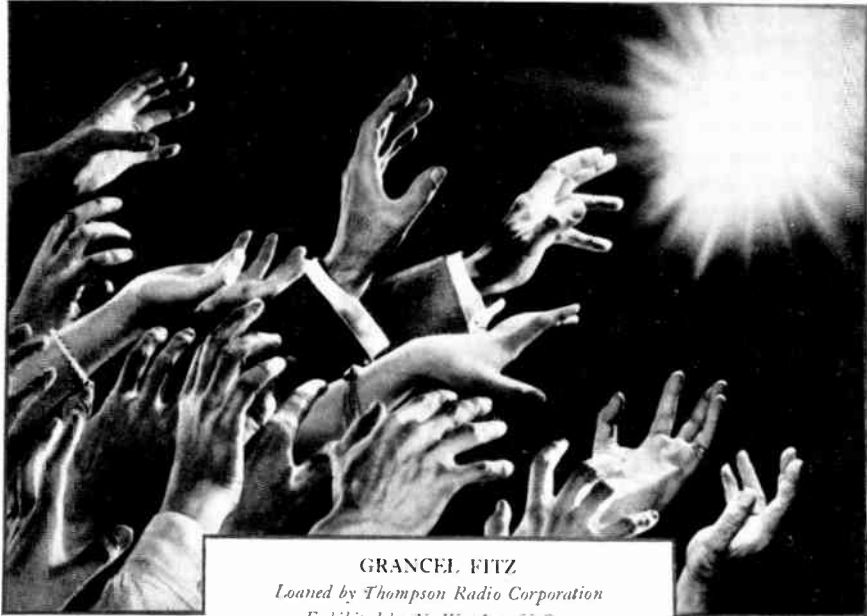


EDWARD A. WILSON

*Loaned by Canada Dry Ginger Ale Company*

*Exhibited by N. W. Ayer & Son*

Second Award for Black and White "Halftone" Illustrations




GRANCEL FITZ

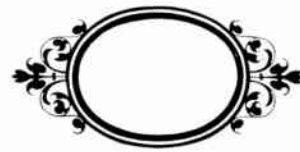
*Loaned by Thompson Radio Corporation*

*Exhibited by N. W. Ayer & Son*

Second Award for Photographs



**MUSICAL  
MASTERPIECES**  
*on Victor Records*  
(ORTHOPHONIC RECORDING)



*Beethoven  
Symphony No.5*

**MEMORIAL EDITION**

WILLIAM P. SCHOONMAKER

*Loaned by Victor Talking Machine*

*Exhibited by Franklin Printing Company*

First Award for Decorative Design

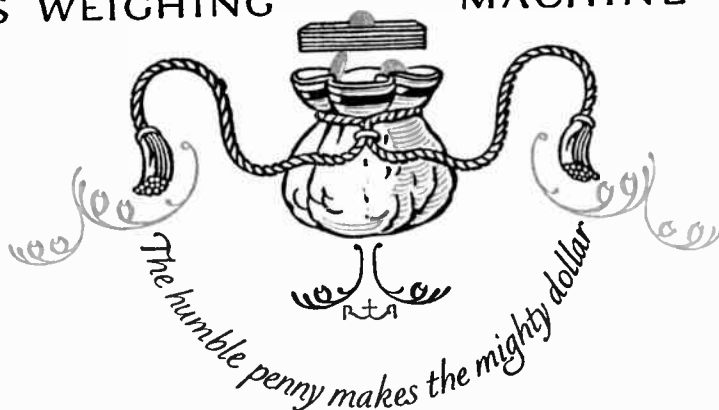
{ 88 }



THE  
WINNING WEIGH OF  
THE HUMBLE  
PENNY



PEERLESS WEIGHING MACHINE COMPANY



DETROIT, MICHIGAN

GUIDO AND LAWRENCE ROSA—WEIGHING MACHINES  
*Loaned by Peerless Weighing Machine Co.  
Exhibited by Lennen & Mitchell, Inc.*

Medal

{ 89 }

*From the Royal Pleasure Gardens*



*of the Eighteenth Century*

*this hand-blocked English Print derives its picturesque, colorful charm*

W. D. TEAGUE—DECORATIVE FABRICS

*Loaned by F. Schumacher & Co.*

*Exhibited by J. Walter Thompson Company*

2nd Honorable Mention

*Announcing the opening of two new salons • Ritz Towers, Park Avenue and 57th Street, Phone Plaza 9411 • Barclay Hotel, 48th Street and Lexington Avenue, Phone Vanderbilt 6900*

**Charles**  
OF  
THE  
**RITZ**

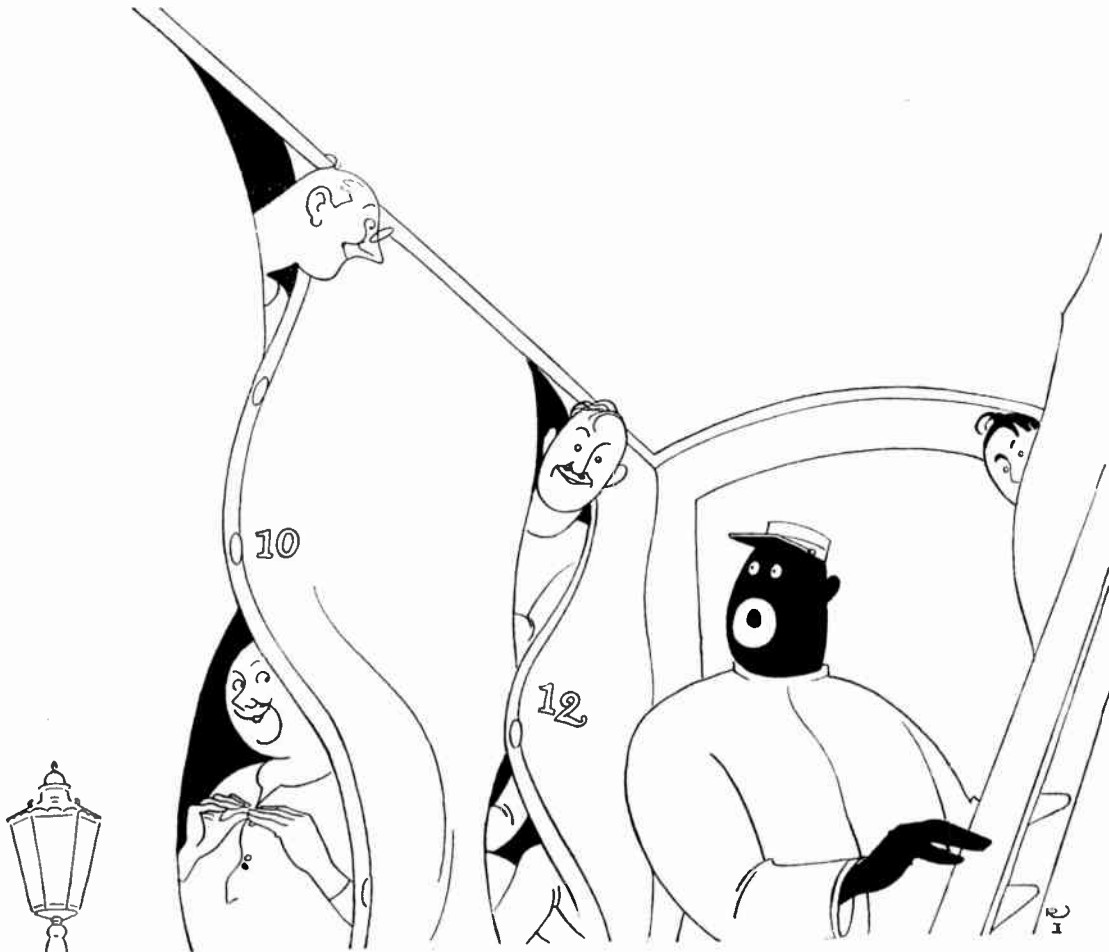
**HAIRDRESSER TO HER MAJESTY, THE SMART AMERICAN WOMAN**

OTHER SALONS: RITZ CARLTON, Vanderbilt 4641 • PLAZA HOTEL, Plaza 2197 • MADISON HOTEL, Astor 820 • GRANSTONE HOTEL, Plaza 968  
BLYTHWOOD HOTEL, Manhattan 2081 • PAGE CHAMBERS, Plaza 8814 • RITZ CARLTON HOTEL, Atlantic City • RITZ CARLTON CASINO, Reno, Nev., Plumb

GUSTAV B. JENSEN—HAIRDRESSER

*Loaned by Charles of the Ritz*

*Exhibited by Frances Buente*



REA IRVIN—UNION SUITS  
 Loaned by Robert Reis & Co.  
 Exhibited by Erwin, Wasey & Co.  
 2nd Honorable Mention



CHAS. BASKERVILLE—WESSON OIL  
 Loaned by Southern Cotton Oil Co.  
 Exhibited by Calkins & Holden, Inc.



WITOLD GORDON—SPORTWEAR  
 Loaned by Dobbs & Co.  
 Exhibited by T. L. McCreedy





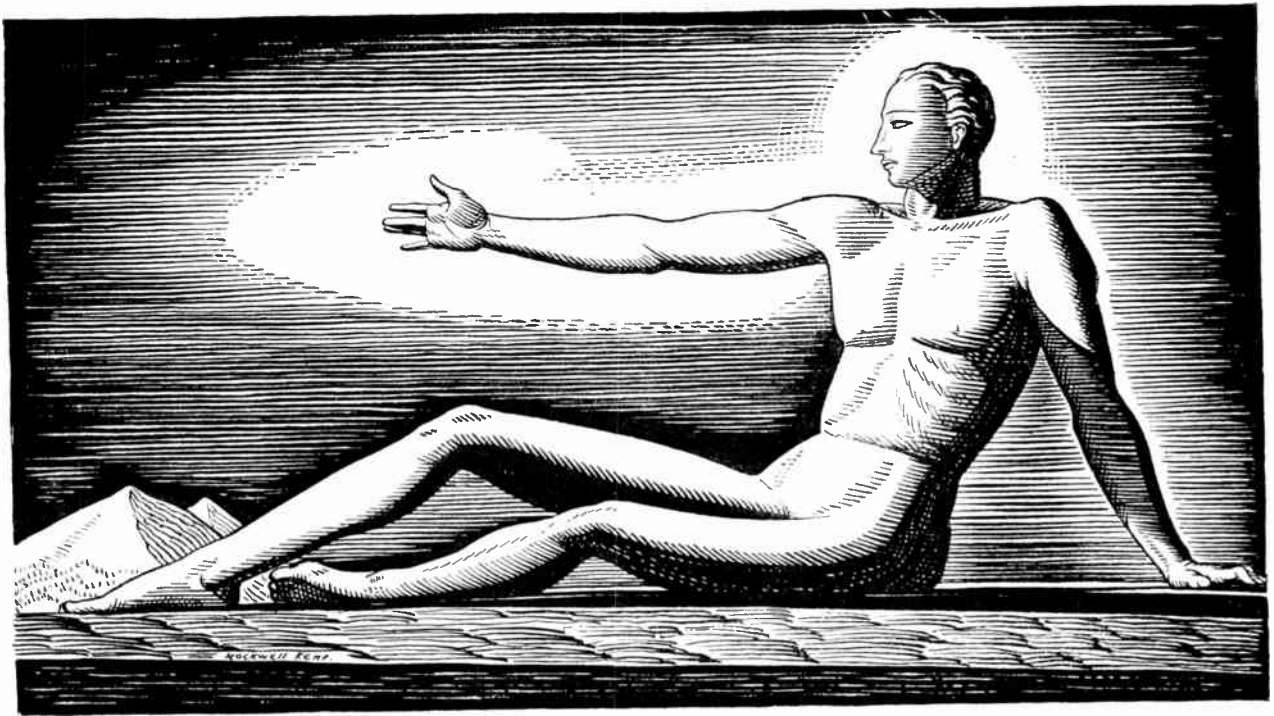
SYDNEY E. FLETCHER—POWER PLANT  
*Loaned by Johns-Manville, Inc.*  
*Exhibited by Newell-Emmett Company*  
 1st Honorable Mention



GEORGE BREHM—HAIR TONIC  
*Loaned by Pinaud, Inc.*  
*Exhibited by J. Walter Thompson Company*



GEORGE BREHM—HAIR TONIC  
*Loaned by Pinaud, Inc.*  
*Exhibited by J. Walter Thompson Company*



ROCKWELL KENT—JEWELRY  
*Loaned by Marcus & Co.*  
*Exhibited by N. W. Ayer & Son*  
 Medal

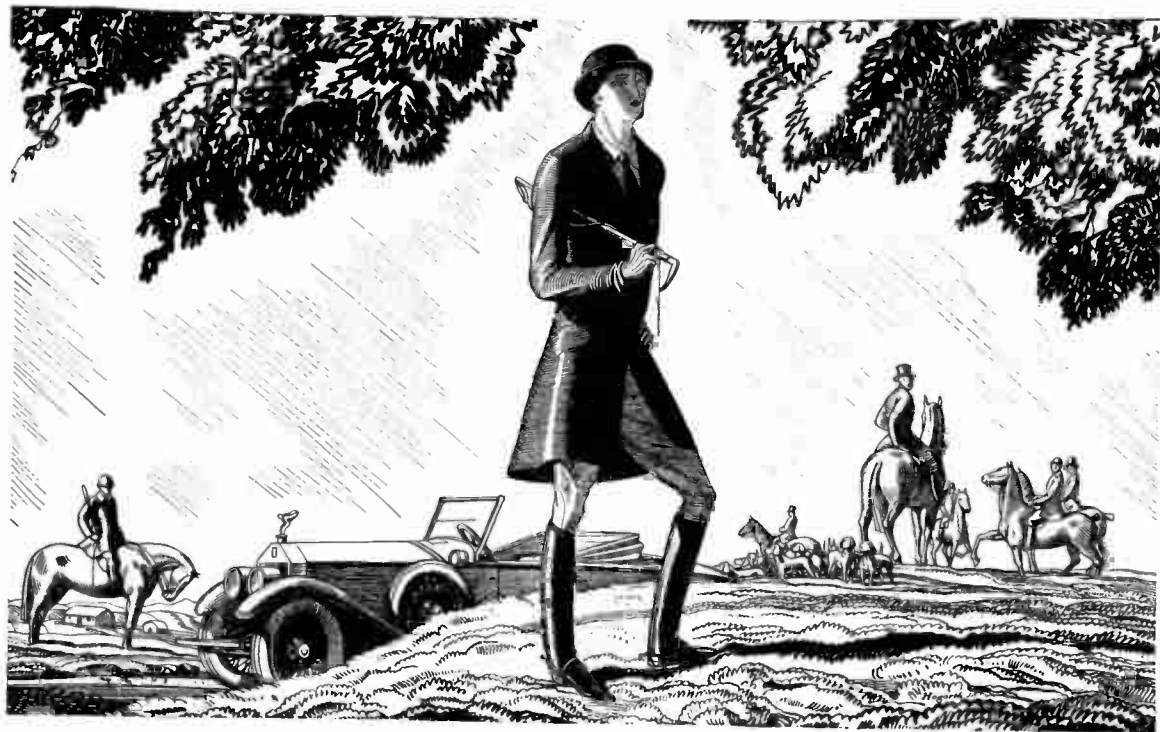


CHARLES LOCKE—POTTERY  
*Loaned by Rookwood Pottery Co.*  
*Exhibited by The Procter & Collier Co.*



HERBERT M. STOOPS—ELECTRICITY  
*Loaned by General Electric Co.*  
*Exhibited by Barton, Durstine & Osborn, Inc.*





ROCKWELL KENT—AUTOMOBILES

*Loaned by Rolls Royce*

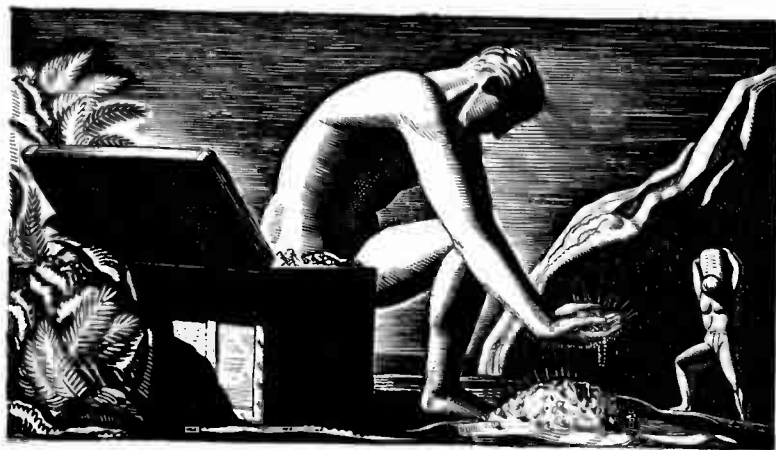
*Exhibited by N. W. Ayer & Son*



JOS. SANFORD—CANDIES

*Loaned by Norris, Inc.*

*Exhibited by Calkins & Holden, Inc.*

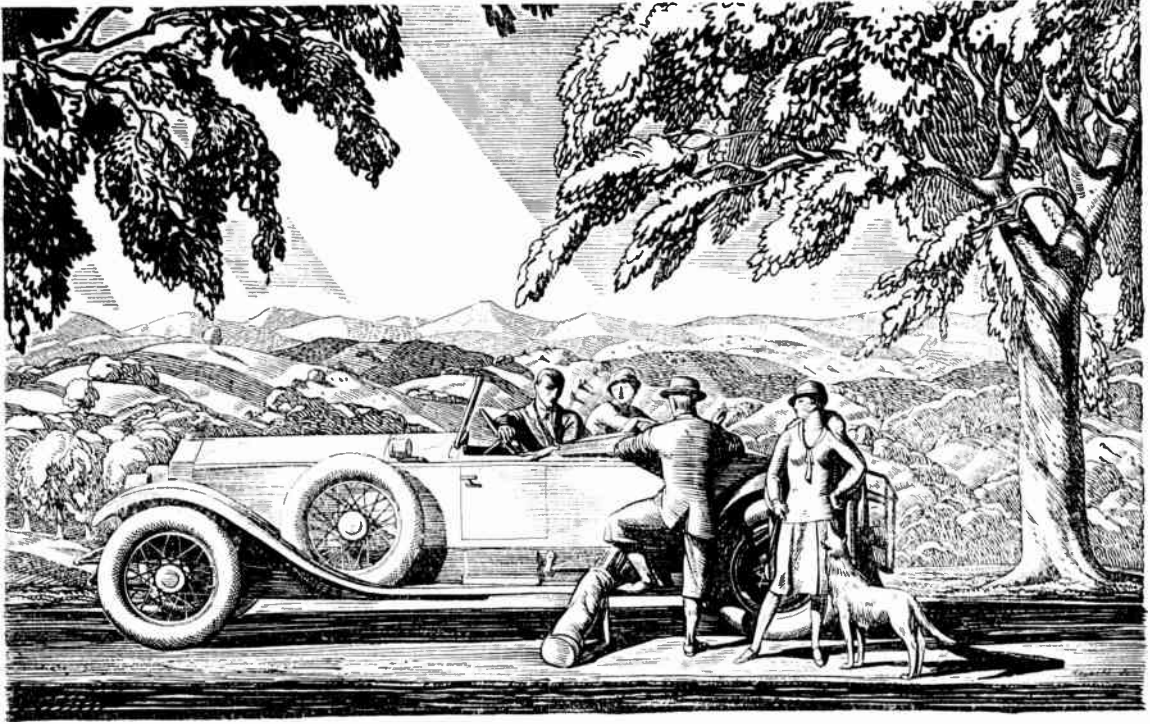


ROCKWELL KENT—JEWELRY

*Loaned by Marcus & Co.*

*Exhibited by N. W. Ayer & Son*





ROCKWELL KENT—AUTOMOBILES  
*Loaned by Rolls Royce*  
*Exhibited by N. W. Ayer & Son*



GUIDO AND LAWRENCE ROSA—PROGRAM  
*Loaned and Exhibited by Authors League*



ROCKWELL KENT—JEWELRY  
*Loaned by Marcus & Co.*  
*Exhibited by N. W. Ayer & Son*



F. M. DAVIS—IVORY SOAP  
 Loaned by Procter & Gamble Co.  
 Exhibited by The Blackman Company



GUIDO AND LAW  
 Loaned by  
 Exhibited by J.



CHARLES LOCKE—POTTERY  
 Loaned by Rookwood Pottery Co.  
 Exhibited by The Procter & Collier Co.



MARION WILDMAN—Lux  
 Loaned by Lever Brothers Co.  
 Exhibited by J. Walter Thompson Company





ROSA—POND'S CREAMS  
 d's Extract Co.  
 Thompson Company



REA IRVIN—UNION SUITS  
 Loaned by Robert Reis & Co.  
 Exhibited by Frwin, Wasey & Co.



MARION WILDMAN—Lux  
 Loaned by Lever Brothers Co.  
 Exhibited by J. Walter Thompson Company



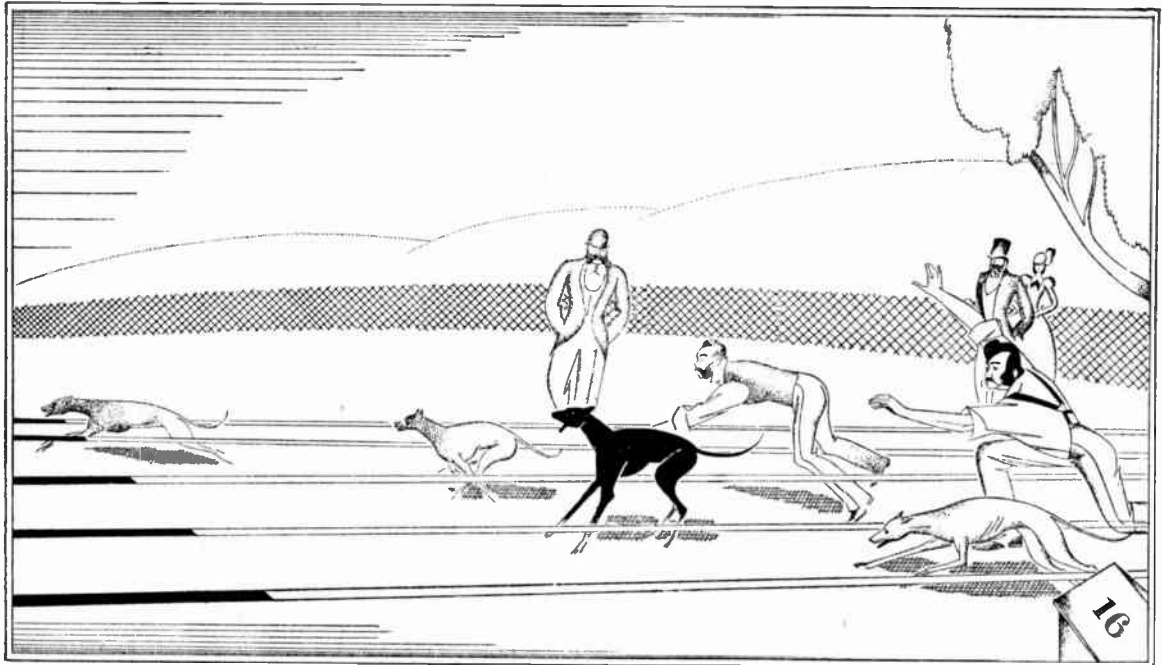
LANVIN'S TAFFETA PEASANT DRESS

WITOLD GORDON—DRESSES  
 Loaned by S. & J. Barnett  
 Exhibited by T. L. McCready





FLOYD M. DAVIS  
 LUCKY STRIKE CIGARETTES  
 Loaned by American Tobacco Co.  
 Exhibited by Lord & Thomas and Logan



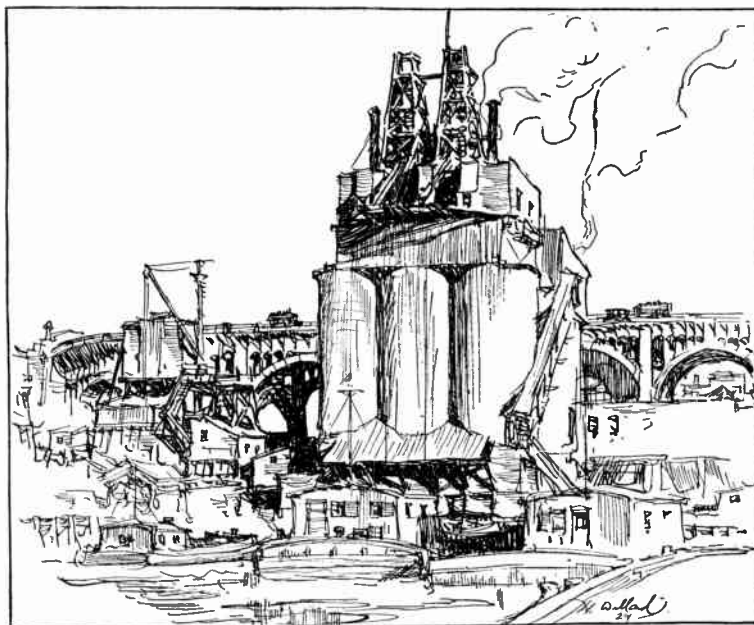
WM. RIENICKE—JOHN WARD SHOES  
 Loaned by Melville Shoe Corporation  
 Exhibited by J. Walter Thompson Company



WALLACE MORGAN—GIFTS  
 Loaned by Ovington's  
 Exhibited by Pedlar & Ryan, Inc.



DOROTHY HOPE SMITH—BANKING  
*Loaned by Seaboard National Bank  
 Exhibited by The Blackman Company*



HOWARD W. WILLARD—PEN AND INK ILLUSTRATION  
*Loaned and Exhibited by Howard W. Willard*

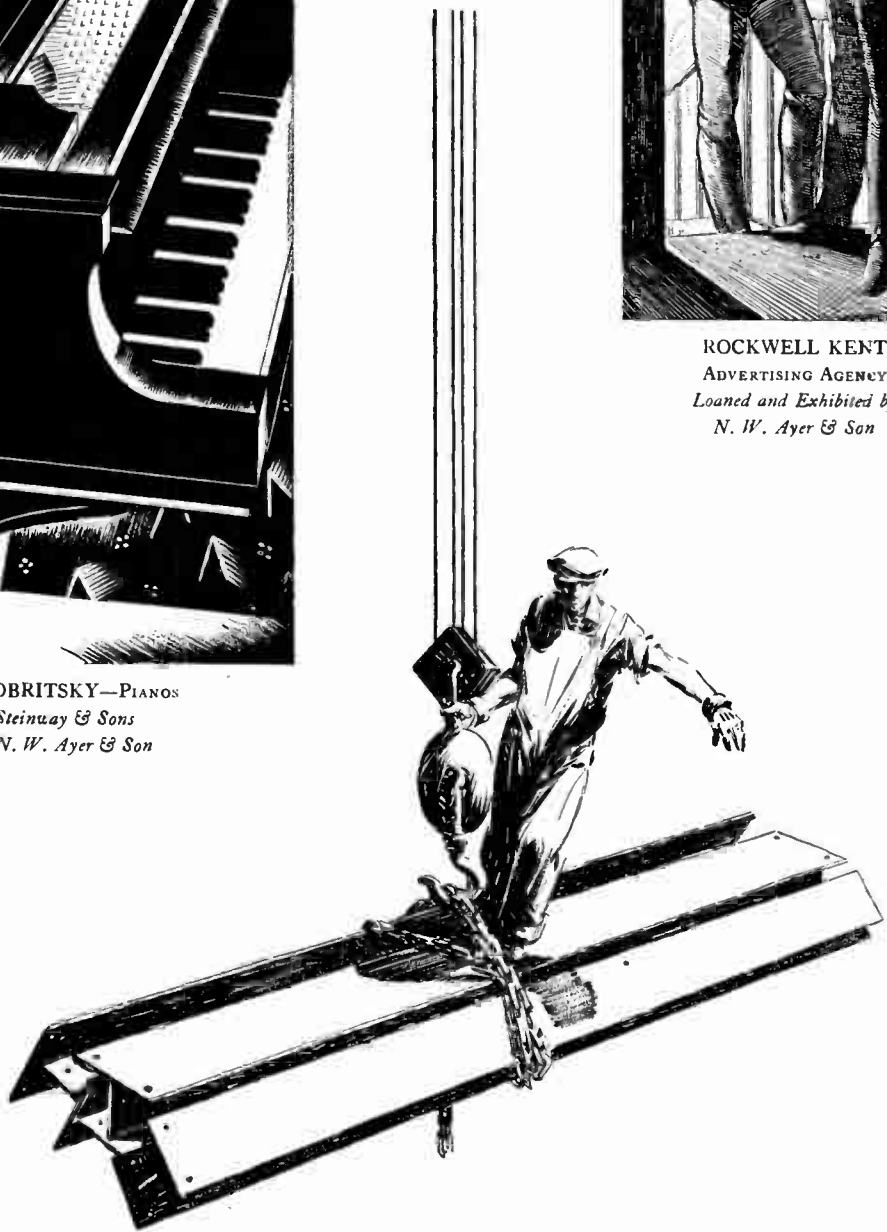




VLADIMIR BOBRITSKY—PIANOS  
*Loaned by Steinway & Sons*  
*Exhibited by N. W. Ayer & Son*



ROCKWELL KENT  
 ADVERTISING AGENCY  
*Loaned and Exhibited by*  
*N. W. Ayer & Son*

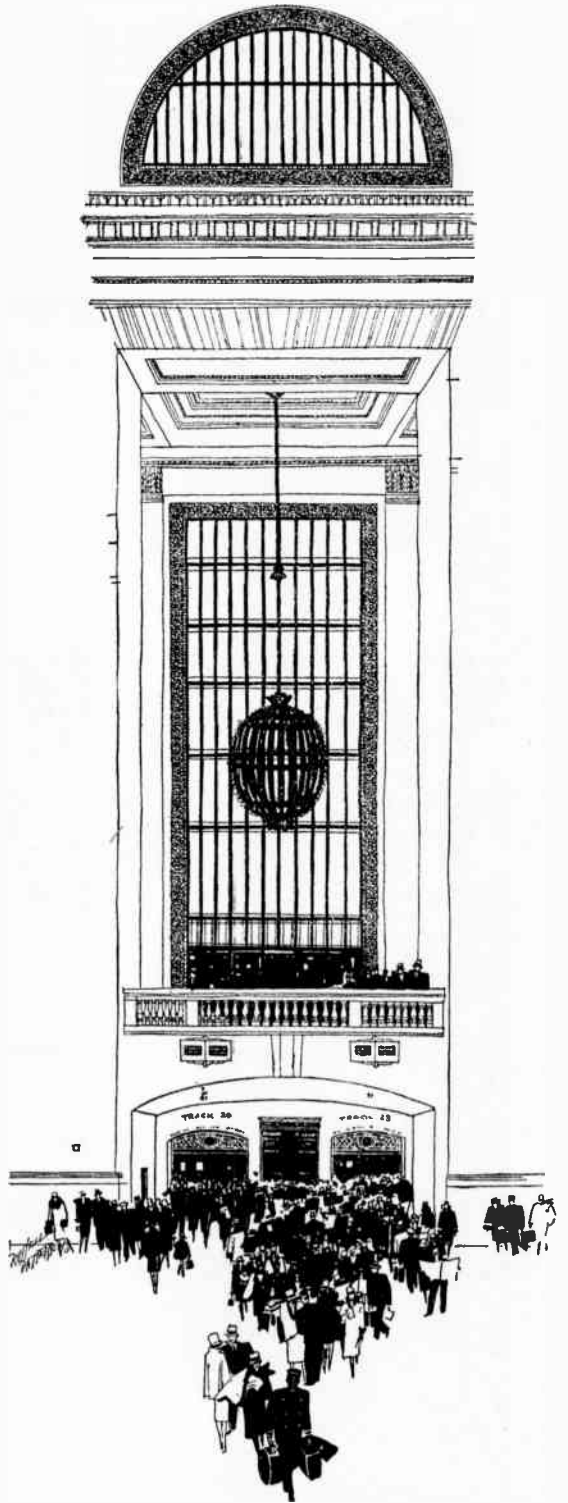


NEIL O'KEEFE—CHESTERFIELD CIGARETTES  
*Loaned by Liggett & Myers Tobacco Co.*  
*Exhibited by Newell-Emmett Company*





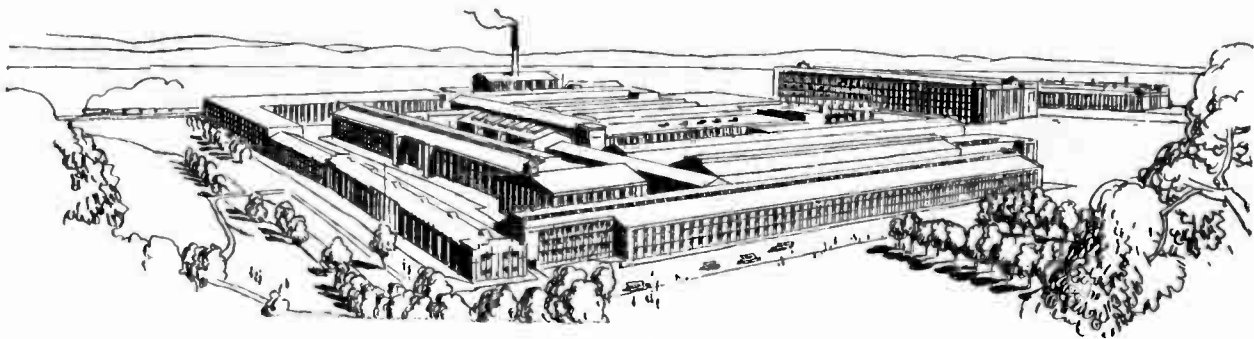
WERNER B. SCHMIDT—SHOES  
*Loaned by Martin & Martin*  
*Exhibited by Maurice H. Needham Company*



RUSSELL PATTERSON—TWENTIETH CENTURY  
*Loaned by New York Central Railway Co.*  
*Exhibited by Lord & Thomas and Logan*



RAYMOND G. SISLEY—TWENTIETH CENTURY  
*Loaned by New York Central Railway Co.*  
*Exhibited by Lord & Thomas and Logan*



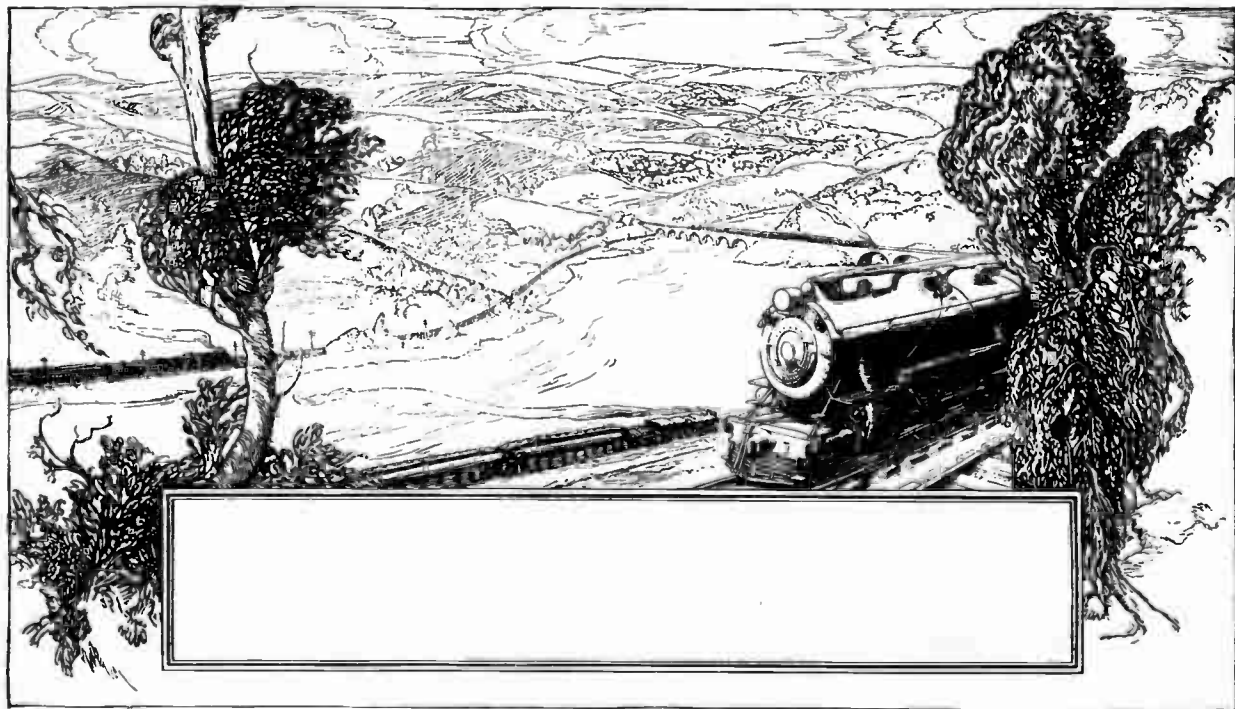
C. PETER HELCK—RUGS AND CARPETS

*Loaned by Bigelow-Hartford  
Exhibited by Erwin, Wasey & Co.*



LYLE JUSTIS—PROGRAM

*Loaned and Exhibited by John Wanamaker Store*



WILFRED JONES—RAILROAD SERVICE

*Loaned by Pennsylvania Railroad Co.  
Exhibited by J. Walter Thompson Company*



MISS SALTER, Nathaniel Pousette-Dart Co.  
 COUGH DROPS  
 Loaned by Smith Brothers  
 Exhibited by Hommann & Tarcher, Inc.

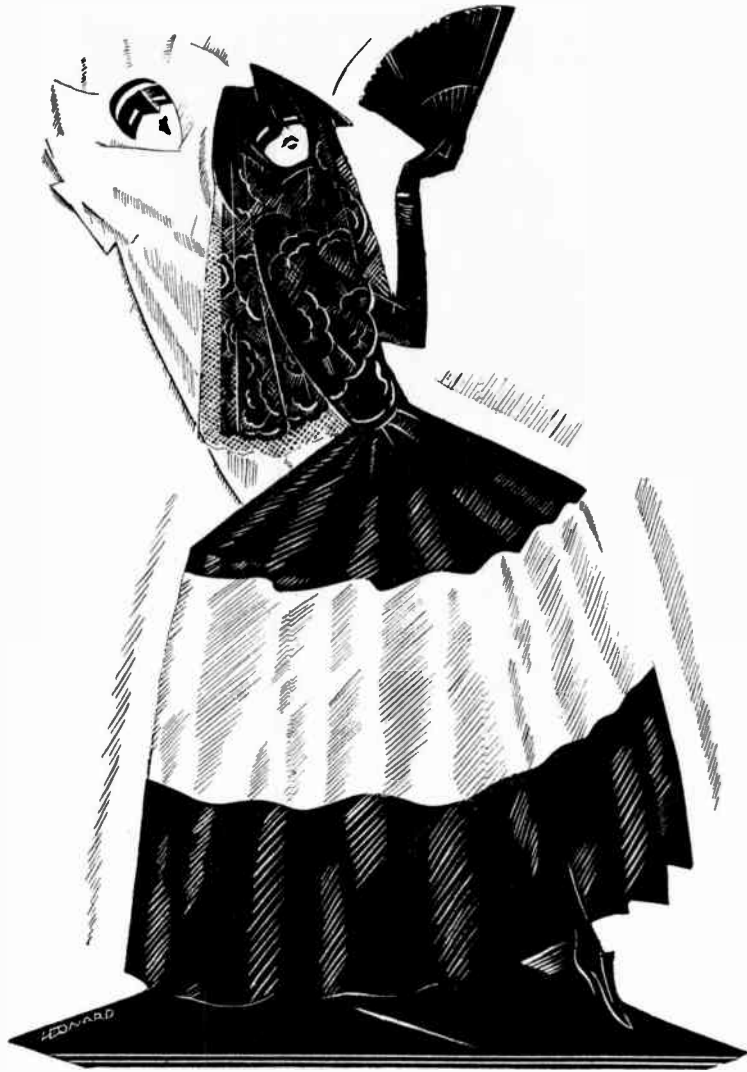


LYLE JUSTIS—PROGRAM  
 Loaned and Exhibited by John Wanamaker Store



EDWARD A. WILSON—PAPER  
 Loaned by Crane & Co.  
 Exhibited by Calkins & Holden, Inc.

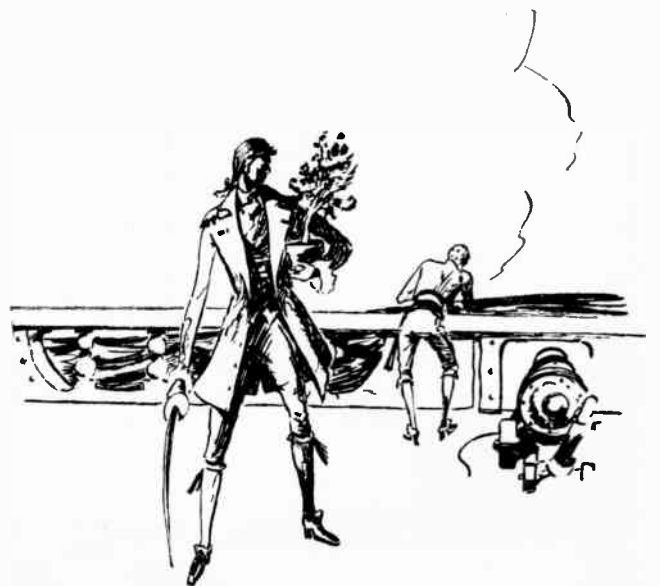




ROBERT LEONARD—PERFUMES  
*Loaned by Guerlain*  
*Exhibited by Dorland Agency*



MARION WILDMAN—Lux  
*Loaned by Lever Brothers Co.*  
*Exhibited by J. Walter Thompson Company*



B. KIMBERLY PRINS—COFFEE  
*Loaned by Yuban Coffee*  
*Exhibited by Dorland Agency*

CANDIDE EFFLUE, GUERLINADE, A TRAVERS CHAMPS  
 Guerlain's Trinity of chic and love-  
 liners. First nighters and others  
 with a flair for the new, the  
 rare and the accepted will  
 afford them a welcome  
 as gracious and ecsta-  
 tic as greeted.  
 SHALIMAR &  
 L'HEURE BLEUE



# GUERLAIN

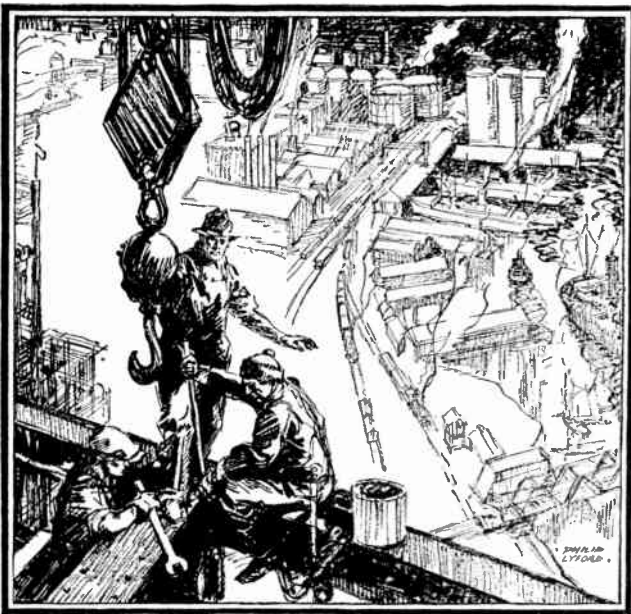
NEW YORK 576 MADISON AVE. PARIS 68 AVE d CHAMPS ELYSEES

Guerlain Perfumes are blended and sealed in Paris and sold only in the original bottles.

ROBERT LEONARD—PERFUMES

*Loaned by Guerlain*

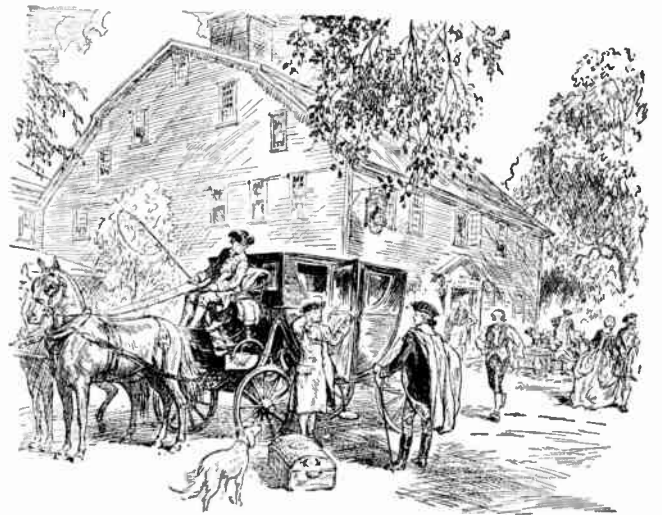
*Exhibited by Dorland Agency*



PHILIP LYFORD—INVESTMENT SECURITIES

*Loaned by Illinois Merchants Trust Company*

*Exhibited by Maurice H. Needham Company*



D. HENDRICKSON—DANERSK FURNITURE

*Loaned by Erskine-Danforth Corporation*

*Exhibited by J. Walter Thompson Company*





# EDWARD STERN & COMPANY INCORPORATED

LETTER PRESS AND AQUATONE PROCESS PRINTING

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HARVEY HOPKINS DUNN—LETTERHEAD

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*Under the Direction of TED SNOW*



*At Dinner and after Theatre*

HOTEL SINTON  
BALLROOM



HOTEL SINTON, Management of JOHN L. HORGAN



W. J. MOLL—HOTEL

*Loaned by The Hotel Sinton*

*Exhibited by The Procter & Collier Co.*



LESLIE SAALBURG—FUR COATS

*Loaned by Kurzman*

*Exhibited by T. L. McCready*



LESLIE SAALBURG—FUR COATS

*Loaned by Kurzman*

*Exhibited by T. L. McCready*





# HERMINE DUDLEY, PLEASANTVILLE, N.Y.



GUSTAV B. JENSEN—LETTERHEAD

*Loaned by Hermine Dudley*

*Exhibited by Gustav B. Jensen*

1 8 6 2



LESLIE SAALBURG—Gowns

*Loaned by Kurzman*

*Exhibited by T. L. McCready*



## THE NEW KURZMAN SHOP

A SHOP DIRECT FROM PARIS  
661 FIFTH AVENUE—52ND—53RD ST.  
NEW YORK

BOBRITSKY—KURZMAN SHOP

*Loaned by Kurzman*

*Exhibited by T. L. McCready*

1 9 2 6



LESLIE SAALBURG—Gowns

*Loaned by Kurzman*

*Exhibited by T. L. McCready*



**J. C. CONACHER—BANK**  
*Loaned by Seaboard National Bank*  
*Exhibited by The Blackman Company*



# Hampton Shops

**C. B. FALLS—FURNITURE**  
*Loaned by Hampton Shops*  
*Exhibited by George Batten Company*



**LYLE JUSTIS—PROGRAM**  
*Loaned and Exhibited by John Wanamaker Store*



**DAVID HENDRICKSON—PATHFINDERS**  
*Loaned by American Telephone & Telegraph Co.*  
*Exhibited by N. W. Ayer & Son*



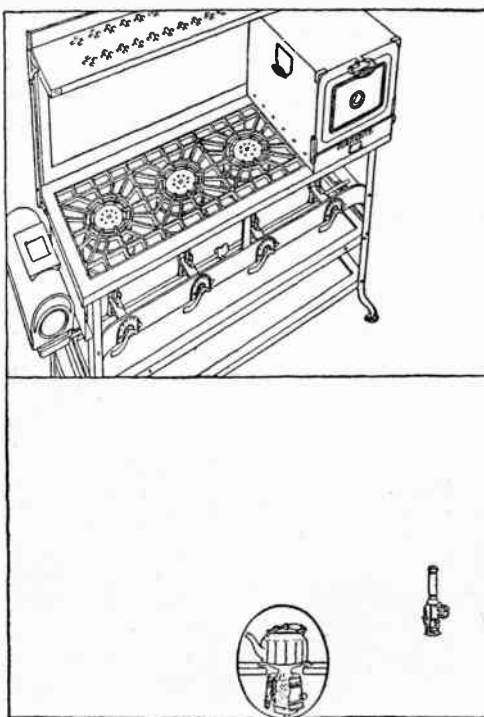
**CYRIL SLOANE—WESSON OIL**  
*Loaned by Southern Cotton Oil Co.*  
*Exhibited by Calkins & Holden, Inc.*



**RUSSELL PATTERSON—BEEMAN'S GUM**  
*Loaned by American Chicle Co.*  
*Exhibited by Erwin, Wasey & Co.*

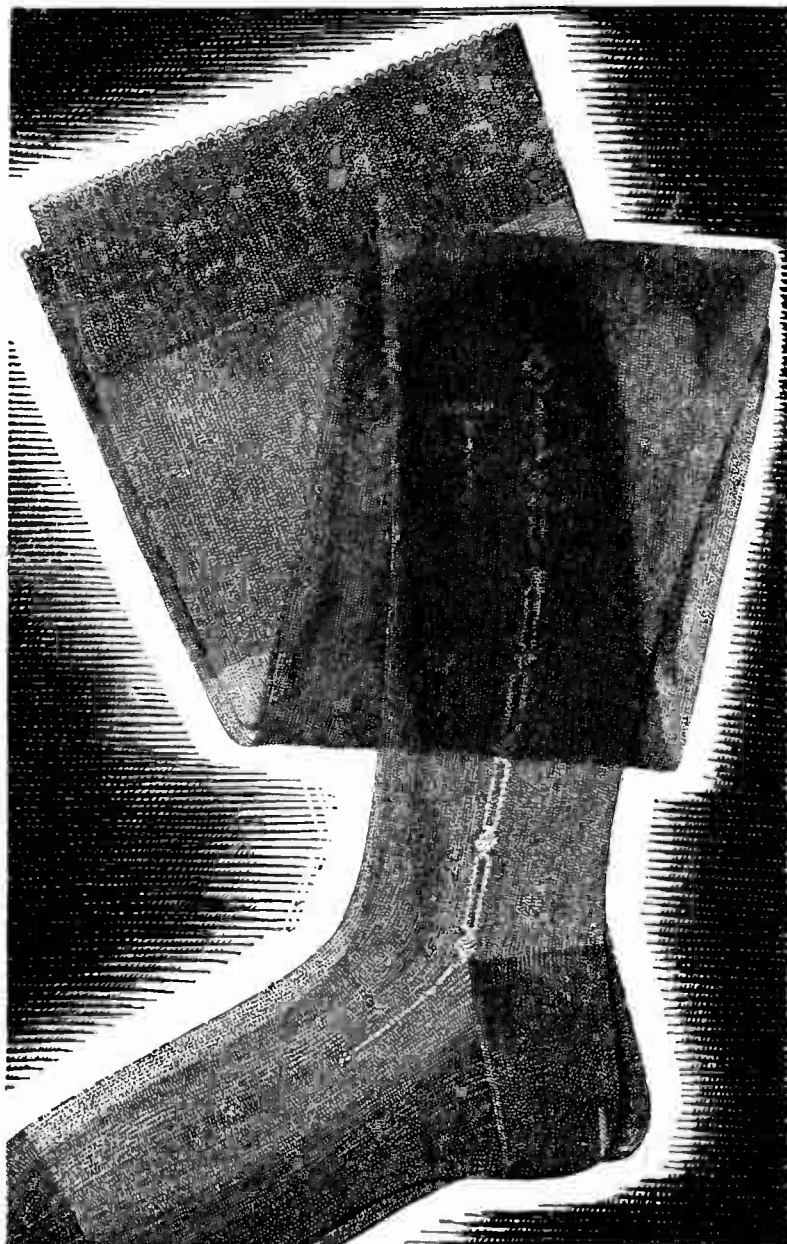


**RUSSELL PATTERSON—BEEMAN'S GUM**  
*Loaned by American Chicle Co.*  
*Exhibited by Erwin, Wasey & Co.*

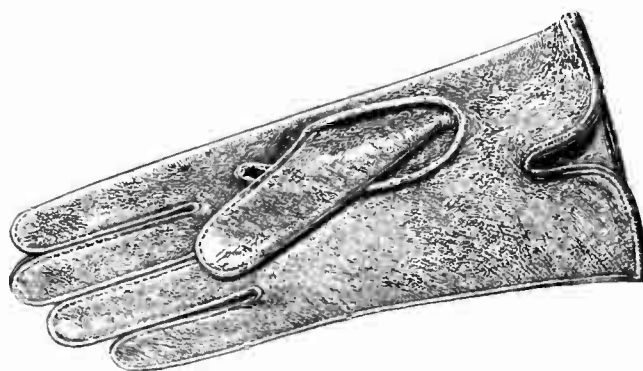


**H. W. SIMMONDS—OIL RANGE**  
*Loaned by Florence Stove Co.*  
*Exhibited by George Batten Company*

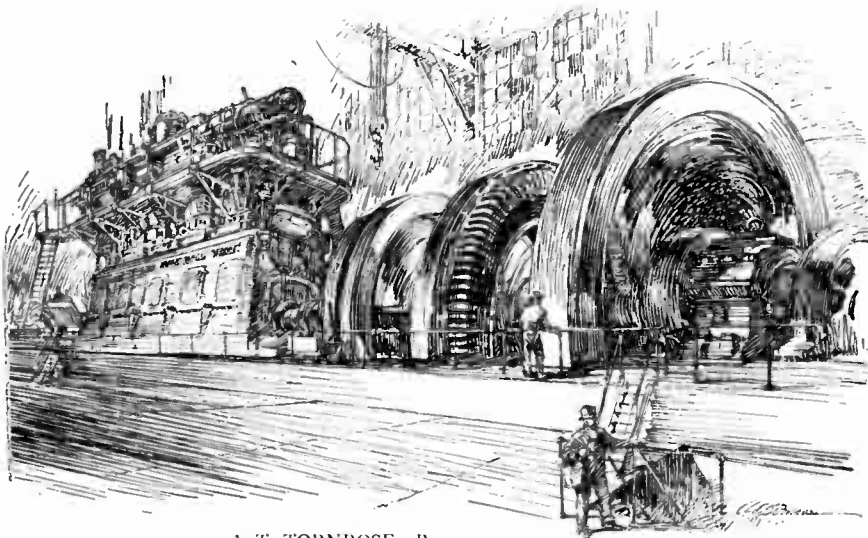




DOSKOW-RICHARDS—SILK HOSIERY  
*Loaned by The Corticelli Silk Company*  
*Exhibited by J. Walter Thompson Company*



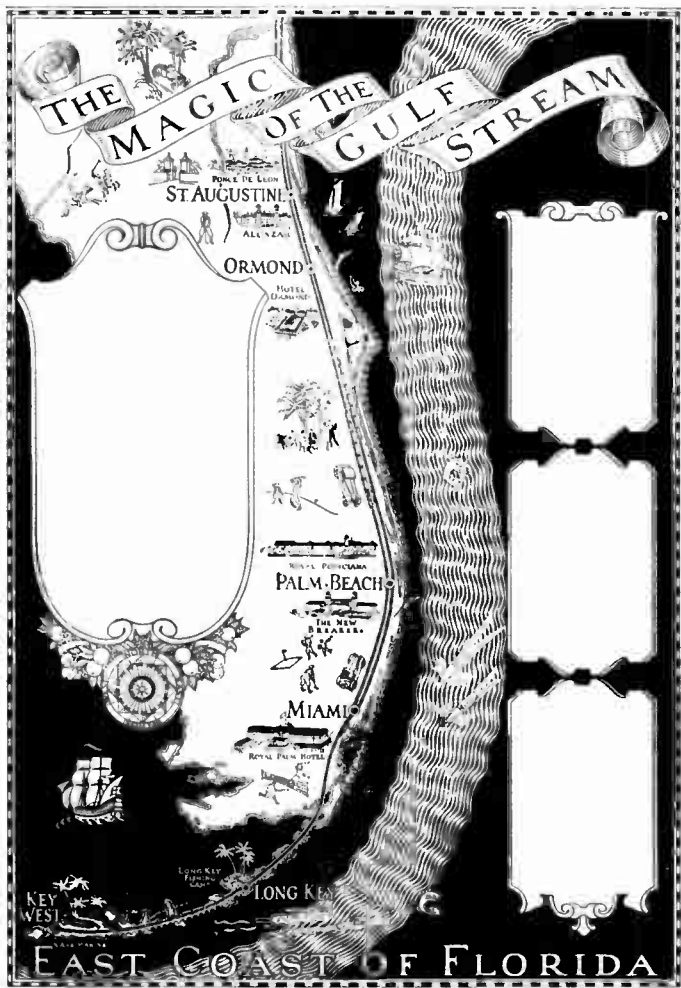
IRWIN SMITH—FOWNES GLOVES  
*Loaned by Fownes Brothers & Co., Inc.*  
*Exhibited by N. W. Ayer & Son*



A. T. TORNROSE—BANK  
 Loaned by Seaboard National Bank  
 Exhibited by The Blackman Company



HAROLD VON SCHMIDT—MAPLE SUGAR  
 Loaned by Carey Maple Sugar Co.  
 Exhibited by N. W. Aver & Son



WINEMILLER & MILLER—MAP OF HOTELS  
 Loaned by Florida East Coast Railway Co.  
 Exhibited by Frank Presbrey Company

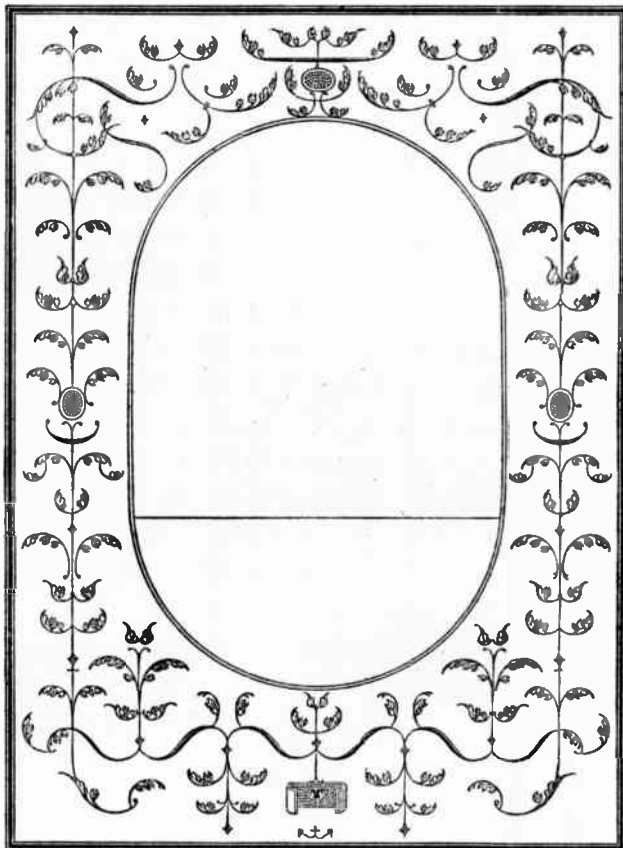




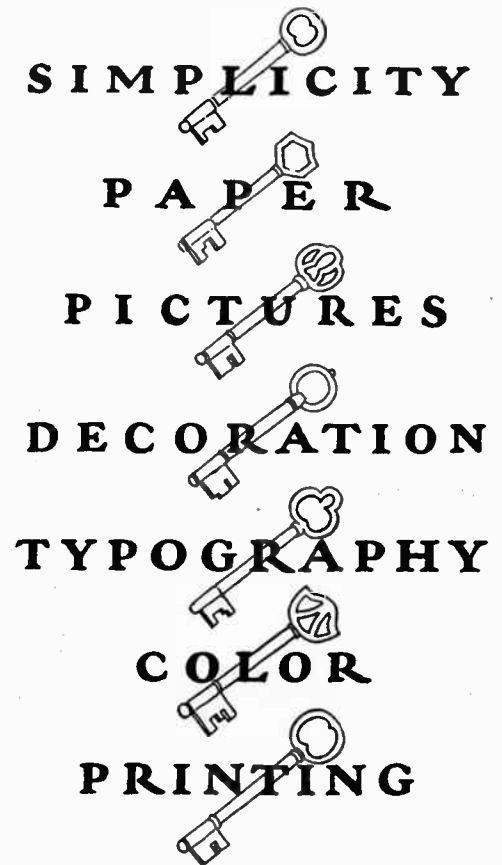
CLARENCE P. HORNUNG—ANTIQUE SILVER  
 Loaned by B. Altman & Co.  
 Exhibited by Bartlett-Orr Press



CARLTON D. ELLINGER—Motors  
 Loaned by General Motors  
 Exhibited by Barton, Durstine & Osborn, Inc.



GUIDO and LAWRENCE ROSA—PAPER  
 Loaned and Exhibited by Oxford Paper Co.



GEORGE OWEN DAVIES—PAPER  
 Loaned by Strathmore Paper Co.  
 Exhibited by Federal Advertising Agency



# NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS ¶ ¶ ¶



BEGAN printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters. I have always been a great admirer of the calligraphy of the Middle Ages, and of the earlier printing which took its place. As to the fifteenth century books, I had noticed that they were always beautiful by force of the mere typography, even without the added ornament, with which many of them are so lavishly supplied. And it was the essence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type. Looking at my adventure from this point of view then, I found I had to consider chiefly the following things: the paper, the form of type, the relative spacing of the letters, the words, and the lines; and lastly the position of the printed matter on the page. It was a matter of course that I should consider it necessary that the paper should be hand-made, both for the sake of durability and appearance. It would be very false economy to stint in the quality of the paper as to price: so I had only to think about the kind of hand-made paper.

Next as to type. By instinct rather than by conscious thinking it over, I began by getting myself a fount of Roman type. And here what I wanted was a letter pure in form; severe, without needless excrescences; solid, without the thickening and thinning of the line, which is the essential fault of the ordinary modern type, and which makes it difficult to read; and not compressed laterally, as all later type has grown to be owing to commercial exigencies. There was only one source from which to take examples of this perfected Roman type, to wit, the works of the great Venetian printers of the fifteenth century, of whom Nicholas Jenson produced the completest & most Roman characters from 1470 to 1476. After a while I felt that I must have a Gothic as well as a Roman fount; and herein the task I set myself was to redeem the Gothic character from the charge of unreadableness which is commonly brought against it. And I felt that this charge could not be reasonably brought against the types of the first two decades of printing: that Schoeffer at Mainz, Mentelin at Strasburg, and Gunther Zainer at

# THE PENALTY OF LEADERSHIP

**I**N EVERY field of human endeavor, he that is first must perpetually live in the white light of publicity. Whether the leadership be vested in a man or in a manufactured product, emulation and envy are ever at work.

In art, in literature, in music, in industry, the reward and the punishment are always the same. The reward is widespread recognition; the punishment, fierce denial and detraction.

When a man's work becomes a standard for the whole world, it also becomes a target for the shafts of the envious few. If his work be merely mediocre, he will be left severely alone—if he achieve a masterpiece, it will set a million tongues wagging. Jealousy does not protrude its forked tongue at the artist who produces a commonplace painting.

Whatever you write, or paint, or play, or sing, or build, no one will strive to surpass or to slander you, unless your work be stamped with the seal of genius.

Long, long, after a great work, or a good work has been done, those who are disappointed or envious, continue to cry out that it can not be done. Spiteful little voices in the domain of art were raised against our own Whistler as a mountebank, long after

the big world had acclaimed him its greatest artistic genius.

Multitudes flocked to Bayreuth to worship at the musical shrine of Wagner, while the little group of those whom he had dethroned and displaced, argued angrily that he was no musician at all.

The little world continued to protest that Fulton could never build a steamboat, while the big world flocked to the river banks to see his boat steam by.

The leader is assailed because he is a leader, and the effort to equal him is merely added proof of that leadership. Failing to equal or to excel, the follower seeks to depreciate and to destroy—but only confirms once more the superiority of that which he strives to supplant. There is nothing new in this. It is as old as the world and as old as the human passions—envy, fear, greed, ambition, and the desire to surpass.

And it all avails nothing. If the leader truly leads, he remains—the leader. Master-poet, master-painter, master-workman, each in his turn is assailed, and each holds his laurels through the ages. That which is good or great makes itself known, no matter how loud the clamor of denial.

That which deserves to live—lives.

## CADILLAC MOTOR CAR COMPANY

DETROIT MICHIGAN



VAN R. PAVEY—

Loaned by Uppercu-Cadillac Corp.

Exhibited by

Wienes Typographic Service



GUIDO and LAWRENCE ROSA—BELL LONG LINES

Loaned by American Telephone & Telegraph Co.

Exhibited by N. W. Ayer & Son

{ 114 }

## PUBLICK ANNOUNCEMENT

*An Especially Esteemed Ornament*

OF THE TABLE

### *Finest DAMASK*

TABLE CLOTHS & NAPKINS

The Goode Ship NORTH STAR has just docked from the *Isles of Erin and Scotland* with cases of *FINEST TABLE LINENS* which the brave *Captain HART* has caused to be carried to our Store.

*The actual Cases in which these goods survived the perils of the deep are shown in the Windows of our Store.*

All Philadelphia Goode Wives will hasten to select their new *LINEN* from this Stock, so one & all are invited to share our Rejoicing at the safe arrival of *Capt. Hart* & his cargo of Beautiful *LINEN*.



*At the Store of*

IN PHILADELPHIA

HARBOR PRESS—TABLE CLOTHS & NAPKINS

Loaned by Irish & Scottish Linen Damask Guild

Exhibited by Hommann & Tarcher, Inc.



**THE THRILL OF IT**

THE thrill of Emily shopping—our patrons tell us—is in realizing that every frock you look at is priced so you can afford it.

**Emily**  
SHOPS

"Frocks and Frills for Women"

Fifth Ave. at 35th St. & at 42nd St.  
Madison Ave. at 46th St. & at 57th St.  
34th St. between Fifth & Sixth Aves.



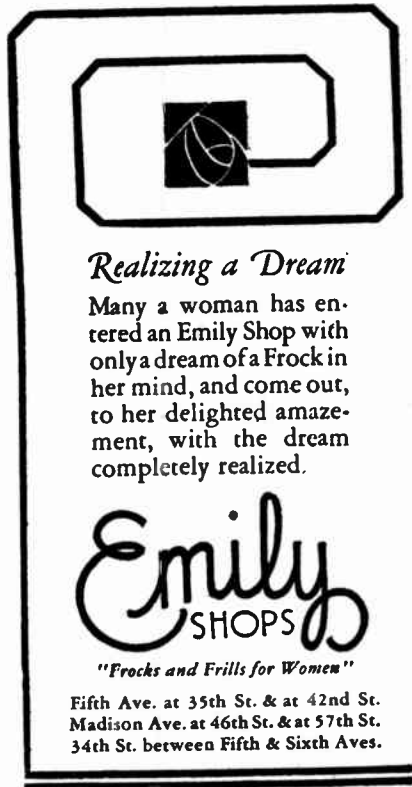
**GIFT SHAWLS**  
*of Metal Brocade*

WHAT woman would not exult at so luxurious and brilliant a gift as one of our newly imported French Metal Brocade Shawls? In every size and color, bordered with chiffon or velvet, with or without fringe, and at very special Emily prices ranging from \$24.75 to \$89.50

**Emily**  
SHOPS

"Frocks and Frills for Women"

Fifth Ave. at 35th St. & at 42nd St.  
Madison Ave. at 46th St. & at 57th St.  
34th St. between Fifth & Sixth Aves.



*Realizing a Dream*

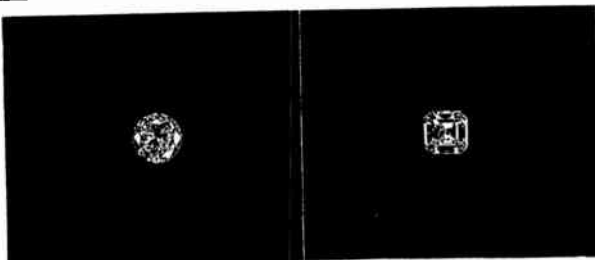
Many a woman has entered an Emily Shop with only a dream of a Frock in her mind, and come out, to her delighted amazement, with the dream completely realized.

**Emily**  
SHOPS

"Frocks and Frills for Women"

Fifth Ave. at 35th St. & at 42nd St.  
Madison Ave. at 46th St. & at 57th St.  
34th St. between Fifth & Sixth Aves.


CLARENCE B. HILL—WOMEN'S DRESSES — *Loaned by Emily Shops* — *Exhibited by Michaels & Heath, Inc.*



*An ancient people of India named a famous large diamond, in their expressive language, "The Mountain of Light". But they never dreamed of the beauties of the diamond as we know it in modern times. The perfect round diamond, the square or emerald cut diamond, and the marquise represent centuries of modification and slow improvement. The rough crystal is now cut with mathematical skill to achieve the greatest brilliance and grace. Mounted as single stones in rings of unobtrusive but exquisite design, these fine modern diamonds represent the fullest realization of the great possibilities of Nature's most precious material.*

**BLACK • STARR & FROST**

JEWELERS FOR 116 YEARS • FIFTH AVENUE • CORNER 48TH STREET • NEW YORK  
OUR PALM BEACH SHOP IS NOW OPEN • THE LAKE TRAIL • PALM BEACH



RENE CLARKE—JEWELRY  
*Loaned by Black-Starr & Frost*  
*Exhibited by Calkins & Holden, Inc.*





## GEOFRUY TORY

1480-1533

**T**ORY, excelling as printer, artist and engraver, was the first great French book publisher. He continued the fine work of Vostre and Verard. His "Books of Hours" were decorated in a manner which, according to authorities, can be considered only as marvellous. One of his most beautiful was the "Heures de la Vierge," executed for Simon De Colines. Noted for the simplicity of his work he attained a standard of elegance that stands far ahead of anything created previous to his time.

AFTER GEOFRUY TORY—PAPER  
Loaned by Beckett Paper Co.  
Exhibited by The Procter & Collier Co.



## IOANNES FROBEN

1460-1527

**A** SPECIALTY of "art" was made by Froben, the German printer. His intimate friend, Erasmus, helped with editing and reading type. The great artist, Holbein, illuminated pages. Martin Luther used one of Froben's Greek Testaments of 1516. He was born in Hammelburg, and established his print shop in Basel.

AFTER JOANNES FROBEN—PAPER  
Loaned by Beckett Paper Co.  
Exhibited by The Procter & Collier Co.

A MONTHLY CONSIDERATION OF IMPORTANT PROBLEMS IN MINE OPERATION

# PUMPS

## Problem 11

Mining is a double job: Getting out the coal and getting out the water. This last is the job of more than 60,000 pumps in American mines.

Some mining operations can slip up without stopping production entirely. But **NOT** the pump.

365 days a year and 24 hours every day the pumps must keep the mine free of water. A pump failure and many mines would be out of business in a short time.

Reliability of pumps is imperative.

Reliability of pump lubrication is imperative.

Correct lubrication for pumps has been given exhaustive study by the Vacuum Oil Company.

In the line of Gargoyle Lubricating Oils and Greases will be found lubricants produced to meet the exacting, continuous demands made upon pump lubrication.

For steam pumps, located at a great distance from the boilers, there is a Gargoyle Steam Cylinder Oil correct for wet steam conditions.

For compressed-air-driven pumps there is a Gargoyle Lubricating Oil of the low pour test

necessary in the low temperatures produced by air expansion.

There are other specific Gargoyle Lubricating Oils for electrically-driven and gear- or chain-driven pumps.

It might be a good idea to check up your present pump lubrication practice with information contained in the Vacuum Oil Company publication "Coal Mine Lubrication." There is much authoritative information in the booklet. We will send you a copy without charge and without obligation.

THE whole subject of mine lubrication is so important it would well repay you to set aside a half hour for a talk with a representative of this Company. He can put you in touch with one of the Vacuum Oil Company's experienced lubrication engineers and give you the benefit of our 60 years of research and practical development work.



## Lubricating Oils

A grade for each type of service

THE publication mentioned in this advertisement is: *Coal Mine Lubrication*. It is already a reference booklet in many mines. Send for your copy.

(Record reported to Vacuum Oil Company on operation of a number of motor-driven crank-type pumps.)

With the lubricant formerly used:

Necessary to tight on six crank bearing bushings every 10 to 14 days. Bushings replaced every 6 to 8 weeks.

With GARGOYLE lubricants in use:

Life of crank bushings increased from 9 to 13 months.

**80% Saving in Repair Costs!**

New bushings cost \$10. Formerly this expense occurred every 3 months. Now the expense occurs, on the average, every 10 months and.

## Vacuum Oil Company

Headquarters: 61 BROADWAY, NEW YORK  
Branches and distributing warehouses throughout the country

DAVID SILVE—VACUUM OIL  
Loaned by Vacuum Oil Company  
Exhibited by The Blackman Company

{ 116 }

AMERICA'S FIRST TRULY FINE SMALL CAR



the little  
**MARMON**



THE POINT IS  
*it's a truly fine car*

There would have been nothing to building another small car — but to have built the first fine small car sets a new rogue and changes the whole trend of motor car design.

Here is a car with greater distinction, finer quality, better performance and more tasteful appointments than have ever been known in a car of moderate size.

—at a price which places it well within the range of those who have been buying far more commonplace cars.

No car of the past decade has offered so many new and basic engineering developments.

Among these are: a *five-cylinder motor* which delivers more power in proportion to its size than any other stock engine in the world (70

horse-miles per hour with ease, and 11-22 miles per gallon of gas).

*New system of Equal-Distance gas distribution* which completely solves the problem of keeping the end cylinders from being "starved."

*New Hydrol gear drive* which permits a car only 69 inches high and extremely low center of gravity — but with normal head room and normal road clearance. Most advanced type of *four-wheel brakes*.

*New system of Rubber-set Hydraulic Spring Suspension Springs*, the longest in proportion to wheelbase of any car.



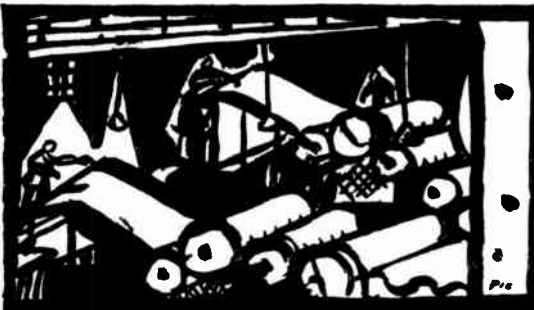
COMPLETE LINE OF CLOSED AND OPEN BODIES — 1916 AND UPWARD — ALL BODIES BUILT — U. S. A. EXCLUSIVE

DEALER'S NAME IN 18 FT. CASLON CAPS  
AND ADDRESS HERE IN 12 FT. CASLON CAPS

JOHNSON GRAUMAN CO.—MOTOR CARS  
*Loaned by Marmon Motor Car Co.*  
*Exhibited by The Homer McKee Co., Inc.*



**BETTER PAPER  
BETTER PRINTING**



GEORGE A. PICKEN—PAPER  
*Loaned by Lasher & Lathrop, Inc.*  
*Exhibited by Calkins & Holden, Inc.*

*In The Play Room*

is revealed the spirit of youth



EVERYBODY who loves children has said many times, "I'd give anything I own for a picture of Sonny when he smiles like that!"


It is one thing for a photographer to get a likeness of your child; it is a vastly more difficult matter for him to take photographs which show your child's most characteristic expressions. This requires not only great technical skill and fine equipment but also real insight into child-psychology.

J. Anthony Bill owes his great success in photographing children to his ability to win their confidence and to the fact that all his pictures are finished under his direct supervision. Naturally having seen the child and studied it, he is better able to tell which shadow should be lightened and which deepened in order to achieve that 'speaking' likeness which has caused many Cincinnatians to look instinctively for J. Anthony Bill's signature whenever they see a photograph they like very much.

L. A. BRAVERMAN—PHOTOGRAPHY  
*Loaned by J. Anthony Bill*  
*Exhibited by The Procter & Collier Co.*

Have you tried Silk as  
an Extra Sales Feature?


More and more a disposition to use silk wherever possible shows itself among the manufacturers of woolsens and worsteds.



The reason is not hard to find. In the minds of the buying public silk is the symbol for luxury in fabrics. Silk has so great an acceptance value that the manufacturers are using silk yarns when they can be adapted to their needs, as an extra sales feature.

Cheney Brothers have the experience, laboratory and mill facilities to co-operate with woolen and worsted manufacturers in securing desired effects economically and practically. Wherever silk can be used, Cheney Brothers are equipped to supply yarns of high lustre and uniform count. Cheney Brothers, 181 Madison Avenue, at 34th Street, New York.

**CHENEY  
SILK  
YARNS**



WALTER GEOGHEGAN—SILK  
*Loaned by Cheney Brothers*  
*Exhibited by Calkins & Holden, Inc.*

HARRY ROBERTS, JR.—  
SMOKELESS SHOTGUN POWDER  
Loaned by Hercules Powder Company, Inc.  
Exhibited by Cross & LaBeaume, Inc.



**THIS DOCUMENT IS TO CERTIFY THAT THE PIANOFORTE HEREIN DESCRIBED WAS DESIGNED AND BUILT ESPECIALLY FOR THE CLIENT WHOSE NAME THIS CERTIFICATE BEARS, AND ALSO THAT IT IS THE ONLY ONE MADE FROM THIS DESIGN, THE CASE BEING CARVED AND FINISHED IN ITALY**

*Description of the Pianoforte*

*Number of the Pianoforte*

*The Case Designed by*

*The Sculpture of the Case by*

*This Pianoforte was Constructed Especially for*

*The Pianoforte Made by*

PRESIDENT

*Completed on This Date*



CLARENCE P. HORNING—PIANOFORTES  
Loaned by American Piano Company  
Exhibited by Clarence P. Horning

*Always Shoot Hercules E. C.*



**98 x 100**  
AT KANSAS CITY SHOOT  
With **HERCULES E. C.**

One of the real shooting stars of this country is Fred Etchen. At Uncle Bob Elliott's White Flyer Championship Fred won the International Wing Shot Championship on the remarkable score of 98 x 100. Etchen shot from 30 yards, at fast birds, the type that get up and off when a fellow calls "Pull!", the kind that will carry an ounce and a quarter of 7's over the boundary almost before you are aware of it, pigeons that require real shooting to kill. But Fred made the grade. So did Hercules E.C. But then, a good shot and a good powder always have made an unbeatable combination.

**HERCULES POWDER COMPANY**  
(INCORPORATED)  
898 King Street Wilmington, Delaware

THEY SAW  
**EUROPE**  
on **Dimes**

**I**t was the dream of this man and his wife to travel abroad. They made their dream come true by saving dimes.

Every time they had a 10 cent piece it went into a little bank. Each time the little home bank filled up they deposited the dimes in a Special Interest Account at this Bank.

One fine day this man and his wife set sail for their six weeks trip to the Old World. Old fashioned thrift took them there and brought them safely home.

Though they are people of modest means we count them rich—rich in the wealth of wonderful memories which will be theirs as long as they live.

*The moral of this true story is quite plain:*

**T**HE better prepared a man is, the farther he will go in life as well as on vacations.

Is there any surer way of preparing for life's many destinations than the methodical habit of putting aside a definite part of what you earn?

Make your beginning now. Start with a weekly sum—small enough for you to be regular about—large enough to amount to something worth while in a year's time.

Let us help to start you on your way. When you come in please ask for the Special Interest Department.

**THE**  
MANUFACTURERS NATIONAL  
**BANK OF TROY**

Main Office:  
FRANKLIN SQUARE

People's Office:  
604 SECOND AVENUE

ALBERT SCHILLER—BANK

Loaned by The Manufacturers National Bank of Troy, N. Y.  
Exhibited by Advertising Agencies' Service Co.



IS THIS  
News  
TO YOU  
?

HERE are some impressive facts. They give every Troy man something to think about—particularly those who have families to protect after they have gone.

- 80% of all the property left by people dying in the United States is Life Insurance money.
- 90% of all the Life Insurance money paid to beneficiaries last year was paid in lump sums.
- 90% of all the estates of \$5,000 or over are entirely dissipated in seven years.

These impressive percentages point clearly to two conclusions:

1. Every man should carry ample Life Insurance.
2. He should take steps to prevent this Life Insurance money from wasting away when it is turned over to his wife or other heirs.

One very practical way to guarantee this protection is to establish now:

**A Manufacturers National Bank  
TRUST FUND**

*—for safeguarding the money you leave*

YOUR Life Insurance, together with any investments you may have, can be used to form the Trust Fund. We are bound by a written agreement to carry out your wishes definitely and absolutely.

We will make investments of the Trust Fund for you in such securities as are lawful for Trustees; or if you prefer, you can give us definite instructions to follow. Income from the Trust Fund will be paid in installments to whom you wish, when you wish, and in the amount you wish.

You can take up this matter with our Trust Officers at any time. They will be glad to talk with you personally and promptly—of course without obligation on your part.

THE  
MANUFACTURERS NATIONAL  
BANK OF TROY

Main Office: FRANKLIN SQUARE  
Peoples Office: 604 SECOND AVENUE

ALBERT SCHILLER—BANK

Loaned by The Manufacturers National Bank of Troy, N. Y.  
Exhibited by Advertising Agencies' Service Co.

AURELIAN  
PAPERS



Stocked in

WHITE, NATURAL, INDIA, WOVE AND LAID

25 X 38 — 160 to 1000 sheets

(Old Basis 25 x 38 — 80 to 500 sheets)

ANTIQUÉ AND DULL FINISH

Aurelian White is also stocked in 25 x 38—140 in Wove and Laid, Antique and Dull Finish.

In our warehouse for immediate delivery Natural and India, Wove and Laid 25 x 38—160, Antique and Dull Finish.

Orders for other items filled promptly from the mill. Complete file of samples of all items available for dummies and proof sheets. Consult the Aurelian sample book in printer's cabinets.

L. A. BRAVERMAN—PAPER

Loaned by Standard Paper Co.

Exhibited by The Procter & Collier Co.



EDWARD A. WILSON  
*Loaned by Loose-Wiles Biscuit Co.*  
*Exhibited by Newell-Emmett Co.*





Graybar  
Pulse

11 *Headed South*

4

Graybar

the light in the window

5

10 cents a day

GENERAL ELECTRIC

6

SLAVES

GENERAL ELECTRIC

7

POOLEY  
RADIO CABINETS  
with  
ATWATER KENT  
RADIO

THE FAMILY PARLOR

8

*From the Royal Pleasure Gardens*  
of the Eighteenth Century  
*the hand-baked English Pot serves its purpose as cheerful ornament*

F-SCHUMACHER & CO

9

The Horsepower Crusade is on

**JOHNS-MANVILLE**  
SAVES HORSEPOWER

Asbestos

10

What could you save?

**HARTFORD FIRE INSURANCE COMPANY**  
HARTFORD, CONNECTICUT

11







A Radiola *super-heterodyne*  
does not grow old

D




RCA Radiola


THE RCA CORPORATION OF AMERICA, NEW YORK, N. Y.

16

EMERGENCIES? EXTRA GUESTS?  
*Every hostess can afford  
a towel supply to meet any demand*



CANNON  
TOWELS



17



OSHKOSH  
TRUNKS



18

Radiola Super-Heterodynes  
that use no antenna  
*and no batteries*



N

RCA Radiola

THE RCA CORPORATION OF AMERICA, NEW YORK, N. Y.

19



20



21



22



23

KEEP YOURSELF IN HEALTH — *J. K. Kellogg*



Takes *pepto* to make that graceful flashing dive

...the pepto brain food



**Kellogg's  
PEP**

24



Wonder of wonders!  
It's good for them, and  
they *like* it!




**MINUTE  
TAPIOCA**


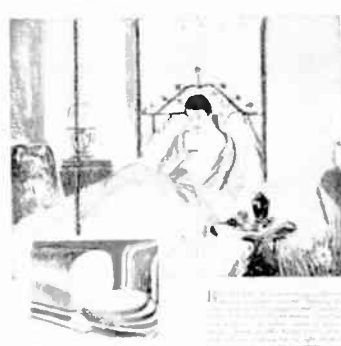

25

V A R I E T Y                      I N   B R E A D S

Variety in Breads is just as vital  
to well-planned meals as variety  
in meats, salads, and desserts—

...and fragrant! In addition to the breads and biscuits  
...of whole wheat, rye, and white bread,  
...and gives an interesting taste and adds  
...also added ingredients in delicious and  
...many breads.










Your table is more graceful  
...the variety that it  
...brings.

26









BRAND NEW  
FRYING PAN  
HELPS

*To test  
your cooking fat  
taste it. Crisco's  
sweet flavor will  
astonish you.*

27

Are you serving  
A VARIETY OF  
BREADS?

**B**...

**S**...

**W**...

**A**...

**T**...

**Y**...

28



*Flower roomed beauties*

*Miss Young*

29



**"61"**  
FLOOR  
VARNISH

*Mother doesn't worry when '61' protects the floors!*

W

PRATT & LAMBERT VARNISH PRODUCTS

30



**LUCKY STRIKE**  
CIGARETTES

What  
They Get

**"It's toasted"**  
*That's Why Everyone Tastes So Good*

32



Five reasons for the amazing success of the new Radiolas *tried, tested and perfected*

RCA Radiola

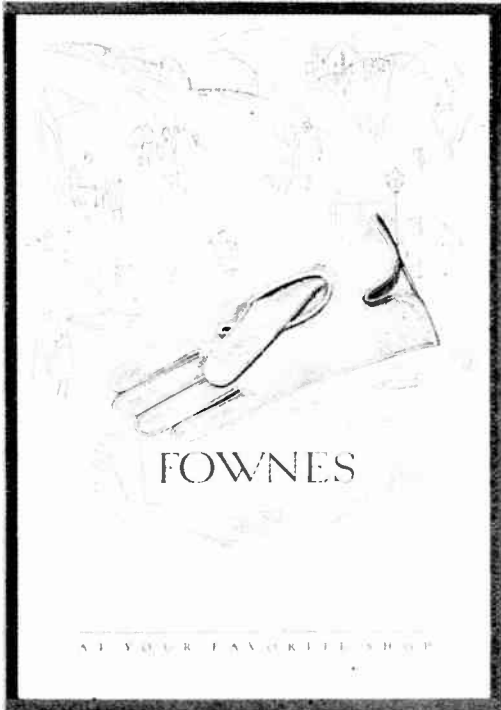
31

**STEINWAY**  
*THE INSTRUMENT OF THE THIRDS CALL*



WALTER SACHSININOFF

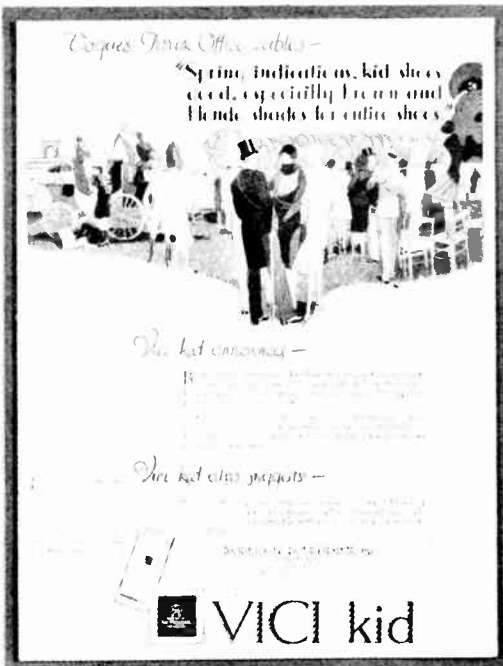
33



34



35



36



37



Defenses of  
Asbestos Shingles

JOHNS-MANVILLE  
ASBESTOS SHINGLES

38

COOPER HEWITT

39

WHAT TO LOOK FOR IN A RUG

Bigelow-Hartford  
RUGS & CARPETS

40

Bigelow-Hartford  
RUGS & CARPETS

41

SPANISH PIECES  
 in the  
 Midsummer  
 Sale  
 MACY  
 FURNITURE

MACY'S

42

A STEADY GIFT  
 FOR YOUR OWN HOME OR A FRIEND'S  
*(From a Lady's Lamp to Macy's)*

MACY'S

43

The Village within the city

How the process of  
 printing is done

WARREN'S  
 STANDARD PRINTING PAPERS

44

Speeds up cooking  
 keeps your kitchen cool

FLORENCE  
 Oil Range

The stove with largest heat

45



ROLLS ROYCE

46



Up the grade to the price


SOCONY TOURING SERVICE

LEONARDI COMPANY OF NEW YORK, INC. (INCORP.)

**SOCONY**  
Gasoline & Motor Oil

FOR CHANGES - CONSULT - 310 - 60000 - 1928 - 011

47



Financial Lubrication  
*for the wheels of industry*

THE SEABOARD NATIONAL BANK

48



Jobu Dent

49



"Only a half-inch  
of time left, gentlemen!"

The Seaboard National Bank

112 Broadway - (Opposite Grace Street) - 14, FULTON ST.

50



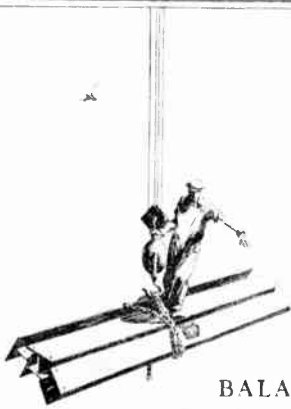


**Underwriters as Well as Distributors of High Grade Investment Securities**

ILLINOIS MERCHANTS TRUST COMPANY  
*Capital & Surplus \$45 Million Dollars*


110 N. LAKE ST. CHICAGO, ILL. AND BRANCH OFFICES THROUGHOUT THE UNITED STATES

51



**BALANCE**  
 A shrewd and unique balancing of mildness and fullness, and its result, ever-increasing popularity and prestige.

**Chesterfield**  
 CIGARETTES



52



**You can keep your hair thick and healthy**

ED. PINAUD'S Eau de Quinine

53



**Don't pass up your favorite dish ... chew Beeman's for digestion**



**BEE-MAN'S**  
 PEPSIN GUM aids digestion

54



**DRESS SHOE**

**Martin-Martin Shoes**

228 South Michigan

55

**Bon Ami**

*Mother wants  
Bon Ami Powder too!*

M

56

The patient toil  
that made each watch a masterpiece

S

GRUEN GUILD WATCHES

57

VAN DYKE

58

Gives all your salads  
brighter fuller flavor

W

COLMAN'S  
MUSTARD

59









## OUR SERVICE



**RAILROAD TRAINING** is the most and largest of the manufacturing plants in the world.

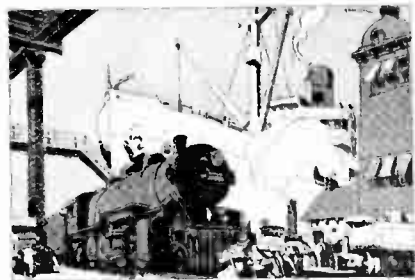
The training is the great plan, one of the greatest, and the most important in the world. It is the most important in the world.

## design



Our process is the most important in the world. It is the most important in the world. It is the most important in the world.

At the present time the Higgins-Hartford training has completed over 300 original patterns in the world.



## contact



There are many ways to contact us. We are in the world. We are in the world. We are in the world.

Our Higgins-Hartford training is the most important in the world. It is the most important in the world. It is the most important in the world.

We are in the world. We are in the world. We are in the world.



## The man who is afraid to run for a train



The man who is afraid to run for a train is the most important in the world. It is the most important in the world. It is the most important in the world.



## "The trouble with your advertising is . . ."

The trouble with your advertising is . . .



A rich, quiet  
collection from  
WISCONSIN



The MILWAUKEE ROAD



74

  
*Journey's End*



75



*When the Thanksgiving feast is spread—and gay friends gather—when you're joyously thankful for another year of health and plenty—have a Camel!*




80



For everything under the sun

B






**INDIAN HEAD**

81

*What's your idea of good Travel Dressing?*




82

*Have you tried Bon Ami POWDER?*





Cake of Powder

83






This year your history demands even greater care.

F  
D



84



Postoria

85



HOUICANT

86

1 2 3 4 5 6 7 8 9 0



After working for the last 10 years  
I have decided to start my own business  
and welcome you to my new  
business. I am now a member of the  
International Franchise Association.

ZERO

87



Just  
a few packages of seeds  
to get you started.



FERRY'S  
SEEDS

88



# The *magic spell* of the only American TROPICS

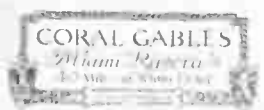
It is the magic spell of the only American TROPICS...  
 The magic spell of the only American TROPICS...  
 The magic spell of the only American TROPICS...

The magic spell of the only American TROPICS...  
 The magic spell of the only American TROPICS...  
 The magic spell of the only American TROPICS...

The magic spell of the only American TROPICS...  
 The magic spell of the only American TROPICS...  
 The magic spell of the only American TROPICS...



The magic spell of the only American TROPICS...  
 The magic spell of the only American TROPICS...  
 The magic spell of the only American TROPICS...



89



## Reception

THE UNIVERSITY OF CHICAGO  
 THE ASTOR ANTHEM

THE ASTOR ANTHEM



90



A smack o' salt! A smack o' salt!

The magic spell of the only American TROPICS...  
 The magic spell of the only American TROPICS...  
 The magic spell of the only American TROPICS...

Sunshine  
 CRISPY CRACKERS

91

**FASHION**  
 MODERN STYLING OF HOSIERY TO MEET  
 THE DAY AND NIGHT DEMANDS

CORTICELLI SILK HOSE

92

The man higher up  
 is invited to let the  
 Chemical relieve him  
 of some of his execu-  
 tive responsibilities.

**CHEMICAL**  
 NATIONAL  
 BANK

95

**DOBBS**

*Clothes  
 as Good as Your Job*

FIFTH AVENUE

93

Pyorrhoea seizes 4 out of 5

**Forhan's**  
 FOR THE GUMS

94

Why  
 some women look old  
 before their time

**Sal Hepatica**

96



**PERUSIA**  
 A HANDMADE PAPER FROM FABRIANO ITALY  
 CARRIED IN STEEL IN THE INSIDE  
 FOLDING PLAIN TO REVEAL THE SURPRISE!  
 CHOCOLATE DIPS  
 CREAM LINDT ANTOINE

JAPAN PAPER COMPANY  
 CHICAGO PENNSYLVANIA BOSTON

97

8-9 Passenger through 1st, 2nd and 3rd Class  
 THE PENNSYLVANIA RAILROAD COMPANY

Leader of the largest fleet of trains in America  
**The BROADWAY LIMITED**  
*Chicago to New York*

**3** LARGEST PENNSYLVANIA TRAINS

**PENNSYLVANIA RAILROAD**

98

*"An Ounce of Prevention"*

**Post's BRAN FLAKES**

99

The men who operate the Century take a personal pride in the *perfection* of its service

**20<sup>th</sup> Century Limited**

**New York Central**

100




"Gimme the *most*  
... for a nickel"



THE SEABOARD NATIONAL BANK

101

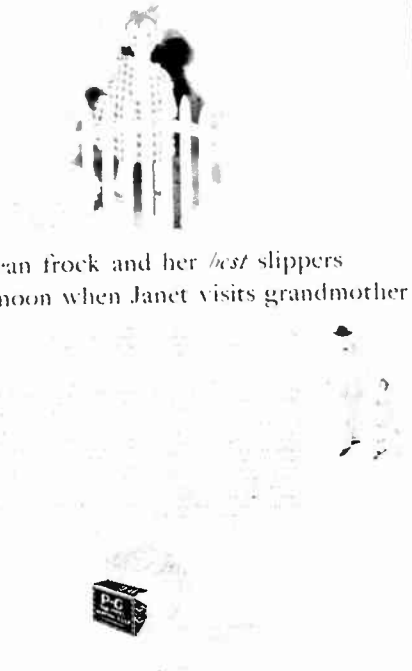
Coffee  
by Long Distance  
\$10,963.20  
worth



REFLECTING DISTANCE SERVICE

102

A clean frock and her *best* slippers  
every afternoon when Janet visits grandmother



P.C.

103

104 WOMEN GUESTS



104



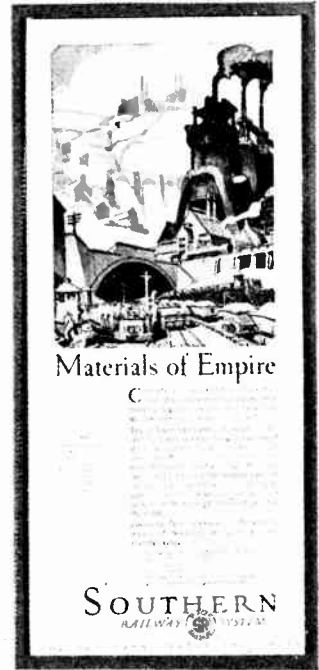




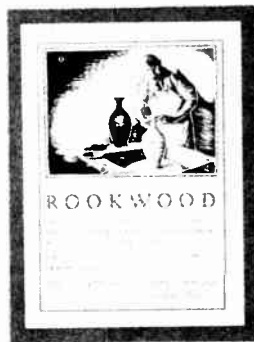
109



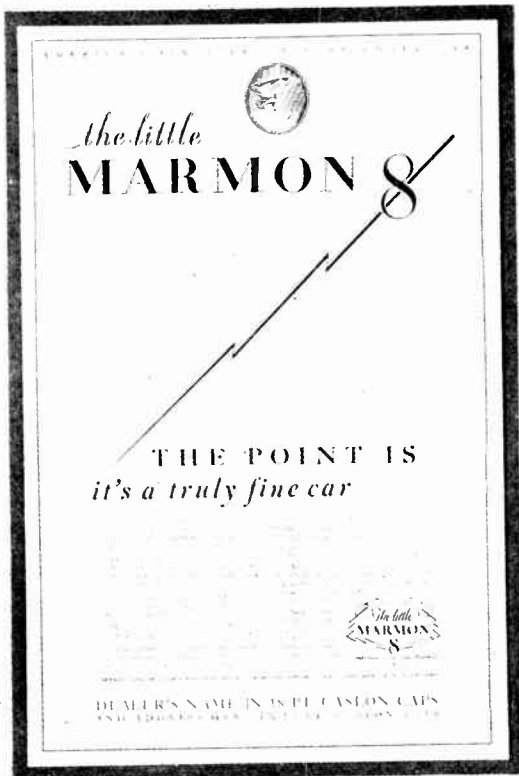
110



112



111



113



114

# HINDS

*Honey & Almond*

# CREAM

Advertisement for Hinds Honey & Almond Cream. The top half features the brand name in large, stylized letters. Below the text is a detailed illustration of a vase filled with various flowers, with a box of the cream product positioned in front of it.

115

Advertisement for Gunther. It features a central illustration of a woman in a dark, sleeveless dress with a high collar and long sleeves. Below the illustration is a block of text, and at the bottom, the name 'Gunther' is written in a stylized font.

116

Advertisement for a meal. The top half shows a bowl of food, possibly a salad or a dish with cream, next to a glass. Below the image is the text 'For any meal the best that's good by itself'. The bottom half contains more text and a small illustration of a glass.

117

Advertisement for Crani's Bond. The top half contains several paragraphs of text. The bottom half features a detailed illustration of a classical building facade with columns and an archway. Below the illustration, the name 'CRANI'S BOND' is written in large letters, followed by 'FINEST QUALITY OF BOSTON, MASSACHUSETTS'.

118





**Gifts for the Blithesome Brides of June!**

**OVINGTON'S**  
The Gift Store of New York  
110 N. 5th St.

122

**Juliet**

123

**Printed chiffons and silks — cobwebby crepes**  
— Keep them like new all season long

*The secret is simple — it's the secret of the famous "Cobwebby Crepes" — they are made with special silk threads — and they are made with special care!*

124

# Creative Typography in advertising composition

is nothing more nor less than original thinking in the use of type. To use the familiar and commonplace materials of the printer's craft in an ingenious and original way—in short, to get the most effectiveness out of type—in order to attract the reader's attention and spur him on to purchase, is the helpful job of creative typography . . . Art Directors will find our service intelligent and competent, whether interpretive of their layouts or expressive of our own ideas.

Advertising Agencies' Service Company

CREATIVE TYPOGRAPHERS

NEW YORK





# GREETINGS

K·M·BALLANTYNE ▲ JOHN  
ANDREW ▲ INGWALD MYRE



# ONE OF THE ARTISTS WHO

works with us made a good car card for Walter Baker's cocoa with a bottle of fountain-pen ink . . . Another made us a tiny stage-set of an Elizabethan bedroom (for Lady Pepperell Sheets) and we made the plates straight from the scene, without any intervening drawing . . . that was new too . . . the General Motors workmen you've seen in the Post are real guys whom we took pictures of in Michigan . . . we're always looking for new ways to tell new stories . . . we often use artists who do for us their only "commercial" work . . . we just did a shoe-box in Paris . . . and a couple of window ideas for Macy's, and a shaving-brush and a bank movie and a scent-bottle and a typewriter dashboard . . . and the gold medal for the Atwater Kent National Audition . . . we don't get excited about "full color" just because it is full of color . . . we don't care for fancy abstractions about "art" . . . for nine years we've been conscious of the danger of getting habit-minded in making a lot of advertisements on a lot of different products, so in nine years we haven't got habit-minded . . . we go on making the picture fit the idea, tell the story, and lift the reader out of his rut . . . every advertisement for itself and devil take the hindmost (as he will) . . . sometimes we don't use any pictures and the type makes a satisfactory picture of the idea . . . and the product . . .



## Barton, Durstine & Osborn

INCORPORATED

30 Newbury St., Boston, Mass.  
383 Madison Ave., New York  
220 Delaware Ave., Buffalo, N.Y.

Member: American Association of Advertising Agencies · Audit Bureau of Circulations · National Outdoor Advertising Bureau

# The *Rising Tide* of Color

They're not kidding the boys quite so lustily about their gaudy-hued underwear in the locker room this year.

Last season, when a few of the more daring Brummells donned blue-tinted B.V.D.'s and green-hued nainsooks, loud and sundry comparisons were made to the red-flanneled Fire Department—and even to the Prince of Wales.

Color is king today in merchandise. Is that a warning or a prophecy? Both—if you are a manufacturer and an advertiser.

The accepted color for fountain pens had always been black. George S. Parker made his pen an unaccepted terra-cotta red—and scored a sensational success overnight. In many a vest-pocket you can now see red pens and green pens, but how often do you see a black one?

Five years ago you could hardly buy a colored handkerchief. Try to find the pure white ones now in a window display.

Four years ago, when automobiles ran largely to black, Willys-Overland launched a new car based upon a color. The "Red Bird" was something of an exception in 1923. Buicks were sombre-toned; so were Studebakers; so were Fords. Visit the showrooms today and note the giddy colors that the well-dressed stock car will wear!

Before the war, better than every other man wore blue serge. Three out of four now dress more colorfully.

The stock phrase of the society reporter to the effect that the banquet table was "a snowy expanse of white" must be cobbled over to accord with new offerings of

table linen in peach, orchid, and Nile green.

Three years ago colored glassware was a novelty rarely exhibited. Colored glassware is largely open stock this season.

A Broadway restaurateur reports a twenty per cent increase in patronage dating from the night when he substituted bright orange bulbs for white lights in his lobby.

What has become of staple merchandise? Its staid dress is rapidly being shed.

Most tooth-brush handles today are white. Tomorrow a white handle may not suit the woman who selects sea-green tiles for her bath. Matches, furniture, the cellar furnace, even portable typewriters, are taking on chameleon tints. Office typewriters are still a funereal black. But a black typewriter may offend next month's sense of modern office decoration.

Color is king today. Are you using it to bring fresh interest to your line?

GEORGE BATTEN COMPANY, INC.

*Advertising*



---

GEORGE BATTEN COMPANY, INC. ✓ NEW YORK ✓ CHICAGO ✓ BOSTON  
383 Madison Avenue ✓ McCormick Building ✓ 10 State Street

# *Facsimile Reproductions*

**B**Y AN ENTIRELY NEW METHOD of halftone photography, we now make facsimile reproductions of pencil, charcoal, crayon, and wash drawings. ¶ With this process all the tone values from black to pure white are retained in the negative, and the halftone screen is eliminated entirely from the pure whites. ¶ A faithful reproduction of the original is assured, which will be greatly appreciated by artists and illustrators.



## THE BECK ENGRAVING COMPANY

*Three Plants Located for National Service*

NEW YORK CITY  
461 Eighth Avenue

PHILADELPHIA  
7th and Sansom Streets

CHICAGO  
21st and Calumet Avenue

WE USE THE BASSANI PROCESS OF HALFTONE PHOTOGRAPHY IN ALL OUR PLANTS



## How can you standardize an individual?

---

**W**E are not the father of any particular school of copy or art, nor have we discovered any one best method which with slight modifications may be applied to many businesses.

The manufacturer is more often right than wrong when he says, "*My business is different.*"

Often it is exactly that DIFFERENCE which is fairly crying out for expression in print.

Is it so with you?

### The Blackman Company

ADVERTISING

120 WEST 42ND STREET · NEW YORK



*Illustrative ideas, illustrative  
research, preliminary layouts,  
selection of artists, supervision of  
artists, finished illustrations and  
designs, typographic design and  
engraving, printing and mailing*

**STANFORD BRIGGS · Inc**

*392 Fifth Avenue, New York*

A fine illustration, like a rare jewel, can only be displayed to its best advantage in a sympathetic setting. Bundscho typography is celebrated for catching the spirit of the artist and presenting the illustration in the most appropriate type environment



**J. M. BUNDSCHO, INC.**  
*Advertising Typographers*

58 EAST WASHINGTON STREET

10 EAST PEARSON STREET

CHICAGO

HERE TYPE CAN SERVE YOU



# PUTTING BEAUTY INTO BUSINESS

(from "Beauty the New Business Tool" in *The Atlantic Monthly* for August)

It is to be hoped that manufacturers in the search for design to beautify their products will start with a clear conception of what beauty is, especially beauty in an article of use. Beauty is original. It is found in the thing itself. Good design is never imitative. You cannot take it over from something else. You cannot take a Greek temple and make a library, a renaissance palace and make a railway station. You may produce a beautiful and exotic building, but it will lack the deeper beauty of appropriateness. Good design is produced only by studying the article to be treated, its use, its purpose, so as to shape and color it to suggest unerringly that use and purpose. It must make the thing beautified newly significant. We are helped in this if we are able to observe the beauty that already exists in the industrial world around us. We must acquire the new point of view, aided by the undeniable affinity that exists between some aspects of modern industrialism and some aspects of modern art."

CALKINS & HOLDEN INC. ADVERTISING  
247 PARK AVENUE • NEW YORK CITY





THE variety of effective art, layout and copy techniques employed for Campbell-Ewald clients not only bears witness to versatility but again and again demonstrates by results how wisely we have chosen to use differing methods for differing needs. There has never been a "Campbell-Ewald style" . . . nor will there ever be!

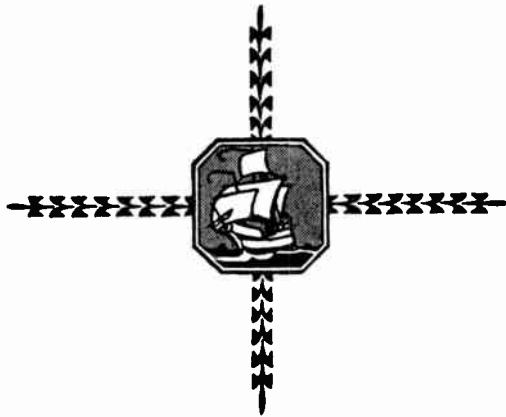
## CAMPBELL-EWALD CO.

GENERAL MOTORS BUILDING, DETROIT, MICHIGAN

*Advertising Well Directed*



NEW YORK CHICAGO TORONTO MONTREAL  
LOS ANGELES SAN FRANCISCO PORTLAND  
PARIS LONDON



**All of us here hold that good advertising is advertising which is seen, read and believed—advertising which makes friends and builds good will—advertising which returns to the advertiser his investment with a profit.**

**To contrive with words and pictures—to create advertisements which can do these things—is not easy to do. It is a constant challenge to men of talent and imagination who like to write and like to draw.**

**This is the kind of work that**

**money alone cannot buy. It is work done purely of free will and its real pay is pride in work well done. The good workman in advertising, as elsewhere, asks no question save “How well can this be done?”**

**Most of our men came to this organization because they felt they could approach their work in just that spirit. Their high enthusiasm and devotion to their work is quite the finest thing we have to give to those who come to us for counsel.**

## **ERWIN, WASEY & COMPANY** *Advertising*

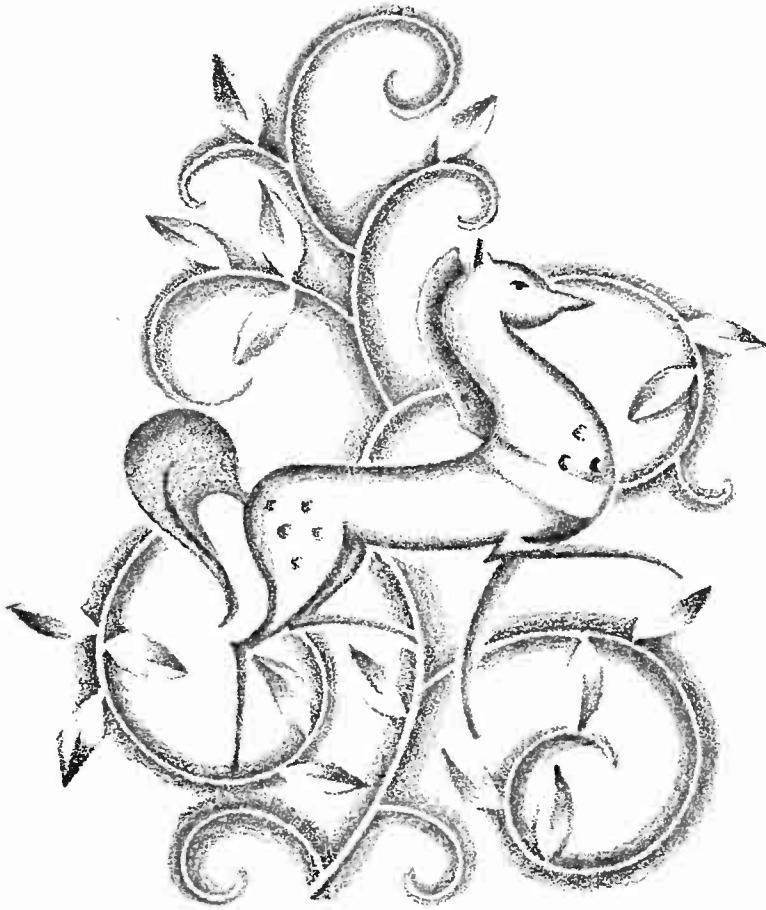
**GRAYBAR BUILDING, Lexington Ave. at 43rd St., New York**

**Offices in CHICAGO, LONDON, PARIS, COPENHAGEN, BERLIN, BRUSSELS, ROTTERDAM, ZURICH  
MILAN, HELSINGFORS, STOCKHOLM**



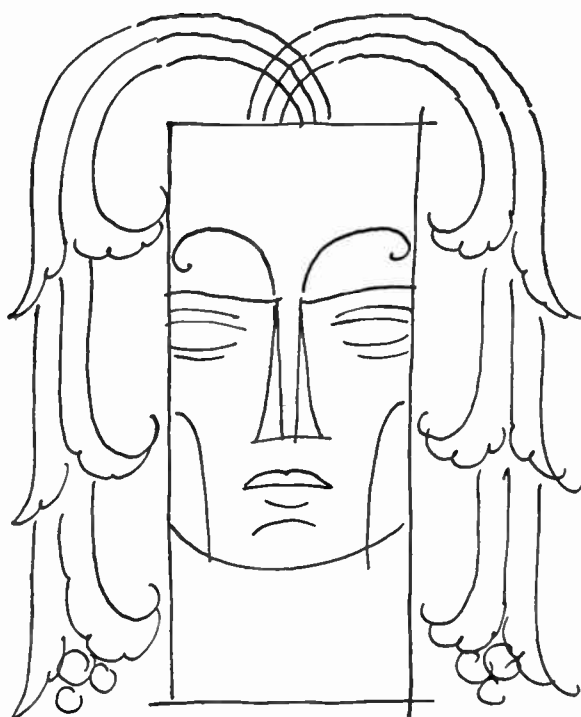
*Federal believes that an Interrupting Idea is the essential basis of a good advertisement, and that the art of the advertisement is only as good as its expression of the idea . . . . Federal Advertising Agency, Inc., Six East Thirty-ninth Street, New York City.*





**G** S GARNETT GOESLE

**FIFTY WEST FIFTY-FIFTH STREET  
NEW YORK CITY**



DESIGN

GUSTAV

B. JENSEN

33 EAST 38. NEW YORK





For 42 years KOLESCH quality has been a known quantity among users of selected Artists' Materials and Supplies —a definite, dependable measure of excellence in both products and service.

*We solicit your continued patronage.*

**K O L E S C H & C O .**  
*Artists' Materials*



Established 1885

138 FULTON STREET, NEW YORK

# Modern

ART IN ADVERTISING  
bold, dynamic, convincing  
reflects the speed and  
variety of today's cosmo-  
politan life - anticipating  
the taste of tomorrow.

**R.L. LEONARD**

REPRESENTED BY N. POUSETTE-DART 25 W. 45<sup>th</sup> ST. NEW YORK





ORIGINAL  
style, competent advice, dependable service, simplify your binding problems, with gratifying and profitable results. We also specialize in complete production of BAYLIS BOOKCRAFT BINDINGS, including the new process of Grain- ing, Embossing and Decorating book covers.

EUGENE C. LEWIS COMPANY

RAYMOND BAYLIS, President

PRINTING CRAFTS BUILDING

NEW YORK

WE SOLICIT AN OPPORTUNITY OF CO-OPERATING WITH YOU



# They Run As They Read

## Choose Advertising Typography and Layout With That Thought in Mind

**F**ANCY type should be taboo in modern advertising.

The public runs and reads. Good advertising is dressed in simple form to meet that situation.

This means type faces to which the average newspaper and magazine reader is accustomed. It means layouts that make reading easy.

No matter how well phrased your copy, how convincing and telling it may seem in manuscript, it cannot win under the handicap of fancy type and involved layout.

The Chicago Tribune, the New York Times and all other newspapers of the country are set in plain face Roman type.

So are the great magazines.

Between them, they represent what the public is accustomed to reading.

And the custom of people is one of the

most difficult things in the world to change.

Note Marshall Field's daily ads in Chicago papers. Note Lord & Taylor, Gimbel's in New York. Note leading department stores in virtually every city.

Type faces are simple. Layouts are simple. Illustrations actually illustrate something. Everything invites a reading.

And those ads, remember, are expected to draw a crowd within 24 hours of their appearance.

When the representative newspapers of the country and the big magazines start using "tricky" type faces, there will still be time for advertisers to follow along.

In the meantime, it is best to fall in with the type customs of today.

Common-sense advertising principles, based and proved in the school of profit advertising, all point that way.

## LORD & THOMAS AND LOGAN ADVERTISING

CHICAGO	NEW YORK	LOS ANGELES	WASHINGTON	SAN FRANCISCO	LONDON
400	247	1151	400	225	Victoria
N. Michigan Ave.	Park Avenue	South Broadway	Hibbs Building	Bush Street	Embankment

*Each Lord & Thomas and Logan establishment is a complete advertising agency, self contained; collaborating with other Lord & Thomas and Logan units to the client's interest.*

# Newell-Emmett Company

*Incorporated*

*Advertising · Merchandising Counsel*

40 EAST THIRTY-FOURTH STREET

*New York*

AN ADVERTISING  
AGENCY FOUNDED  
ON THE IDEA OF  
RENDERING SUPER-  
LATIVE SERVICE TO  
A SMALL NUMBER  
OF ADVERTISERS

CLIENTS:

Liggett & Myers Tobacco Co.

Western Electric Co.

The T. A. Snider Preserve Co.

Loose-Wiles Biscuit Co.

Graybar Electric Co.

Association of American Soap  
and Glycerine Producers

Eastman Kodak Company  
(Brownie Cameras)

Ansonia Clock Company

“NOT HOW MUCH, BUT HOW WELL”



**HERBERT F. ROESE**





WITH a fifty-year-old reputation as creative printers, we were among the first to build a sales service organization, to sell our product not merely as good printing but as potential sales. Our merchandising service department has now established a record of successful sales operations. Through the medium of quality printing, we are reducing distribution costs and increasing general advertising effectiveness for clients in many fields.

## **ROGERS & COMPANY**

*Direct Advertising—Better Printing*

20th Street and Calumet Avenue, Chicago  
34th Street and Eighth Avenue, New York

# Advertising and Art



THESE TWO CALLINGS—once separate—have joined forces to form a new profession—advertising art. The development of this new profession has been rich in achievement.

To the millions who see advertising illustrations every day advertising art is bringing an increased sense of beauty.

To advertising itself this new phase of art is making possible a dramatization of the merits of a product that the printed word alone could never achieve.

The annual Exhibitions of Advertising Art reflect the progress made in bringing art into industry in a way that is an inspiration to both.

J. Walter Thompson Company

**THE TYPOGRAPHIC SERVICE COMPANY**



**A group of men with the taste and knowledge to design type layout in advertisements of all kinds. / / Type, machines, equipment, messenger service — everything that helps to promote the speed you demand in the time we need to produce good composition.**

**216-226 EAST FORTY-FIFTH STREET, NEW YORK CITY**





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# Y O U N G   &   R U B I C A M

INCORPORATED

*New York . . . . Philadelphia*

---

CREATING THE ADVERTISING OF THE FOLLOWING:



POSTUM COMPANY, INC. . . . .	<i>Postum, Grape-Nuts, Jell-O Swans Down Cake Flour</i>
A. G. SPALDING & BROS. . . . .	<i>Athletic equipment and wearing apparel</i>
BLACK FLAG COMPANY . . . . .	<i>Black Flag</i>
PENNSYLVANIA GRADE CRUDE OIL ASSOCIATION. . .	<i>Pure Pennsylvania Motor Oils</i>
COLGATE & COMPANY . . . . .	<i>Powders, creams and perfumes</i>
EDWARD G. BUDD MANUFACTURING COMPANY, BUDD WHEEL COMPANY . . . . .	<i>Budd All-Steel Automobile Bodies, Budd-Michelin Wheels</i>
INTERNATIONAL SILVER COMPANY . . . . .	<i>International Sterling and Wm. Rogers &amp; Son Plate</i>
LARVEX CORPORATION . . . . .	<i>Larvex</i>
LA FRANCE MANUFACTURING COMPANY . . . . .	<i>La France, Satina, Softo</i>
THE BORDEN COMPANY . . . . .	<i>Eagle Brand and other Borden Condensed Milks</i>
H. K. MULFORD COMPANY . . . . .	<i>Deodo</i>
JOHNSON & JOHNSON . . . . .	<i>First-Aid supplies</i>
FELS & COMPANY . . . . .	<i>Fels-Naptha Soap</i>

# INDEX OF ARTISTS

*The large figures are the pages in which the artists' work is shown.  
The small italic figures (in brackets) are the numbers of the complete advertisements shown on pages 121-152*

	PAGES		PAGES
ADAMSON . . . . .	7	DRYDEN, HELEN . . . . .	56, 74 [69]
ALLISON, J. W. . . . .	7, 68 [117]	DUNN, HARVEY . . . . .	35 [7]
ARNOUX, GUY . . . . .	12, 58	DUNN, HARVEY HOPKINS . . . . .	106
BASKERVILLE, CHAS . . . . .	91 [82]	EGERT, RAY . . . . .	79
BELL, CORYDON . . . . .	54	ELLINGER, CARLTON D. . . . .	112
BENITO, E. G . . . . .	18, 22, 74, 75 [86, 104]	ELLIS, WILLIAM SHEWELL . . . . .	80, 82 [12]
BERNHARD, LUCIAN . . . . .	33	FALLS, C. B. . . . .	108
BETHERS, RAY . . . . .	67	FERRIS, HUGH . . . . .	Text [1]
BEUHR, WALTER . . . . .	55	FITZ, GRANCEL . . . . .	15, 82, 84, 84, 88 [85, 89, 114]
BIGGS, WALTER . . . . .	10, 39, 40 [23, 99]	FLATO, HANS . . . . .	62
BLESER, JR., AUGUST . . . . .	43	FLETCHER, SYDNEY E. . . . .	92 [10]
BOBRITSKY, VLADIMIR . . . . .	32, 100, 107	FRANK, WALTER . . . . .	5, 6 [36, 37]
BOOTH, HANSON . . . . .	70	GAUL, OTTMAR . . . . .	55
BOTKIN, H. A. . . . .	83 [19]	GELLERT, ROBERT C. . . . .	78, 79, 83 [115]
BRAVERMAN, L. A. . . . .	117, 119	GEOGHEGAN, WALTER . . . . .	Text, 117 [63]
BREHM, GEORGE . . . . .	92, 92 [53]	GEORGI, E. A. . . . .	12, 13, 22 [11, 66]
BROADHEAD, W. SMITHSON . . . . .	20	GIRO . . . . .	75
BRUBAKER, JON O. . . . .	32	GORDON, WITOLD . . . . .	91, 97 [93]
CARTER, PRUETT . . . . .	23, 25, 39, 68, 78 [22, 29, 31]	GRANT, LOUIS F. . . . .	33
CHAMBERS, C. E. . . . .	41, 66	GRAUMAN CO., JOHNSON . . . . .	117 [113]
CHARLESTON, D. C. . . . .	63 [62]	GREEN, ELIZABETH SHIPPEN . . . . .	46, 49
CLARKE, RENE . . . . .	28, 29, 44, 45, 115	GRENET, MALAGA . . . . .	18, 57 [17]
CONACHER, J. C. . . . .	108 [50]	GROUT, H. L. . . . .	64 [44]
CONTENT, HELEN . . . . .	62	GRUGER, F. R. . . . .	3, 27 [57]
CUTLER, MERRITT D. . . . .	29	HAMMELL INC., WILL . . . . .	76 [39]
DAVIES, GEORGE OWEN . . . . .	112	HANSON, OSCAR RABE . . . . .	17, 77, 77
DAVIS, FLOYD M. . . . .	27, 31, 77, 96, 98 [13, 32, 35, 40]	HARBOR PRESS . . . . .	114
DE MEYER, BARON . . . . .	82	HART, GRACE . . . . .	86
DOSKOW-RICHARDS . . . . .	110 [92]	HAWTHORN, PAUL . . . . .	49
DRIAN, ETIENNE . . . . .	1, 21 [77]		

	PAGES		PAGES
HEITLAND, WILMOT .....	65	MOLL, W. J. ....	106
HELCK, C. PETER .....	2, 11, 70, 71, 102 [38, 47, 71, 74, 112]	MORGAN, WALLACE .....	98 [122]
HELD, JR., JOHN .....	22, 54	MOURGUE, PIERRE .....	17, 71
HENDRICKSON, DAVID .....	105, 108 [109]	MUTZ, FRANK A. ....	13 [41]
HENRY, EDWIN .....	27	OBERHARDT, WILLIAM .....	50, 50, 50, 51, 51, 51 [72, 73, 95, 119]
HENRY, EVERETT .....	63 [78]	O'KEEFE, NEIL .....	100 [52]
HERBERT, J. D. ....	83	O'NEILL, GEORGE .....	37
HILL, CLARENCE B. ....	115	O'NEILL, ROSE .....	48 [30]
HOFFMAN, FRANK .....	3, 35 [4]	ORMISTON, MACGREGOR .....	63, 63 [58]
HOLLINGSWORTH, W. ....	48	OTIS, SAMUEL .....	86
HORNUNG, CLARENCE P. ....	112, 118	OWEN, MILDRED ANN .....	79 [103]
HORTER, EARL .....	65 [68]	PARKER, CUSHMAN .....	72 [56, 83]
ILLIAN, GEORGE .....	52, 56, 56 [81]	PATTERSON, RUSSELL .....	16, 47, 101, 109, 109 [54, 61]
IRVIN, REA .....	91, 97 [76, 105]	PAUS, HERBERT .....	41
JACOBSEN, E. ....	60	PAVEY, VAN R. ....	114
JENSEN, GUSTAV B. ....	18, 90, 107	PETERS, C. F. ....	31
JOHNSTON, ALFRED CHENEY .....	80	PETRINA, GIOVANNI ANTONIO .....	71 [97]
JONES, WILFRED .....	102 [98]	PICKEN, GEORGE A. ....	19, 117
JUSTIS, LYLE .....	102, 103, 108 [90]	POUCHER, EDWARD A. ....	39
KAISER, CHARLES .....	75 [18]	PRESTON, JAMES .....	5
KARL-RAUSCHERT, JULES .....	40 [64]	PRINS, B. KIMBERLY .....	104
KENT, ROCKWELL .....	85, 93, 94, 94, 95, 95, 100 [3, 46, 79]	PROCTER & COLLIER CO., THE .....	113
KING, W. B. ....	38	RACKOW, LEO .....	16
LAGATTA, JOHN .....	30, 38 [24]	RALEIGH, HENRY .....	4, 53 [67]
LAPP, MARJORIE H. ....	4, 34	REESES, THE .....	14 [59]
LEONARD, ROBERT .....	104, 105 [15]	REID, ROBERT O. ....	67
LEYENDECKER, J. C. ....	36	RIENECKE, WILLIAM .....	26, 74, 98 [49, 120]
LOCHER .....	27 [8]	ROBERTS, HARRY, JR. ....	118
LOCKE, CHARLES .....	93, 96 [111]	ROCKWELL, NORMAN .....	34
LUCE, CAL .....	54	ROESE, HERBERT F. ....	54, 59 [60]
LYFORD, PHILIP .....	105 [51]	ROSA, GUIDO AND LAWRENCE .....	89, 95, 96, 112, 114 [102, 110]
MADAN, FRED B. ....	71	ROWE, GUY .....	87
MARSH, LUCILLE PATTERSON .....	26, 72	SAALBURG, LESLIE .....	47, 106, 106, 107, 107 [107, 123]
MILLARD, C. E. ....	66	SANFORD, JOS. ....	94
MILLER, HESTER .....	24, 30	SALTER, MISS .....	103
MITCHELL, GLEN .....	70	SCANDLIN, HORACE W. ....	6, 80, 81, 81 [42, 121]



	PAGES		PAGES
SCHILLER, ALBERT	118, 119	STOOPS, HERBERT M.	30, 34, 42, 93 [5, 16, 20]
SCHMIDT, WERNER B.	101 [55]	SUTTER, H. R.	26 [96]
SCHNELLOCK, E. R.	7 [117]	TEAGUE, W. D.	90 [9]
SCHOONMAKER, WILLIAM P.	88	TEPPER, SAUL	10, 43, 73 [6, 21, 94]
SEATON, WALTER	31 [108]	THAYER, BERT CLARK	81 [43]
SEIGLIN, HELEN	58	TORNROSE, A. T.	111 [48]
SIEMSEN, FRED	61 [27]	TREIDLER, ADOLPH	37, 69
SILVE, DAVID	116	VON SCHMIDT, HAROLD	47, 64, 111 [70, 88]
SIMMONDS, H. W.	109 [45]	WALL, ELIZABETH	59
SISLEY, RAYMOND G.	101 [100]	WESTERVELT, WALTER M.	52, 53
SLOANE, CYRIL	62, 109	WHITE, HARVEY	84
SMITH, DOROTHY HOPE	46, 46, 46, 99 [101, 106]	WILDMAN, MARION	96, 97, 104 [14, 84, 124]
SMITH, IRWIN	110 [34]	WILLARD, HOWARD W.	99
SMITH, JESSIE WILCOX	60 [65]	WILSON, EDWARD A.	8, 20, 55, 76, 87, 103, 120 [28, 75, 99, 118]
SOMOF, CONSTANTIN	42 [33]	WINEMILLER & MILLER	7, 111
SOULEN, HENRY	11 [26]	WYETH, N. C.	34 [2]
SPRETER, ROY F.	38, 52 [80]	ZERO	19, 19 [87, 116]
		ZULOAGA, IGNACIO	61

# INDEX OF ADVERTISERS

*The large figures are the pages on which the artists' work is shown.  
The small italic figures (in brackets) are the numbers of the complete advertisements shown on pages 121-152*

	PAGES		PAGES
ALLERTON HOUSE . . . . .	31	CHEMICAL NATIONAL BANK . . . . .	50, 51 [95]
ALTMAN & Co., B. . . . .	112	CHENEY BROTHERS . . . . .	Text, 19, 58, 62, 83, 117 [63]
AMERICAN CHICLE Co. . . . .	109, 109 [54]	CHERAMY, INC. . . . .	20
AMERICAN PIANO COMPANY . . . . .	118	CHICAGO, MILWAUKEE & ST. PAUL RAILWAY . . . . .	2 [74]
AMERICAN TELEPHONE & TELEGRAPH Co. . . . .	27, 108, 114 [102]	CHICAGO SOUTH SHORE & SOUTH BEND R.R. . . . .	17, 77, 77
AMERICAN TOBACCO Co. . . . .	98 [32]	CLUETT, PEABODY & Co, INC. . . . .	36
AMORY, BROWNE & Co. . . . .	52, 56, 56 [81]	COLEMAN (U.S.A.) LTD., J. & J. . . . .	14 [59]
ATLANTIC REFINING Co. . . . .	32	CONTOURE LABORATORIES, INC. . . . .	62
ATWATER KENT MFG. Co. . . . .	83	COOPER HEWITT ELECTRIC Co. . . . .	76 [39]
AUTHORS LEAGUE . . . . .	95 [110]	CORAL GABLES CORPORATION . . . . .	8, 82 [75, 89]
AYER & SON, N. W. . . . .	34, 100 [2, 3]	CORTICELLI SILK COMPANY . . . . .	110 [92]
BARNETT, S. & J. . . . .	97	CRANE & Co. . . . .	103 [118]
BARRETT Co., THE . . . . .	20	CREO-DIPT Co., INC. . . . .	65 [68]
BECKETT PAPER Co. . . . .	116, 116	CROFUT & KNAPP Co., THE . . . . .	52, 53, 54, 54, 54, 79, 80
BIGELOW-HARTFORD CARPET Co. . . . .	13, 77, 102 [40, 41, 71]	DAILY NEWS . . . . .	81
BILL, J. ANTHONY . . . . .	117	DOBBS & Co. . . . .	91 [93]
BLACK-STARR & FROST . . . . .	115	DUDLEY, HERMINE . . . . .	107
BON AMI COMPANY, THE . . . . .	73 [56, 83]	EMILY SHOPS . . . . .	115
BORDEN COMPANY, THE . . . . .	26	ERSKINE-DANFORTH CORPORATION . . . . .	105 [109]
BOWDEN & COMPANY, J. B. . . . .	47 [107, 123]	FERRY & SON, D. M. . . . .	47, 64 [70, 88]
BRISTOL-MYERS COMPANY . . . . .	26 [96]	FERTIG Co., LAWRENCE . . . . .	19 [87]
CAMPBELL SOUP COMPANY . . . . .	87	FLEISCHMANN COMPANY, THE . . . . .	10, 11, 38, 38, 46, 49, 76 [26, 28]
CANADA DRY GINGER ALE COMPANY . . . . .	87	FLORENCE STOVE Co. . . . .	109 [45]
CANADIAN PACIFIC RAILWAY Co. . . . .	70	FLORIDA CITRUS EXCHANGE . . . . .	16 [61]
CANNON MILLS, INC. . . . .	18 [17]	FLORIDA EAST COAST RAILWAY Co. . . . .	111
CAREY MAPLE SUGAR Co. . . . .	111	FOERDERER, ROBERT H., INC. . . . .	5, 6 [36, 36]
CERTAIN-TEED PRODUCTS CORPORATION . . . . .	41		
CHARLES OF THE RITZ . . . . .	18, 90		
CHASE COMPANIES, INCORPORATED . . . . .	48		
CHEEK-NEAL COFFEE COMPANY . . . . .	4, 53 [67]		

	PAGES		PAGES
FORHAN COMPANY . . . . .	43	LIGGETT & MYERS TOBACCO COMPANY	41, 66, 69, 100
	[94]		[52]
FOSTORIA GLASS CO., THE . . . . .	15, 84	LOOSE-WILES BISCUIT CO . . . . .	120, text
	[85]		[91]
FOWNES BROTHERS & CO., INC. . . . .	110	LORILLARD COMPANY, P . . . . .	51
	[34]	MCCALL'S MAGAZINE . . . . .	text
FRANKLIN AUTOMOBILE CO . . . . .	63		[1]
	[78]	MCCALLUM HOSIERY CO . . . . .	57
FRENCH LINE . . . . .	17, 27, 71	MCNEIL COMPANY, THAYER . . . . .	58
FRUIT DISPATCH COMPANY . . . . .	7, 68	MACY & CO., R. H. . . . .	6, 16, 55, 55, 59, 62, 81
	[117]		[42, 43]
GENERAL ELECTRIC COMPANY . . . . .	10, 35, 93	MANUFACTURERS NATIONAL BANK OF TROY, N. Y.	118, 119
	[6, 7]	MARCUS & CO . . . . .	85, 93, 94, 95
GENERAL MOTORS . . . . .	112		[79]
GIBSON, INC., GUY T. . . . .	60	MARINE TRUST COMPANY . . . . .	51
GORHAM COMPANY, THE . . . . .	82	MARMON MOTOR CAR COMPANY . . . . .	40, 63, 117
GRAYBAR ELECTRIC COMPANY . . . . .	3, 34		[62, 64, 113]
	[4, 51]	MARTIN & MARTIN . . . . .	101
GRUEN WATCH MAKERS GUILD . . . . .	3		[55]
	[57]	MELVILLE SHOE CORPORATION . . . . .	98
GUERLAIN . . . . .	26, 104, 105		[49]
	[15, 120]	MINUTE TAPIOCA COMPANY . . . . .	7
GUNTHER'S . . . . .	19		[25]
	[116]	NEW YORK CENTRAL LINES . . . . .	37, 67, 71, 101, 101
HAMPTON SHOPS . . . . .	108		[100]
HARTFORD FIRE INSURANCE CO . . . . .	22	NEW YORK EMPLOYING PRINTERS ASS'N . . . . .	31
	[11]		[108]
HEINZ CO., H. J. . . . .	29, 29	NORRIS, INC . . . . .	94
HERCULES POWDER COMPANY, INC . . . . .	118	ONEIDA COMMUNITY, LTD . . . . .	82
HICKEY FREEMAN COMPANY . . . . .	4, 34	OSHKOSH TRUNK COMPANY . . . . .	75, 79
HOLEPROOF HOSIERY COMPANY . . . . .	31		[18]
	[35]	OVINGTON'S . . . . .	12, 98
HOUBIGANT, INC . . . . .	22		[122]
	[86]	OXFORD PAPER CO . . . . .	112
ILLINOIS MERCHANTS TRUST COMPANY . . . . .	105	PEERLESS WEIGHING MACHINE CO . . . . .	89
	[51]	PENNSYLVANIA RAILROAD CO . . . . .	102
INTERNATIONAL SILVER CO . . . . .	84		[98]
	[114]	PEPPERELL MFG. CO . . . . .	33, 33, 49
IRISH & SCOTTISH LINEN DAMASK GUILD . . . . .	114	PFLEGER TANNING CO., THE GRIESS . . . . .	22, 32
JAPAN PAPER COMPANY . . . . .	71	PINAUD, INC . . . . .	92, 92
	[97]		[53]
JERGENS COMPANY, THE ANDREW . . . . .	1, 18, 21	POND'S EXTRACT CO., THE . . . . .	96, 97
	[77, 104]	POOLEY COMPANY, THE . . . . .	27
JOHNS-MANVILLE, INC . . . . .	11, 92		[8]
	[10, 38]	POSTUM CO., INC.	
KELLOGG, W. T. . . . .	30		23, 27, 30, 35, 39, 40, 43, 50, 59, 75
	[24]		[20, 21, 23, 60, 72, 72, 73, 99]
KURZMAN . . . . .	106, 106, 107, 107, 107	PRATT & LAMBERT, INC . . . . .	34, 48
LASHER & LATHROP, INC . . . . .	117		[30]
LEHN & FINK PRODUCTS CO . . . . .	78	PROCTER & GAMBLE COMPANY	
	[115]		5, 24, 30, 37, 38, 46, 46, 46, 61, 79, 80, 80, 96
LEVER BROTHERS COMPANY			[12, 13, 27, 103, 106]
	56, 74, 74, 74, 75, 96, 97, 104		
	[14, 69, 84, 124]		



	PAGES		PAGES
QUAKER OATS COMPANY, THE.....	60 [65]	SOUTHERN RAILWAY SYSTEM.....	71 [112]
RADIO CORPORATION OF AMERICA.....	42, 68, 73, 83 [16, 19, 31]	STANDARD OIL CO. OF NEW YORK.....	70 [47]
REDFIELD, KENDRICK, O'DELL CO.....	66	STANDARD PAPER CO.....	119
REIS & Co., ROBERT.....	91, 97 [76, 105]	STEINWAY & SONS.....	42, 61, 100 [32]
RESEARCH COUNCIL OF THE ICE CREAM INDUSTRY	39 [22]	STERLING SILVERSMITHS GUILD OF AMERICA..	25, 78 [29]
REYNOLDS TOBACCO COMPANY, R. J.....	47, 53 [80]	STERN & COMPANY, EDWARD.....	106
RICHARDSON ROOFING Co., THE.....	55	STRATHMORE PAPER COMPANY.....	54, 63, 112
ROCK OF AGES CORPORATION.....	70	THOMPSON RADIO CORPORATION.....	88
ROLLS ROYCE.....	94, 95 [46]	TIFFANY STUDIOS.....	81 [121]
ROOKWOOD POTTERY Co.....	93, 96 [111]	UPPERCU-CADILLAC CORPORATION.....	114
RUSLING WOOD, INC.....	12, 13 [66]	VACUUM OIL COMPANY.....	116
SAN FRANCISCO & SACRAMENTO R.R.....	67	VALENTINE & COMPANY.....	72
SCHUMACHER & Co., F.....	90 [9]	VAN RAALTE COMPANY, THE.....	63 [58]
SEABOARD NATIONAL BANK.....	99, 108, 111 [48, 50, 101]	VAN SLYKE & HORTON, G. W.....	50
SHERRY, LOUIS.....	84	VICTOR TALKING MACHINE Co.....	88
SINTON HOTEL, THE.....	106	WANAMAKER STORE, JOHN.....	102, 103, 108 [90]
SQUIBB & SONS, E. R.....	86	WARREN COMPANY, S. D.....	64 [44]
SMITH BROTHERS.....	103	WATSON COMPANY, JOHN WARREN.....	86
SMITH, HOGG & Co.....	39	WELCH GRAPE JUICE Co., THE.....	65
SOUTHERN COTTON OIL Co.....	28, 44, 45, 91, 109 [82]	WILLARD, HOWARD W.....	99
		YUBAN COFFEE.....	104

# INDEX OF COMPLETE ADVERTISEMENTS

*The figures before the names of artists are the numbers of the complete advertisements shown on pages 121-152; those after the names are the pages on which the artist's work is shown.*

NO.	PAGE	NO.	PAGE
1 HUGH FERRIS.....	121	33 CONSTANTIN SOMOF.....	42
2 N. C. WYETH.....	34	34 IRWIN SMITH.....	110
3 ROCKWELL KENT.....	100	35 FLOYD M. DAVIS.....	31
4 FRANK HOFFMAN.....	3	36 WALTER FRANK.....	6
5 HERBERT M. STOOPS.....	34	37 WALTER FRANK.....	5
6 SAUL TEPPER.....	10	38 C. PETER HELCK.....	11
7 HARVEY DUNN.....	35	39 WILL HAMMELL INC.....	76
8 LOCHER.....	27	40 FLOYD M. DAVIS.....	77
9 WALTER D. TEAGUE.....	90	41 FRANK A. MUTZ.....	13
10 SYDNEY E. FLETCHER.....	92	42 HORACE W. SCANDLIN.....	6
11 E. A. GEORGI.....	22	43 BERT CLARK THAYER.....	132
12 WILLIAM SHEWELL ELLIS.....	80	44 H. L. GROUT.....	64
13 F. M. DAVIS.....	96	45 H. W. SIMMONDS.....	109
14 MARION WILDMAN.....	96	46 ROCKWELL KENT.....	133
15 ROBERT LEONARD.....	104	47 C. PETER HELCK.....	70
16 HERBERT M. STOOPS.....	42	48 A. T. TORNROSE.....	111
17 MALAGA GRENET.....	18	49 WILLIAM RIENECKE.....	98
18 CHARLES KAISER.....	75	50 J. C. CONACHER.....	133
19 H. A. BOTKIN.....	125	51 PHILIP LYFORD.....	134
20 HERBERT M. STOOPS.....	30	52 NEIL O'KEEFE.....	100
21 SAUL TEPPER.....	43	53 GEORGE BREHM.....	92
22 PRUETT CARTER.....	39	54 RUSSELL PATTERSON.....	109
23 WALTER BIGGS.....	39	55 WERNER B. SCHMIDT.....	101
24 JOHN LAGATTA.....	30	56 CUSHMAN PARKER.....	135
25 ADAMSON.....	7	57 F. R. GRUGER.....	3
26 HENRY SOULEN.....	11	58 MACGREGOR ORMISTON.....	63
27 FRED SIEMSEN.....	61	59 THE REESES.....	14
28 EDWARD A. WILSON.....	76	60 HERBERT F. ROESE.....	59
29 PRUETT CARTER.....	25	61 RUSSELL PATTERSON.....	16
30 ROSE O'NEILL.....	48	62 D. C. CHARLESTON.....	63
31 PRUETT CARTER.....	68	63 WALTER GEOGHEGAN.....	136
32 FLOYD M. DAVIS.....	98	64 JULES KARL-RAUSCHERT.....	40

NO.	PAGE	NO.	PAGE
65	JESSIE WILCOX SMITH.....	60	95 WILLIAM OBERHARDT.....
66	E. A. GEORGI.....	12	96 H. R. SUTTER.....
67	HENRY RALEIGH.....	4	97 GIOVANNI PETRINA.....
68	EARL HORTER.....	65	98 WILFRED JONES.....
69	HELEN DRYDEN.....	56	99 WALTER BIGGS.....
70	HAROLD VON SCHMIDT.....	64	100 RAYMOND G. SISLEY.....
71	C. PETER HELCK.....	102	101 DOROTHY HOPE SMITH.....
72	WILLIAM OBERHARDT.....	139	102 GUIDO AND LAWRENCE ROSA.....
73	WILLIAM OBERHARDT.....	50	103 MILDRED ANN OWEN.....
74	C. PETER HELCK.....	140	104 E. G. BENITO.....
75	EDWARD A. WILSON.....	140	105 REA IRVIN.....
76	REA IRVIN.....	97	106 DOROTHY HOPE SMITH.....
77	ETIENNE DRIAN.....	21	107 LESLIE SAALBURG.....
78	EVERETT HENRY.....	141	108 WALTER SEATON.....
79	ROCKWELL KENT.....	95	109 D. HENDRICKSON.....
80	ROY F. SPRETER.....	52	110 GUIDO AND LAWRENCE ROSA.....
81	GEORGE ILLIAN.....	52	111 CHARLES LOCKE.....
82	CHARLES BASKERVILLE.....	91	112 C. PETER HELCK.....
83	CUSHMAN PARKER.....	73	113 JOHNSON GRAUMAN CO.....
84	MARION WILDMAN.....	143	114 GRANCEL FITZ.....
85	GRANCEL FITZ.....	143	115 ROBERT C. GELLERT.....
86	E. G. BENITO.....	22	116 ZERO.....
87	ZERO.....	19	117 E. R. SCHNELLOCK AND J. W. ALLISON.....
88	HAROLD VON SCHMIDT.....	47	118 EDWARD A. WILSON.....
89	GRANCEL FITZ.....	144	119 WILLIAM OBERHARDT.....
90	LYLE JUSTIS.....	103	120 WILLIAM RIENECKE.....
91	EDWARD A. WILSON.....	144	121 H. W. SCANDLIN.....
92	DOSKOW-RICHARDS.....	110	122 WALLACE MORGAN.....
93	WITOLD GORDON.....	91	123 LESLIE SAALBURG.....
94	SAUL TEPPER.....	43	124 MARION WILDMAN.....



# ADVERTISING AGENCIES REPRESENTED

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**Sixth Annual  
of Advertising Art**

**PUBLISHED FOR  
THE ART DIRECTORS CLUB  
BY THE  
BOOK SERVICE COMPANY**

**PAPER BY  
S. D. WARREN CO.**

**ENGRAVINGS BY  
THE BECK ENGRAVING CO.  
AND OTHERS**

**PRINTED BY  
ROGERS & COMPANY, INC.**





