



FIFTH ANNUAL OF ADVERTISING ART

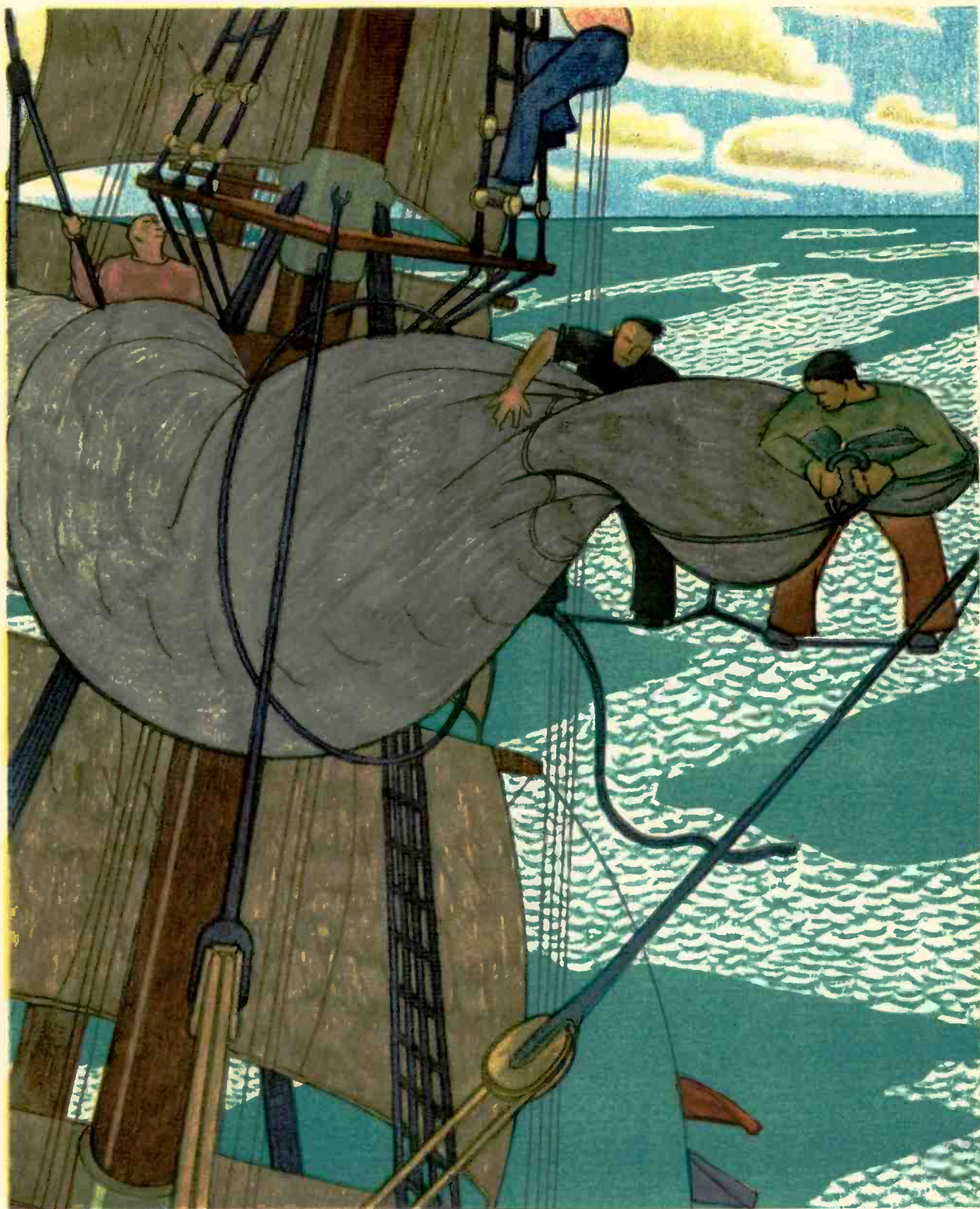
From advertisements shown at the
Exhibition of the *Art Directors Club*,
Art Center, New York, May 5 to 29



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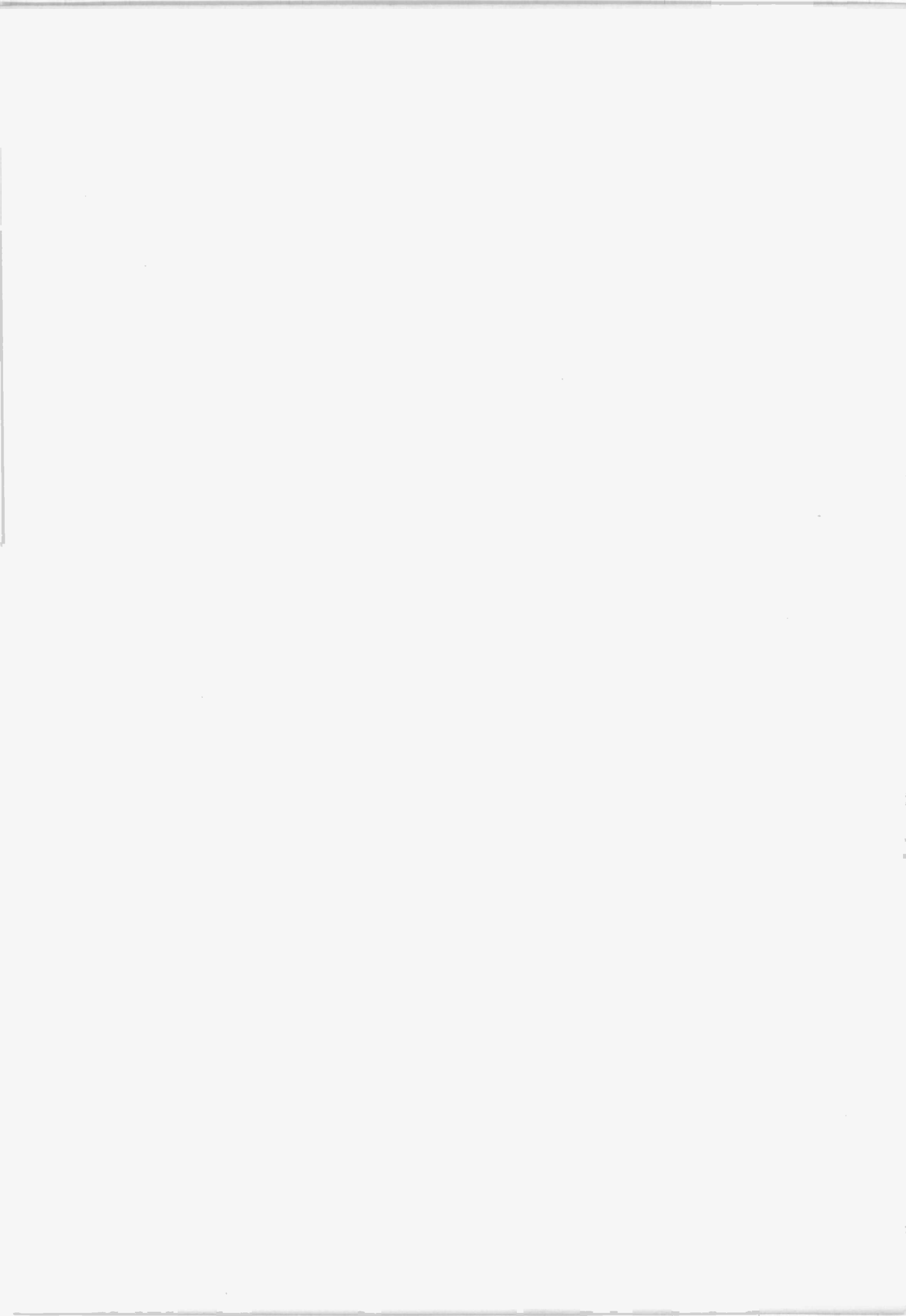
E. A. GEORGI—OUTDOOR ADVERTISING

Loaned by Rusling Wood, Inc.

Exhibited by Calkins & Holden, Inc.

Medal

Lithographed by the Offset Process, Rusling Wood, Inc.



The Art Directors Club, Inc.

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PEIRCE JOHNSON, *President*

THOMAS BOOTH, *First Vice-President*

EDWARD F. MOLYNEUX, *Secretary*

GEORGE WILLARD BONTE, *Second Vice-President*

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GORDON C. AYMAR

NATHANIEL POUSETTE-DART

STUART CAMPBELL

RALPH SHULTZ

OFFICERS 1925

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EXECUTIVE COMMITTEE 1925

NATHANIEL POUSETTE-DART

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IN CHARGE OF ANNUAL

RENE CLARKE

FRANK FLEMING

ROBERT FRANK

The Art Directors Club and Its Activities

By

RICHARD J. WALSH

DURING the last fifteen years there has been developed the highly specialized vocation of advising commerce in the use of art and interpreting to art the requirements of commerce. Advertising agencies were among the first to encourage this specialization, but today "art directing" is a professional and well-defined work, often entirely independent of any other.

The Art Directors Club was organized early in 1920 by a group of men ambitious for the progress of art in advertising and industry, who believed they could contribute to the best interests of art and advertising by collective participation in art affairs.

The club recognizes as an art director one who counsels in the buying, selling and creation of art work and whose services have been accepted by any reputable organization.

Membership in the club is not limited to men from a particular business, although at present the majority of the members are art directors of advertising agencies. The club depends for a great part of its strength upon active members who are employed as art directors for magazine and book publishers, trade publications, art services, lithographers, printers and engravers, or who are free lance artists engaged in a type of commercial illustration which closely parallels the profession of art directing. It is looking forward to the time when its membership will include representative art directors from theatrical and motion picture companies, and from merchants and

manufacturers of textiles, ceramics, art hardware, lighting fixtures, furniture, wall decorations and other products. Its ambition, in short, is to exert an influence for the unification of the creative workers in all the industrial arts.

In no sense, however, is the club an organization of special interests or groups of interests. Each member is elected not as a representative of the business in which he is employed, but as an individual, and is expected to contribute to the work of the club as an individual. Art directing has become a recognized profession, and an art director should form his opinion and shape his conduct according to his professional standards, whatever the business in which he may be at the moment engaged.

* * *

The foregoing was written more than five years ago, and published in the catalog of the Club's first exhibition of advertising art. The fact that it holds true today testifies to the vitality of the club and its steadiness of purpose.

Year by year the exhibitions have grown in importance, and year by year the annual volume, reproducing the exhibits, has grown in value to the student and to those who practice commercial art. The day will come when a set of these volumes will be of distinct service to the historian writing of our times.

A further extension of the usefulness of the club was the establishment, two years ago, of the course of educational lectures.

These, as conceived by Heyworth Campbell, the chairman of the committee in charge, represent "the first organized effort to bridge the gap between the academic art school education of today and the more or less exacting requirements of the professional activity of commercial art."

The second series of lectures was so notable, and so serviceable to the large group

of students and others who attended, that there was a demand that they be given some attention in the Annual. It is obviously impossible to reproduce any of the lectures in full or even in large part. In the following pages, however, an attempt has been made to present in brief abstract some of the salient points made by several of the lecturers.

Some Aspects of Commercial Art

THE following pages contain abstracts of some of the lectures delivered in the educational series conducted by the Art Directors Club

The Duty of the Art Director

By

EARNEST ELMO CALKINS

OF MY thirty years of advertising work, the first fifteen were spent in trying to make the artist do what the advertiser wanted him to do, the last half in trying to make the advertiser use what the artist wanted to do.

The art director is a kind of buffer. He has to take the shocks both ways, to save the sensibilities of the artist and smooth things down to the advertiser. The ideal art department consists of an art director, at his right hand a good production manager, with one or two assistants, one or two layout men, a typographer and his assistant, and two or three odd job men. That is all the staff the director needs on the spot, for nowadays the art department has a card catalog giving the names of hundreds of free lance artists.

The art director must be a good deal of an advertising man without losing his judgment as an artist. He should have a clear conception of the thing to be done. More than that, he should have the gift of telling what is in his mind so that the artist can

understand it. A gap between the mind of the artist and the mind of the art director has cost thousands and thousands of dollars in misdirected work.

The art director who gets on best is the man who talks to an artist fully and sympathetically, who works out the idea by going over it fully and clearly instead of giving a curt order, handing the artist a layout and saying "Get that out and have it in by Thursday noon."

The art director must be honest, with the courage to handle the artist frankly. If the artist has done the drawing sincerely and honestly, it is none of his concern that the agency has failed to establish with the client the relation that will put it over. The artist should not pay the penalty. On the other hand, if the artist does not do conscientious work or ignores the idea, the art director should know that and have the courage to say so.

The best method is to let the artist make his own rough sketch, and pay for the sketch. Advertising is still subject to trial

and error. Sometimes it is humanly impossible to get a drawing right the first time, and it is necessary to feel one's way. And it is going to help greatly if everyone is fair about it—the artist, the art director, the agency and the client.

The art director is the door to advertising art. I do not think I am taking an unduly exalted view of our work when I say that I believe it offers the greatest art opportunity in the world. Art of any kind, to flourish, has got to pay its way. Subsidized art is a feeble thing. I do not believe that in the

long run you can keep art up in the air by main strength. There is no way for art and artists to live these days that is anywhere near so certain as art work practiced for business. It is a great mistake for any artist to consider business art degrading or beneath him, or less creditable than other forms of expression. In advertising, what is wanted almost without exception, is the best work that the artist is capable of. And the advertising artist has an audience beyond the reach of any other kind of artist in the world.

Visualizing the Advertising Message

By

WILLARD FAIRCHILD

WHETHER or not an advertisement is good, bad, or indifferent from the standpoint of layout and art, depends on the degree to which an art director is gifted with—common sense and good taste.

The subject is not mysterious. Given a goodish amount of taste and sense—augmented by the necessary knowledge of basic selling principles—you have the successful art director. Naturally, as his experience becomes broader, he learns certain accepted truths which any good art director will accept as obvious. Yet, these truths, obvious if you will, are not, unfortunately, followed in a great many layouts.

The average reader is not anxious to read an advertisement. His reaction is that of a buyer when a salesman walks in. In fact, an advertisement should select its audience with the same care with which a salesman

selects his prospect. One doesn't try to sell a Rolls Royce to a white wing, or attempt to interest a Park Avenue matron in gingham kitchen dresses. Oddly these examples are *not* very far fetched.

Granted that an advertisement should go quietly, directly to the man it wants to reach, its functions are four—it must first be seen, then read, next believed, and finally acted upon. The art director is entirely responsible for the first two, and partly liable for the third. To be seen, an advertising page must be made interesting—attractive—highly competitive to poorly designed advertising. To be read it must present its elements in logical, easily-readable sequence—in legible, easily-readable type. And an advertisement will not be believed if it insults the reader's intelligence, and tries to force its message down his throat.

The good art director doesn't pretend to be an artist. Rather, he is an architect, a builder. He must design his page carefully to gain attention and cause the desired action. He may design it in a variety of ways—large picture, little copy—strong head-line, smaller picture, or pictures—or long interesting copy without illustration of any kind.

Always, though, the simple way is the best way; the logical way is the best way; the tasteful way is the best way. Too many times an advertiser receives the comment "This is a nice-looking page," rather than "This is a convincing advertisement."

A good layout should make forceful the message—not merely show to advantage the copy writer or the art director. Above all, it should create a feeling of sincerity. As a man's character and personality are often submerged by over-dressing, or by careless and sloppy clothing, just so can the advertising message be lost. There are far too many buttoned tan oxfords in present day advertising pages.

Good advertisements, contrary to popular fancy, are *not* arrived at by hunch. No art director can conscientiously start with a geometric shape in mind with which to build his page. He must first understand the problems involved as thoroughly as does the copy-writer. The most successful results are usually arrived at when the copy-writer and the art director work sympathetically together in the preparation of layout and art treatment.

The various elements in an advertisement should be placed on the page in the order of their importance. If the headline is most vital, place it in the most important visual spot—with the main illustration in

secondary position. Arrange the remaining factors—smaller pictures, sub-headings, coupon, product, name-design if needed—in the logical order of their importance. Again, if the headline and copy are of utmost importance they should not be forced to compete with an over-powering name design. However, when the name design is considered most vital it should be given the major emphasis. A good layout is as logical, as orderly in its accentuation of the important—its subjugation of the relatively less important—as is a lovely painting, a well written story, or a fine piece of music.

There are really as few different layout forms as there are original story plots. Variety should not be sought after by weird type-setting, trick lettering, unnecessary borders, or cheap sensational art. The better magazines gain their infinite variety by the employment of excellent subject matter tastefully illustrated by fine pictures and dressed by well-chosen type. Just so should the advertisement employ equally good talent in writing, make-up, and art.

It is downright stupidity to mar expensive pages with disorderly type, third-rate pictures, and fourth-rate ideas. The straightforward, simple, easily read page is so logical that it seems incredible that there are still so many archaic examples of bad taste. Simplicity does not necessarily demand few elements; many beautiful pages have a number of pictures, long headlines and name designs, arranged in so skillful and orderly a way that each takes its place without confusion.

The man who carelessly glances at an advertisement while thumbing over the pages of a magazine can be reached by a reason-

ably long message as well as by a poster page. By simply stressing sub-headings and paragraphs containing the gist of the story they may be quickly grasped at a glance. But if the poster or reminder advertisement is the proper approach the illustration becomes 99/100 of the story, and should be treated as such. And of course, it can't be carelessly conceived or cheaply treated. There are a great many phrases often

used when advertising layout is discussed which sound important and mysterious to an outsider. But they are not. No matter how much one may talk of "centers of interest," "reader consciousness," "editorial-style," and the like, the whole subject finally reverts to the two really necessary factors—a true knowledge of the selling job, and the constant employment of common-sense and good taste.

The Advertising Appeal

By

GUY GAYLER CLARK

WHEN Benvenuto Cellini designed a door knob he designed one that would open the door, first, and he made it beautiful afterwards.

We are tempted to believe that a thing to be beautiful must be useless. Technical esthetics is really an acquired taste. There is nothing scientific about it. You can't prove that a thing is a work of art. Any arbitrary decision in such a matter is merely based upon mutual agreements.

To the commercial artist, the desire to be of service to the advertiser should be the main consideration. Often when the art director is criticizing a drawing, the artist feels that he is criticizing the artist, whereas he may be attempting to correct the artist's occasional lack of understanding of their mutual problem, which is to create sales.

The advertising appeal which is going to make the most sales is that which is going to get response from the greatest number of people. The easiest kind of an advertisement to sell to the president of a company

is one which includes a portrait of the president, or a picture of the factory, or a catalog of the manufacturer's pet products. Such advertisements are built from the point of view of the manufacturer only.

The job of the advertising man is to find out what the *consumer* wants to know about the product, not what the manufacturer may think about it. Individual opinion isn't worth anything; it is the average opinion which is of real value to the advertiser.

The prime consideration, which is to make the advertisement attract attention, is where the artist is of most help to the advertiser. People are picture-minded; that is why they go to the movies. That is why art is so powerful a factor in the advertising appeal. It is so important that I believe the advertising policy of a concern will eventually be dictated not by copy men, salesmen or directors, but by the artists and pictorial impressionists, men who speak with authority on reaching the crowds with pictures.

One thing which worries the average artist is the "creation of ideas." He sits impatiently before a blank canvas, and the ideas do not seem to come. Why? Because he has a lack of understanding of the source of ideas. He suffers from a belief that there is such a thing as a new idea.

There is no such thing as a new idea. A Supreme Intelligence finished the job of creating ideas some ages ago. Every "new"

idea or invention is therefore a fresh combination of known ideas, of old ideas which have been unfolded. In the combination of old ideas there is an inexhaustible source of ideas instantly available. If two men exchange dollars, they each have but one dollar for their pains. But if they exchange ideas, each leaves the other with two ideas. They have neither given nor taken anything which cannot be replaced.

What Business Asks of the Artist

By

BEN NASH

COMMERCE needs Art, and Art needs Commerce. They are interdependent. Business wants to buy from the artist two things—what he thinks and what he draws. It will buy his talents when he understands this definition of Art: *Art, whether it be picture, type, white space, arrangement or decoration, is the skilful and systematic arrangement of the most effective means for the desired end. Art is not color, form or arrangement. It is a combination of thinking and craftsmanship.*

Business of today needs the artist with these qualifications:

1. One who has craftsmanship.
2. One who has the ability to understand what business is about, to appreciate the business thoughts to be expressed.
3. One trained to absorb ideas and instructions.
4. One who has the ability to express a business idea in a dramatic convincing manner.

5. One who has knowledge of reproduction processes and a knowledge of the various business relations.

In the development of the commercial artist there are five stages. The first is that of the artist who has technical facility only. He can paint a picture or a decoration and can draw from a cast or a life model, but he has no understanding of the commercial principles or commercial application of this facility.

In the second stage the artist not only knows how to make a drawing but how it can be of use. He understands the principles of visual expression in form, arrangement, color and texture as applied to the expression of a commercial idea. He thinks functionally.

The artist in the third stage knows all this but has trained himself to be an *interpreter* of commercial ideas. He knows how to interview men of business ideas, how to understand these ideas and how to interpret them imaginatively and visually.

The artist in the fourth stage combines with the foregoing knowledge the ability to apply psychology and selling, to put across a story-telling, dramatic presentation.

Finally, in the fifth stage the artist knows the media and reproduction processes which get his drawing out to the masses. In this stage the artist comes to a practical knowledge of commerce in all its relations. It is that which art directors in particular need to learn. One of the most important things

in the field of art is to be resourceful—to know various ideas and have various contacts with business in order to be able to apply knowledge at the right time.

The artist who develops the ideal relationship between his artistic abilities and business will produce a more vital kind of art. Art in the past aided in bringing about religious understanding. Art in the future can play a large part in bringing about a closer commercial understanding.

The Use of Decoration

By

WALTER D. TEAGUE

THERE is fundamentally no difference between the profession of an architect and that of a designer of advertising pages. They work in different mediums, but they work under the same rules and according to the same principles.

The advertising page is a unit which stands by itself, competing with other similar units, and may consequently be considered as an isolated problem. This may not be fortunate, and the time may come when advertising pages within a publication will bear a relation to each other and gain by that relation. In general, however, the page should be and can be designed as a self-sufficient unit.

Usually the designer is handed a collection of unrelated elements which he has to combine into a page. His problem is to produce an effect of unity. He has to make the page such that it will stop as many casual passersby as possible and gain their atten-

tion. He has to try to leave a definite impression on the minds even of those who do not pause.

The designer will accomplish his results by means of a simple form, in which he may or may not use ornament. He must give the page a unity of effect which is architectural in character. He must build it up like the facade of a building. Ornament is not the object of the design. It is simply the means by which he gets color.

Any one who wishes to design good advertising pages must study printing and the history of printing. He must know what can be done with the various methods of reproduction, half tone and line engraving. He must know types, how they should be set and the peculiar advantages of the various faces, because all advertising pages start with a story, that story has to be set in type, and the type will to a large extent dominate the page.

We must not think that the desire to create beauty is a product of civilization. It is deep-seated in mankind, due to man's desire to see repeated in his possessions those rhythms which mean life to himself. All nature moves in a rhythmic pattern, and to this principle man responds with a peculiar intensity. Look where you will and you will find that the creation of recurrent contrasts, or rhythms, has been the aim of all great design.

Thus ornament in the hands of an artist becomes merely a means of subdividing his surface, enriching some portions in relation to others that are plainer. For this purpose tradition has supplied him with a selection of patterns which fulfill his requirements, and which have been proved satisfactory by thousands of years of usage. Every race and age has given these motifs its own interpretation. So has every real designer in every period.

If any artist feels that he should invent new ornament with which to build his design, there is no reason why he should not try. His success will depend not on the ornament which he uses, but on the designs which he builds with it—on the beauty of those recurrent contrasts or rhythms, which he must compose in a new arrangement intended to give us pleasure. That is what we mean by decoration. From this definition it will be seen that decoration can never be a thing added, a superfluous or useless element: it must be wrought out of the very body of the thing decorated and must be inherent in its structure.

Study your medium and its limitations. Respect your materials. Bring to your work a sincere desire to make it as beautiful as you can. Then study tirelessly to increase the skill of your hand, the certainty of your taste and the fund of knowledge which is your armory.

Making the Poster

By

ADOLPH TREIDLER

POSTER art is at a low ebb in this country. Most posters are too realistic, and there is not enough use of the flat treatment. The best poster is the simple statement in large masses of bold color.

The origin of the poster as we know it today goes back to Japanese prints. About 1850 a French merchant got a shipment of china from the Orient. In unpacking the barrels he discovered that the pieces of china were wrapped in very beautiful Jap-

anese prints, which were practically unknown in Europe and America. He thought them very beautiful and began ordering all the cheap china he could get for the purpose of accumulating the posters. That was the beginning of the first collection of Japanese prints in Europe. Some of the finest prints, now worth thousands of dollars, came wrapped round china cups.

These prints had a tremendous influence upon the artists of the sixties, on men like Whistler, Degas, Manet and others. Lautrec

tried to accomplish in lithography what the Japanese had done with wood blocks. He was the inspiration of Pride and Nicholson in England, who were really the fathers of modern commercial art. They evolved a treatment that was flat, simple and direct.

You can not always sell in this country anything as simple as their work. The average American, in matters of art, seems to be literal minded, and requires more detail in posters. After all, the man who wants a poster is not interested in art; he is interested in selling goods. The artist must serve his needs. At the same time, the artist will never be happy in his work unless he fights all the time for the best standards he knows. I sometimes think that the client or middleman with whom the artist has to deal has exaggerated ideas of the ignorance of the public.

Any poster is a good poster, from the advertising point of view, that tells its story simply and very quickly. But the artist, if he has any ideals—even money-

making ideals—must do what he knows to be good work. He must know his job, must study and work and have reason for the faith that is in him. Then he must insist that he knows his job, and he must refuse to make all the changes that are suggested by subordinates whose opinion is asked by the boss, and who feel that they have got to say something, although they do not really know or care anything about the changes they suggest.

There is a certain underlying kinship between all sorts of good design, whether in a chair, a mural decoration or a 24-sheet poster. There are certain space relations and a certain balance in every work of art. The poster artist can not be interested in too many beautiful things. In my own work I even get a great deal out of music.

Study the work of the early masters in poster design. They put the thing in words of one syllable and get you started right. Put in as much detail as necessary to satisfy the client. But in any case the dimensions, the space relations, *must* remain simple.

The Use of Color

By

ROYAL BAILEY FARNUM

COLOR is coming to be a most important consideration, in manufacture, in commerce, and in selling or merchandising.

Form is more intellectual than otherwise, although it may appeal emotionally. Color is pure emotion and acts only so when space and form are obliterated. Our best intellectual and emotional reactions combine and

balance in beautifully colored forms and areas. We can enjoy color though the form is indistinct, as we enjoy music although we cannot understand the words. Color, then, is the first sensation that strikes us, and not the form.

Color comes to us in various ways, principally by the reflection of light from given surfaces. It has three dimensions: Hue, or

the character of the color; Value, its lightness or darkness; and Chroma, the weakness or strength of the color. When we think of color we must think of those three dimensions and build with them, balancing with understanding in whatever we do.

The aim in color is to please. Do not overestimate; search for balanced effects. Begin with a medium between the extremes and work toward pleasing alternations which are the underlying bases of beautiful color.

Red and yellow are exciting. Green and blue are tranquilizing. Purple is subduing. Shadows are usually cool. Balance in these effects is Nature's stabilizing principle. We constantly seek balance in color. When we look at red for a time we see the opposite color, blue-green, because our eye desires balance. The tired eye, seeking repose, goes to the opposite extreme, then the color fades away until we have balance, just white light.

A visualization of balanced arrangements of color is essential to any intelligent color thinking or use. We must have in our minds the idea of three dimensions, and a balanced arrangement of these dimensions, in order that we may be able to depart in any direc-

tion into the field of other hues, into the field of dark or light, or into the field of strong or weak chromas; it is moreover necessary if we wish intelligently to use combinations of unbalance.

While we seek rest, life would not be pleasing unless we had the variety of unbalance. Therefore we often seek dominance or overbalance of color. The more out of balance it is, the less we can stand. The poster can stand a great deal of overbalance because we go rapidly by in our automobile, and do not have to stay long with it. We are, however, sorry for the family that has to live opposite to it.

The poster in the store window may have a closer balance, because people stop to look at the articles displayed. On the counter where they buy the articles there is need of still more balance. In the magazine, even more is required because the reader is close to the advertisement. Even so, overbalance is what we must use to attract attention. Finally, we have our home interiors, and there we want a balanced effect.

The whole question of color is in its infancy, but more and more our public is demanding it, and more and more intelligence must be displayed in its use.

Fifth Exhibition Awards



ART DIRECTORS CLUB MEDAL OF AWARD, DESIGNED BY PAUL MANSHIP

PAINTINGS AND DRAWINGS IN COLOR

(a) FIGURES

First Award, Medal—HENRY RALEIGH for painting made for Check-Neal Coffee Co., through J. Walter Thompson Co. Page 2.

First Honorable Mention—

WALTER BIGGS for painting made for Pratt & Lambert, Inc., through The Albert P. Hill Co. Page 3.

Second Honorable Mention—

LUCILLE PATTERSON MARSH for painting made for American Radiator Co., through Barton, Durstine & Osborn, Inc. Page 4.

(b) STILL LIFE

First Award, Medal—MERRITT CUTLER for painting made for H. J. Heinz Co., through Calkins & Holden, Inc. Page 16.

First Honorable Mention—

CHARLES KAISER for painting made for Atwater Kent Mfg. Co. through Barton, Durstine & Osborn, Inc. Page 14.

Second Honorable Mention—

LINN BALL for painting made for The Jell-O Co., Inc., through The Dauchy Co. Page 15.

PAINTINGS AND DRAWINGS IN COLOR — *continued*

(c) MISCELLANEOUS

First Award, Medal—E. A. GEORGI for painting made for Rusling Wood, Inc., through Calkins & Holden, Inc. Insert.

First Honorable Mention—

C. PETER HELCK for painting made for Franco - Belgique Tours Co., Ltd., through Albert Frank & Co. Page 13.

Second Honorable Mention—

FRANK SWIFT CHASE for painting made for Davey Tree Expert Co. through J. Walter Thompson Co. Page 5.

POSTERS AND CAR CARDS

First Award, Medal, and Barron Collier Prize—

JON O. BRUBAKER for painting made for the National Association of Book Publishers. Page 12.

First Honorable Mention—

F. G. COOPER for New York Edison Co. Page 8.

Second Honorable Mention—

ADOLPHE TREIDLER for painting made for Cathedral of St. John the Divine through Tamblyn & Brown. Page 9.

BLACK AND WHITE ILLUSTRATIONS

First Award, Medal—F. R. GRUGER for Freed-Eisemann Radio Corporation through L. S. Goldsmith & Co. Page 21.

First Honorable Mention—

FLOYD M. DAVIS for Holeproof Hosiery Co. through Lord & Thomas. Page 19.

Second Honorable Mention—

HUGH FERRISS for Lehigh Portland Cement Co. through The Blackman Co. Page 20.

BLACK AND WHITE LINE

First Award, Medal—BERTRAND ZADIG for GEORGE
H. DORAN COMPANY. Page 18.

First Honorable Mention—

WILFORD JONES for Freed-Eisemann
Radio Corporation through Hommann,
Tarcher & Cornell. Pages 10 and 11.

Second Honorable Mention—

WALLACE MORGAN for Ovington's
through Pedlar & Ryan. Page 25.

DECORATIVE DESIGN

First Award, Medal—E. A. WILSON for W. Va.
Pulp & Paper Co. through Rogers & Co. Page 6.

First Honorable Mention—

T. M. CLELAND for W. Va. Pulp & Paper
Co. through Rogers & Co. Page 7.

Second Honorable Mention—

GUIDO AND LAWRENCE ROSA for
Strathmore Paper Co. through Federal
Advertising Agency. Page 24.

PHOTOGRAPHS

First Award, Medal—H. W. SCANDLIN for Hooven
Owens Rentschler Co. through Harry Varley.
Page 23.

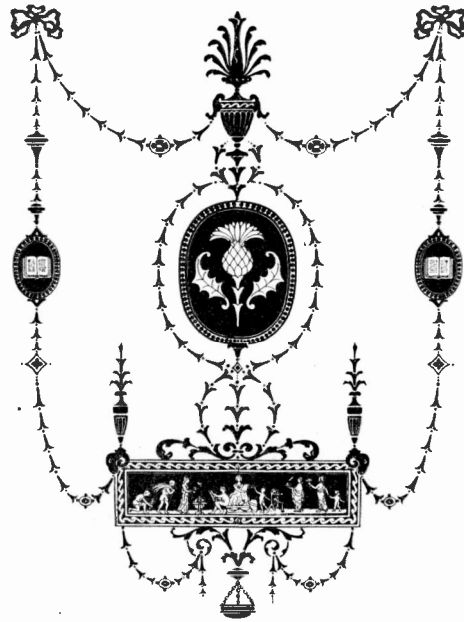
First Honorable Mention—

ED. STEICHEN for The Welch Grape
Juice Co. through J. Walter Thompson
Co. Page 17.

Second Honorable Mention—

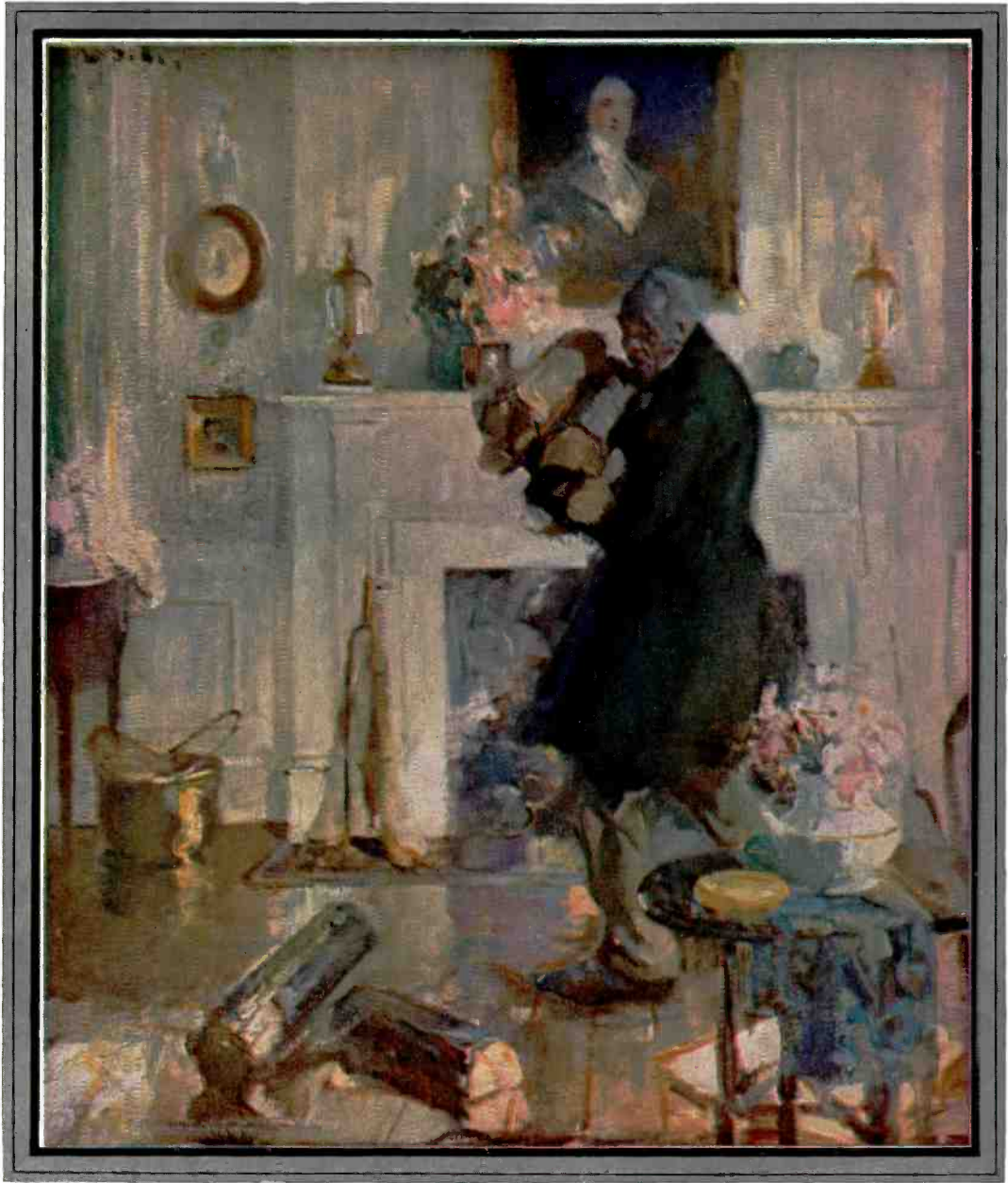
WM. SHEWELL ELLIS for The Gorham
Co. through Barrows, Richardson &
Alley. Page 22.

I L L U S T R A T I O N S





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



WALTER BIGGS—VARNISH
*Loaned by Pratt & Lambert, Inc.
Exhibited by The Albert P. Hill Co.*
1st Honorable Mention

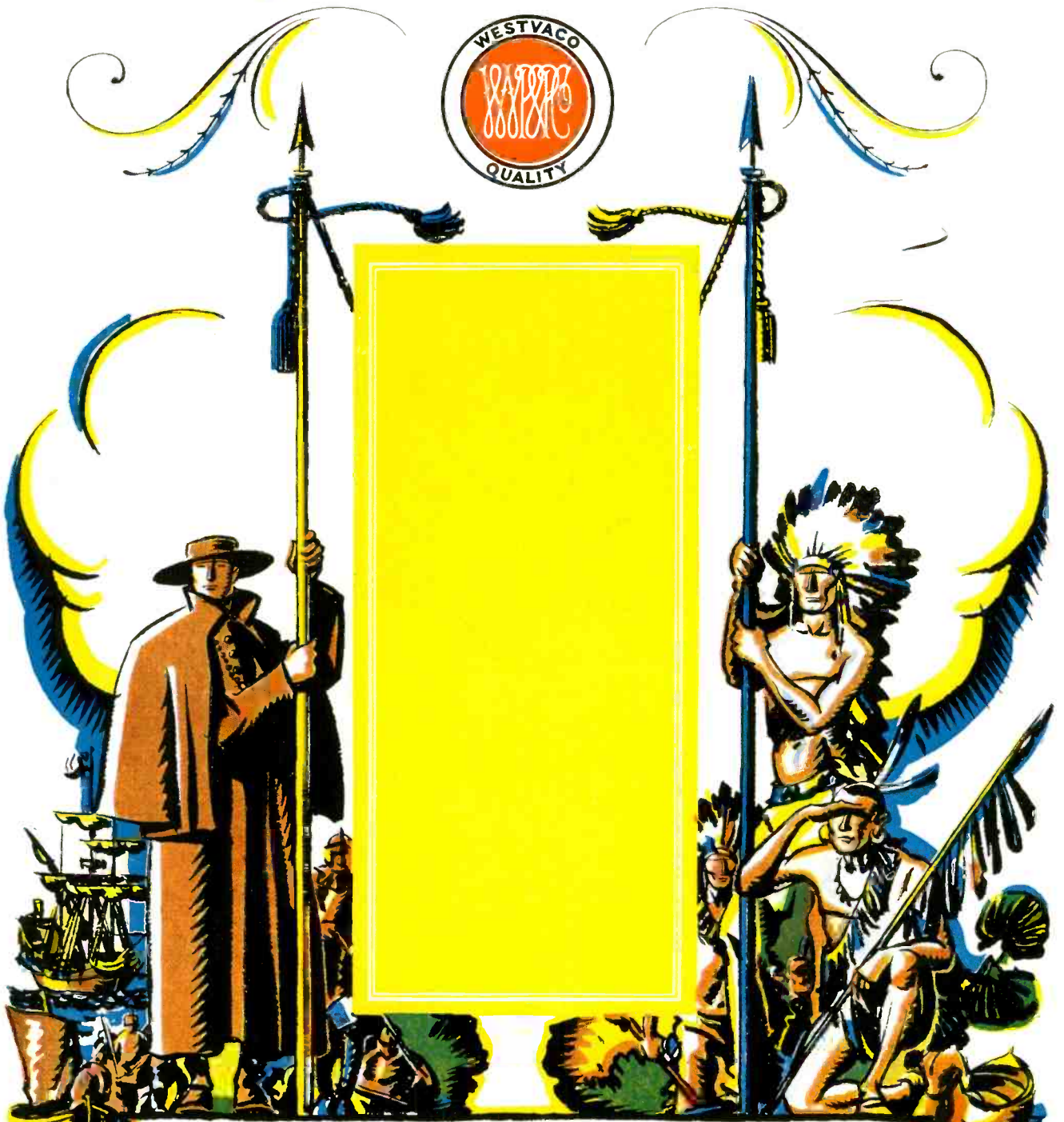


LUCILLE PATTERSON MARSH—RADIATORS AND BOILERS
Loaned by American Radiator Company
Exhibited by Barton, Durstine & Osborn, Inc
2nd Honorable Mention



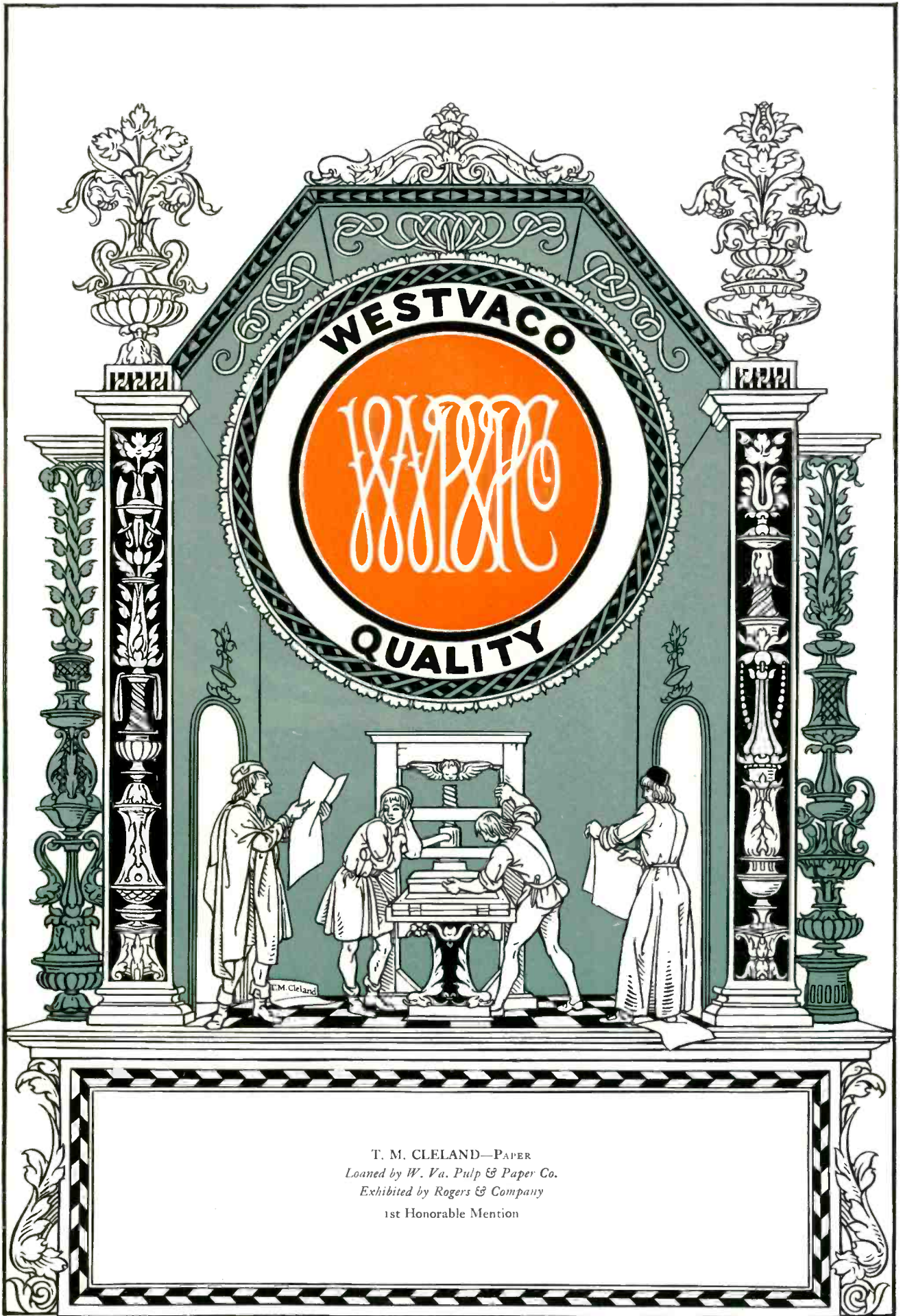
FRANK SWIFT CHASE—DAVEY TREE SURGERY
Loaned by Davey Tree Expert Company
Exhibited by J. Walter Thompson Company
2nd Honorable Mention

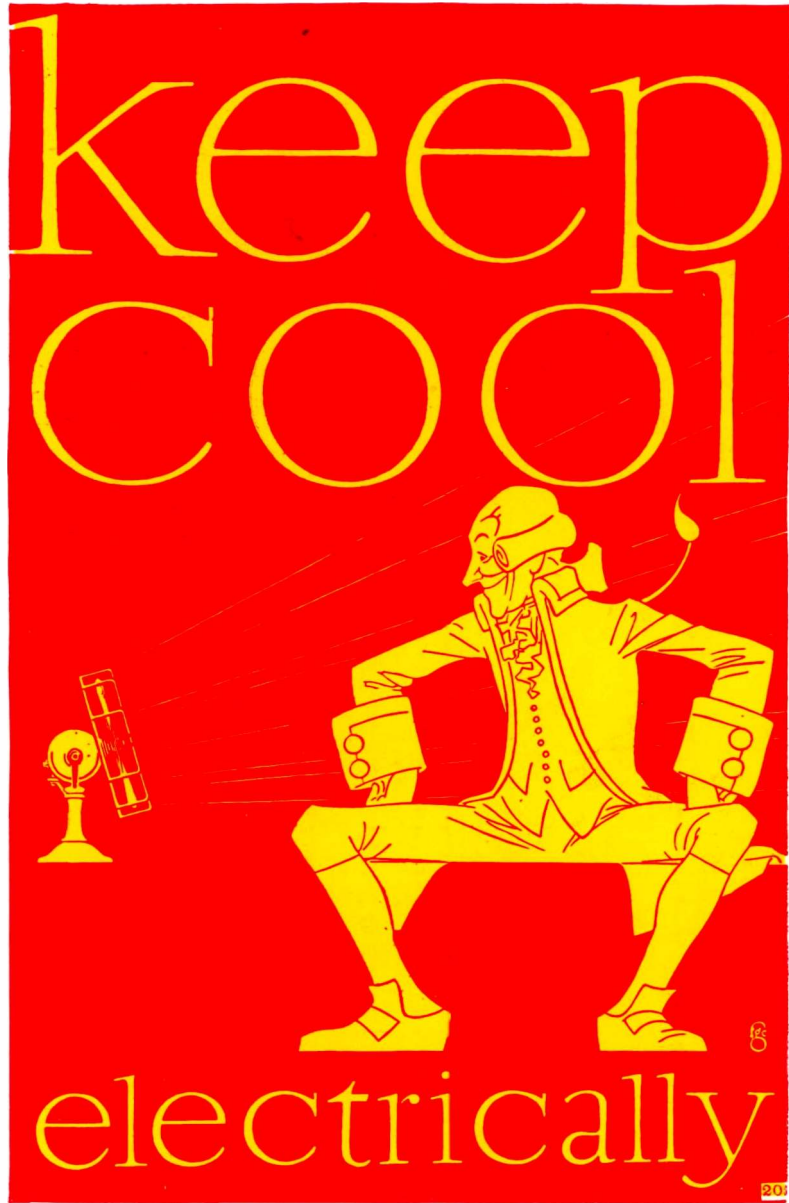
MARQUETTE ENAMEL



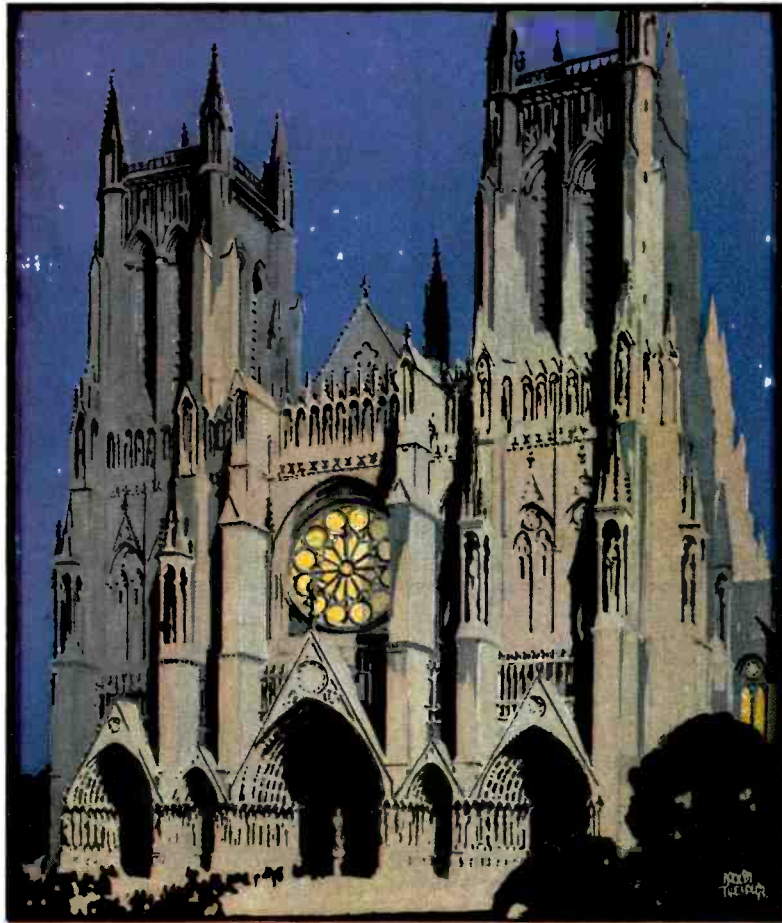
EDWARD A. WILSON—PAPER
Loaned by W. Va. Pulp & Paper Co.
Exhibited by Rogers & Company
Medal

E . D . A . W . I . L . S . O . N





F. G. COOPER—ELECTRIC FANS
Loaned by N. Y. Edison Co.
1st Honorable Mention

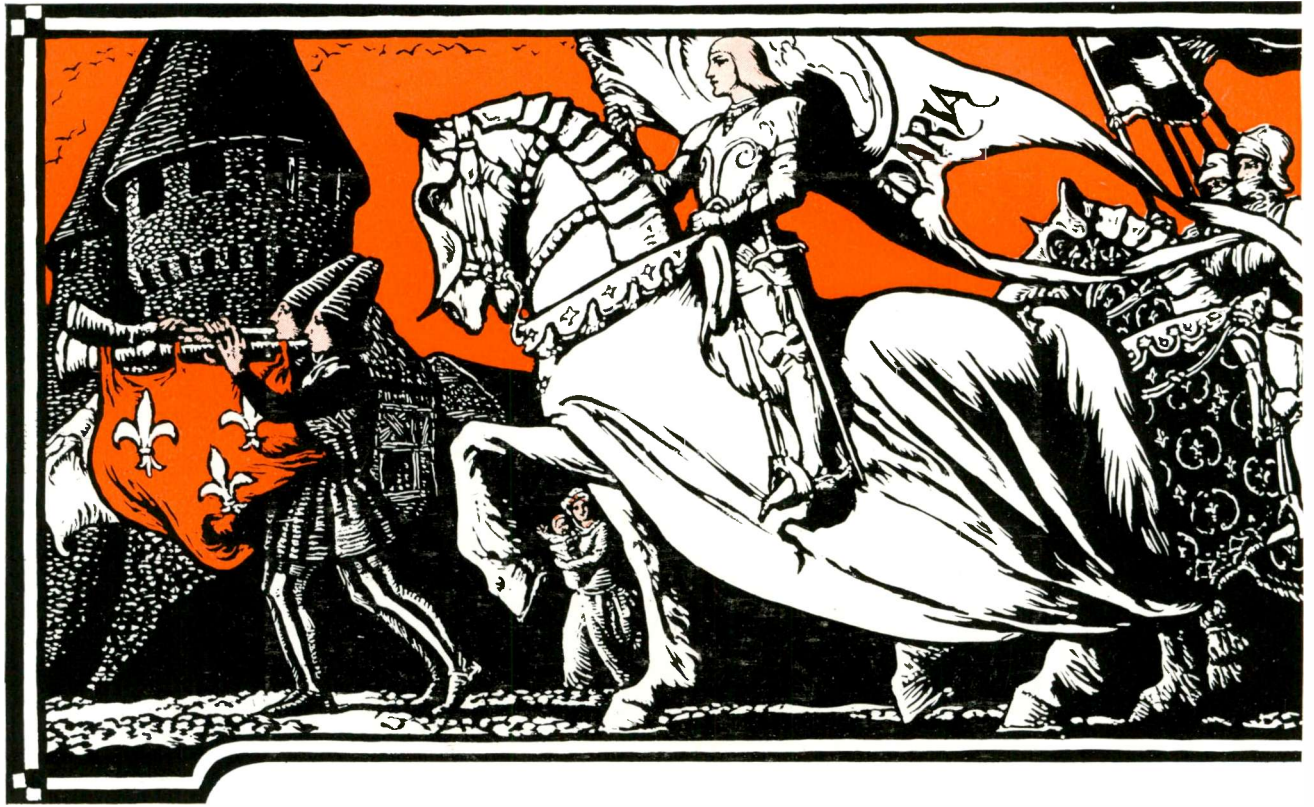


**Help Complete
NEW YORK'S GREAT
CATHEDRAL**

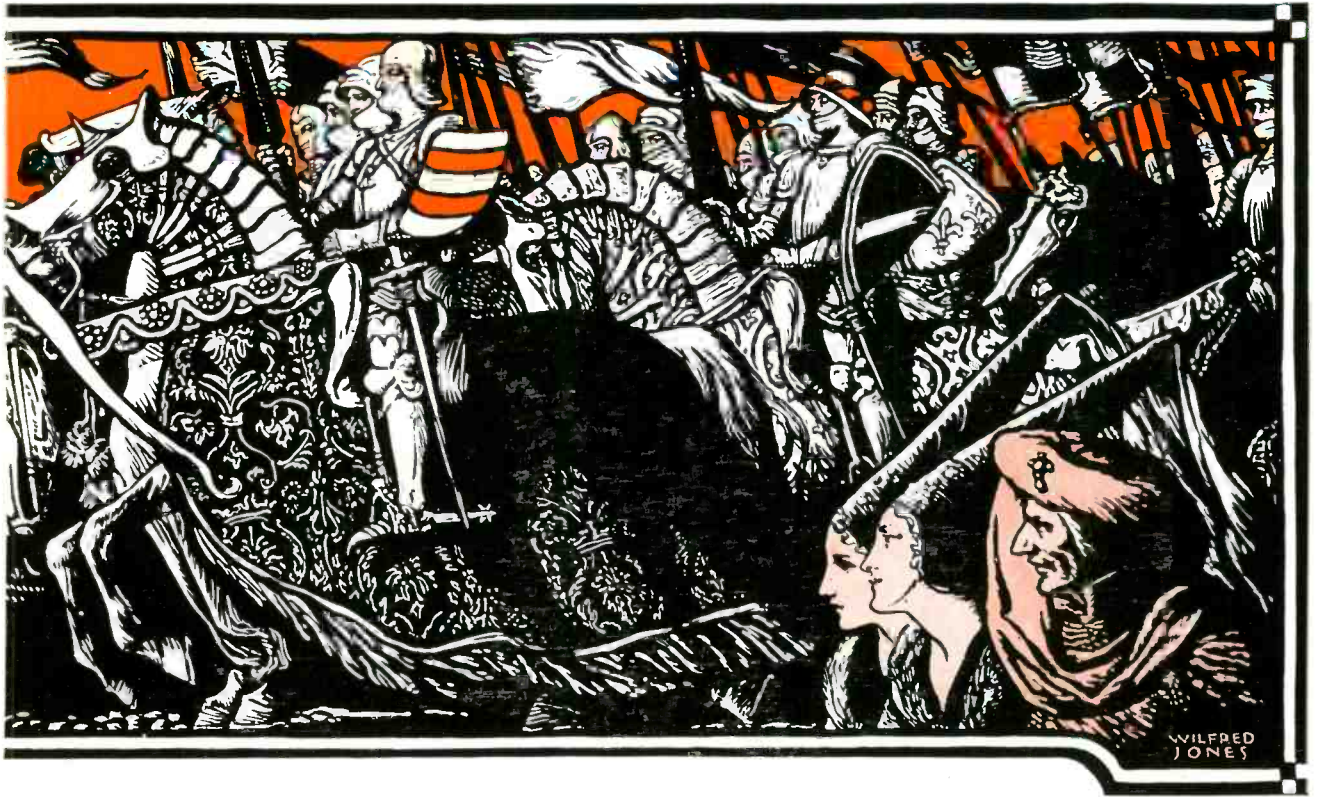
A SHRINE of WORSHIP for all PEOPLE

**Send your GIFT to the CATHEDRAL
of ST. JOHN the DIVINE New York City**

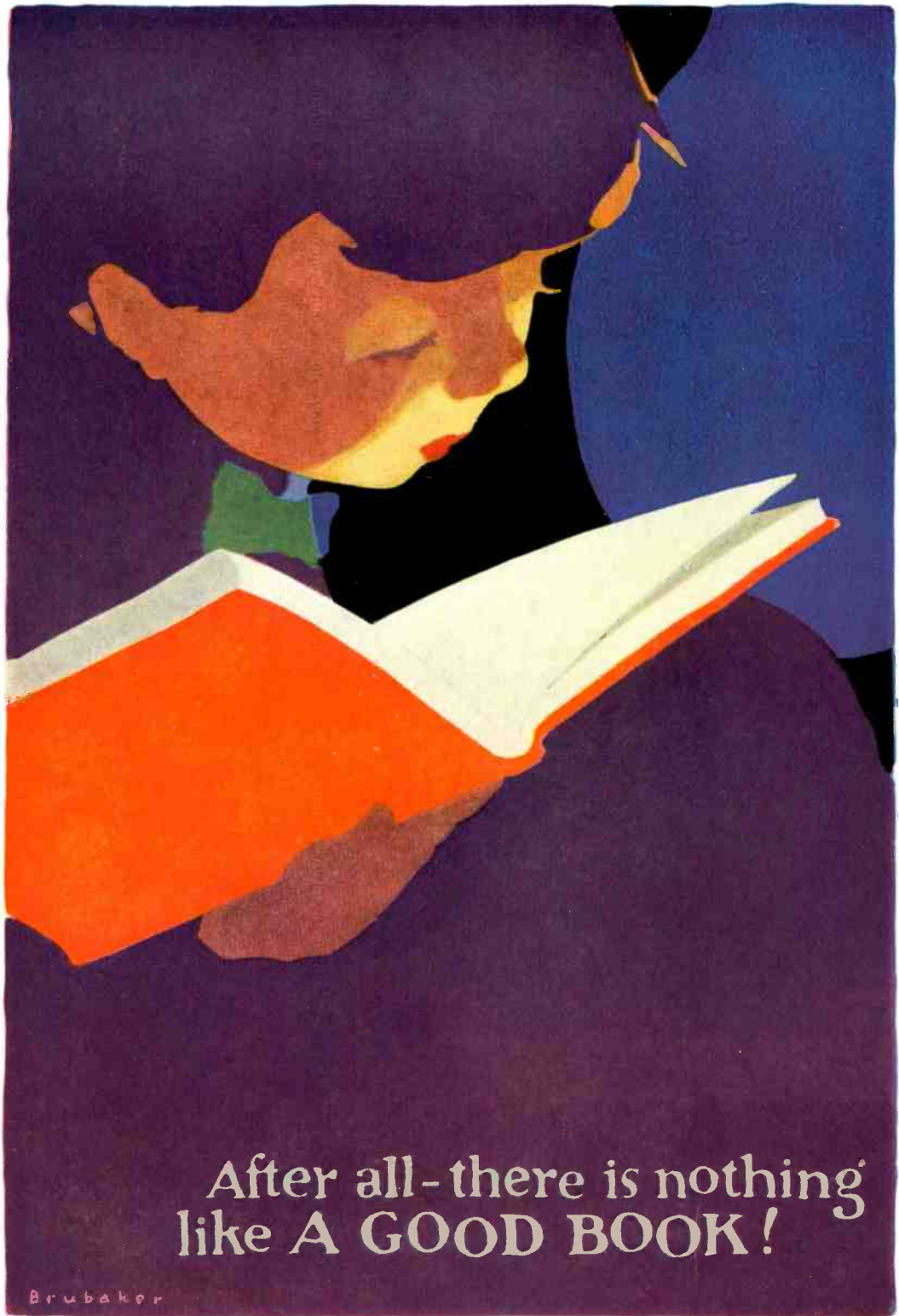
ADOLPH TREIDLER—POSTER
*Loaned by Cathedral of St. John the Divine
Exhibited by Tamblin & Brown
2nd Honorable Mention*



WILFRED JONES—Radio
1st Honorable Mention

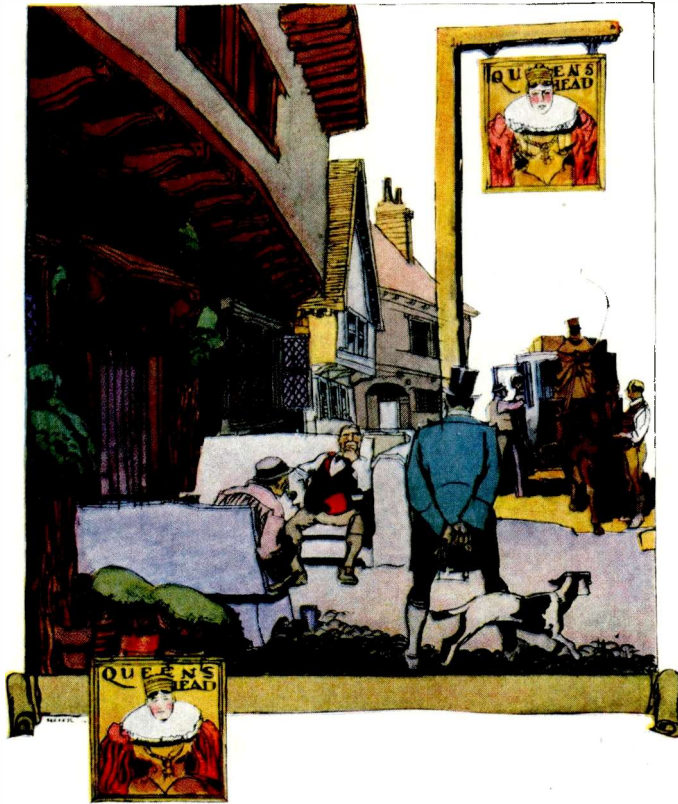


*Loaned by Freed-Eisemann Radio Corporation
Exhibited by Hommann, Tarcher & Cornell*



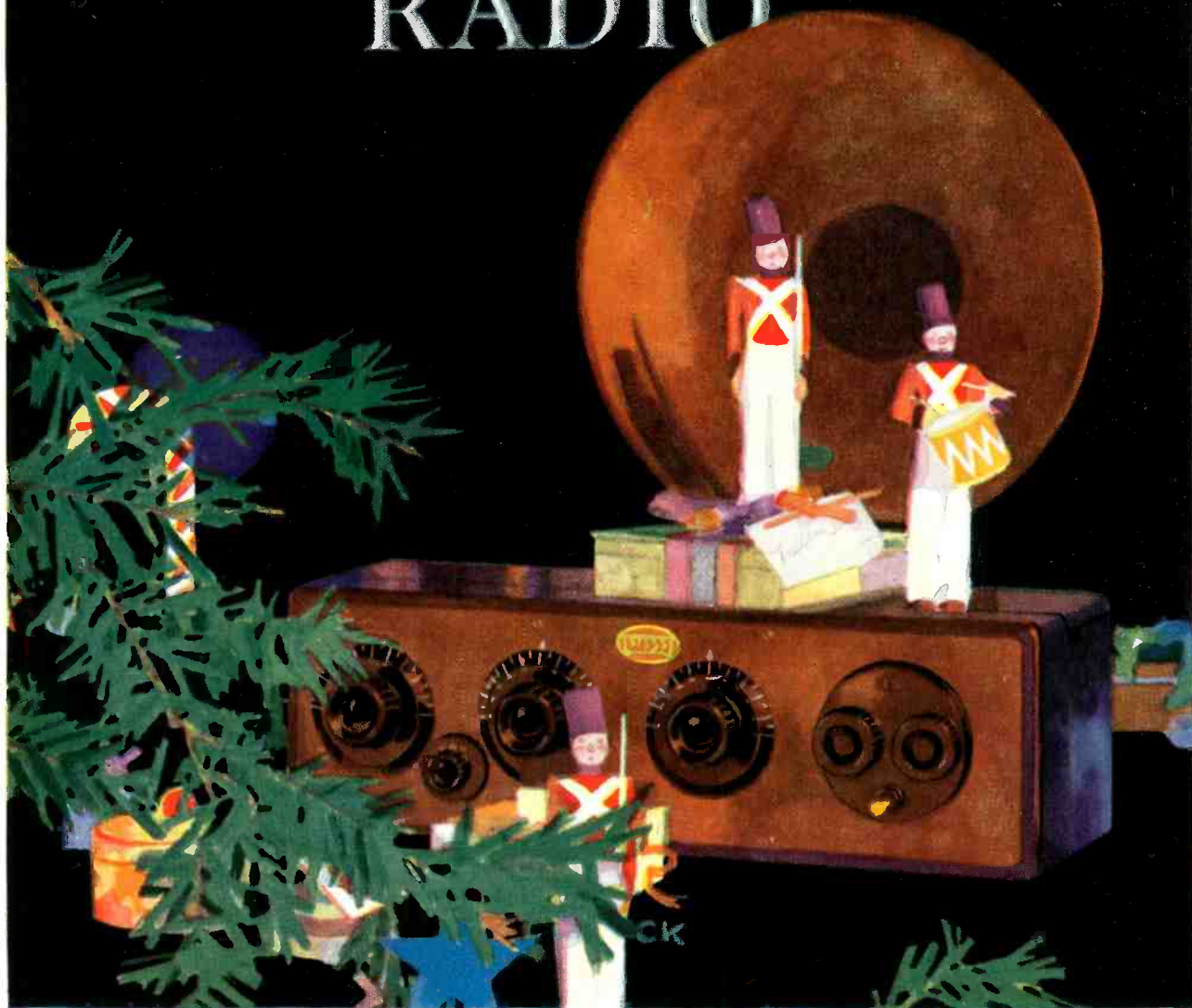
Plated by Trichromatic Engraving Co.

JON O. BRUBAKER—Books
Loaned by National Association of Book Publishers
Medal and Barron Collier Prize



C. PETER HELCK—TRAVEL
Loaned by Franco-Belgique Tours Co., Ltd.
Exhibited by Albert Frank & Company
1st Honorable Mention

ATWATER KENT RADIO



CHARLES KAISER—RADIO
*Loaned by Atwater Kent Mfg. Co.
Exhibited by Barton, Durstine & Osborn, Inc.*
1st Honorable Mention



LINN BALL—JELLO
Loaned by The Jell-O Company, Inc.
Exhibited by The Dauchy Company
2nd Honorable Mention



MERRITT CUTLER—Food Products

Loaned by H. J. Heinz Co.

Exhibited by Calkins & Holden, Inc.

Medal

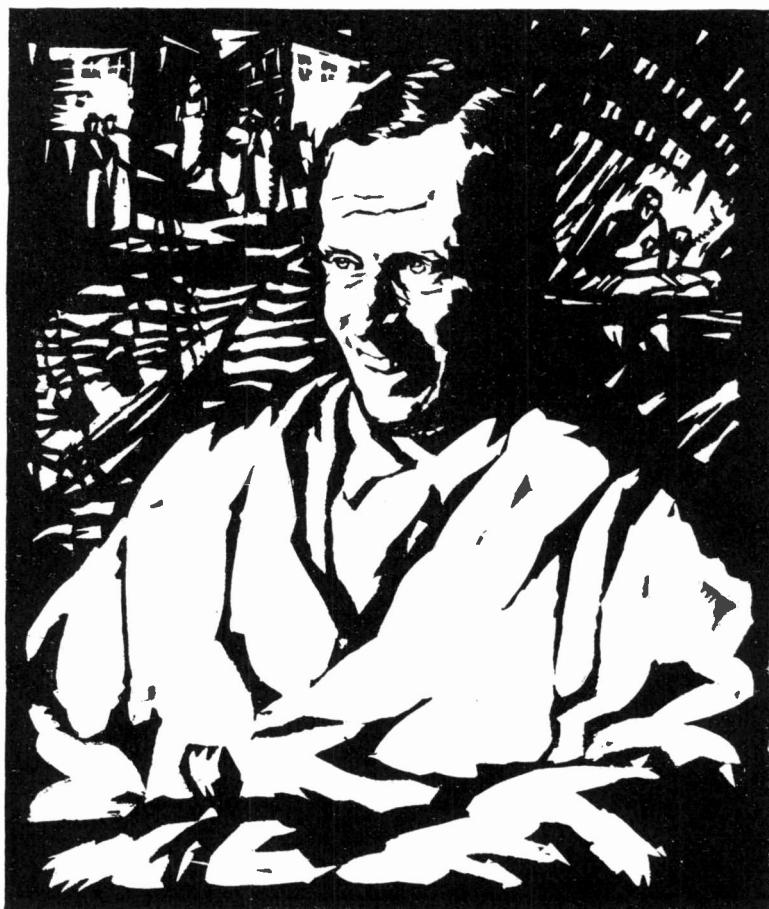


EDWARD STEICHEN--WELCH GRAPE JUICE

Loaned by The Welch Grape Juice Company

Exhibited by J. Walter Thompson Company

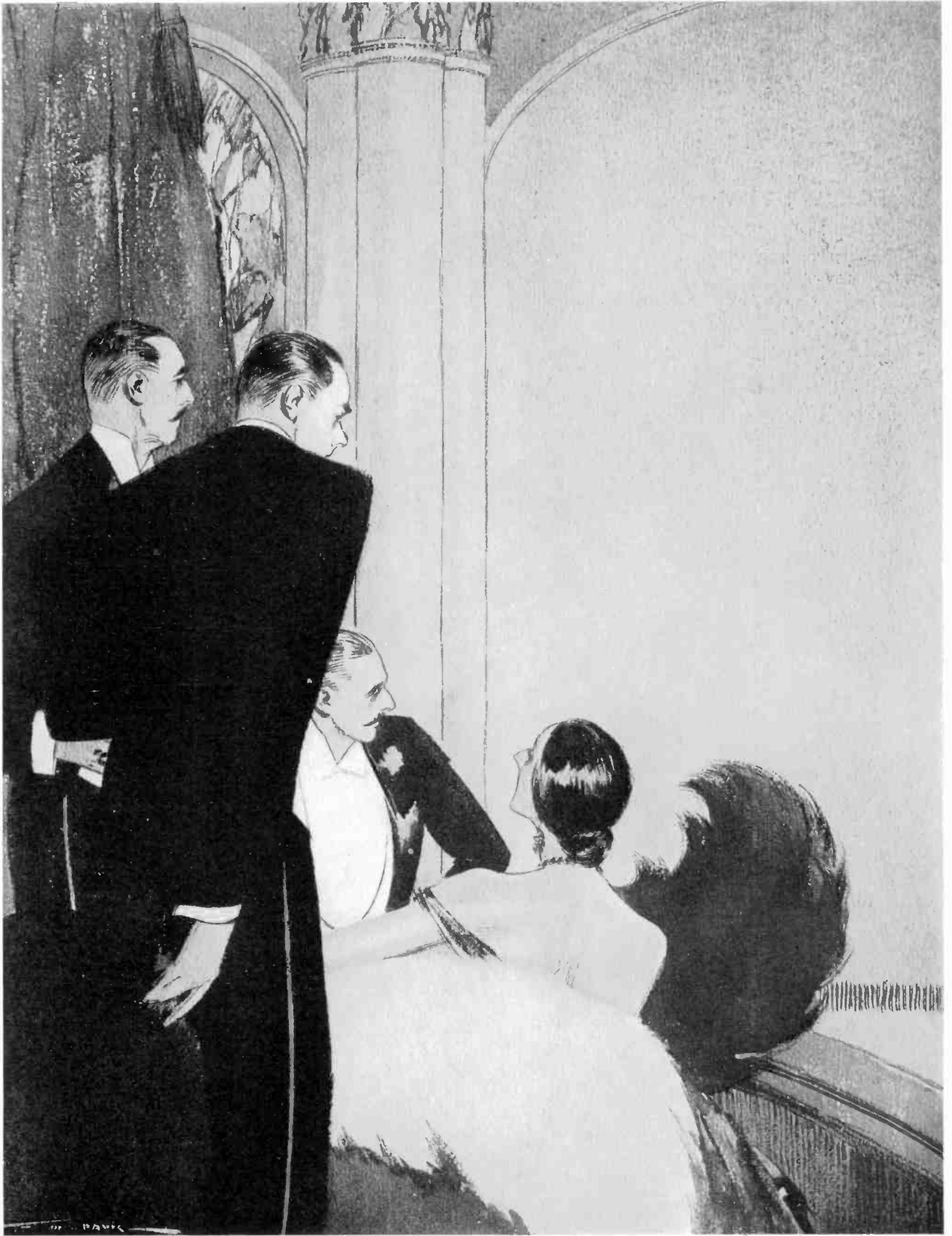
1st Honorable Mention



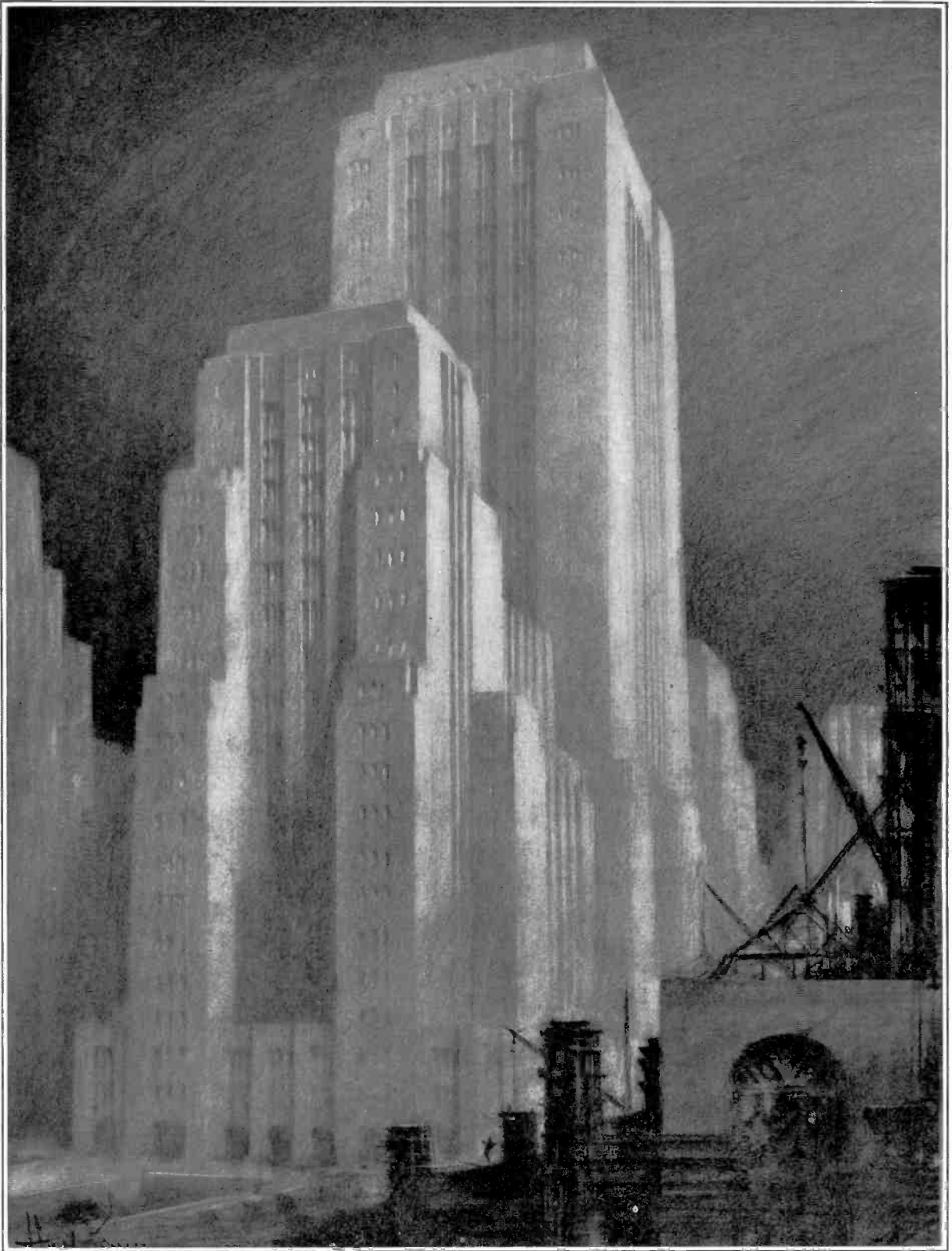
BERTRAND ZADIG—Books
Loaned by George H. Doran Company
Exhibited by Bertrand Zadig

Medal

{ 18 }



FLOYD M. DAVIS—HOSIERY
Loaned by Holeproof Hosiery Company
Exhibited by Lord & Thomas
1st Honorable Mention

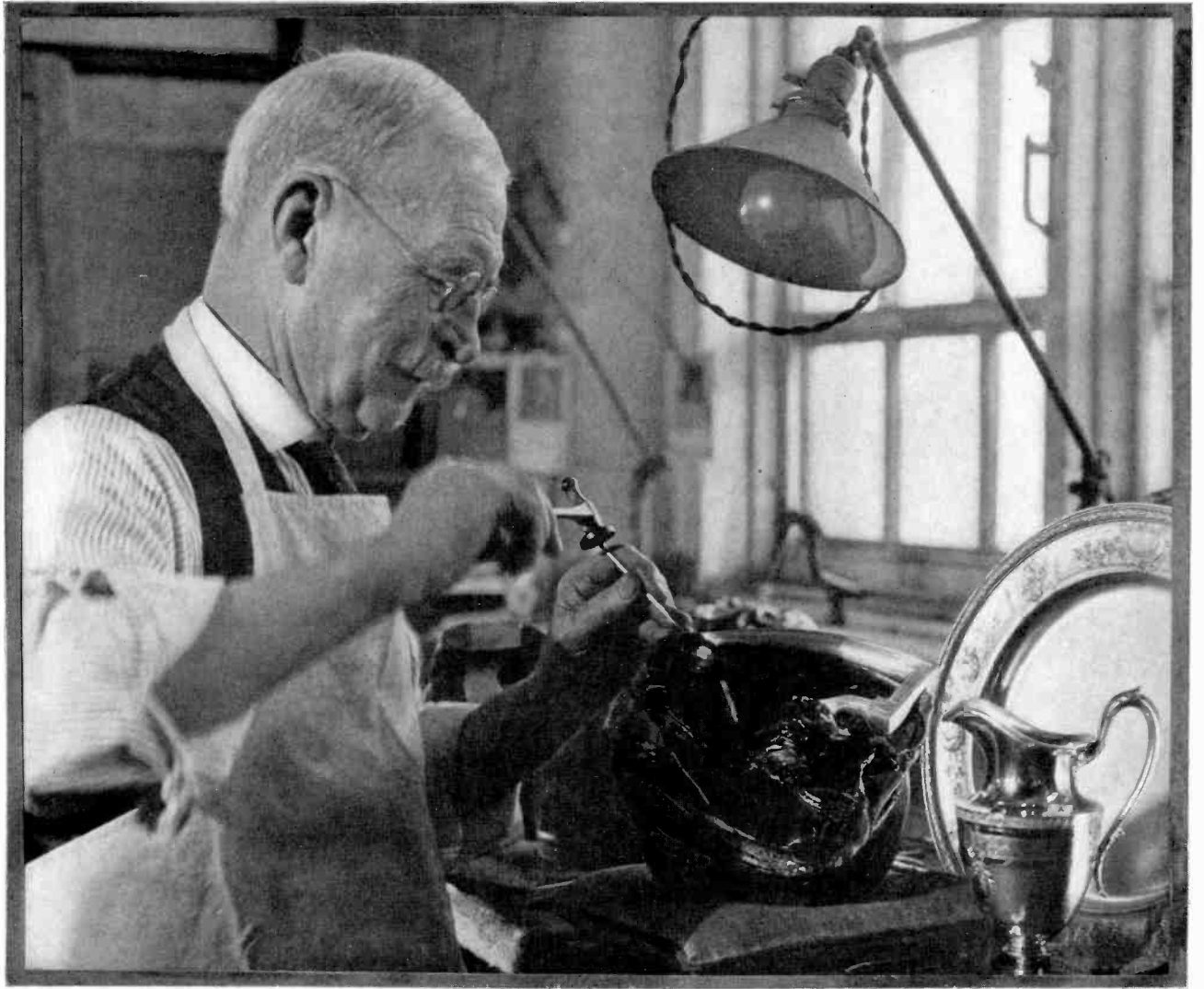


HUGH FERRISS—CEMENT
*Loaned by Lehigh Portland Cement Co.
Exhibited by The Blackman Company*
2nd Honorable Mention



F. R. GRUGER—RADIOS
Loaned by Freed-Eisemann Radio Corporation
Exhibited by L. S. Goldsmith & Co.

Medal



W. SHEWELL ELLIS—GORHAM SILVER
Loaned by The Gorham Company
Exhibited by Barrows, Richardson & Alley
2nd Honorable Mention



H. W. SCANDLIN—MACHINERY EQUIPMENT

Loaned by The Hooven, Owens, Rentschler Co.

Exhibited by Harry Varley

Medal

{ 23 }

WHICH PAPER?

The Strathmore 4-Group Plan Tells

COVERS BOOKS JAPANS BONDS WRITINGS

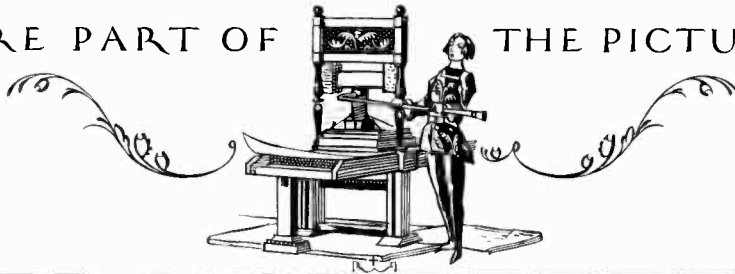
THE · EVERYDAY · GROUP

THE · PRESTIGE · GROUP

THE · DISTINGUISHED · GROUP

THE · DECORATIVE · GROUP

STRATHMORE EXPRESSIVE PAPERS
ARE PART OF THE PICTURE



GUIDO AND LAWRENCE ROSA—STRATHMORE PAPERS
Loaned by Strathmore Paper Company
Exhibited by Federal Advertising Agency
2nd Honorable Mention



BASSANI Process

WALLACE MORGAN—GIFT SHOP
Loaned by Ovington's
Exhibited by Pedlar & Ryan
2nd Honorable Mention



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



BASSANI Process

MYRON C. PERLEY—LISTERINE
Loaned by Lambert Pharmacal Co.
Exhibited by Lambert & Feasley



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



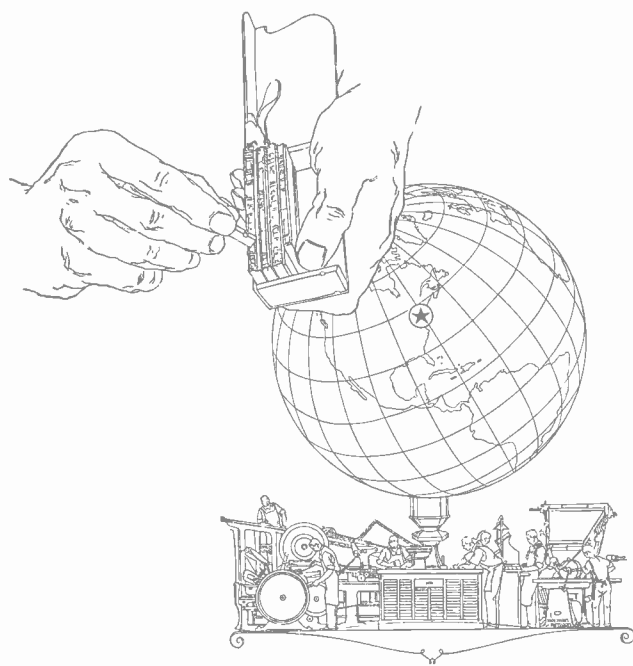
MYRON C. PERLEY—LISTERINE
Loaned by Lambert Pharmacal Co.
Exhibited by Lambert & Feasley



SARAH STILLWELL WEBBER—SHEETS AND PILLOW CASES

Loaned by Wamsutta Mills

Exhibited by Barrows, Richardson & Alley



NORMAN KENYON—PRINTING INDUSTRY OF NEW YORK

Loaned by N. Y. Employing Printers Ass'n

Exhibited by James F. Newcomb & Co., Inc.



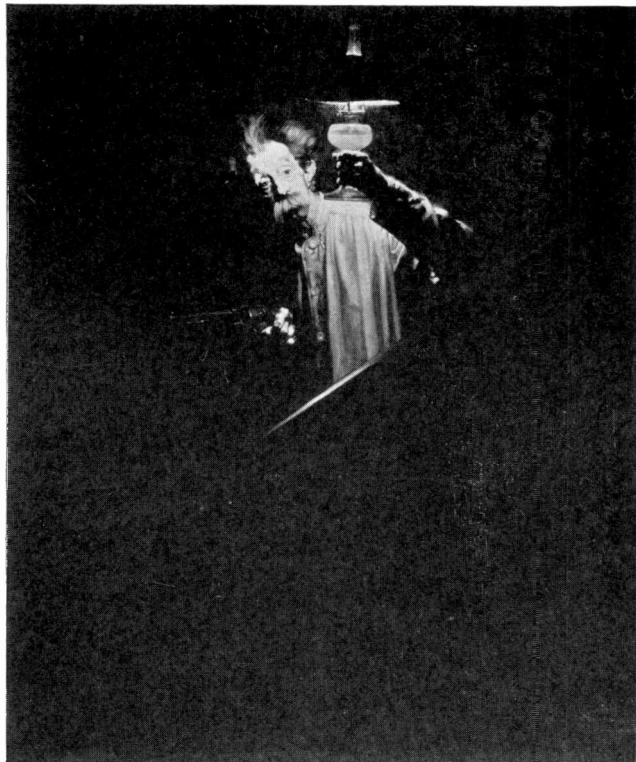
JOHN RAF.—BED SPREADS

Loaned by Stevens Manufacturing Co.

Exhibited by Harry C. Michaels



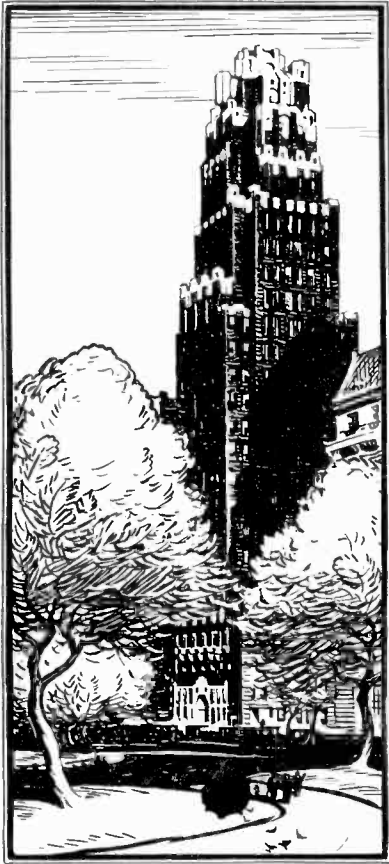
LUCILLE PATTERSON MARSH—RADIATORS
Loaned by American Radiator Company
Exhibited by Barton, Durstine & Osborn, Inc.



NORMAN ROCKWELL—MAZDA LAMPS
Loaned by Edison Lamp Works of G. E. Co.
Exhibited by Barton, Durstine & Osborn, Inc.



FLOYD BRINK—MOTOR CARS
Loaned by Marmon Motor Car Company
Exhibited by The Homer McKee Company, Inc.



HOWARD WILLARD—RADIATORS
Loaned by American Radiator Company
Exhibited by Barton, Durstine & Osborn, Inc.



C. PETER HELCK—TIRES
Loaned by Kelly-Springfield Tire Co.
Exhibited by C. Peter Helck



C. A. VOIGHT—COCOA
Loaned by Loft
Exhibited by
L. S. Goldsmith & Co.



FRED MIZEN—MOTOR CARS
Loaned by Marmon Motor Car Company
Exhibited by The Homer McKee Company, Inc



WALTER BIGGS—CITIES OF CORAL GABLES
Loaned by Coral Gables Corporation
Exhibited by N. W. Ayer & Son



WITOLD GORDON—HATS
Loaned by E. H. Scherman & Co.
Exhibited by T. L. McCready



GEORGE O'NEILL
 STANFORD BRIGGS INC.—HINDS CREAM
Loaned by Lehn & Fink Products Company
Exhibited by Barton, Durstine & Osborn, Inc.

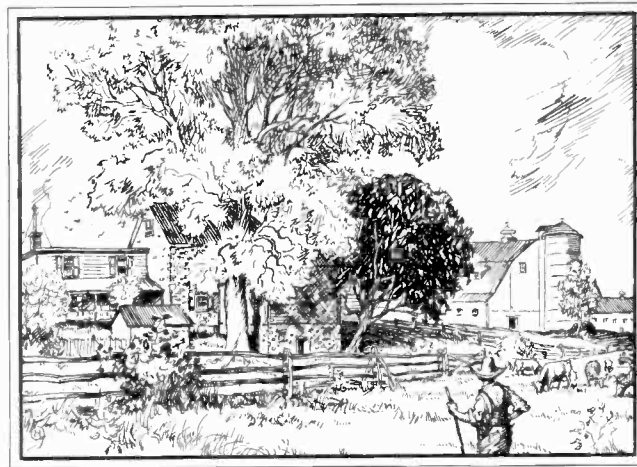
BASSANI Process



FRED MIZEN—MOTOR CARS
Loaned by Marmon Motor Car Company
Exhibited by The Homer McKee Company



McCLELLAND BARCLAY—RADIO
Loaned by Atwater Kent Mfg. Co.
Exhibited by Barton, Durstine & Osborn, Inc.



DAVID HENDRICKSON—BUTTER
Loaned by Fairmont Creamery Co.
Exhibited by N. W. Ayer & Son



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



WM. MEADE PRINCE—IVORY SOAP
Loaned by Procter & Gamble Company
Exhibited by The Blackman Company



McCLELLAND BARCLAY—RADIOS
Loaned by Atwater Kent Mfg. Co.
Exhibited by Barton, Durstine & Osborn, Inc.



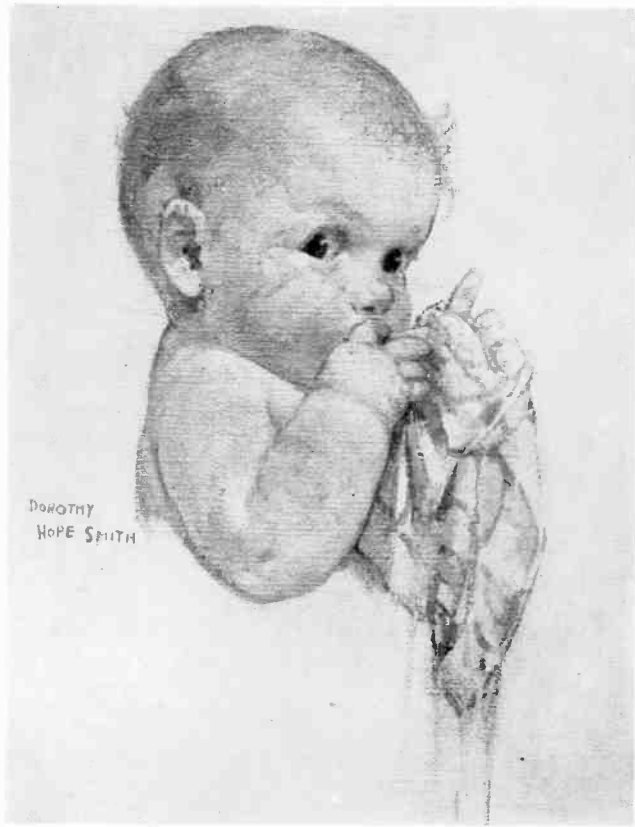
DAVID HENDRICKSON—BUTTER
Loaned by Fairmont Creamery Co.
Exhibited by N. W. Ayer & Son



PRUETT CARTER—POSTUM
Loaned by Postum Cereal Company
Exhibited by Young & Rubicam



EDWIN HENRY—ENAMEL WARE
Loaned by Kohler Co.
Exhibited by Erwin, Wasey & Company



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



DOROTHY HOPE SMITH BARLOW
 IVORY SOAP
 Loaned by Procter & Gamble Co.
 Exhibited by The Blackman Company



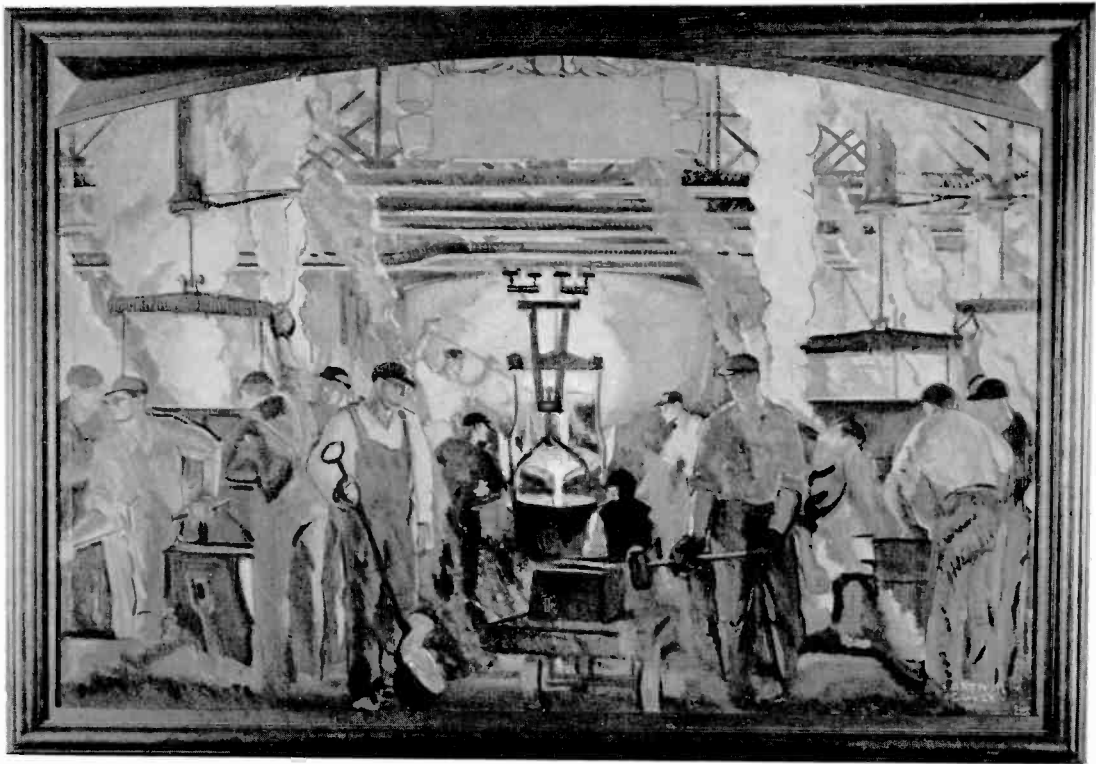
"ZERO"
 WHITE BOX CANDY
 Loaned by Park & Tilford
 Exhibited by
 Federal Advertising Agency



MAUD TOUSEY FANGEL—CREAM OF WHEAT
 Loaned by Cream of Wheat Company
 Exhibited by J. Walter Thompson Company



MAUD TOUSEY FANGEL—CREAM OF WHEAT
 Loaned by Cream of Wheat Company
 Exhibited by J. Walter Thompson Company



ARTHUR COVEY
ENAMELWARE

*Loaned by Kohler Co.
Exhibited by Erwin, Wasey & Company*

REA IRVIN—RADIOS
*Loaned by
Radio Corporation of America
Exhibited by Thomas F. Logan, Inc.*



BASSANI Process



GEORGE ILLIAN—CADILLAC AUTOMOBILES
*Loaned by Uppercu Cadillac Corp.
Exhibited by Federal Advertising Agency*



JAMES PRESTON—BUNGALOW CRETONE
*Loaned by M. C. D. Borden & Sons
Exhibited by Hommann, Tarcher & Cornell, Inc.*



NORMAN ROCKWELL—MAZDA LAMPS
Loaned by Edison Lamp Works of G. E. Co.
Exhibited by Barton, Durstine & Osborn, Inc.



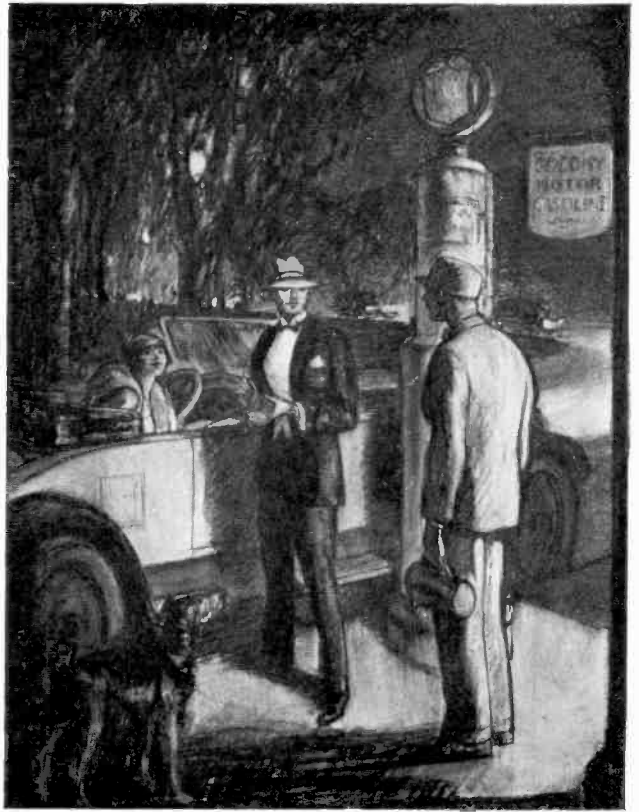
PRUETT CARTER—GRAPE-NUTS
Loaned by Postum Cereal Company
Exhibited by Young & Rubicam



ROY SPRETER—GRAPE-NUTS
Loaned by Postum Cereal Company
Exhibited by Young & Rubicam



BENTON CLARK—AUTOMOBILES
Loaned by Studebaker Corporation
Exhibited by Lord & Thomas



WALLACE MORGAN—SOCOMY GASOLINE
Loaned by Standard Oil Co., of N. Y.
Exhibited by The H. K. McCann Company



CHARLES E. CHAMBERS—RADIATORS
Loaned by American Radiator Company
Exhibited by Barton, Durstine & Osborn, Inc.



CHARLES VOIGHT—BLACKSTONE CIGARS

Loaned by Waitt & Bond Co.

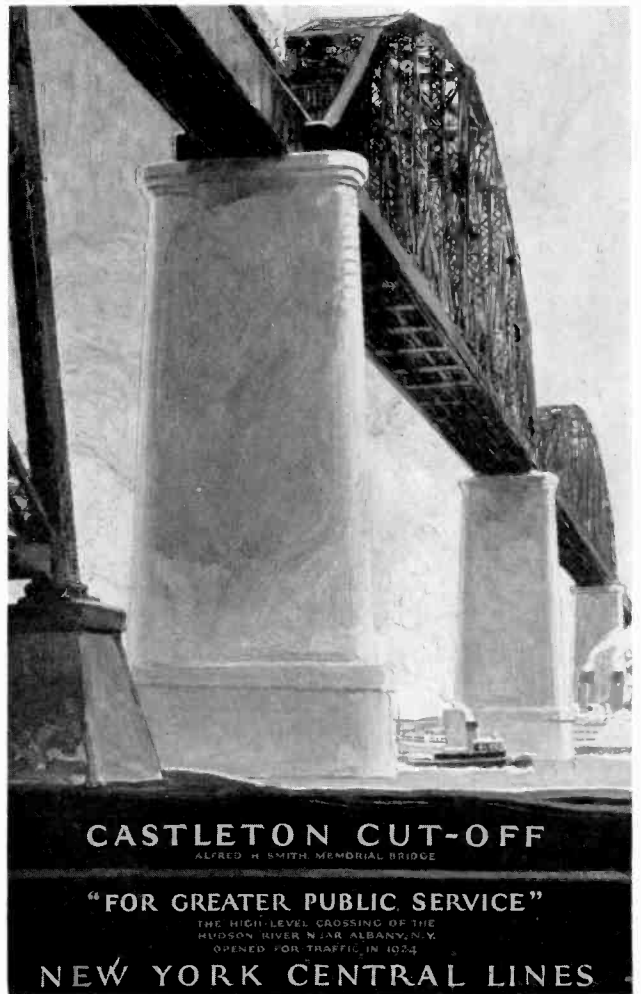
Exhibited by The Blackman Company



MYRON PERLEY—CHESTERFIELD CIGARETTES

Loaned by Liggett & Myers Tobacco Co.

Exhibited by Newell-Emmett Company



CASTLETON CUT-OFF
ALFRED H. SMITH MEMORIAL BRIDGE

"FOR GREATER PUBLIC SERVICE"

THE HIGH-LEVEL CROSSING OF THE
HUDSON RIVER NEAR ALBANY, N. Y.
OPENED FOR TRAFFIC IN 1924

NEW YORK CENTRAL LINES

HERBERT M. STOOPS—NEW YORK CENTRAL SERVICE

Loaned by New York Central Lines

Exhibited by Thomas F. Logan, Inc.



CHARLES VOIGHT—BLACKSTONE CIGARS

Loaned by Waitt & Bond Co.

Exhibited by The Blackman Company



STRATHMORE STRUCTURED

C. PETER HELCK
STRATHMORE PAPERS

*Loaned by Strathmore Paper Company
Exhibited by Federal Advertising Agency*

BASSANI Process



*Since 1845
wise housekeepers have demanded*

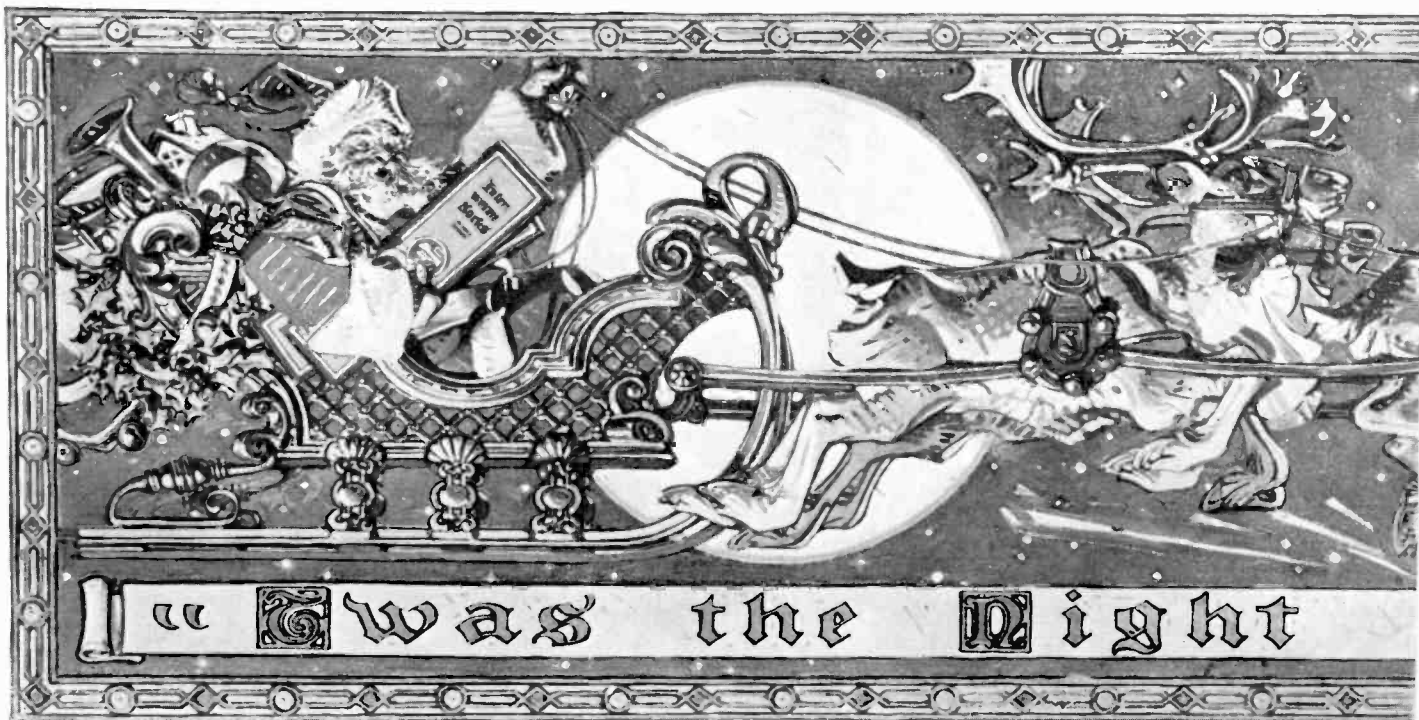
PEPPERELL

SHEETING *Sheets* PILLOW CASES

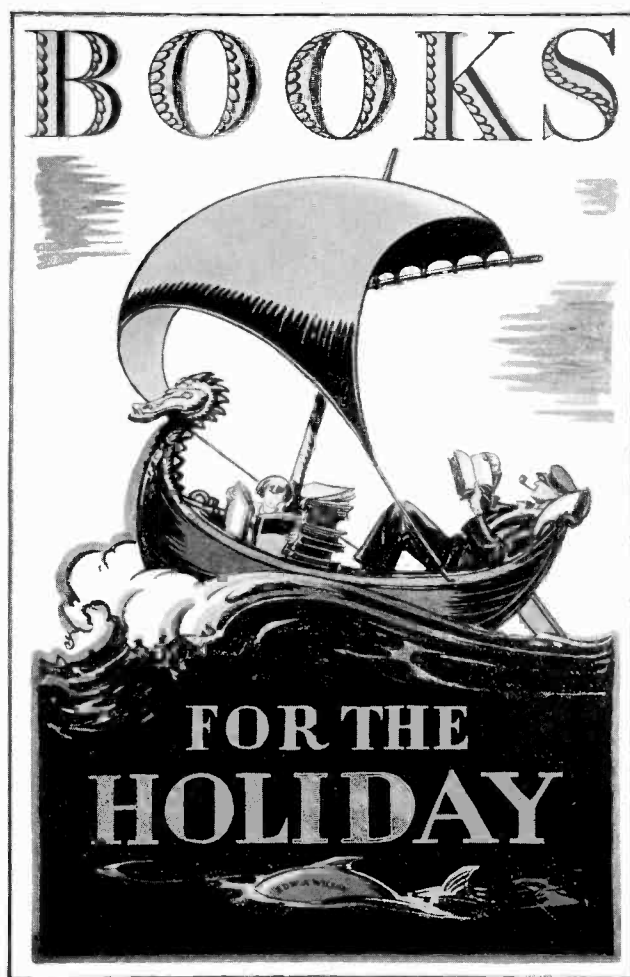
LUCIAN BERNHARD—BED SHEETS

Loaned by Pepperell Mfg. Co.

Exhibited by Barton, Durstine & Osborn, Inc.



J. C. LEYENDECK
Loaned by Interw
Exhibited by Unitec.



EDWARD A. WILSON—Books BASSANI Process
Loaned by National Ass'n of Book Publishers
Exhibited by National Ass'n of Book Publishers



INTERWOVEN SOCKS
 Sock Knitting Company
 Advertising Agency, Inc.



EDWARD A. WILSON—STRATHMORE PAPERS
 Loaned by Strathmore Paper Company
 Exhibited by Federal Advertising Agency



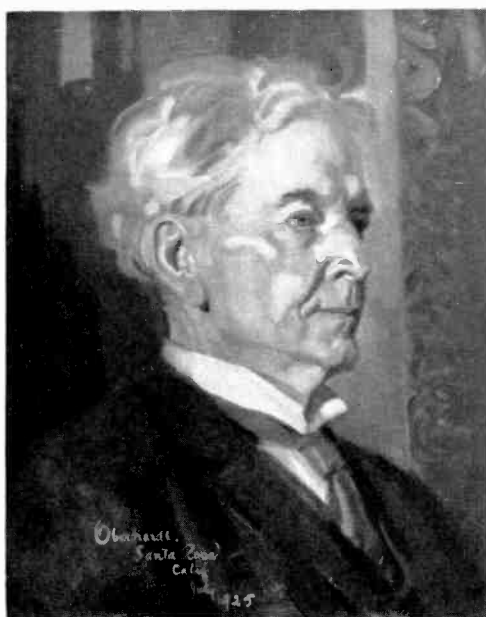
WALTER BIGGS—POSTUM
Loaned by Postum Cereal Company
Exhibited by Young & Rubicam



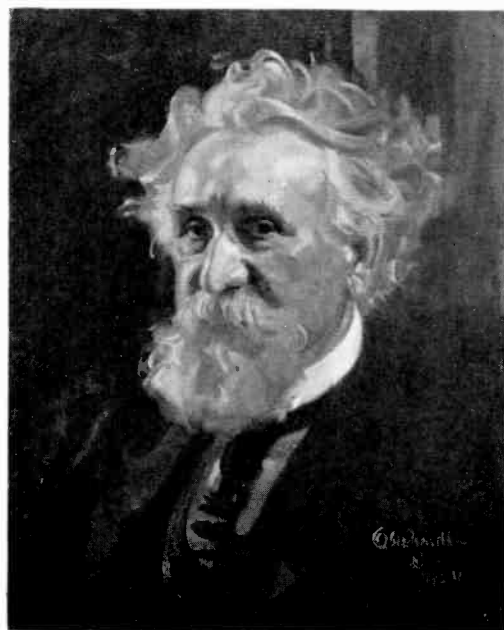
WALTER BIGGS—FOOD PRODUCTS
Loaned by H. J. Heinz Company
Exhibited by Calkins & Holden, Inc.



C. A. VOIGHT—COCOA
Loaned by Loft
Exhibited by L. S. Goldsmith & Co.



WM. OBERHARDT—ELGIN WATCHES
Loaned by Elgin National Watch Company
Exhibited by Lennen & Mitchell, Inc.



WM. OBERHARDT—ELGIN WATCHES
Loaned by Elgin National Watch Company
Exhibited by Lennen & Mitchell, Inc.



HARBERT PAUS—O'SULLIVAN'S HEELS
Loaned by O'Sullivan Rubber Company
Exhibited by J. Walter Thompson Company



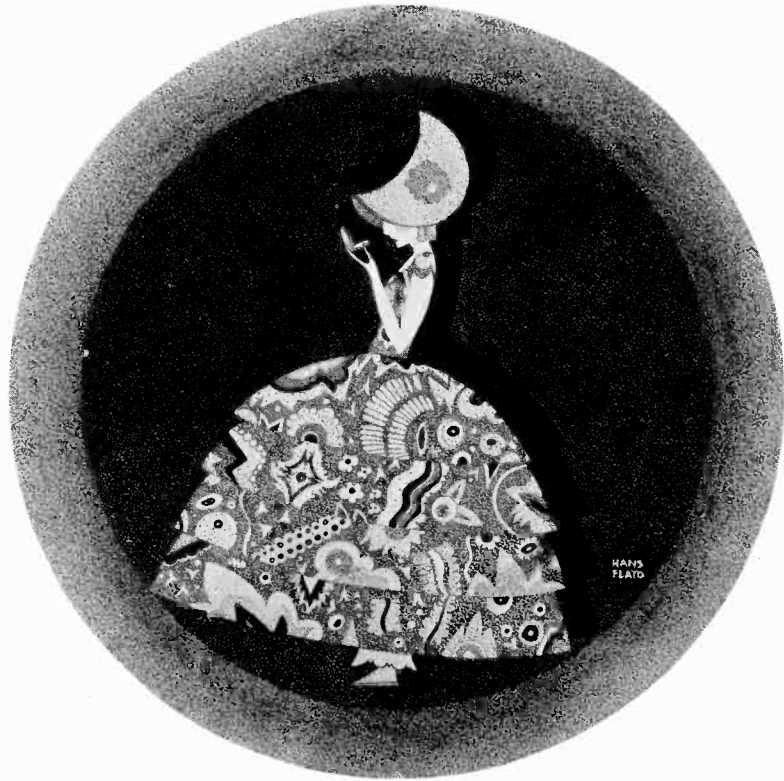
FLOYD DAVIS—MEN'S HOSIERY
Loaned by Holeproof Hosiery Company
Exhibited by Lord & Thomas



CHARLES KAISER BASSANI Process
 BOOKS
Loaned by National Association of Book Publishers
Exhibited by National Association of Book Publishers



FLOYD DAVIS—MEN'S HOSIERY BASSANI Process
Loaned by Holeproof Hosiery Co.
Exhibited by Lord & Thomas



HANS FLATO—FACE POWDERS AND COMPACTS
Loaned by The House of Tre-Jur
Exhibited by L. S. Goldsmith & Co.



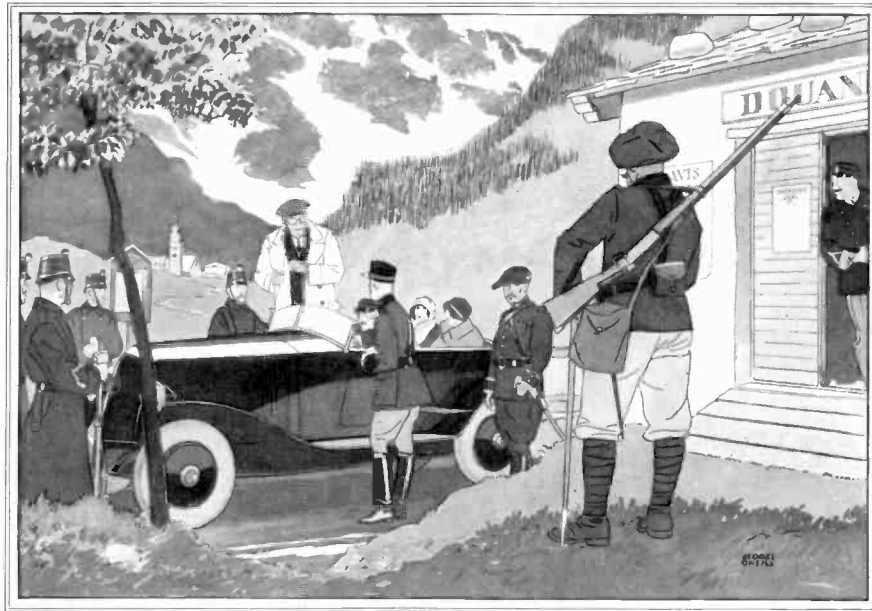
MALAGA GRENET—POND'S CREAMS
Loaned by The Pond's Extract Company
Exhibited by J. Walter Thompson Company



GEORGE CLISBEE
 CHILDREN'S CLOTHES
Loaned by R. H. Macy & Co.
Exhibited by
Barton, Durstine & Osborn, Inc.



E. G. BENITO BASSANI Process
 CUTEX MANICURE SET
Loaned by Northam Warren
Exhibited by J. Walter Thompson Company



GEORGE O'NEILL, STANFORD BRIGGS INC.—ADVERTISING
Loaned by N. W. Ayer & Son
Exhibited by N. W. Ayer & Son



GEORGE O'NEILL, STANFORD BRIGGS INC.—MEN'S CLOTHES
Loaned by Robert-Wicks Company
Exhibited by Moser & Cotins



KATHERINE STURGES—SILK HOSIERY
Loaned by McCallum Hosiery Co.
Exhibited by George Batten Company



DEAN CORNWELL—IVORY SOAP
 Loaned by Procter & Gamble Company
 Exhibited by The Blackman Company



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



C. B. FALLS—IVORY SOAP
 Loaned by Procter & Gamble Co.
 Exhibited by The Blackman Company



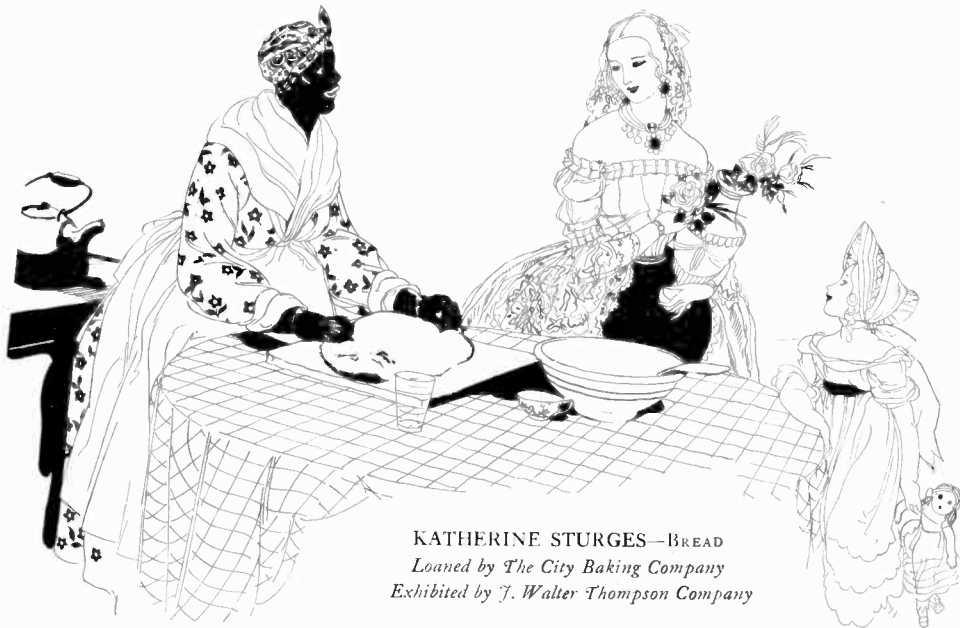
F. R. GRUGER—SOLID SILVERWARE
 Loaned by International Silver Co.
 Exhibited by Federal Advertising Agency



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



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



KATHERINE STURGES—BREAD
Loaned by The City Baking Company
Exhibited by J. Walter Thompson Company



PRUETT CARTER—POSTUM
Loaned by Postum Cereal Company
Exhibited by Young & Rubicam



KATHERINE STURGES—PEPPERELL SHEETS
 Loaned by Pepperell Mfg. Co.
 Exhibited by Barton, Durstine & Osborn, Inc.



BASSANI Process
 ALICE HARVEY—POST'S BRAN FLAKES
 Loaned by Postum Cereal Co.
 Exhibited by Erwin, Wasey & Company



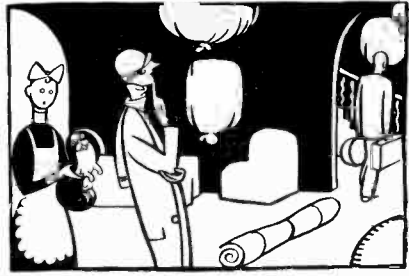
HORTE—CORTICELLI SILKS
 Loaned by Corticelli Silk Company
 Exhibited by J. Walter Thompson Company



COLES PHILLIPS—VITRALITE ENAMEL
 Loaned by Pratt & Lambert, Inc.
 Exhibited by The Albert P. Hill Co.



EVERETT HENRY—AUTOMOBILES
Loaned by Franklin Automobile Company
Exhibited by The Patterson-Andress Co.



REA IRVIN—GIFT SHOP
Loaned by Ovington's
Exhibited by Pedlar & Ryan



GEORGE CLISBEE—GIFT SHOP
Loaned by Ovington's
Exhibited by Pedlar & Ryan



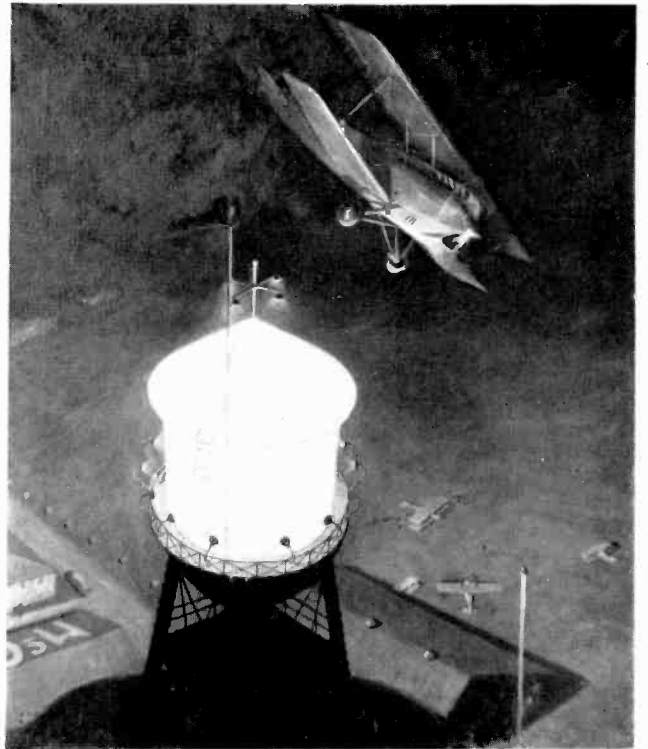
ROBERT O. REID—SERVICE
Loaned by New York Central Lines
Exhibited by Thomas F. Logan, Inc.



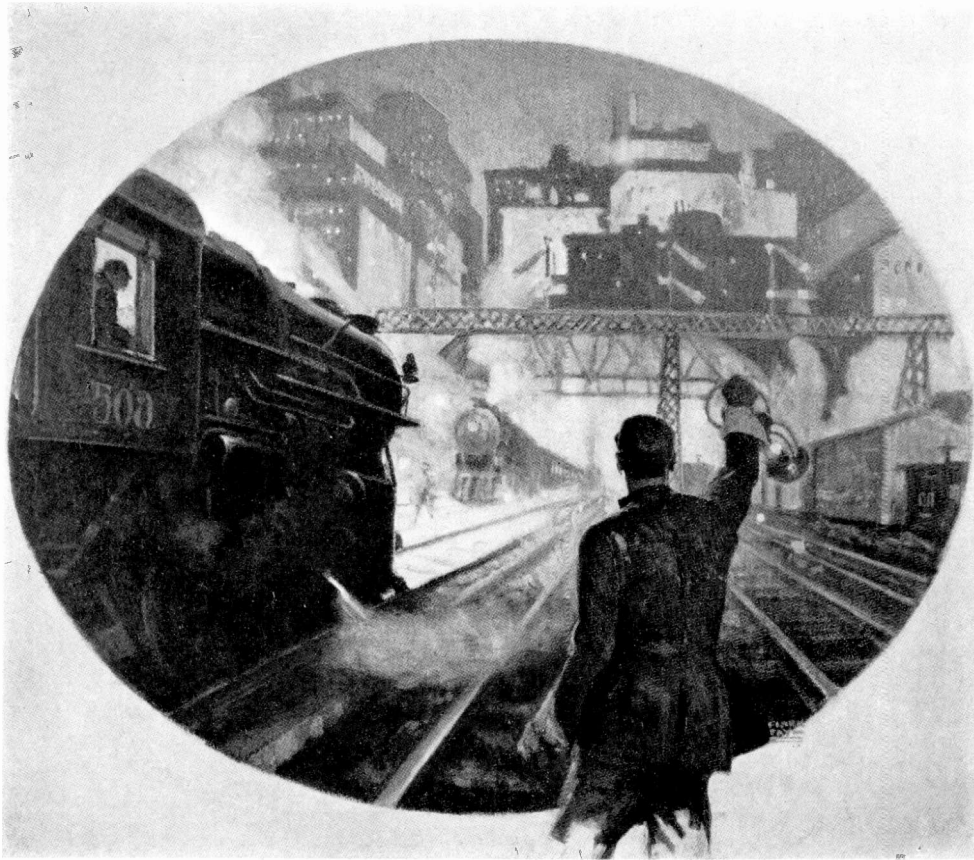
J. CONACHER—BANK
 Loaned by Seaboard National Bank
 Exhibited by The Blackman Company



ROBERT BALL—BANKING
 Loaned by Provident Trust Company
 Exhibited by Edwin Bird Wilson, Inc.



EDGAR F. WITTMACK—VITRALITE ENAMEL
 Loaned by Pratt & Lambert, Inc.
 Exhibited by The Albert P. Hill Co.



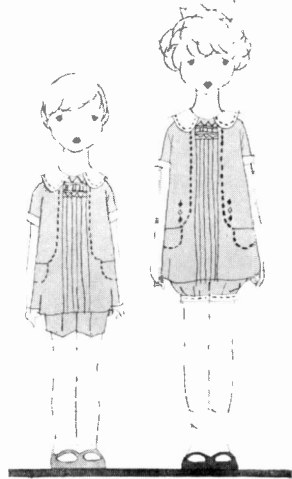
CLARK FAY—INSURANCE

*Loaned by Liverpool, London & Globe Insurance Co.
Exhibited by Wendell P. Colton Company*



WM. OBERHARDT—BATTERIES

*Loaned by The Prest-O-Lite Co.
Exhibited by N. W. Ayer & Son*

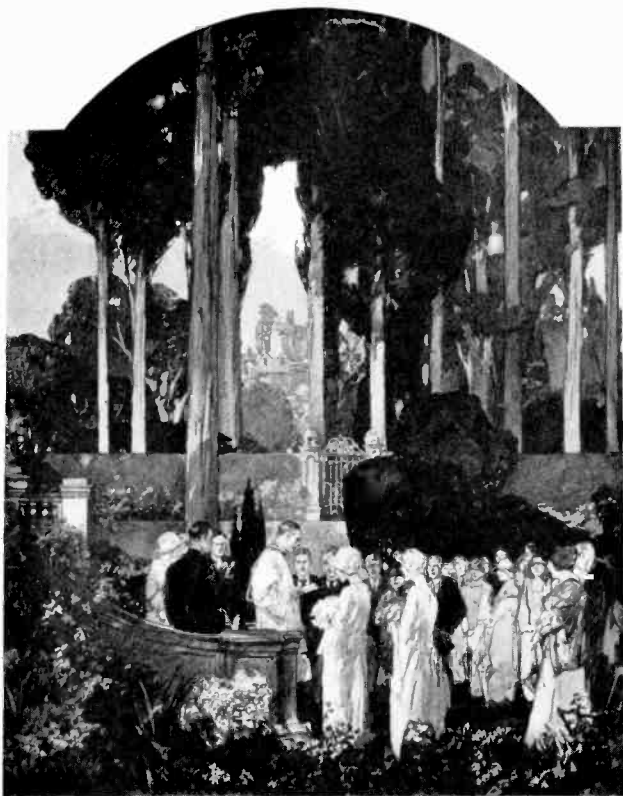


GEORGE CLISBEE—CHILDREN'S CLOTHES

*Loaned by R. H. Macy & Co.
Exhibited by Barton, Durstine & Osborn, Inc.*



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



F. R. GRUGER—SOLID SILVER
 Loaned by International Silver Co.
 Exhibited by Federal Advertising Agency



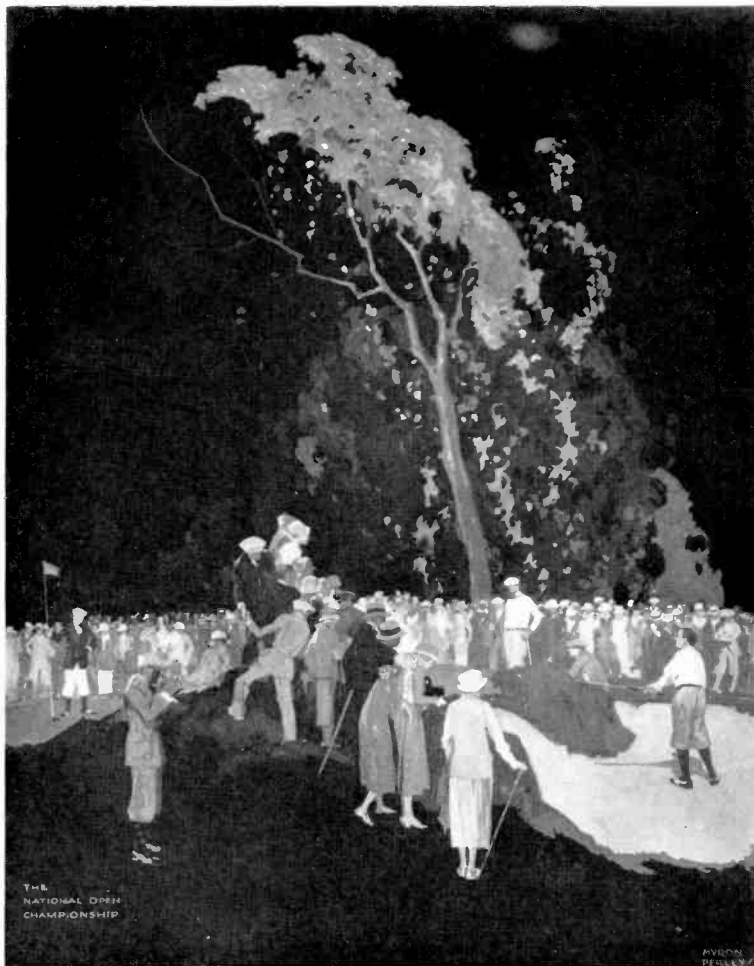
MYRON PERLEY—CHESTERFIELD CIGARETTES
 Loaned by Liggett & Myers Tobacco Co.
 Exhibited by Newell-Emmett Company



DEAN CORNWELL
 POST'S BRAN FLAKES
 Loaned by
 Postum Cereal Co., Inc.
 Exhibited by
 Erwin, Wasey & Co.



EDWARD L. CHASE
 STANFORD BRIGGS INC.
 LAUNDRY SERVICE
 Loaned by The American
 Laundry Machinery Co.
 Exhibited by
 The Ralph H. Jones Company



MYRON PERLEY—CHESTERFIELD CIGARETTES
 Loaned by Liggett & Myers Tobacco Co.
 Exhibited by Newell-Emmett Company

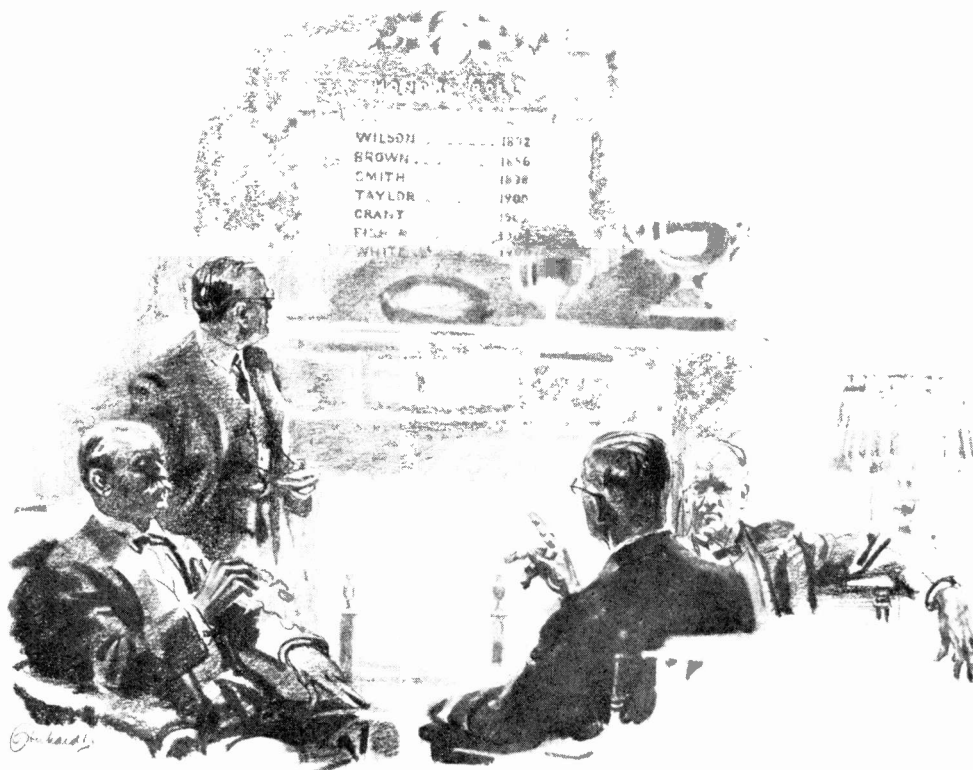


BASSANI Process

EDWARD L. CHASE, STANFORD BRIGGS INC.—LAUNDRY SERVICE
 Loaned by The American Laundry Machinery Co.
 Exhibited by The Ralph H. Jones Company



CUSHMAN PARKER—BON AMI
 Loaned by The Bon Ami Company
 Exhibited by The Erickson Company



WM. OBERHARDT—POSTUM
 Loaned by Postum Cereal Company
 Exhibited by Young & Rubican



BASSANI Process

THE REESES—GORHAM SILVER
Loaned by The Gorham Company
Exhibited by Barrows, Richardson & Alley



KATHERINE STURGES—LUSTRITE MANICURE PREPARATIONS
Loaned by Lustrite Corporation
Exhibited by George Batten Company, Inc.



ALICE HARVEY RAMSEY—"RAYNSTER"
Loaned by United States Rubber Co.
Exhibited by J. Walter Thompson Company



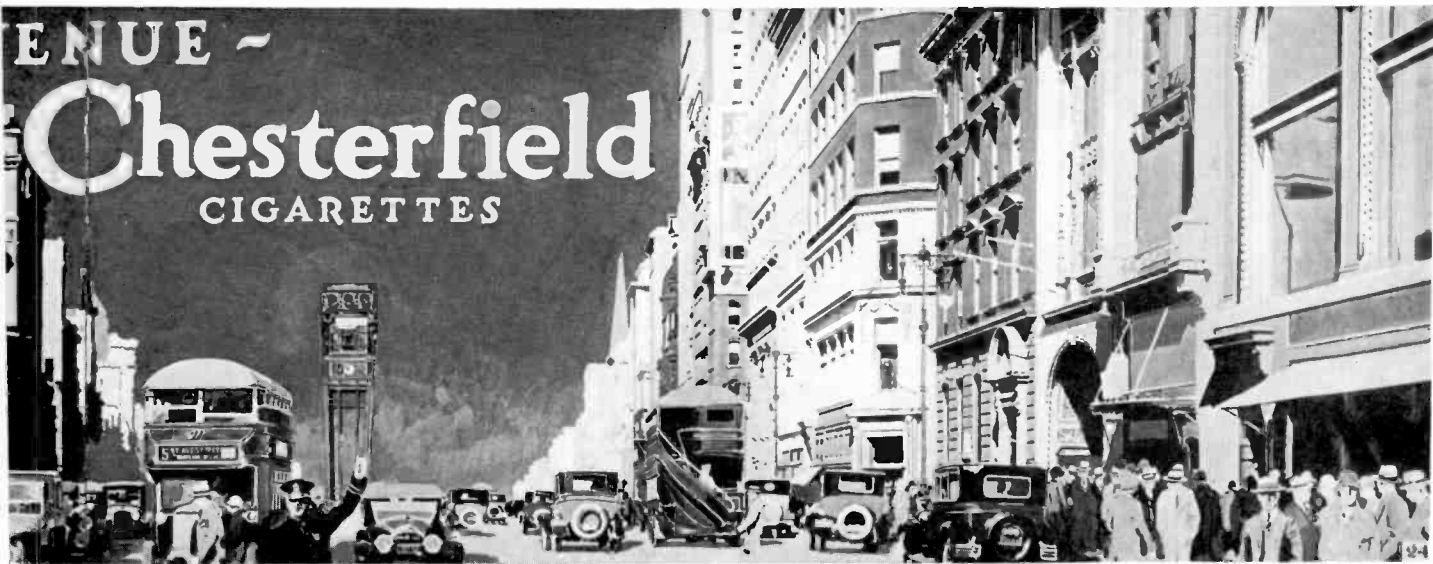
ADOLPH TREIDLE

Loaned by Ligg

Exhibited by N



F. R. GRUGER—SOLID SILVERWARE
Loaned by International Silver Co.
Exhibited by Federal Advertising Agency



ENUE ~
Chesterfield
CIGARETTES

HESTERFIELD CIGARETTES
Myers Tobacco Co.
Emmett Company

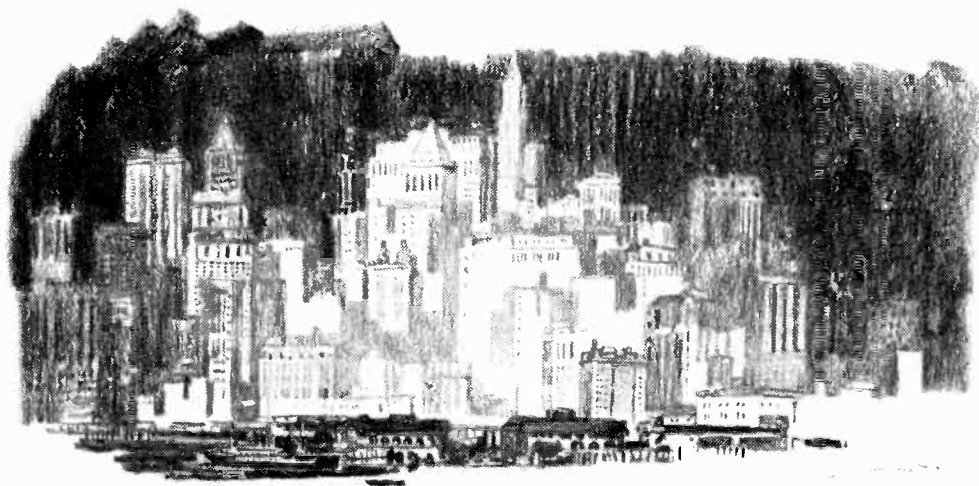
BASSANI Process



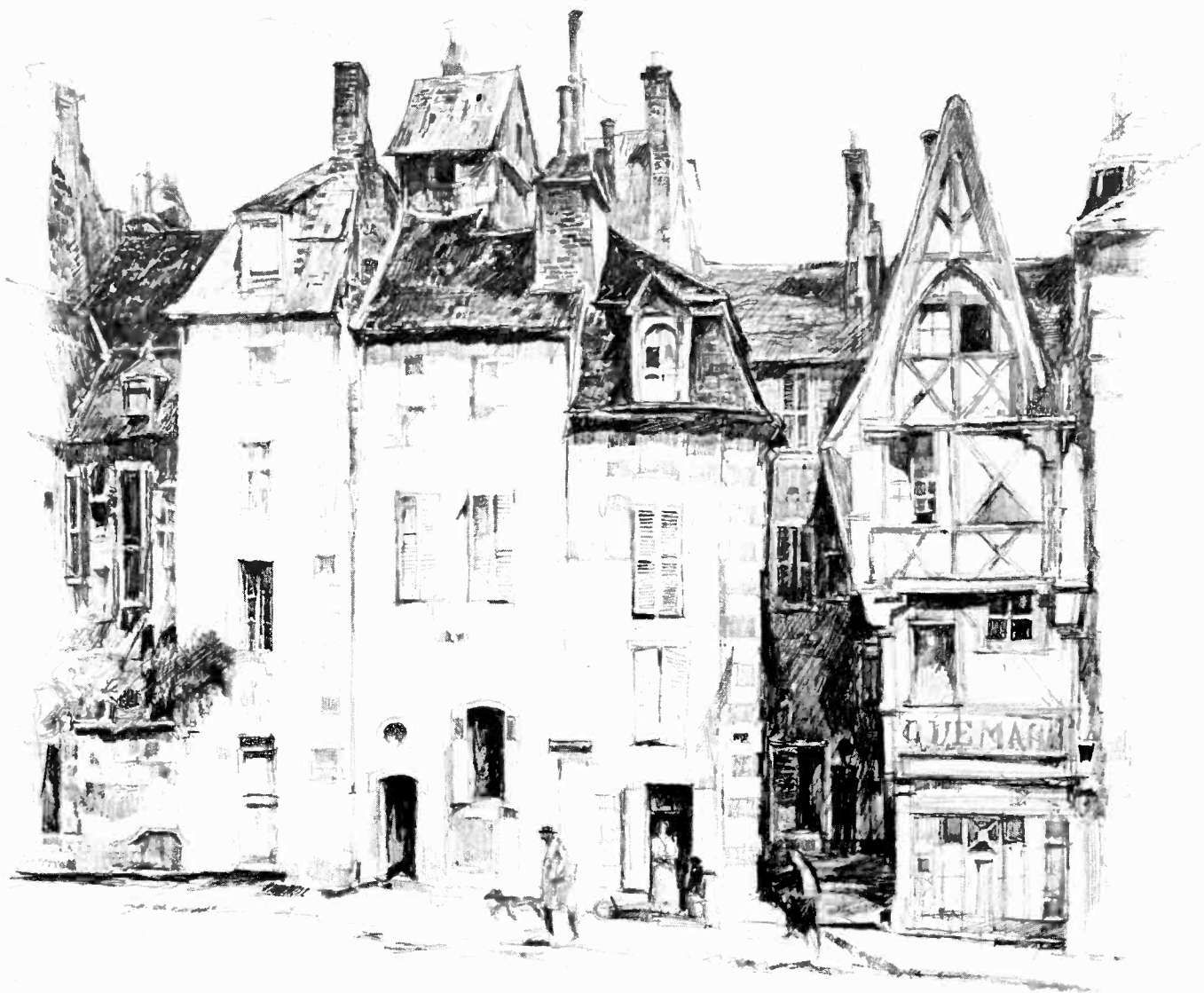
McCLELLAND BARCLAY—HOSIERY
Loaned by Holeproof Hosiery Company
Exhibited by Lord & Thomas



WM. OBERHARDT—BREAD
 Loaned by *The Corby Baking Company*
 Exhibited by *The Richard A. Foley Advertising Agency*



WM. OBERHARDT—IRVING BANK—COLUMBIA TRUST COMPANY
 Loaned by *Irving Bank—Columbia Trust Company*
 Exhibited by *J. Walter Thompson Company*

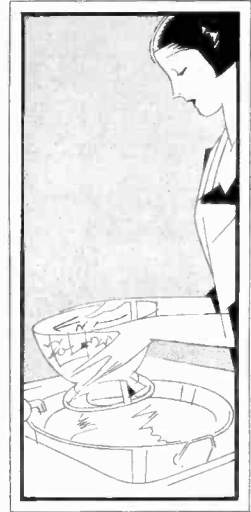
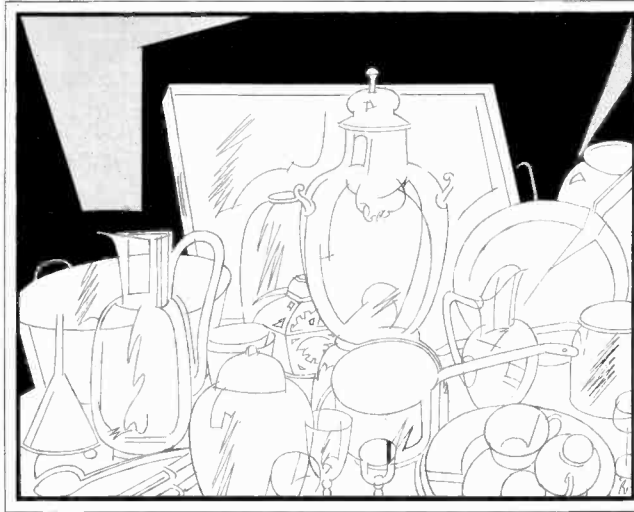


E. Horter
Montmartre
Paris, 1923

EARL HORTER, STANFORD BRIGGS INC.—PENCILS

Loaned by Joseph Dixon Crucible Co.

Exhibited by N. W. Ayer & Son

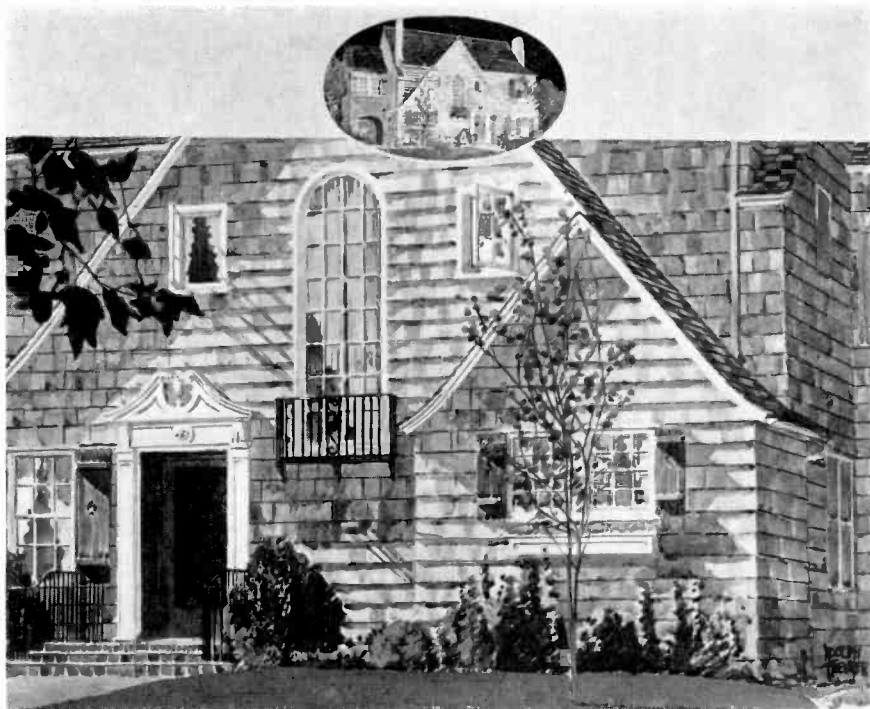


JOHN LIELLO—SHEETS
 Loaned by Pepperell Mfg. Co.
 Exhibited by Barton, Durstine & Osborn, Inc

WM. RIENECKE
 GLASS
 Loaned by
 Kendall Mfg. Co.
 Exhibited by
 N. W. Ayer & Son



WITOLD GORDON—HATS
 Loaned by E. H. Scherman & Co.
 Exhibited by T. I. McCready



ADOLPH TREIDLER—CREO-DIPT SHINGLES
 Loaned by Creo-Dipt Company
 Exhibited by Barton, Durstine & Osborn, Inc.



CLARENCE BECKMAN
LUX TOILET FORM
Loaned by Lever Brothers Company
Exhibited by
J. Walter Thompson Company



KATHERINE STURGES—GERA FABRICS
Loaned by C. Bahnsen & Co.
Exhibited by Joseph Richards Company



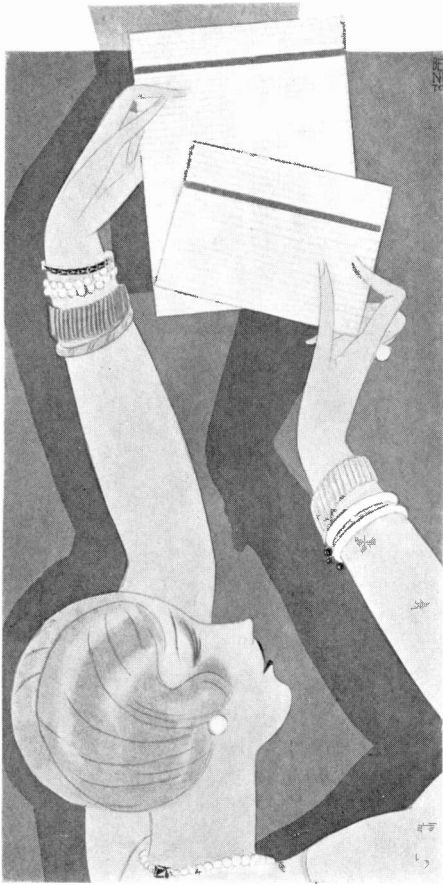
GEORGE CLISBEE
CHILDREN'S CLOTHES
Loaned by R. H. Macy & Co.
Exhibited by
Barton, Dursine & Osborn, Inc.



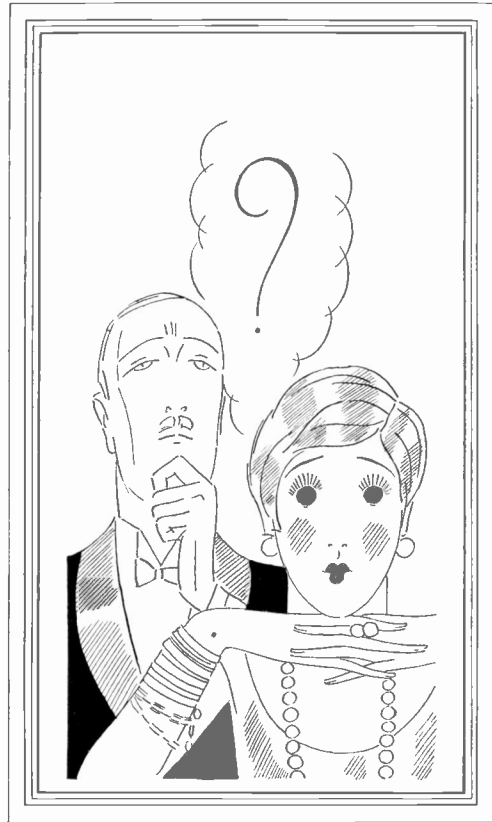
E. A. GEORGI—FIRE INSURANCE BASSANI Process
Loaned by Hartford Fire Insurance Co.
Exhibited by Calkins & Holden, Inc.



BERTRAND ZADIG—BOOKS
Loaned by George H. Doran Company
Exhibited by Bertrand Zadig



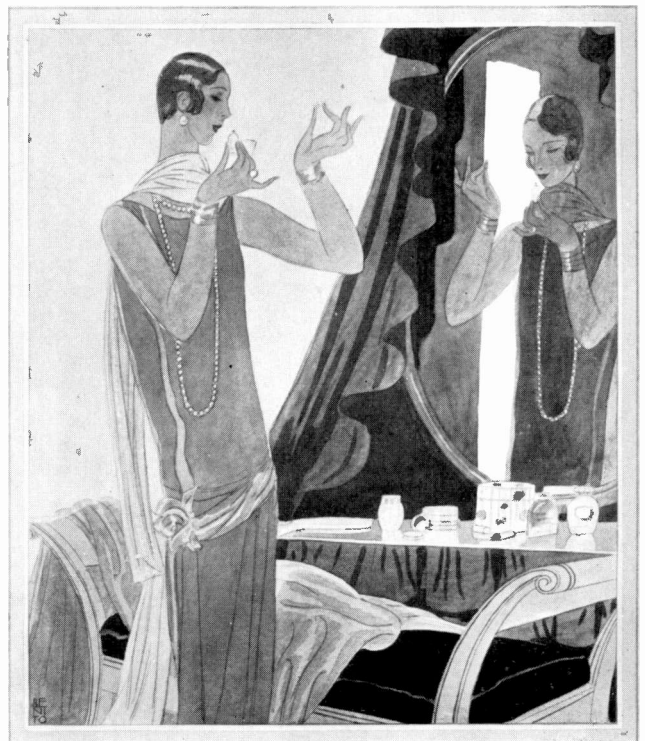
BENITO—WRITING PAPERS
 Loaned by Eaton, Crane & Pike Co.
 Exhibited by Calkins & Holden, Inc.



F. G. BENITO—SPORT CLOTHES
 Loaned by Dobbs & Company
 Exhibited by T. L. McCready



MARJORIE H. LAPP—CONTAINERS AND BOXES
 Loaned by Alderman-Fairchild Company
 Exhibited by H. C. Godwin, Inc.

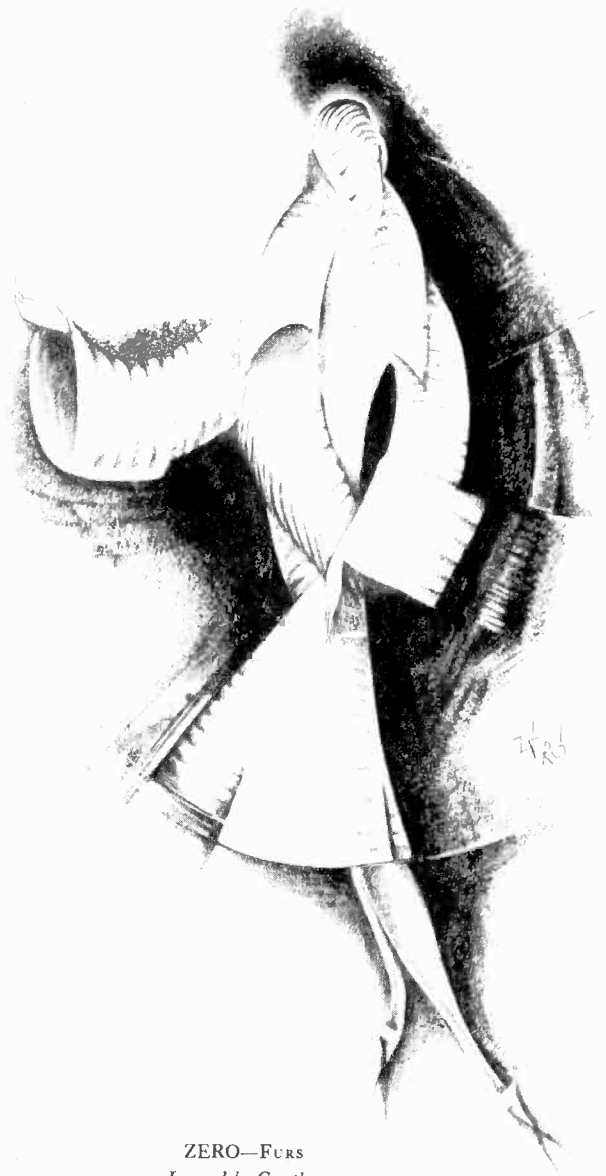


BENITO—PERFUMES
 Loaned by Houbigant, Inc.
 Exhibited by The Plymouth Advertising Company

EASSANI Process



BENITO—FURS
 Loaned by Kurzman
 Exhibited by T. I. McCready



ZERO—FURS
 Loaned by Gunther
 Exhibited by The Empire State Engraving Co.



LOUIS FANCHER—POST HEALTH PRODUCTS
 Loaned by Postum Cereal Company
 Exhibited by Erwin, Wasey & Co.



GEORGE PICKENS—DRESS SILKS
 Loaned by Cheney Brothers
 Exhibited by Calkins & Holden, Inc.



C. PETER HELCK—OCEAN TRAVEL.
Loaned by Canadian-Pacific System
Exhibited by Albert Frank & Company



EDWARD L. CHASE, STANFORD BRIGGS INC.—BONDS
Loaned by The National City Company
Exhibited by The Blackman Company



JESSIE WILCOX SMITH—RADIATORS
Loaned by American Radiator Company
Exhibited by Barton, Durstine & Osborn, Inc.



GUIDO AND LAWRENCE ROSA—WRITING PAPERS
Loaned by Montag Brothers
Exhibited by L. S. Goldsmith & Co.



ADOLPHE BORIF—PIANOS
Loaned by Steinway & Sons
Exhibited by N. W. Ayer & Son



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



HERMAN ROFG—GINGER ALE
Loaned by Cliquot Club Co.
Exhibited by George Batten Company



ADOLPHE BORIE—PIANOS
Loaned by Steinway & Son
Exhibited by N. W. Ayer & Son



HENRY RALFIGH—MAXWELL HOUSE COFFEE

*Loaned by Cheek-Neal Coffee Company
Exhibited by J. Walter Thompson Company*



C. B. FALLS—IVORY SOAP
*Loaned by Procter & Gamble Co.
Exhibited by The Blackman Company*



C. B. FALLS—IVORY SOAP
*Loaned by Procter & Gamble Co.
Exhibited by The Blackman Company*



ROY F. SPREFFER—CIGARETTES
 Loaned by R. J. Reynolds Tobacco Co.
 Exhibited by N. W. Ayer & Son



JOHN VOLCOTT ADAMS
 MAGAZINE
 Loaned by Literary Digest
 Exhibited by Calkins & Holden, Inc



C. B. FALLS—IVORY SOAP
 Loaned by Procter & Gamble Co.
 Exhibited by The Blackman Company



C. B. FALLS—IVORY SOAP
 Loaned by Procter & Gamble Co.
 Exhibited by The Blackman Company



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

MAE MURRAY

By LEON ABRAMS
 Directed by
CHRISTY CABANNE
 Adapted by
 CAREY WILSON

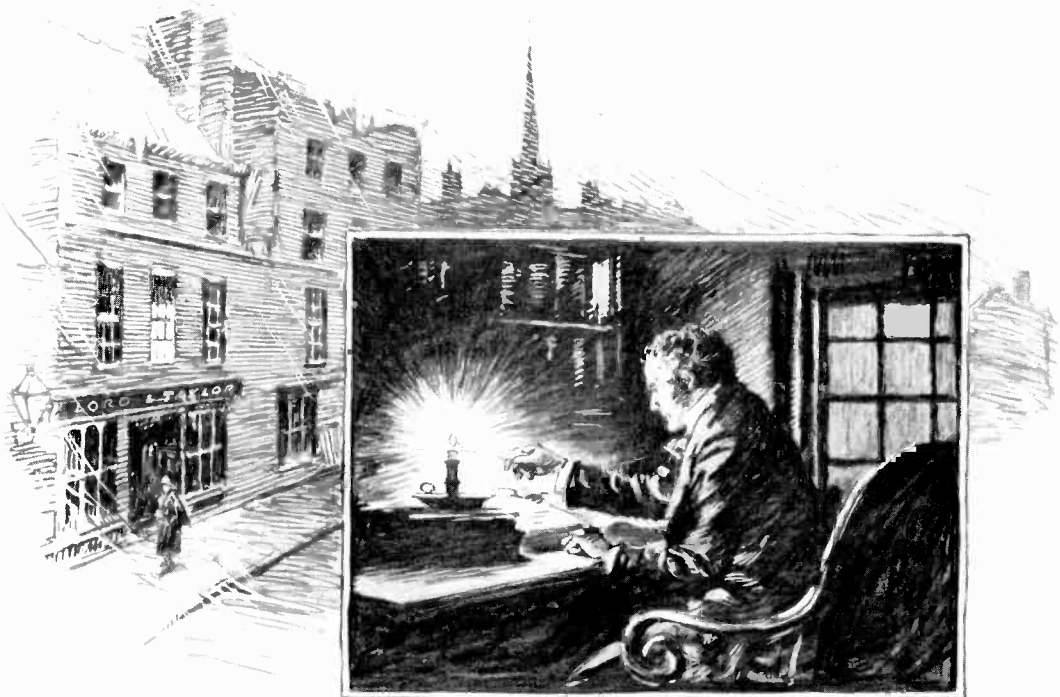
A Metro-Goldwyn-Mayer Picture

THE MASKED BRIDE

GEORGE ILLIAN—MOVING PICTURES
Loaned by Metro-Goldwyn-Mayer Pictures, Inc.
Exhibited by Metro-Goldwyn-Mayer Pictures, Inc.

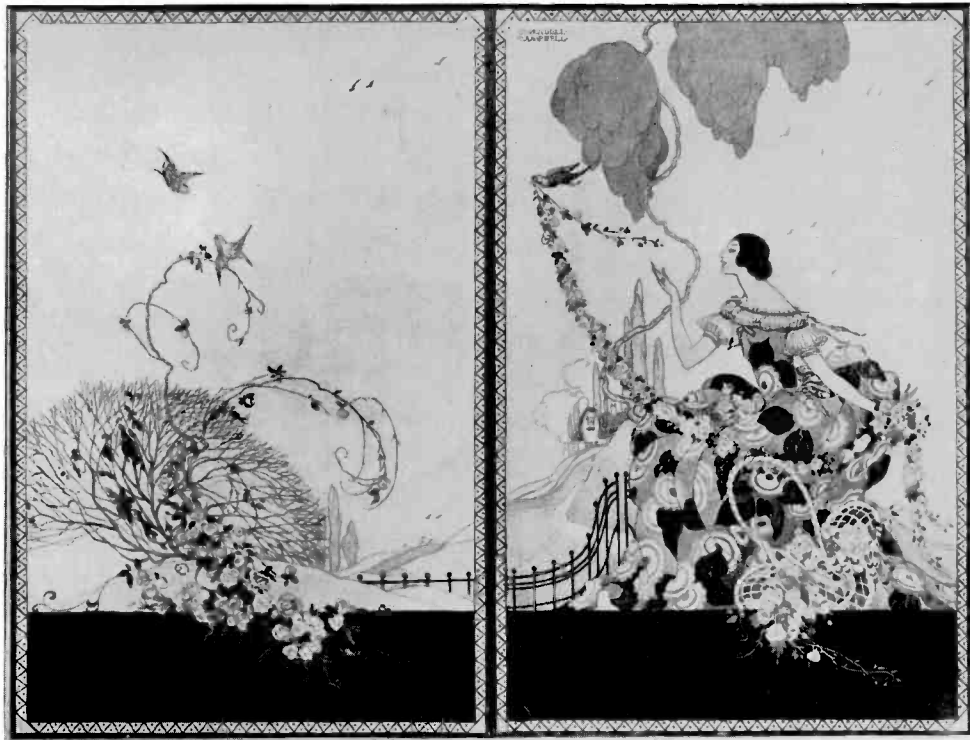


F. R. GRUGER—BUSINESS COURSE AND SERVICE
Loaned by Alexander Hamilton Institute
Exhibited by Barton, Durstine & Osborn, Inc.



LOUIS F. GRANT—LORD & TAYLOR STORE
Loaned by Lord & Taylor
Exhibited by Barton, Durstine & Osborn, Inc.

BASSANI Process



MRS. S. WENDELL CAMPBELL—PERFUMES

Loaned by Richard Hudnut

Exhibited by Ketterlinus



MACGREGOR ORMISTON—UNDERWEAR

Loaned by Winship, Boit & Co.

Exhibited by L. S. Goldsmith & Co.



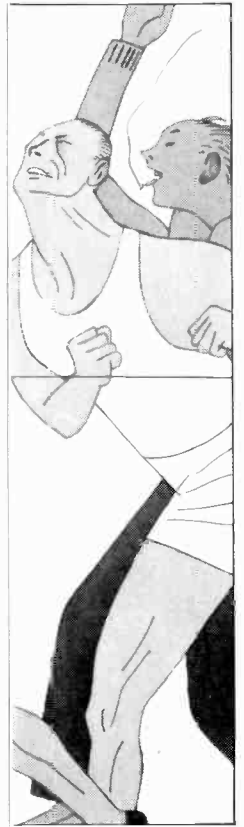
FREDERICK CHAPMAN

WOMEN'S CLOTHES

Loaned by The Tailored Woman

Exhibited by Peellar & Ryan

BASSANI Process



RALPH BARTON—CIGARETTES
Loaned by R. J. Reynolds Tobacco Co.
Exhibited by N. W. Ayer & Son



GUY ARNOUX—GIFT SHOP
Loaned by Ovington's
Exhibited by Pedlar & Ryan



JOHN RAE—BEDSPREADS
 Loaned by Stevens Manufacturing Co.
 Exhibited by Hommann, Tarcher & Cornell, Inc.



OSCAR HOWARD—GIFT SHOP
 Loaned by Ovington's
 Exhibited by Pedlar & Ryan



FLOYD M. DAVIS—PERFUME
 Loaned by Fioret, Inc.
 Exhibited by N. W. Ayer & Son



GEORGE CLISBEE
 CHILDREN'S CLOTHES
 Loaned by R. H. Macy & Co.
 Exhibited by
 Barton, Durstine & Osborn, Inc



Sunday is Father's Day

DON HEROLD—CIGARS
 Loaned by Schulte Cigar Stores
 Exhibited by Federal Advertising Agency

DON HEROLD—CIGARS
 Loaned by Schulte Cigar Stores
 Exhibited by Federal Advertising Agency

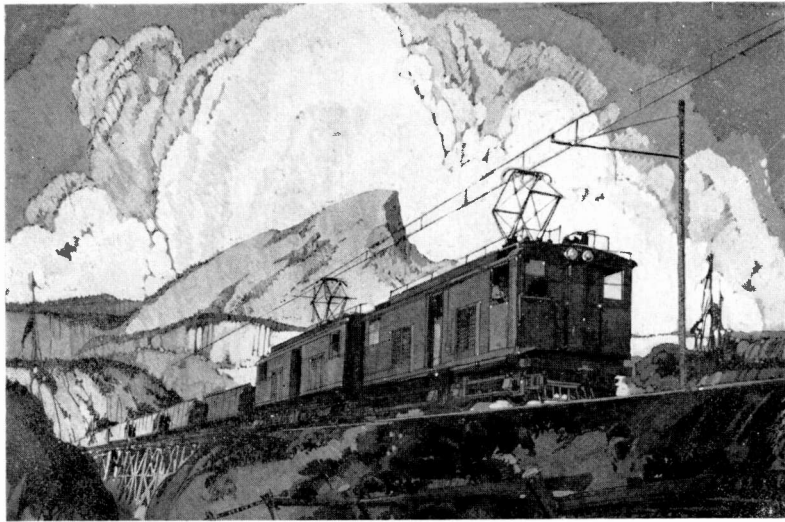


ELIAS GOLDBERG
 IMPORTED PAPER
 Loaned by Japan Paper Company
 Exhibited by Japan Paper Company

BASSANI Process



JEREMY DODD—CHOCOLATES
 Loaned by F. H. Roberts Company
 Exhibited by Barton, Durstine & Osborn, Inc.



BENRIMO—ELECTRICITY
 Loaned by General Electric Company
 Exhibited by Barton, Durstine & Osborn, Inc.



FRANK SWIFT CHASE—DAVEY TREE SURGERY
 Loaned by Davey Tree Expert Co.
 Exhibited by J. Walter Thompson Company



Wm. Meade Prince
 Advertising Service

BASSANI PROCESS

WM. MEADE PRINCE
 ADVERTISING SERVICE
 Loaned by N. W. Ayer & Son
 Exhibited by N. W. Ayer & Son



EDWARD L. CHASE, STANFORD BRIGGS INC.—JACKSONVILLE
Loaned by Believers in Jacksonville Exhibited by N. W. Ayer & Son



LOIS GRAY—IMPORTED PAPERS
*Loaned by Japan Paper Company
 Exhibited by Japan Paper Company*



FITZWATER STUDIOS—CREPE PAPER
*Loaned by Dennison Mfg. Co.
 Exhibited by Barton, Durstine & Osborn, Inc.*



BERTRAND ZADIG—Books
 Loaned by Doubleday, Page & Co.
 Exhibited by Bertrand Zadig



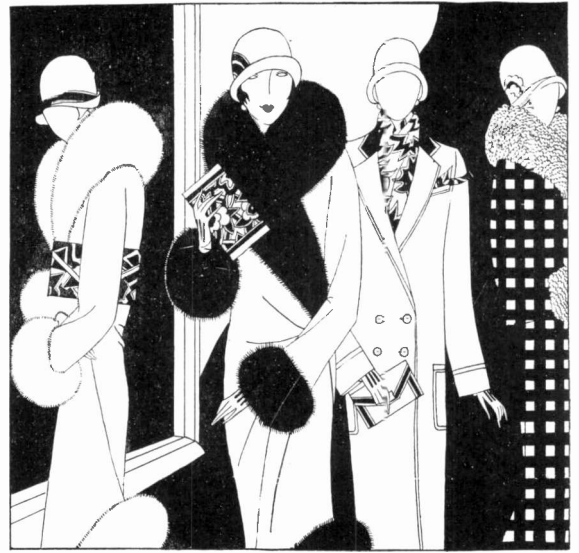
LEO MEISSNER—GIFT SHOP
 Loaned by Ovington's
 Exhibited by Pedlar & Ryan



WILMOT HEITLAND—CUTEX BASSANI Process
 Loaned by Northam Warren
 Exhibited by J. Walter Thompson Company



JOHN LIELLO—COSMETICS
Loaned by Marie Earle
Exhibited by N. W. Ayer & Son



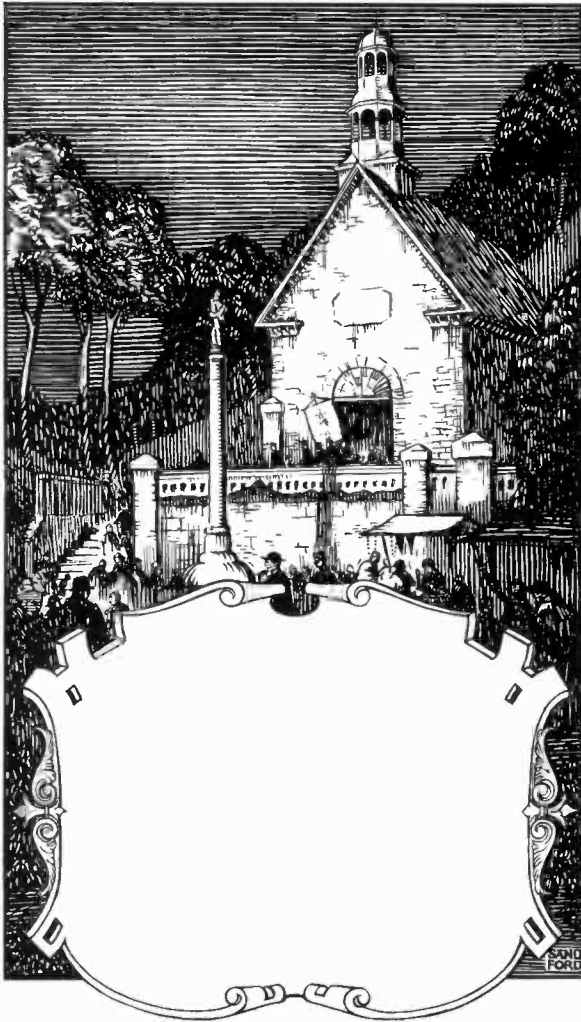
JOHN LIELLO—COSMETICS
Loaned by Marie Earle
Exhibited by N. W. Ayer & Son



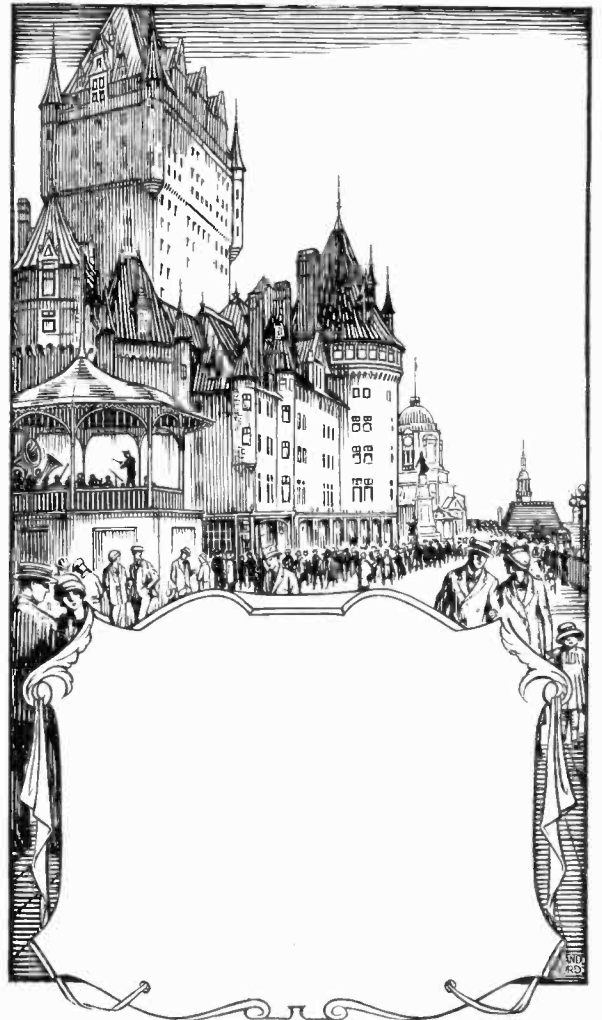
SUNDBLUM—AUTOMOTIVE ELECTRICAL EQUIPMENT
Loaned by Remy Electric Company
Exhibited by Campbell-Ewald Company



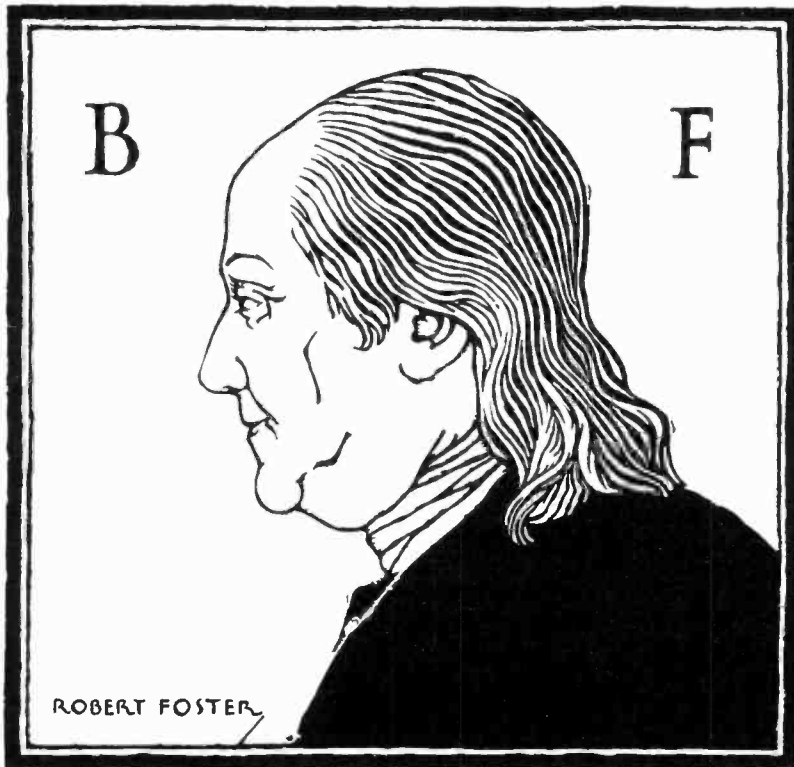
C. B. FALLS—IVORY SOAP
 Loaned by Procter & Gamble Co.
 Exhibited by The Blackman Company



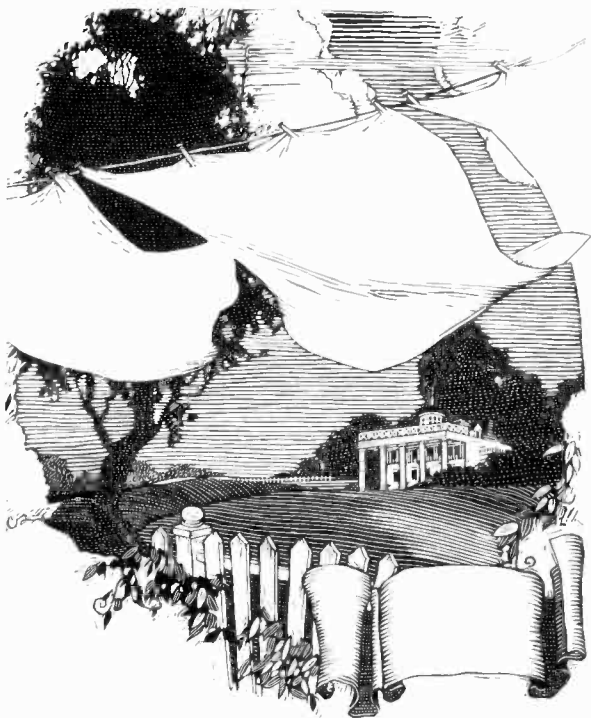
JOSEPH E. SANFORD—CHATEAU FRONTENAC HOTEL
 Loaned by Canadian Pacific
 Exhibited by Federal Advertising Agency



JOSEPH E. SANFORD—CHATEAU FRONTENAC HOTEL
 Loaned by Canadian Pacific
 Exhibited by Federal Advertising Agency

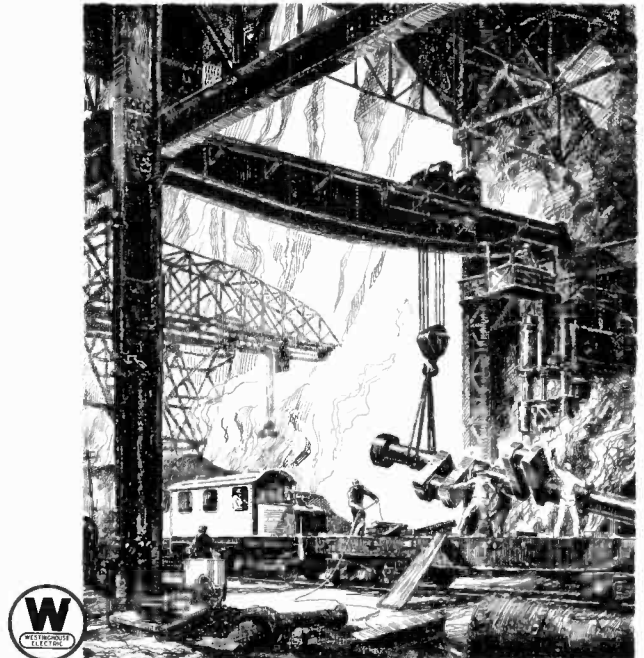


ROBERT FOSTER—MAGAZINE COVER
 Loaned by University of Pennsylvania
 Exhibited by Robert Foster

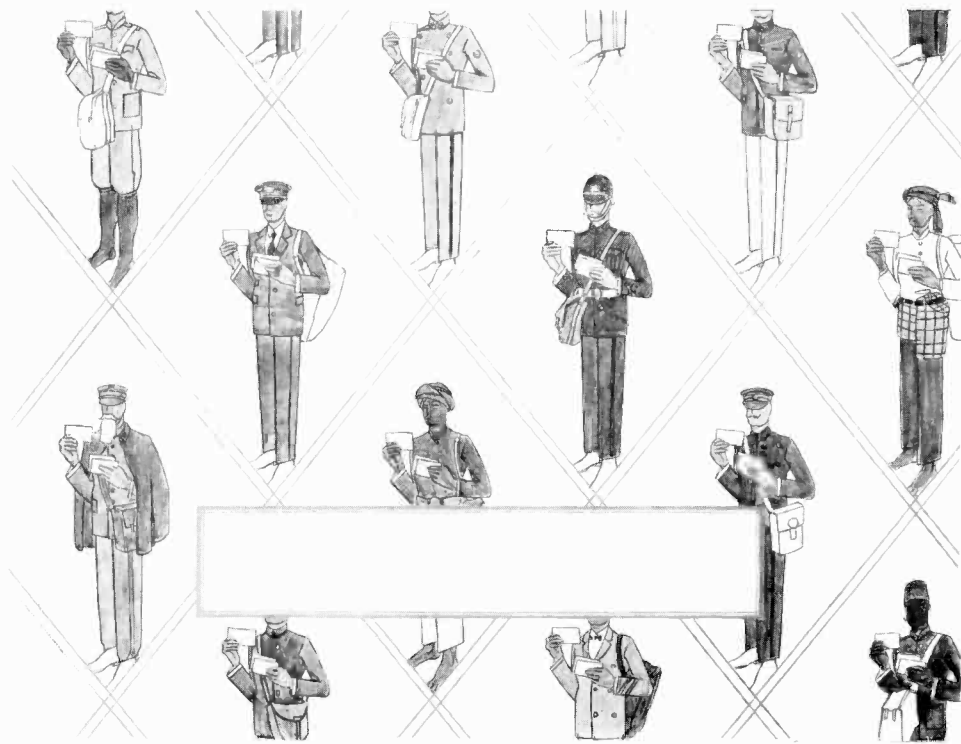


ROBERT O. REID—PEPPERELL SHEETS
 Loaned by Pepperell Mfg. Co.
 Exhibited by Barton, Durstine & Osborn, Inc.

MATERIAL HANDLING



O. KUHLER—MATERIAL HANDLING EQUIPMENT
 Loaned by Westinghouse Electric & Mfg. Co.
 Exhibited by Pitt Studios



BASSANI Process

H. J. FINLEY—BUSINESS PAPERS

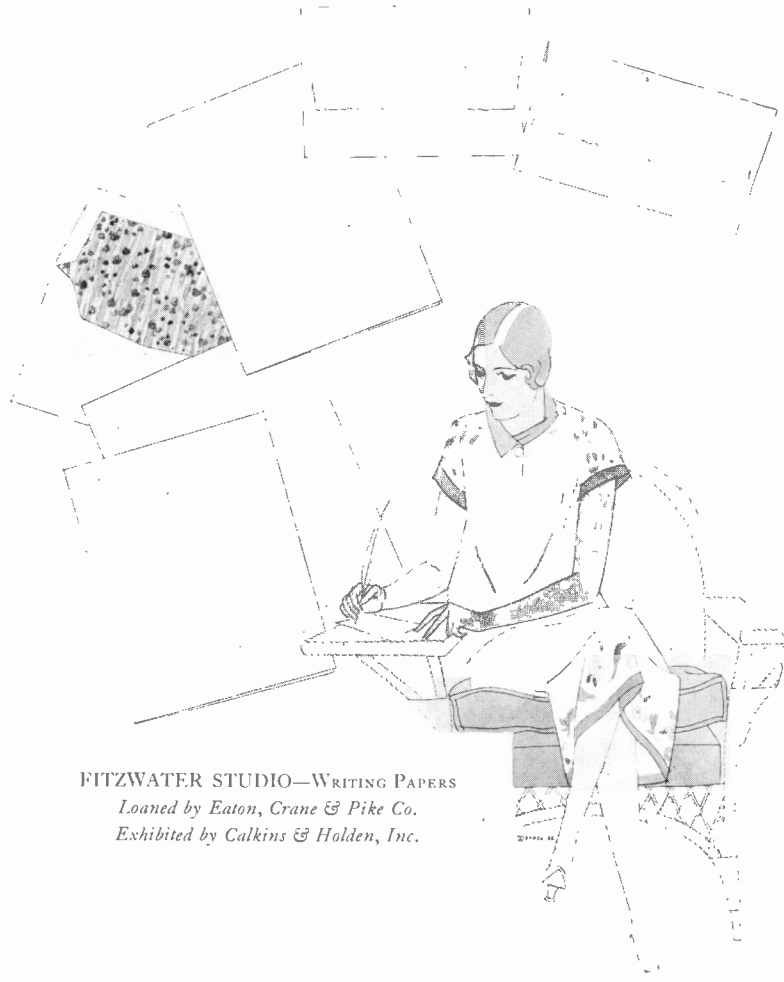
*Loaned by Crane & Company
Exhibited by Calkins & Holden, Inc.*



THE REESES—IPSWICH HOSE
*Loaned by Ipswich Mills
Exhibited by Barrows, Richardson & Alley*

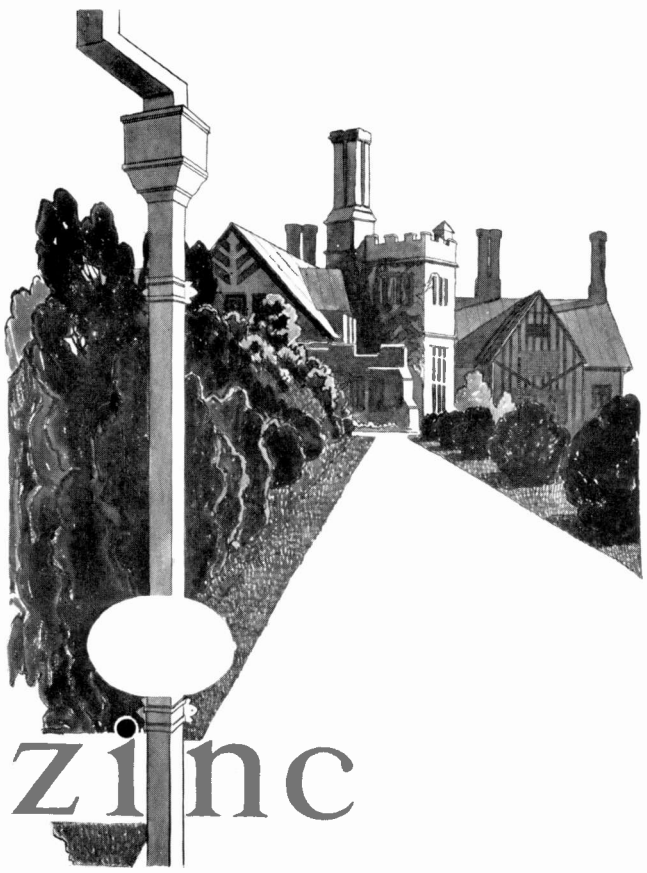


JEREMY DODD—CHOCOLATES
*Loaned by F. H. Roberts Co.
Exhibited by Barton, Durstine & Osborn, Inc.*



FITZWATER STUDIO—WRITING PAPERS
 Loaned by Eaton, Crane & Pike Co.
 Exhibited by Calkins & Holden, Inc.

BASSANI Process



MERRITT CUTLER—ZINC
 Loaned by The New Jersey Zinc Company
 Exhibited by Calkins & Holden, Inc.



BASSANI PROCESS

DAVID ROBINSON—ADVERTISING SERVICE
 Loaned by N. W. Ayer & Son
 Exhibited by N. W. Ayer & Son



WALLACE MORGAN—INSTITUTIONAL
 Loaned by Westinghouse Electric & Mfg. Company
 Exhibited by Fuller & Smith



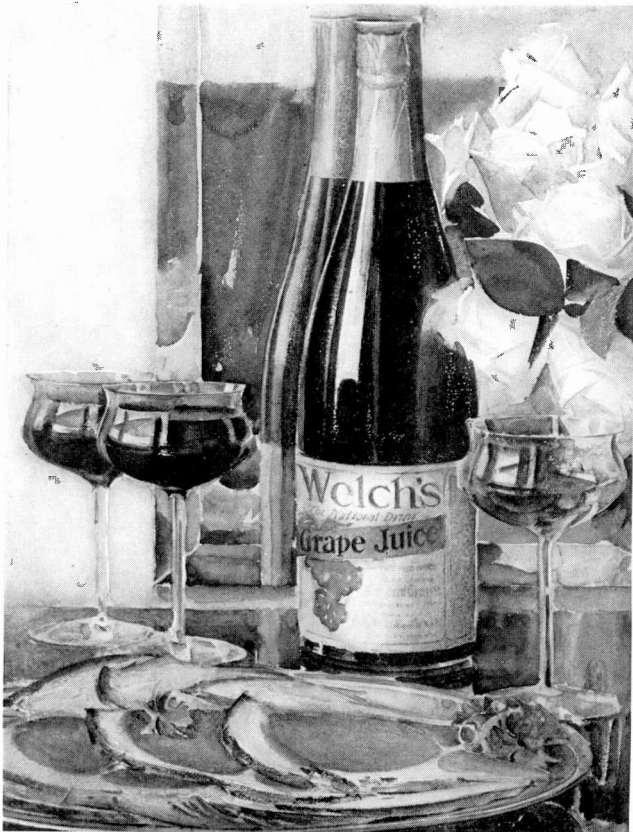
JOHN C. WENRICH—FOUR-COLOR PROCESS ENGRAVINGS
 Loaned by Hurst Engraving Company
 Exhibited by H. C. Godwin, Inc.



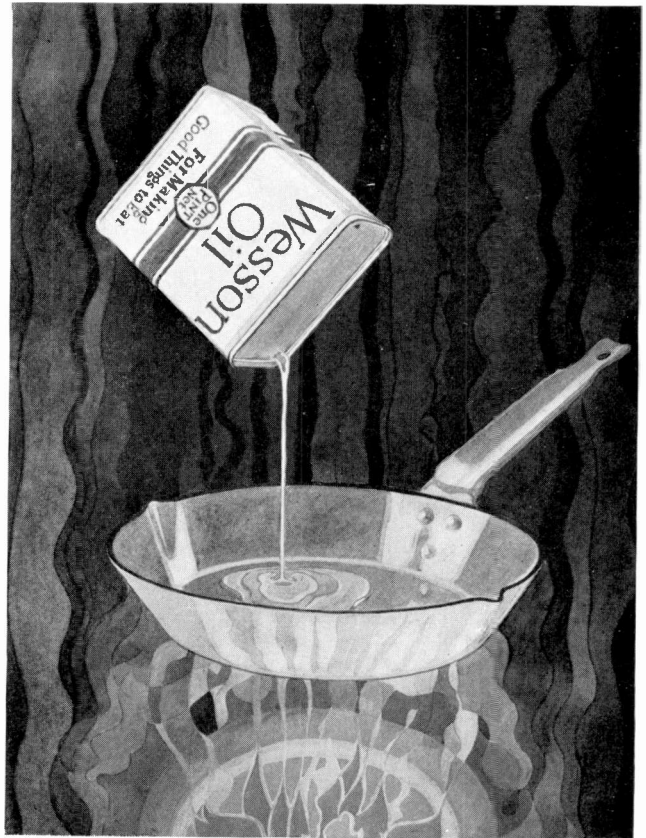
CHARLES KAISER—RADIOS
 Loaned by Atwater Kent Mfg. Co.
 Exhibited by Barton, Durstine & Osborn, Inc.



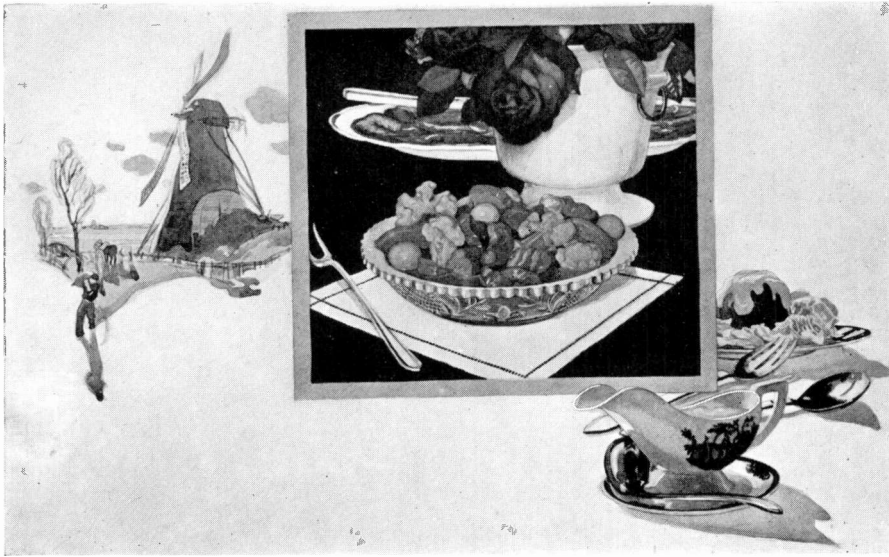
ROY F. SPRETER—COFFEE
Loaned by Hills Bros.
Exhibited by N. W. Ayer & Son



HENRY MAUST—WELCH GRAPE JUICE
Loaned by The Welch Grape Juice Co.
Exhibited by J. Walter Thompson Company



RENE CLARKE—SALAD OIL
Loaned by Wesson Oil & Snowdrift Co.
Exhibited by Calkins & Holden, Inc.



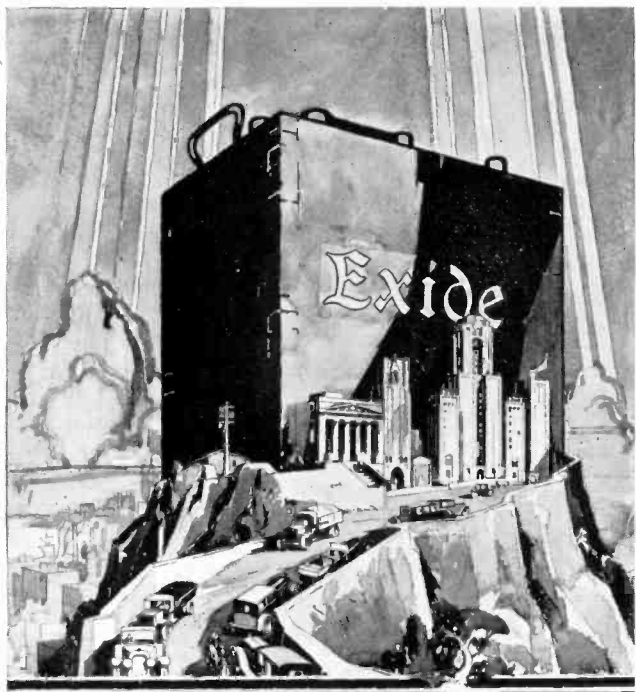
THE REESES—MUSTARD
 Loaned by J. & J. Colman
 Exhibited by J. Walter Thompson Company



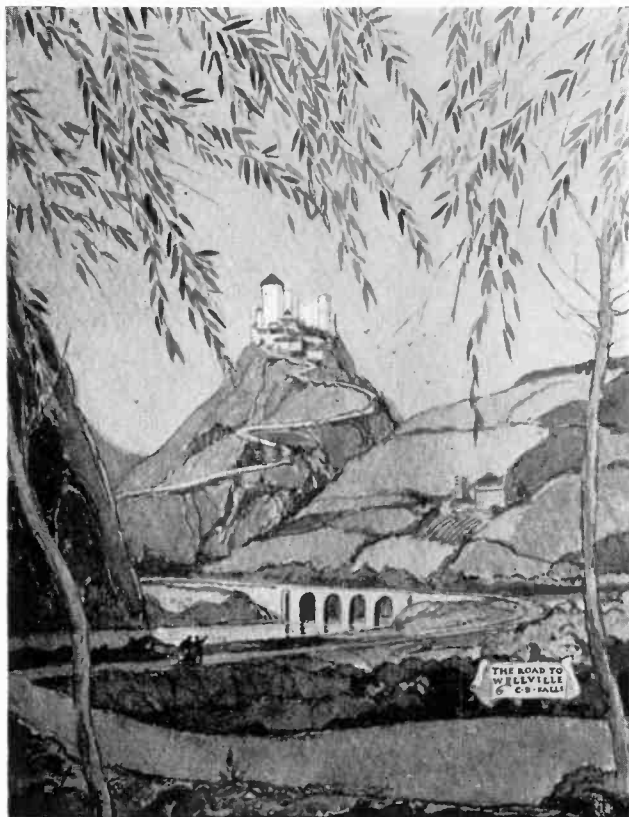
WITOLD GORDON—SPORT CLOTHES
 Loaned by Dobbs & Company
 Exhibited by T. L. McCready



CHARLES KAISER—DROMEDARY COCOANUT
 Loaned by The Hills Brothers Company
 Exhibited by Barton, Durstine & Osborn, Inc.



EARL HORTER—EXIDE BATTERIES
Loaned by Electric Storage Battery Co.
Exhibited by George Batten Company



C. B. FALLS—POST HEALTH PRODUCTS
Loaned by Postum Cereal Co.
Exhibited by Erwin, Wasey & Company



BASSANI Process

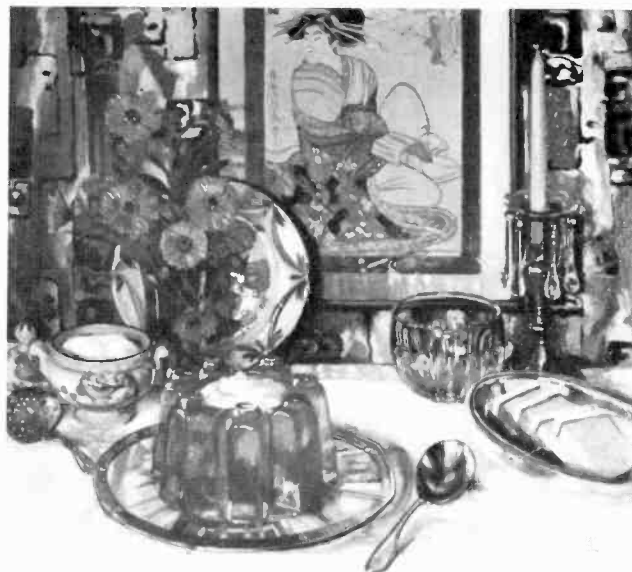
RENÉ CLARKE—JEWELRY
Loaned by Black, Starr & Frost
Exhibited by Calkins & Holden, Inc.



KATHERINE STURGES—GERA FABRICS
Loaned by C. Bahnsen & Co.
Exhibited by Joseph Richards Company



EDWARD STEICHEN—WELCH GRAPE JUICE
Loaned by The Welch Grape Juice Company
Exhibited by J. Walter Thompson Company



MARION POWERS—JELL-O
Loaned by The Jello-O Company
Exhibited by The Dauchy Company



CLARENCE BECKMAN—LUX TOILET FORM]
Loaned by Lever Brothers Company
Exhibited by J. Walter Thompson Company



KATHERINE STURGES—GERA FABRICS
Loaned by C. Bahnsen & Co.
Exhibited by Joseph Richards Company



KENDALL-SAUNDERS—WELCH GRAPE JUICE
Loaned by The Welch Grape Juice Co.
Exhibited by J. Walter Thompson Company



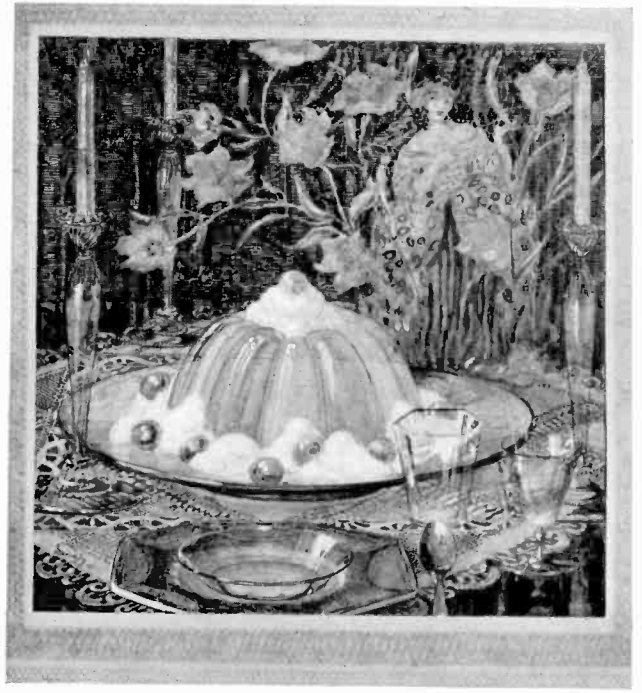
MARION POWERS—HINDS CREAM
Loaned by Lehn & Fink Products Company
Exhibited by Barton, Durstine & Osborn, Inc.



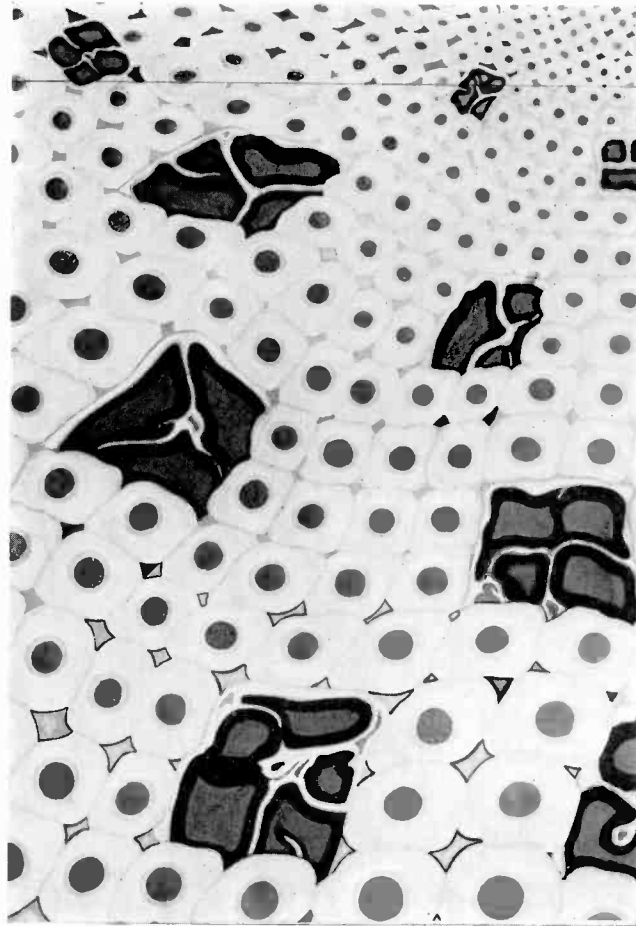
E. G. BENITO—CUTEX
Loaned by Northam Warren
Exhibited by J. Walter Thompson Company



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



GUY ROWE—JELL-O
Loaned by The Jell-O Company
Exhibited by The Dauchy Company



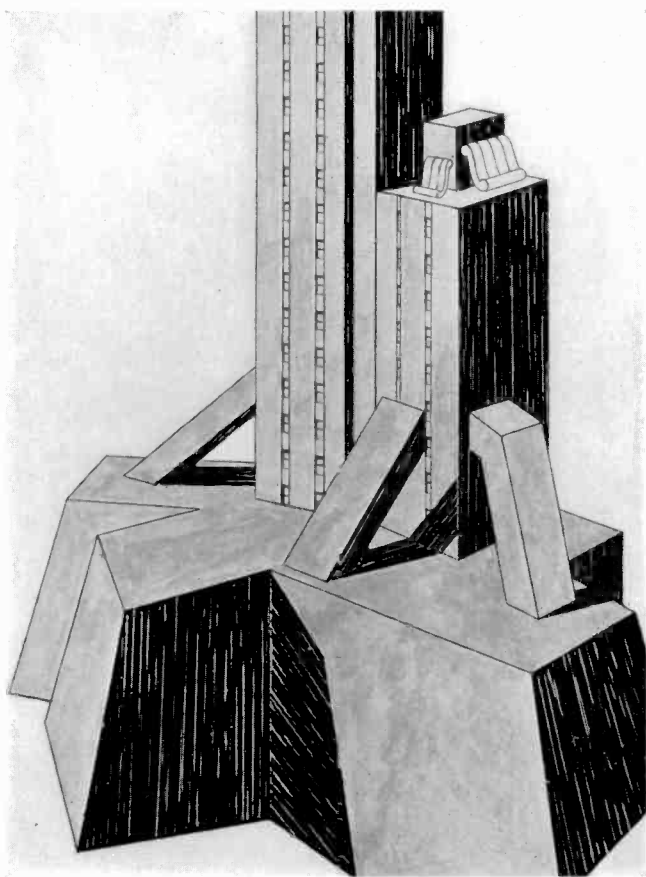
HENRIETTE REISS—LITHOGRAPHY
Loaned by Rustling Wood, Inc.
Exhibited by Calkins & Holden, Inc.



RENÉ CLARKE—SALAD OIL
 Loaned by Wesson Oil & Snowdrift Co.
 Exhibited by Calkins & Holden, Inc.



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



C. SLOAN—BUSINESS PAPERS
 Loaned by Crane & Company
 Exhibited by Calkins & Holden, Inc.

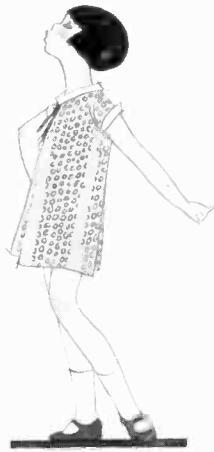


Wellsworth
Glasses

OLIVER CALVERT UNDERHILL—WELLSWORTH GLASSES

Loaned by American Optical Company

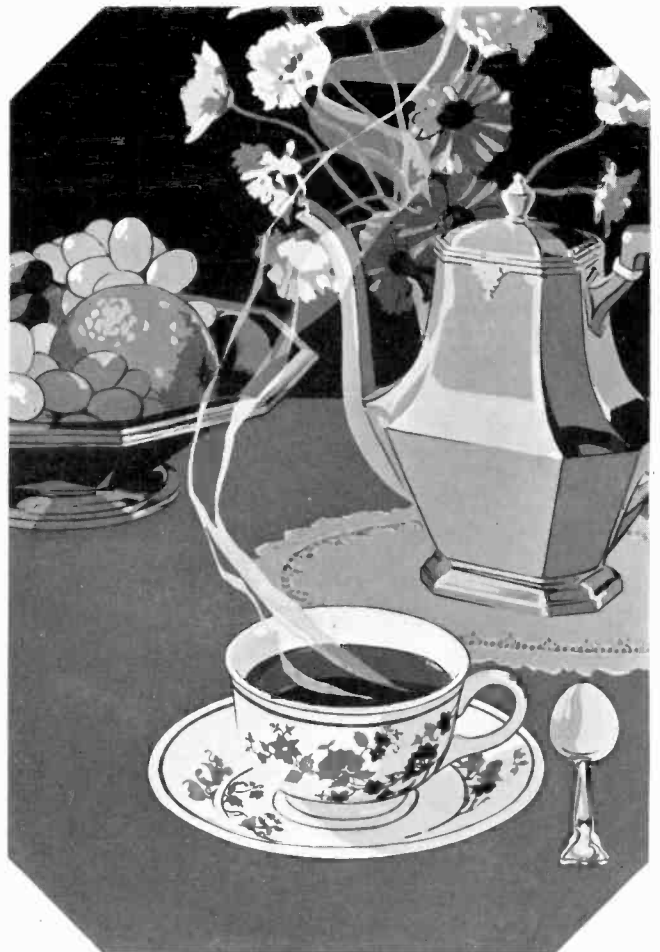
Exhibited by The Erickson Company



GEORGE CLISBEE—CHILDREN'S CLOTHES

Loaned by R. H. Macy & Co.

Exhibited by Barton, Durstine & Osborn, Inc.



HUCKINS-SMITH, INC.—WHITE HOUSE COFFEE

Loaned by Dwinell-Wright Company

Exhibited by Street & Finney, Inc.



MARION POWERS—PHENIX CHEESE

Loaned by The Phenix Cheese Corporation

Exhibited by J. Walter Thompson Company

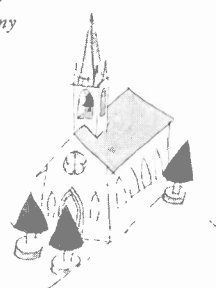
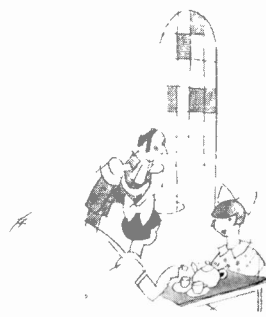


W. E. MURPHY—INDIAN HEAD NAPKINS

BASSANI Process

Loaned by Amory, Browne & Co.

Exhibited by George Batten Company



BASSANI Process

GEORGE CLISBEE—CHILDREN'S CLOTHES

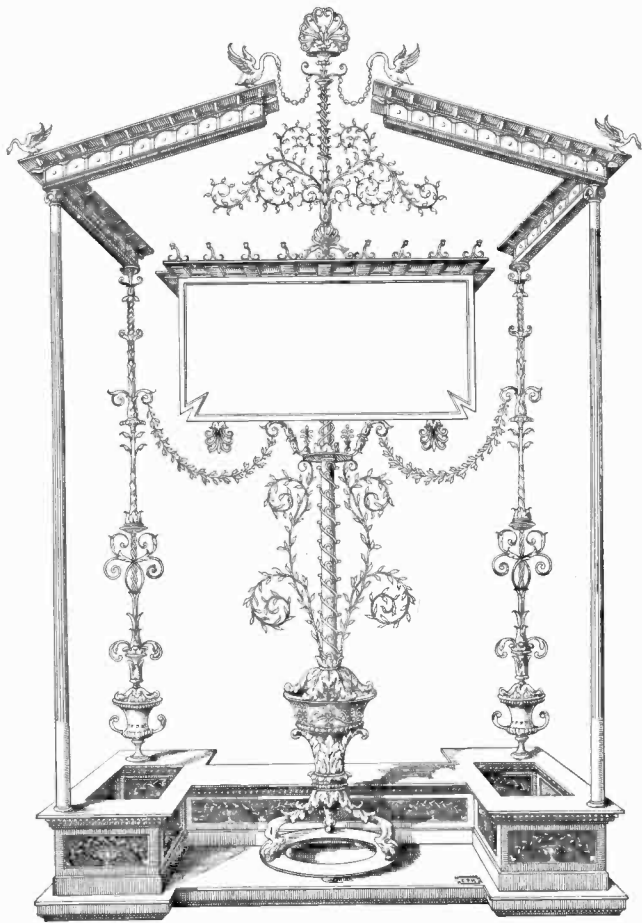
Loaned by R. H. Macy & Co. Exhibited by Barton, Durstine & Osborn, Inc.



H. W. SCANDLIN—PRINTING PAPERS

Loaned by S. D. Warren Company

Exhibited by George Batten Company



CLARENCE P. HORNING—COVER DESIGN
Loaned by Rolls-Royce of America
Exhibited by Bartlett-Orr Press



WESTVACO FOLDING ENAMEL
Exactness of reproduction is the artist's objective; a true reproduction of the artist's work is the mission of WESTVACO FOLDING ENAMEL. That it fulfills its mission is proved by an ever-growing popularity.

HARVEY HOPKINS DUNN—PAPER
Loaned by West Virginia Pulp and Paper Co.
Exhibited by Rogers & Company



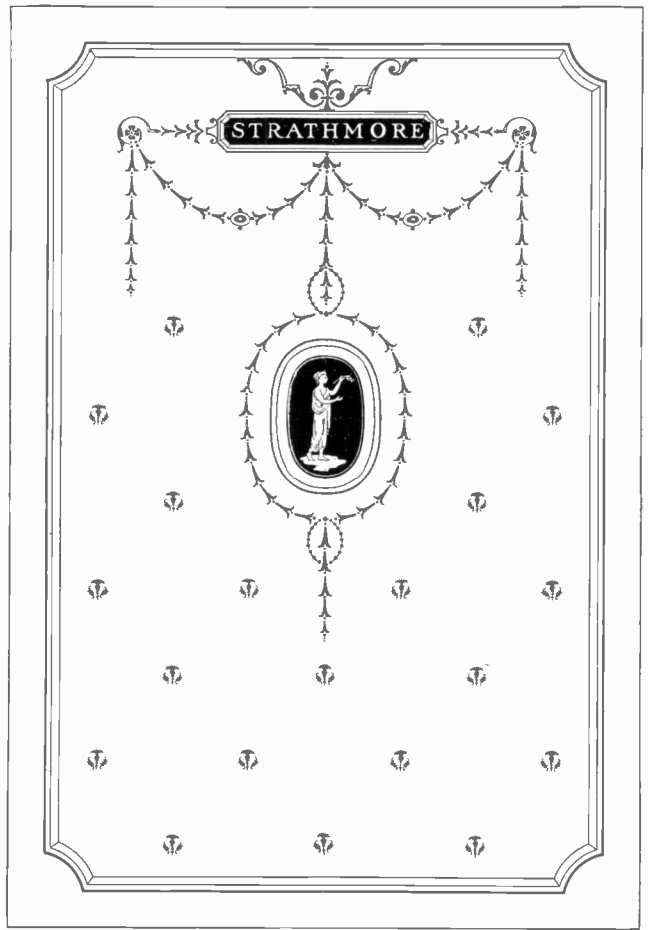
HENRY MAUST—PUFFED GRAINS
Loaned by The Quaker Oats Company
Exhibited by Lord & Thomas



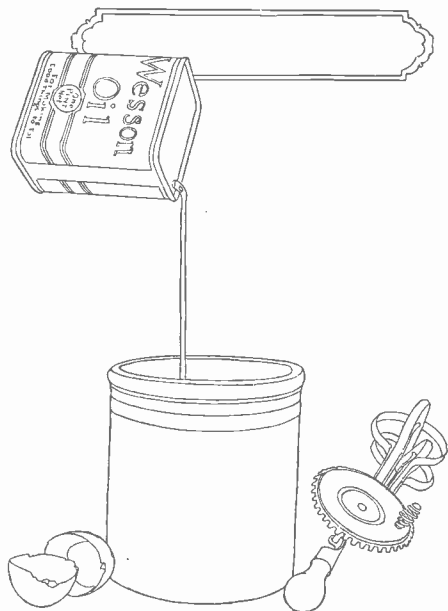
WM. D'HONAU—CASCADES CLUB
Loaned by The Homestead
Exhibited by Thomas F. Logan, Inc.



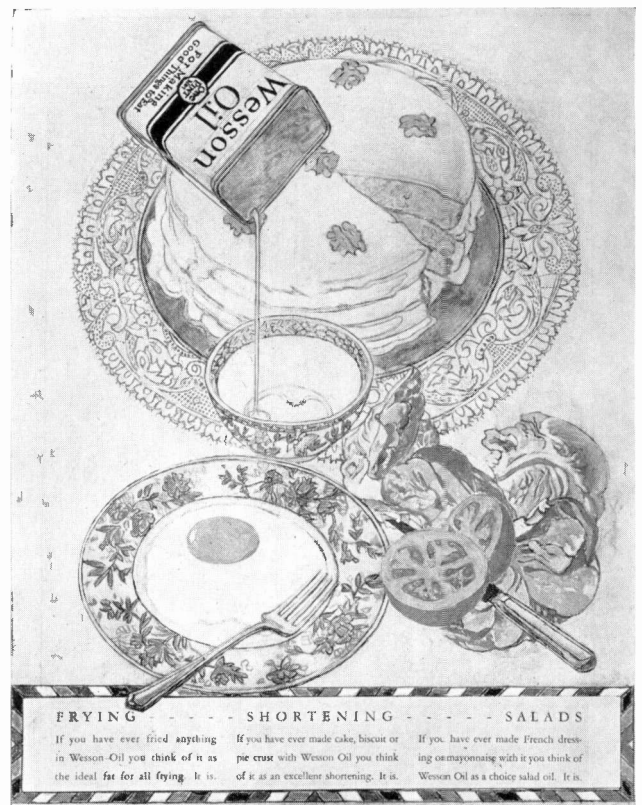
O. W. JAQUISH—PAPER
 Loaned by West Virginia Pulp and Paper Co.
 Exhibited by Rogers & Company



O. W. JAQUISH—STRATHMORE PAPER
 Loaned by Strathmore Paper Company
 Exhibited by Federal Advertising Agency



RENÉ CLARKE—SALAD OIL
 Loaned by Wesson Oil & Snowdrift Co.
 Exhibited by Calkins & Holden, Inc.



FRYING - - - - SHORTENING - - - - SALADS
 If you have ever fried anything in Wesson Oil you think of it as the ideal fat for all frying. It is. If you have ever made cake, biscuit or pie crust with Wesson Oil you think of it as an excellent shortening. It is. If you have ever made French dressing or mayonnaise with it you think of Wesson Oil as a choice salad oil. It is.

RENÉ CLARKE—SALAD OIL
 Loaned by Wesson Oil & Snowdrift Co.
 Exhibited by Calkins & Holden, Inc.

Overseas Trade

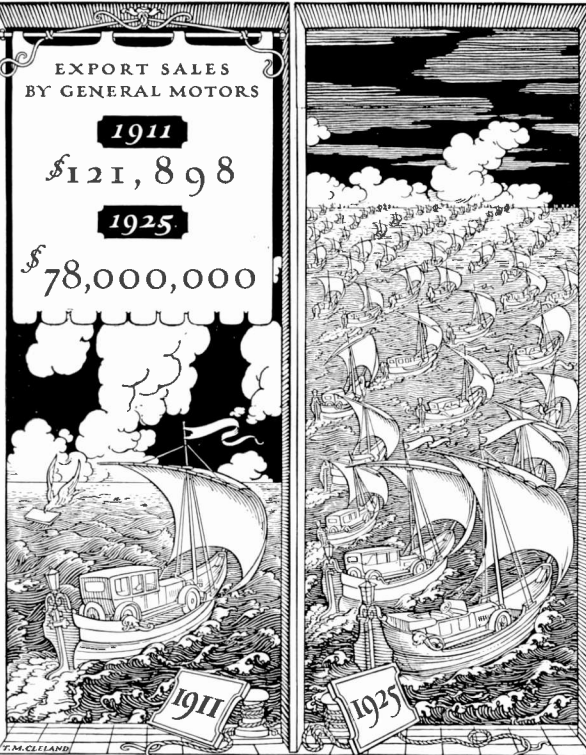
EXPORT SALES
BY GENERAL MOTORS

1911

\$121,898

1925

\$78,000,000



T. M. CLELLAND

T. M. CLELLAND—GENERAL MOTORS

Loaned by General Motors

Exhibited by Barton, Durstine & Osborn, Inc.



GUSTAV B. JENSEN—ANNOUNCEMENT

Loaned by Leslie G. Reiland

Exhibited by Ewald Bros.

why
buy oilcloth
to cover the
piano because
the roof leaks?

phone
Ashland
4327
4328

William Irving Hamilton
ADVERTISING
267 Fifth Avenue
New York City

GUSTAV B. JENSEN—ADVERTISING
Loaned by William Irving Hamilton, Inc.
Exhibited by Gustav B. Jensen



FITZWATER STUDIO—LINENS

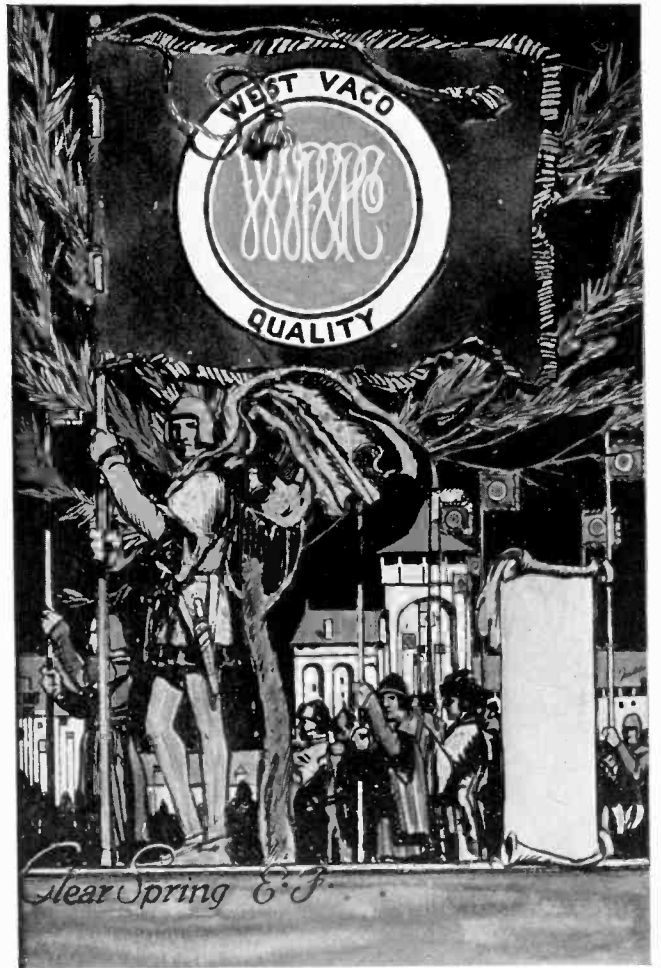
Loaned by McCutcheon's

Exhibited by The Erickson Company



BASSANI Process

MERRITT CUTLER—LITHOGRAPHY
 Loaned by Rusling Wood, Inc.
 Exhibited by Calkins & Holden, Inc.



C. B. FALLS—PAPER

Loaned by West Virginia Pulp and Paper Co.
 Exhibited by Rogers & Company



RENÉ CLARKE—PAPER

BASSANI Process

Loaned by West Virginia Pulp and Paper Co.
 Exhibited by Rogers & Company

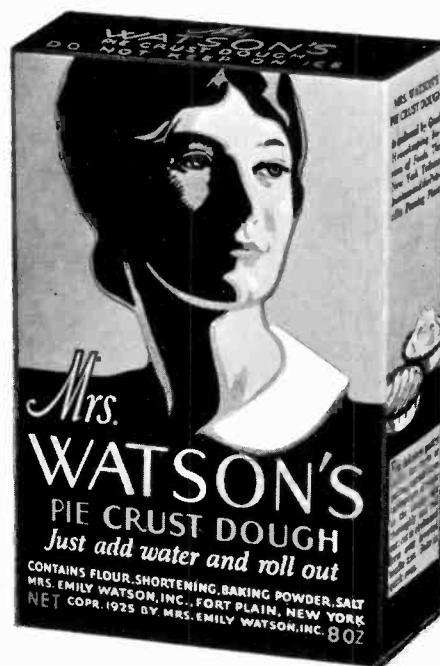


PERCY GRASSBY—PAPER

Loaned by West Virginia Pulp and Paper Co.
 Exhibited by Rogers & Company



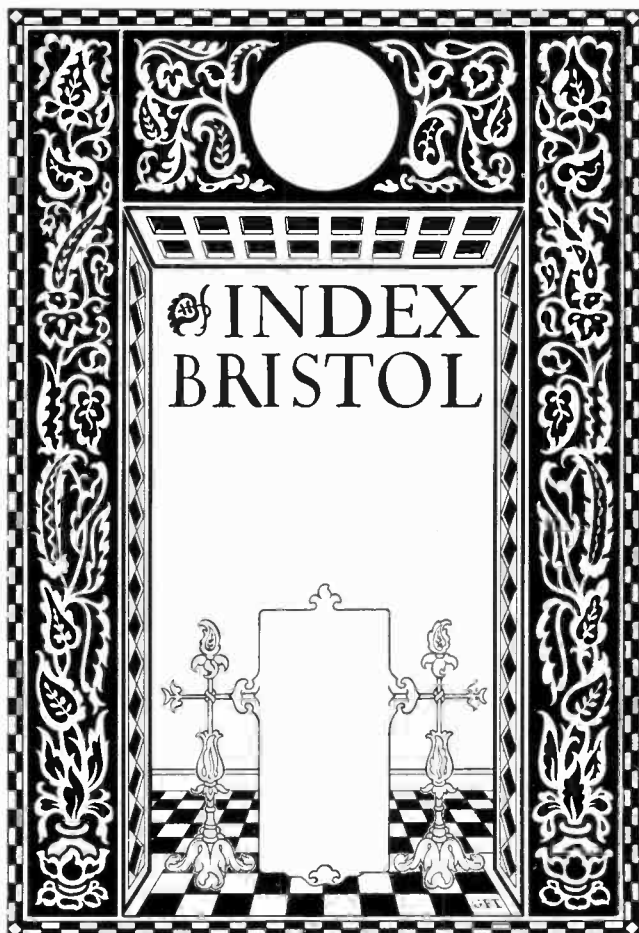
GUIDO AND LAWRENCE ROSA—PAPER
 Loaned by West Virginia Pulp and Paper Co.
 Exhibited by Rogers & Company



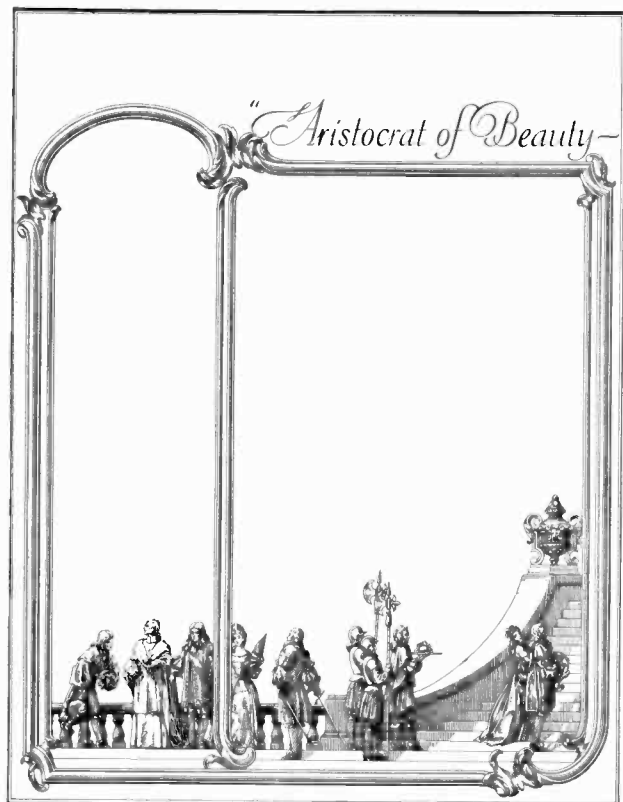
HERBERT PAUS BASSANI Process
 PIE CRUST DOUGH
 Loaned by Mrs. Emily Watson, Inc.
 Exhibited by J. Walter Thompson Company



C. B. FALLS—IVORY SOAP
 Loaned by Procter & Gamble Co.
 Exhibited by The Blackman Company



GEORGE F. TRENHOLM—PAPER
 Loaned by West Virginia Pulp and Paper Co.
 Exhibited by Rogers & Company



WALTER D. TEAGUE—WATCHES
 Loaned by Bulova Watch Co.
 Exhibited by The Biow Company



THE ARTIST'S "COPY" BECOMES HIS ORIGINAL WITH THE FINAL TOUCH OF HIS BRUSH. VELVO-ENAMEL MULTIPLIES THE ORIGINAL WITH AN EXACTNESS WORTHY OF THE WESTVACO SYMBOL OF QUALITY.

WALTER D. TEAGUE—PAPER
 Loaned by West Virginia Pulp and Paper Co.
 Exhibited by Rogers & Company

THE NEW
STRATHMORE
4-GROUP PLAN

Which Paper?

*The 4-Group Plan
TELLS*

GUIDO AND LAWRENCE ROSA—STRATHMORE PAPERS
*Loaned by Strathmore Paper Company
Exhibited by Federal Advertising Agency*

THANKSGIVING
LINENS

Since 1855

FITZWATER STUDIO—LINENS
*Loaned by McCutcheon's
Exhibited by The Erickson Company*

WESTVACO
INSPIRATIONS
for PRINTERS

No. 100

MAUDE LANGTREE—WESTVACO PAPERS
*Loaned by West Virginia Pulp and Paper Co.
Exhibited by Currier & Hartford, Ltd.*



A. W. STERLING—COVER DESIGN

Loaned by F. A. Foster & Co.

Exhibited by The Procter & Collier Co.



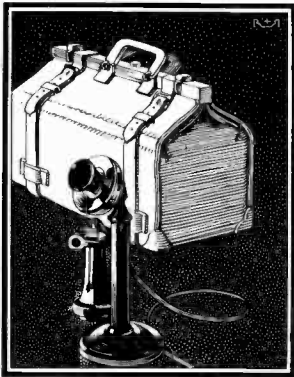
HERBERT PAUS—HINDS CREAM

Loaned by Lehn & Fink Products Company

Exhibited by Barton, Durstine & Osborn, Inc.

BASSANI Process

NATIONAL MUSIC WEEK



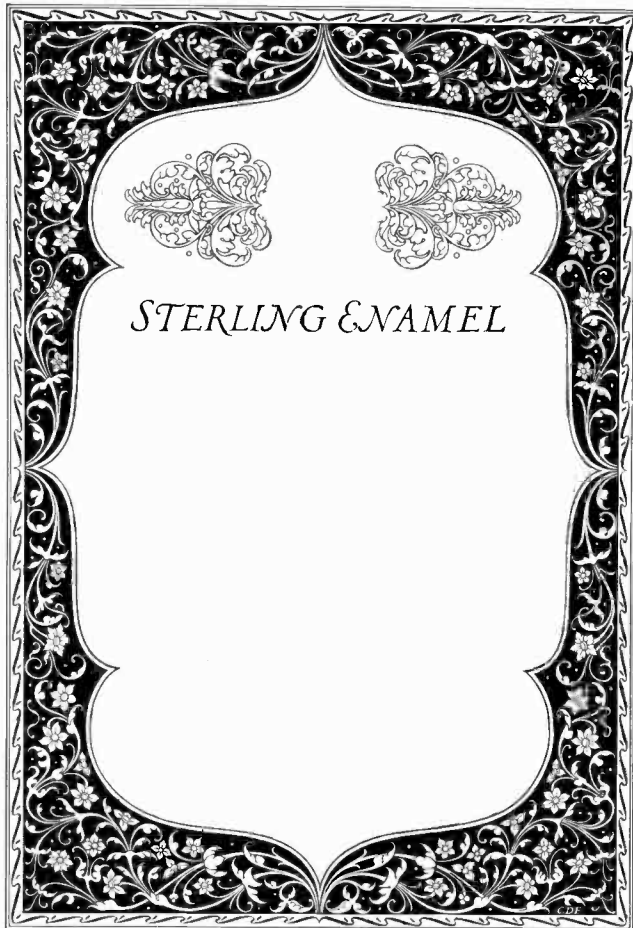
GUIDO AND LAWRENCE ROSA
TELEPHONE SERVICE
*Loaned by Am. Tel. & Tel. Co.
Exhibited by N. W. Ayer & Son*

EMIL J. BISTRAN—COVER DESIGN
*Loaned by
National Music Week Committee
Exhibited by
American Lithographic Company*



MAY 3-9

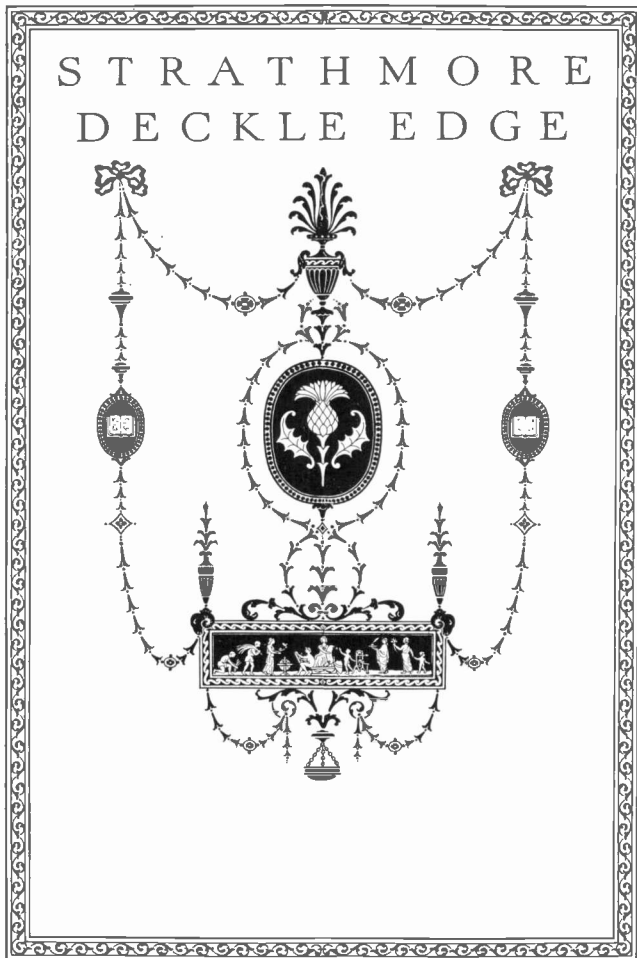
MUSIC FOR EVERYBODY
EVERYBODY FOR MUSIC



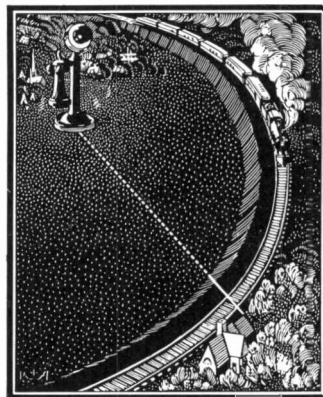
CARLTON D. ELLINGER—PAPER
*Loaned by West Virginia Pulp and Paper Co.
Exhibited by Rogers & Company*



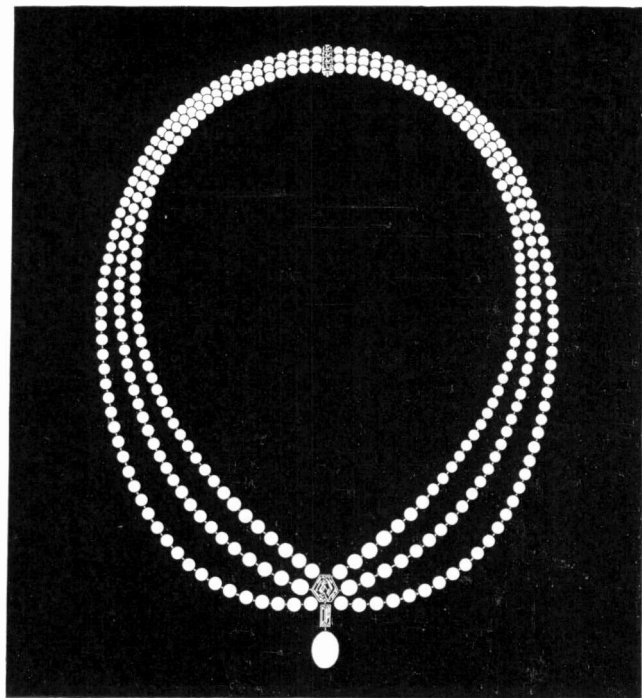
CLARENCE HORNUNG—DECORATIVE BORDER
*Loaned by American Piano Corp.
Exhibited by Clarence Hornung*



O. W. JAQUISH—STRATHMORE PAPER
 Loaned by Strathmore Paper Company
 Exhibited by Federal Advertising Agency



GUIDO AND LAWRENCE ROSA
 TELEPHONE SERVICE
 Loaned by Am. Tel. & Tel. Co.
 Exhibited by N. W. Ayer & Son



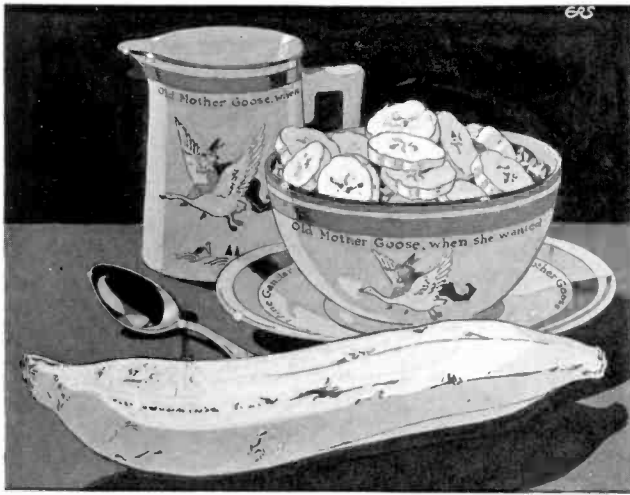
RENE CLARKE—JEWELRY
 Loaned by Black, Starr & Frost
 Exhibited by Calkins & Holden, Inc.

WESTVACO
 QUALITY

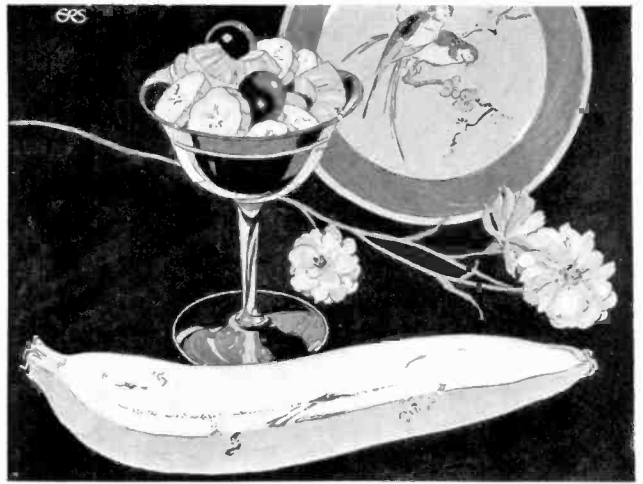
Westmont Enamel

"The artist gives infinite care to every stroke of his brush. In the art of paper making Westmont Enamel is given equal care that every sheet may produce a true copy of a work of art."

G. B. JENSEN—PAPER
 Loaned by West Virginia Pulp and Paper Co.
 Exhibited by Rogers & Company



EMIL R. SCHNELLOCK—BANANAS
Loaned by Fruit Dispatch Company
Exhibited by George Batten Company



EMIL R. SCHNELLOCK—BANANAS
Loaned by Fruit Dispatch Co.
Exhibited by George Batten Company



GLENN MITCHELL—TRAVEL
Loaned by Dominion Atlantic Railway
Exhibited by Albert Frank & Company



GRANCEL FITZ—RADIO
Loaned by R. E. Thompson Mfg. Co.
Exhibited by N. W. Ayer & Son



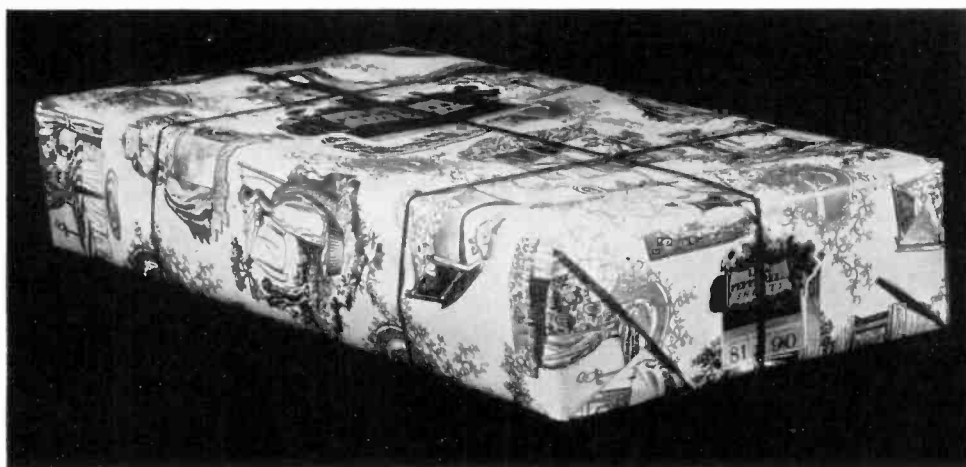
WEISSNER STUDIO—SOLID SILVER
Loaned by International Silver Co.
Exhibited by Federal Advertising Agency



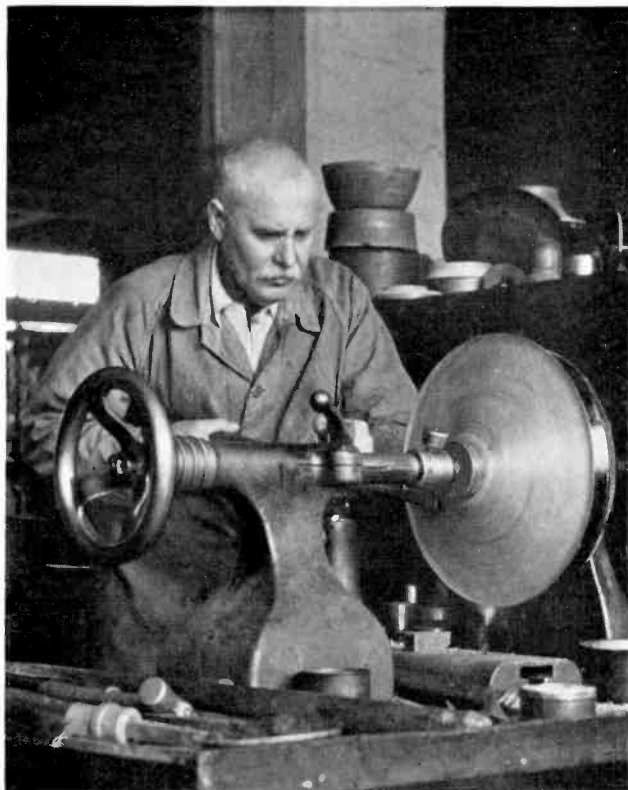
CHARLES KAISER—RADIOS
Loaned by Atwater Kent Mfg. Co.
Exhibited by Barton, Durstine & Osborn, Inc.



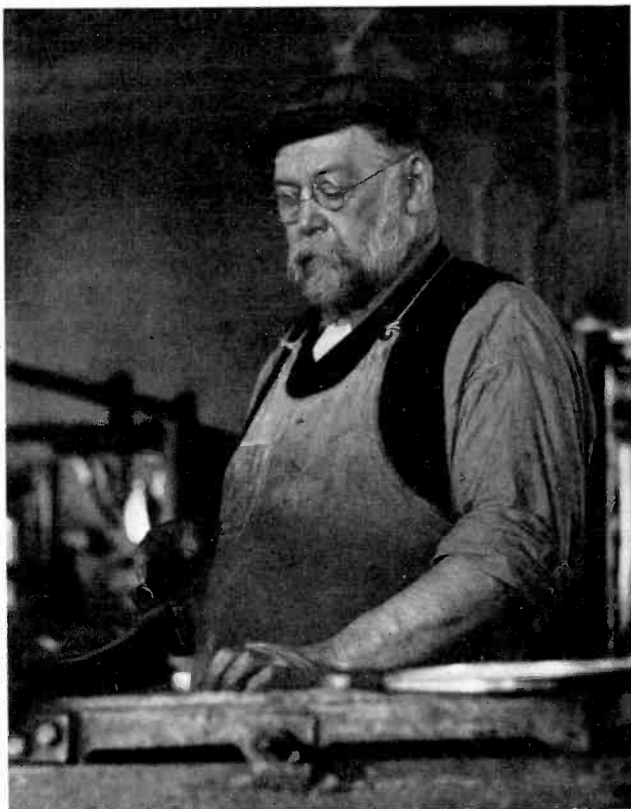
GLENN MITCHELL—TRAVEL
Loaned by Dominion Atlantic Railway
Exhibited by Albert Frank & Company



EDWARD V. JOHNSON, STANFORD BRIGGS INC.—DESIGN FOR BOX
Loaned by Pepperell Mfg. Co.
Exhibited by Barton, Durstine & Osborn, Inc.



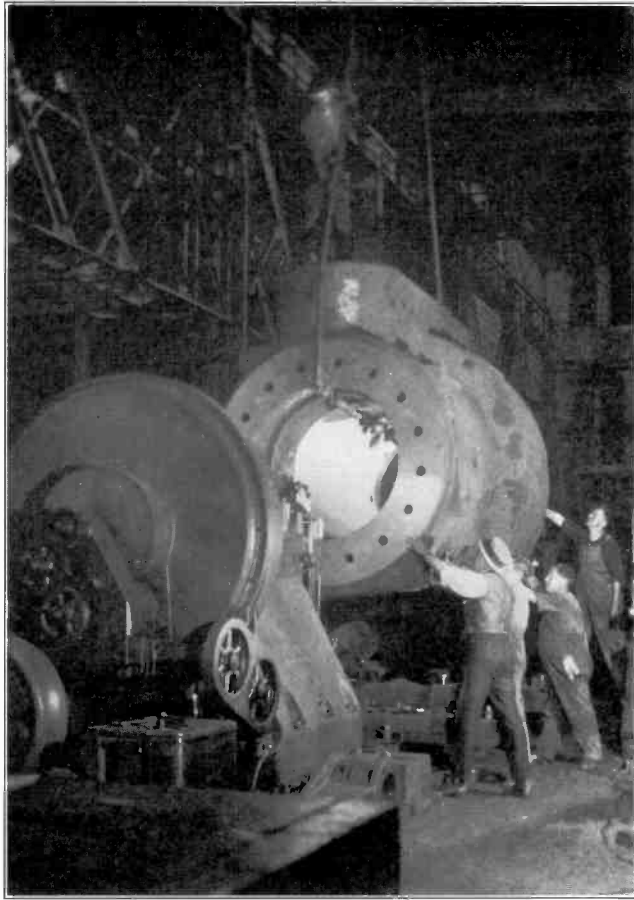
E. A. JONES—ELECTRICAL MACHINERY
Loaned by General Electric Company
Exhibited by General Electric Company



E. A. JONES—ELECTRICAL MACHINERY
Loaned by General Electric Company
Exhibited by General Electric Company



JOHN RAE—BREAD
Loaned by The Corby Baking Company, Inc.
Exhibited by The Richard A. Foley Advertising Agency



H. W. SCANDLIN—MACHINERY EQUIPMENT
Loaned by The Hooven, Owens, Rentschler Co
Exhibited by Harry Varley



OTIS LAWYER—ELECTRICAL MACHINERY
Loaned by General Electric Company
Exhibited by General Electric Company



JOHN LAGATTA—WHITE ROSE BREAD
Loaned by Massachusetts Baking Co.
Exhibited by J. Walter Thompson Company



WALLACE MORGAN—GIFT SHOP
Loaned by Ovington's
Exhibited by Pedlar & Ryan

BASSANI Process



ALFRED CHENEY JOHNSTON—SILVERWARE
Loaned by Oneida Community, Ltd.
Exhibited by Patterson-Andress Co.



W. SHEWELL ELLIS—GORHAM SILVER
Loaned by The Gorham Company
Exhibited by Barrows, Richardson & Alley



HI WILLIAMS—MEN'S SHOES
 Loaned by Churchill & Alden Company
 Exhibited by Foote & Morgan



H. W. SCANDLIN—GREETING CARDS
 Loaned by The Greeting Card Association
 Exhibited by George Batten Company



ALICE HARVEY—POSTUM
 Loaned by Postum Cereal Co.
 Exhibited by Erwin, Wasey & Company



CHARLES VOIGHT—CIGARS
Loaned by Waitt & Bond Co.
Exhibited by The Blackman Company



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



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



ALFRED CHENEY JOHNSTON—GOLFLEX CLOTHES
Loaned by Wilkins & Adler, Inc.
Exhibited by Federal Advertising Agency



H. W. SCANDLIN—GLOVES
Loaned by Ireland Brothers
Exhibited by Fonda-Haupt Company



CHARLES VOIGHT—CIGARS
Loaned by Waitt & Bond Co.
Exhibited by The Blackman Company



ADOLPH TREIDLER—POSTER
Loaned by St. Vincent's Hospital

COMMUNITY PLATE

By Mrs. George Taylor

A woman's smiling face is the best gift that can be given to the world. It is the light of the soul, the beauty of the heart, which is the gift of God to us. The one thing that we can give to the world is our smile.

1

Solon's SOCIAL STATIONERY

Write Most Always Best De Quities

It is a common mistake to think that stationery is a mere matter of the pen and ink. In fact, it is a matter of the heart and the hand. The stationery that you use should be as good as the person who writes it. It should be as true as the heart, as pure as the hand, and as beautiful as the face.

SALES CHAMBER OF THE COMPANY
 100 N. 10th St. St. Paul, Minn.

2

A New Idea

Makes This Amazing Difference!

A woman's smartest look is one, by far, the longest wearing, & unique feature—**Ex-Toe**—has given them in 4 times more wear!

Ex-Toe shoes are the only shoes that have been designed to last. They are made of the finest materials and are built to withstand the most rigorous use. They are the only shoes that have been designed to last for years.

Polonproof Ex-Toe
 Hosiery

3

Helping the Builders

They will build the houses of the future. They will build the houses of the future. They will build the houses of the future. They will build the houses of the future.

INTERNATIONAL LONDON GLOBE

4

YOU ARE FIRE'S JAILER

Your watchfulness will keep your combined. Combines may enable him to break out and destroy your property.

HARTFORD FIRE INSURANCE COMPANY
 NEWYORK, CONNECTICUT

5

THAT FRESH FROM THE GARDEN TASTE

57

The taste and vegetable that is the favorite of all ages of the world. It is the favorite of all ages of the world. It is the favorite of all ages of the world.

6

"Good work, Mary! This is the way to get Christmas Cards"

My dear Mrs. Stone, has just written to me the kindest note that I have received in a long time. It is the kindest note that I have received in a long time. It is the kindest note that I have received in a long time.

Scatter Sunshine with Greeting Cards

7

BLACK, STARR & FROST

The part of all jewels comes to us in the fall harvest that nature gives it. All that the jeweler can do is combine it in new and graceful forms.

BLACK, STARR & FROST
 150 N. 10th St. St. Paul, Minn.

8

This winter's trysts will lead millions to beautiful sunshine and joyous recreation!

Believers in Jacksonville

It is the only place in the world where you can enjoy the best of both worlds. It is the only place in the world where you can enjoy the best of both worlds. It is the only place in the world where you can enjoy the best of both worlds.

9



Tons and tons—electrically!

When a railroad wants to save money, what should it do?

Electricity answers the question. It saves money and it saves time. It saves space. It saves labor. It saves fuel. It saves water. It saves everything. It saves the world.

GENERAL ELECTRIC

19



Millions like him are bathed daily with Ivory because doctors and mothers know there is no purer, milder soap. *Your* skin deserves Ivory protection, too.

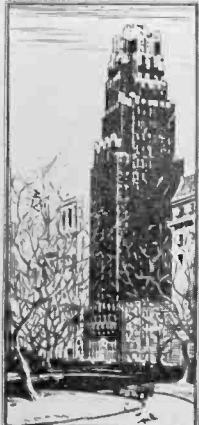
20

Peace of mind . . . through coupons!



THE NATIONAL CITY COMPANY

21




*The American Radiator Company Building . . . an impressive reminder of the fact that America - the youngest nation - has become **the best warmed nation in the world***

AMERICAN RADIATOR COMPANY
40 West 40th Street . New York City

22



It's a *genuine* UV-201-A only when it bears the name Radiotron and the RCA mark



Radiotron
AN RCA PRODUCT

23



THE BIRTHPLACE OF DELICACY

25

Getting Good Gifts and Getting Them Easily!



With the new 1935-36 Christmas season just ahead, it's time to start thinking about the gifts you'll give this year. The gifts that will bring the added pleasure of being useful. The gifts that will be remembered.

OVINGTON'S




24



Your Tour to
EUROPE

FRANCE • BELGIUM • SWITZERLAND • LUXEMBOURG • THE NETHERLANDS

26



For protection . . . Physicians prescribe Ivory for babies' skin. Your skin needs Ivory's purity and gentleness, too.

27



A. SCHULTE CIGARS

100 CIGARS

THE SCHULTE CIGAR COMPANY, NEW YORK, N.Y.

28



A ripe and creamy tastiness for a whole meal

BANANAS

37



FREED-EISEMANN

38



zinc zinc

39



How important is the TASTE of food?

40



"More than Passing Pleasure"

41

Instant Response from APPETITE

gives you extra zest to your meals






42

HINDS
Honey & Almond
CREAM




She spoiled a perfectly good proposal!

43

MURAL ADVERTISING
RW
RUBIN WELLS
200 W. 42nd St. N.Y.C.

The Time to put on Sail is When you feel the Breeze

44



A left look to the cigars

Blackstone
CIGARS

45



When robbed of my Elgin I lost a friend that had to be replaced by another Elgin

One of the best of time-keepers of the world... I carried them about in my pocket... I have a good one here...

ELGIN
THE WORLD'S MOST ACCURATE TIME-KEEPERS

46

The finest 'Radio Receiver' in the World
FREED-EISEMANN

47



My Elgin... untiring companion... accurate as the planets in their orbits



There is no other watch in the world... It is the only watch that...

ELGIN
THE WORLD'S MOST ACCURATE TIME-KEEPERS

48

Who is busier than a baby?
He burns up as much energy in growing as his mother does in work

Cream of Wheat

49

A Richer Melower Cheese
in dishes that regale the Giver or delight the Eater

A Phenix Cheese

50

Gives infinitely more appetizing tang to pickles

COLMANS' MUSTARD

51

Is your boy among them?

Loft COCOA

52

Machung Mountains Meats of Meat

53

He's a little devil

Won't drink his milk? We know just what to do! Have it with a generous helping of LOFT COCOA. Which means... With the acknowledged consent of Dr. Wm. LEITCH. Children love it - and what's more - they thrive on it.

Loft COCOA

54



64



65



66



67

LINENS

The Linen Centre Has Moved

As the shopping center of New York has gradually progressed westward, the Linen Shops have always been in the van. And now, the removal of McCutcheon's to 49th Street and Fifth Avenue definitely locates the Linen Centre of New York in this upper shopping section.

Early in its history, McCutcheon's became known as "The Greatest Woman's House of Linens in America." Its founders brought with them from Ireland a knowledge and love of fine linens that has been fully preserved.

Today in the new home of McCutcheon's you will find new stocks of Linens in greater variety than ever before. You may be sure that, in the future as in the past, McCutcheon's Linens will be pure in quality and moderate in price.

McCutcheon's
FIFTH AVENUE at FORTY-NINTH ST.

68



69



70



71



72

THE TROPICS are calling you will you listen?



There is not only one American tourist in every state and city. The dark news, the letters that go South, the experiences of home-builders and travelers—all carry the word that mean new opportunities for prosperity and happiness... *Coral Gables... Miami... Florida*

Florida is the only American tourist in every state and city. The dark news, the letters that go South, the experiences of home-builders and travelers—all carry the word that mean new opportunities for prosperity and happiness... *Coral Gables... Miami... Florida*



CORAL GABLES
Miami Riviera
40 Miles of White Sand

82

GORHAM PLATE



Announcing the new Bradford hollow ware

The complete line of Bradford glass, the new Bradford hollow ware, makes an impression. It promises already to make the same impression in the general art production of Bradford in Europe.

There will be no other hollow ware of any quality to be made in any other factory.

GORHAM

MADE IN U.S.A.

WHOLESALE DEPOT: 111 BROADWAY, NEW YORK

83

FAIRFAX—By the Master Craftsmen

The supremacy of English remains unchallenged. This supreme pattern, designed and wrought by the master craftsman, sets the standard in the world.

GORHAM

MADE IN U.S.A.

84

GORHAM PLATE

IN THE WESTMINSTER PATTERN



IN DINNER SERVICE WITH PLATEWARE



MADE IN U.S.A.

85

GERA MILLS

MADE IN U.S.A.

86

No risk about this one...

There is no risk about this one... *GERA MILLS*

GERA MILLS

MADE IN U.S.A.

87

GERA MILLS

MADE IN U.S.A.

88

BULOVA

Aristocrat of Beauty

BULOVA Watches for MEN

Blue Blood

Blue Blood watches are the most popular of all. They are the watches of the aristocrat of beauty. They are the watches of the man who is a gentleman in every sense of the word. They are the watches of the man who is a gentleman in every sense of the word.

WATCHES

Aristocrat of Time

Ask to see these beautiful watches at the better jewelers in your city

89



When supper was brought to the belles of the ball in old Tennessee

When supper was brought to the belles of the ball in old Tennessee, it was a sight to see. The ladies were dressed in their finest, and the gentlemen were in their best. The music was sweet, and the dancing was graceful. It was a night to remember.

MAXWELL HOUSE COFFEE

TODAY - America's largest selling high grade coffee

80



How the Red Rose fought the White in Nashville years ago

How the Red Rose fought the White in Nashville years ago. This is a story of a woman who was loved by two men, one of whom was a white man and the other a black man. The story is a tale of love, loyalty, and sacrifice.

MAXWELL HOUSE COFFEE

TODAY - America's largest selling high grade coffee

91



Food worth traveling a thousand miles for

— says QUINCY the author beloved by all Americans spending the fame of the old Maxwell House and its coffee

MAXWELL HOUSE COFFEE

TODAY - America's largest selling high grade coffee

92



110° DIFFERENCE IN TEMPERATURE

but Hinds protects the skin in either Cold or Heat

HINDS CREAM

Hinds Cream is the most perfect and most popular cream in the world. It is the cream of the cream. It is the cream that is used by the most of the people in the world.

93



You remember Brown—

You remember Brown— the man who was loved by two women. This is a story of a man who was loved by two women, one of whom was a white woman and the other a black woman. The story is a tale of love, loyalty, and sacrifice.

94



Lost

This delicious food helps to protect health and beauty by properly nourishing the body

This delicious food helps to protect health and beauty by properly nourishing the body. It is a food that is loved by all. It is a food that is the most perfect and most popular in the world.


95

**AT YOUR
carefully planned
DINNERS**



WHITE ROSE
The Master Loaf of the Six Bakers

96



Thanksgiving
1621...1924

In that bleak November Thursday in Plymouth 303 years ago, the Pilgrim fathers set up a memorial which will endure as long as America itself. And the savory roast gobbler that graced their rude table has become the immortal symbol of our National Thanksgiving Day.

No less an important part of the Thanksgiving meal today, as then, is bread—the master food of all generations and of all ages. On millions of tables this Thanksgiving Day, it will take its vital place side by side with the far-famed turkey.

Think more about bread when you serve your own Thanksgiving feast. Think about bread of really finer flavor—bread richer in nourishment and energy—Corty's Mother's Bread.

97

Quick Mayonnaise



98

She waited on three Presidents
—down in old Dixie years ago



MAXWELL HOUSE COFFEE
Today's maximum strength coffee
high grade coffee

99

A carnival of southern hospitality
The opening of the famous old Maxwell House, years ago



MAXWELL HOUSE COFFEE
Today's maximum strength coffee
high grade coffee

100

Coffee and cigars at the old Maxwell House




MAXWELL HOUSE COFFEE
Today's maximum strength coffee
high grade coffee

101

*Still fresh after
all day on her feet*

Ask for them by name

O'SULLIVAN'S HEELS



102

They all
trive for
perfection

THOMPSON RADIO

103

Enchante

IPSWICH
De-Luxe HOSIERY

104

EXCELLENCE

REMY

REMY

105

Leaves in a Glueing Whiteness

INDIAN HEAD
Permanent Finish

108

Symbol of giant energy is the ceaseless activity of a great city—the busy hum of industry—the roar and din of traffic.

Yet this mighty energy is but the reflection of the energy in men's minds and bodies.

Master-builder of this active energy is gluten—the all-important element in bread. In Corby's Mother's Bread, Science, by special mixing of the dough, has developed all this energy-giving gluten, producing a bread definitely richer in nourishment and energy.

Corby's Mother's Bread.

Think More About Bread

108

Experience Proves Things

Robert's Wicks Company
CLOTHES

109

The Hair for Summer

Scherman
HAIR CREAM

107

DOBBS

110

This pure and dainty soap for your face in a lovely new form

ALDERMAN FAIRCHILD COMPANY

111

In Medieval Times

ALDERMAN FAIRCHILD COMPANY

112

FRANKLIN

113



**WOUN RETURN ENSEMBLE
A COMPLEX**

It is the fashion of the day to wear a heavy, warm, and comfortable ensemble. The "Woun Return Ensemble" is a perfect example of this trend. It consists of a long, heavy coat with a fur collar and a matching hat. The ensemble is designed to keep you warm and comfortable throughout the winter months. The coat is made of a high-quality material and is lined with a soft, warm fabric. The hat is also made of a high-quality material and has a fur trim. The ensemble is perfect for the city streets and for outdoor activities. It is a must-have for anyone who wants to stay warm and stylish this winter.

114



Here's Variety

For the variety of your diet, Quaker Puffed Rice is the perfect choice. It is a versatile and nutritious food that can be used in a variety of ways. You can use it as a side dish, a main course, or a snack. It is also a great choice for children. Quaker Puffed Rice is made from the finest rice and is puffed to a light, airy texture. It is easy to digest and is a good source of energy. It is also a good source of fiber and other nutrients. Quaker Puffed Rice is a healthy and delicious choice for your diet.


115



THE FONTAINE SERVICE & INTERNATIONAL TRADING

For the best in silverware, look no further than Fontaine Service & International Trading. We offer a wide variety of high-quality silverware, including spoons, knives, and forks. Our silverware is made from the finest materials and is designed to last for years. We also offer a variety of decorative plates and other tableware. Our silverware is perfect for formal occasions and for everyday use. We have a large selection of styles and designs to choose from. Contact us today to learn more about our silverware and to place your order.

116



Poor SAMUEL PEPPS... he had a terrible time with his money

It is a well-known fact that Samuel Pepps had a difficult time with his money. He was a very successful businessman, but he was also a very extravagant spender. He spent a great deal of his money on parties and other luxuries. This led to his financial downfall. He was eventually forced to sell his assets and go bankrupt. His story is a cautionary tale for anyone who wants to succeed in business. It shows that it is not enough to be successful; you must also be able to manage your money wisely. The Seaboard National Bank is here to help you with your financial needs. We offer a variety of services, including loans, savings accounts, and investment services. Contact us today to learn more about our services and to see how we can help you achieve your financial goals.

THE SEABOARD NATIONAL BANK

117



The most famous Business Section in the world—yet how much of New York's business is concentrated here today?

Wall Street is the most famous business section in the world. It is the center of the financial industry and is home to many of the world's largest banks and financial institutions. However, in recent years, there has been a significant shift in the concentration of New York's business. Many companies have moved their headquarters to other parts of the city, and there has been a decline in the number of companies listed on the New York Stock Exchange. This has led to a decline in the amount of business that is conducted in Wall Street. The Irving Bank, Columbia Trust Company is here to help you with your financial needs. We offer a variety of services, including loans, savings accounts, and investment services. Contact us today to learn more about our services and to see how we can help you achieve your financial goals.

IRVING BANK, COLUMBIA TRUST COMPANY



THE STORY of a "poor little rich girl" in 14th century Britain

It is the story of a young girl who was born into a wealthy family in 14th century Britain. She was a "poor little rich girl" because she was the only child of a wealthy couple and she was very spoiled. She was used to having everything she wanted and she was very demanding. When her father died, she was left with a large inheritance. She was very happy and she spent her money on parties and other luxuries. However, she was very foolish and she lost her money very quickly. She was left with nothing and she was very poor. Her story is a cautionary tale for anyone who wants to succeed in life. It shows that it is not enough to be rich; you must also be able to manage your money wisely. The Seaboard National Bank is here to help you with your financial needs. We offer a variety of services, including loans, savings accounts, and investment services. Contact us today to learn more about our services and to see how we can help you achieve your financial goals.

THE SEABOARD NATIONAL BANK

118

ATWATER KENT RADIO

Are you surprised at fine performance?

Atwater Kent radios are known for their fine performance and their beautiful design. They are a must-have for anyone who wants to enjoy the best sound quality. Our radios are made from the finest materials and are designed to last for years. We offer a variety of models and styles to choose from. Contact us today to learn more about our radios and to place your order.

120



YOU JUST KNOW SHE WEARS THEM

Atwater Kent radios are the perfect choice for anyone who wants to enjoy the best sound quality. They are a must-have for anyone who wants to enjoy the best sound quality. Our radios are made from the finest materials and are designed to last for years. We offer a variety of models and styles to choose from. Contact us today to learn more about our radios and to place your order.

121

ATWATER KENT RADIO

Radio needs distinct setting

Atwater Kent radios are known for their fine performance and their beautiful design. They are a must-have for anyone who wants to enjoy the best sound quality. Our radios are made from the finest materials and are designed to last for years. We offer a variety of models and styles to choose from. Contact us today to learn more about our radios and to place your order.

122



To Such a Bride as This

Having received the world's highest honor of a bride, she is naturally the center of attention. Her beauty, grace, and charm are the subject of admiration. It is the duty of the groom to provide her with the finest and most durable of tableware. International Sterling is the only manufacturer of silverware that has been awarded the highest honor of a gold medal by the Government of the United States. This is a mark of excellence that is not to be surpassed. The International Sterling silverware is made of the finest silver and is guaranteed to last for ever. It is the only silverware that is made in the United States and is guaranteed to be the best in the world.

INTERNATIONAL STERLING

123



Send for "The Important Business of Feeding Children"
— a helpful booklet for mothers

Feeding is a child's first and most important business. It is the foundation of his health and happiness. The booklet "The Important Business of Feeding Children" is a helpful guide for mothers. It contains information on the best foods for children, how to prepare them, and how to feed them properly. It is a must-read for every mother.

Cream of Wheat

124



Thus the Bride of Prominence

The bride of prominence is the one who is the center of attention. She is the one who is admired and loved. She is the one who is the subject of admiration. It is the duty of the groom to provide her with the finest and most durable of tableware. International Sterling is the only manufacturer of silverware that has been awarded the highest honor of a gold medal by the Government of the United States. This is a mark of excellence that is not to be surpassed. The International Sterling silverware is made of the finest silver and is guaranteed to last for ever. It is the only silverware that is made in the United States and is guaranteed to be the best in the world.

INTERNATIONAL STERLING

125



The NEW MARMON

— "Yes, what are you going to give your wife for Christmas?"
"Her heart is set on a New Marmon."

NOW exhibiting New Marmon closed models which, in design, each work and appointments accurately reflect the best feminine taste in America. Prompt action will insure prompt delivery.

DISTRIBUTOR'S NAME
DISTRIBUTOR'S ADDRESS

126



Something more than design...

There is one of the greatest of the world's... which is better, more interesting, more? Madame does not know. She cannot decide, she is in an agony of indecision...

GERA MILLS
Fine Weavers and Weavers

127



10¢ Back to the good old days!

You back to the good old days in your Peter Schuyler. You back to the good old days in your Peter Schuyler. You back to the good old days in your Peter Schuyler.

Get back of a PETER SCHUYLER
All Havana Filler for 40 years

The New Epicure Shake 10¢

128



500 Davey Tree Surgeons—all regular Davey employes—none obtainable elsewhere

The Davey Tree Surgeons are the best in the world. They are the only ones who can take care of your trees. They are the only ones who can take care of your trees. They are the only ones who can take care of your trees.

DAVEY TREE SURGEONS

129



FRYING SHORTENING SALADS

If you have ever tried anything... If you have ever tried anything... If you have ever tried anything...

DAVEY TREE SURGEONS

130



Cement fillings in trees are like dentistry

The Davey Tree Surgeons are the best in the world. They are the only ones who can take care of your trees. They are the only ones who can take care of your trees. They are the only ones who can take care of your trees.

DAVEY TREE SURGEONS

131

Nightingale or canary?

A poem for women
Freedom for women
By
Marianne F. Adams



132



Tostoria

133

The KELLY FLEXIBLE CORD



KELLY-SPRINGFIELD TIRES

134



"Ole Missus" Knew Good Bread




135



1826-1926

Lord & Taylor

136



Gifts from all over the world at the Gift Shop of Fifth Avenue

OVINGTON'S

137



Lo! There is Wellville gleaming in the sun!

138



PEPPERELL

139

Tallier



The Slip-On Is Popular for Spring

IRELAND BROTHERS

140

WITHIN A SHORT SPACE OF EQUIVOCAL COPY, we have seen the artist at work on a drawing of a woman playing a harp. The artist has used a pencil and has drawn the lines of the harp and the woman's dress. The drawing is a study of light and shadow, and the artist has used a pencil to create a sense of depth and texture. The woman is seated at a table, and the harp is positioned behind her. The room is filled with various objects, including a chair and a table. The overall composition is a study of form and light, and the artist has used a pencil to create a sense of depth and texture.

HOUBICANT

141

THE LONG-LIFE BATTERY FOR YOUR CAR

Exide

What makes a battery economical?

Long life is what makes a battery a good buy. That's the important point to remember when you are buying a battery for your car. Exide batteries are made of the best materials and are built to last. They are economical because they give you the most service for the least money.

PRATT & LAMBERT VARNISH PRODUCTS

142

ATWATER KENT RADIO

BY 22 YEARS WHEN RADIO CAME

Radio has changed the world. It has brought us news, music, and entertainment from all over the world. Atwater Kent radios are the best. They are built to last and give you the most service for the least money.

ATWATER KENT RADIO

143

New Fall Colors

CORTICELLI SILKS

144

"61" FLOOR VARNISH

For thirty-five years veteran painters have handed down to sons and grandsons, the facts concerning the remarkable durability and water resistance of "61" Floor Varnish on floors. This might well suggest to you that "61" makes an ideal finish for fireplaces and linoleum. Seven beautiful colors and Clear in choice from Pratt & Lambert Varnish Products.

PRATT & LAMBERT VARNISH PRODUCTS

145

SHEEREST CHIFFONS OF THE HEAVIER SILKS

Holeproof Hosiery

146

This is the shoe that is to be worn this Summer - plain white buckskin with black rubber sole!

RALSTON Smart Shoes for Men

147

"61" FLOOR VARNISH

Accidents become incidents when floors are finished with "61" Floor Varnish.

PRATT & LAMBERT VARNISH PRODUCTS

148

Where else would you go for Diesel design?

HAMILTON M.A.N. Diesel

149

SO FEW MEN CAN DECIDE!
Can you?



Alexander Hamilton Insurance

159



then the Sand-man comes with happy dreams—

Stevens Spreads

160

THE OUTLINE
OF THE HISTORY OF THE POSTER



1. The first poster was a notice for a public sale of land in 17th century France.



2. The first poster was a notice for a public sale of land in 17th century France.

161



162



1. The first poster was a notice for a public sale of land in 17th century France.

eat **BRAN FLAKES** As an Ounce of Prevention

163



164

THERE'S HEAVEN IN THE MOTOR CAR

IN THE SOCIAL REGISTER

SOCONY
Gasoline & Motor Oil

STANDARD OIL COMPANY OF NEW YORK, INC. (Incorporated)

165

VEGETARIAN

eat **BRAN FLAKES** As an Ounce of Prevention

166

You can interest grown-up children, too—
through pictures

WARREN'S
STANDARD PRINTING PAPERS

167

One Man's Summer Vacation

Westinghouse

188

Most of our everyday meals need just such a delicacy

Westinghouse

169

The DIZZY SOCIAL ROUNDS of 2 & 6

R. H. Macy & Co.

170

BLACK STARR & FROST

STERLING SILVER IS VALUABLE NOT MERELY BECAUSE OF ITS WEIGHT AS METAL, BUT BECAUSE OF ITS DESIGN. THE PERIOD AND COUNTRY IS EXPRESSED. THE FRENCH PEOPLE, SYMPATHETIC WITH ALL THINGS ARTISTIC, FIND IN SILVER A PARTICULARLY FINE MEDIUM IN WHICH TO EXPRESS THEIR LOVE OF FORM AND DISTANCE.

NEW YORK

171

JUNE AFTERNOONS ON DUFFERIN TERRACE

CHATEAU FRONTENAC

172

To see through somebody else's eyes!

WELLSWORTH PRODUCTS for Better Eyesight

173

WHICH PAPER? The Strathmore 4-Group Plan Tells

COVERS	BOOKS	JARNS	BOY'S	WITTING
THE EVERYDAY GROUP	THE PRESTIGE GROUP	THE DISTINGUISHED GROUP	THE DECORATIVE GROUP	

STRATHMORE EXPRESSIVE PAPERS ARE PART OF THE PICTURE

174

INTRODUCTION

COMMERCIAL PAPER AND EXPRESSIVE PAPERS ARE MADE IN CANADA. A SERIES OF FIVE OF THE NUMBER OF A WORKING PAPER, THIS IS AN IMPORTANT FACT IN THE CHOICE OF PAPER.

THE PAPER THAT WILL BE SUBMITTED IN 1925. IN THE FUTURE THE PAPER MADE IN CANADA WILL BE THE ONLY PAPER THAT WILL BE SUBMITTED IN THE FUTURE.


175

Craftsmanship

New York City

176

"The TALK OF THE TOWN..."



Just because he says "The Talk of the Town" is no proof of his serious opinion.

18. "The Talk of the Town" is the name of a new candy.

WHY RIVERS UDOR CANDY IS SOLD

PARK & TILFORD
NEW YORK

177



The Theatre of the Home

SPREAD the radio receiver over the table. It is the most convenient place for it. It is the most convenient place for it. It is the most convenient place for it.

FREED-EISEMANN RADIO-RECEIVERS

178



The Glorious Mug Pattern of Lenox China

More than one of the most beautiful of Lenox designs, this is a really charming design. It is a really charming design. It is a really charming design.

OVINGTON'S

179



KING ALBERT—Silver of regal beauty

American example of the Gosham Master Craftsman's artistry—regal in its simplicity, delicate in ornamentation. Your waiter will gladly show this design and other beautiful Gosham pieces.

GORHAM
MADE IN U.S.A.

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS

180



What to do after the Milkman Comes!

After the milkman comes to your door, be sure to get the milk. It is the most important thing to do. It is the most important thing to do.


OVINGTON'S
The Best of the Best

181



GENERAL ELECTRIC NEWS
SCHENECTADY WORKS

182



THE BOOKMAN
John Warner, Editor

183



Your story in picture leaves nothing unsaid.

184



STRATHMORE STRUCTURED

185

Men who know
the rules of dress were first to welcome the
new-type hosiery with its amazing feature



Holeroof Ex Too Hosiery

186



The beginning
of new wisdom

THE NEW FASHION

TRE-JUR

187



MONTREAL
OR
MIAMI - its all the same to a Marmon



NEW MARMON

188



They look alike ...
on what should you depend?

When they are a pair of batteries
the value and durability of the
battery is a matter of fact and
not of opinion. It is a matter of
fact that the Prest-O-Lite battery
is made of the best materials and
is built to last. It is a matter of
fact that the Prest-O-Lite battery
is the most reliable battery in the
world. It is a matter of fact that
the Prest-O-Lite battery is the
most economical battery in the
world. It is a matter of fact that
the Prest-O-Lite battery is the
most popular battery in the world.

Prest-O-Lite

189



IN ARIZONA
-one out of four - instead of eight
buy a Ford Car

STUDEBAKER

190



CREO-DIPT
Stained Shingles

191

Mrs. REGINALD VANDERBILT



Mrs. REGINALD VANDERBILT
has been wearing
the most beautiful
and elegant
clothing
for many years.
She has been
wearing
the most
beautiful
and elegant
clothing
for many
years.
She has
been
wearing
the most
beautiful
and elegant
clothing
for many
years.

192



Bon Ami

"Oh Myself! You can't see the glass!"

193



The wisest guardian of your hair eyes
is "Sample" come in subject!

Mrs. REGINALD VANDERBILT
has been wearing
the most beautiful
and elegant
clothing
for many years.
She has been
wearing
the most
beautiful
and elegant
clothing
for many
years.
She has
been
wearing
the most
beautiful
and elegant
clothing
for many
years.

194



185



186



187



188



189



190



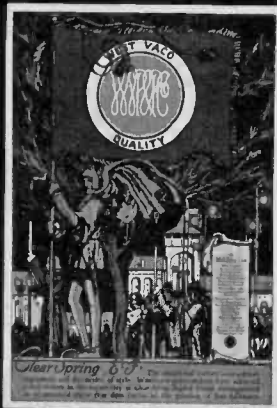
191



192



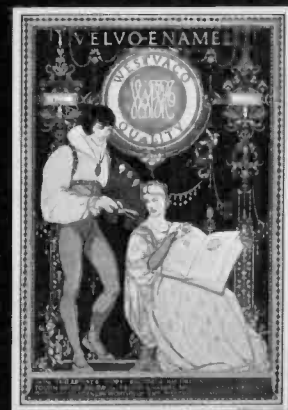
193



194



195



196

FADING STARS



It is in the place of a person who has faded from the scene of life, that we find the most interesting and valuable of all the things that we can do for our fellow-men. It is in the place of a person who has faded from the scene of life, that we find the most interesting and valuable of all the things that we can do for our fellow-men.

N. W. AYER & SON

207



Stopped at the Frontier

It is a common thing to see a stagecoach stopped at the frontier. The driver is usually a man of middle age, with a weathered face and a long, graying beard. He is dressed in a simple, practical outfit, and he looks out over the landscape with a thoughtful expression.

N. W. AYER & SON

208

The Instrument of the Immortals



There is a certain quality about the instrument of the immortals that has made it a favorite with the people of all ages. It is a simple, yet beautiful instrument, and it has a sound that is both sweet and powerful.

TEINWAY

208



DIXON'S ELBORADO

For the most part, the street scene is a busy one. People are walking, talking, and going about their daily lives. The buildings are tall and imposing, and they line the street on both sides.

DIXON'S ELBORADO

210



Gorgeous heights and deep ravines . . . and Hills Bros Red Can Coffee

It is a common thing to see a person standing on a mountain peak, looking out over a vast landscape. The heights are gorgeous, and the ravines are deep and dark. It is a beautiful scene, and it is a scene that is often found in the mountains.



HILLS BROS COFFEE

211



For the most part, the building is a large, ornate one. It has many windows and a complex roofline. It is a beautiful building, and it is a building that is often found in the city.

SMPL OFFER 2

212



THERE WAS A MOMENT OF SILENCE

There was a moment of silence. The woman was sitting at the table, and she was looking at the typewriter. She was looking at it with a thoughtful expression, and she was looking at it for a long time.

N. W. AYER & SON

213



LE PARFUM TOUJOURS FLORET PARIS

Le Parfum Toujours Floret Paris. It is a beautiful perfume, and it is a perfume that is often found in the city. It has a sweet, floral scent, and it is a scent that is both simple and elegant.

N. W. AYER & SON

214



In good standing

In good standing. It is a beautiful car, and it is a car that is often found in the city. It has a classic design, and it is a car that is both practical and stylish.

N. W. AYER & SON

215

BOD advertisements have not only good looking pictures and clear copy, but have likewise an uncommon look of going somewhere to do something.

BARTON, DURSTINE & OSBORN
INCORPORATED

383 Madison Avenue, New York
220 Delaware Avenue, Buffalo, New York
30 Newbury Street, Boston, Mass.

TOO MANY

IF you go into the New York subway about half-past five on a rainy afternoon you will probably feel that too many people are using the subway.

Walk back up to the street and try for a taxicab and you will find that most of the flags are down. Too many people want to use taxicabs.

Say you are lucky enough to stop a vacant cab and bundle in. No progress, no speed—because there are now too many cabs, automobiles, trolleys, vans and mail trucks.

Would you go into business? Insurance, antiques, woolens, automobiles. There are too many people in those lines of endeavor already.

Very well; try steel, breakfast foods, shoes or cold creams. You will find too many there also.

Choose a novel business or make a new thing, and attempt by advertising to draw attention to what you have to sell.

Advertise where? There are already too many pages of advertis-

ing in our leading magazines and dailies—too many signs along the highways—too many pieces of printed direct advertising in any delivery of mail.

Too many of everything for the man who would pull himself out of the crowd without special effort or special intelligence.

Yet every "too many" means multiplied demand for the man who knows how to supply it.

Too many people wanting to ride means business for the motor-builder.

Too many cars on the roads means more business for the road-builder.

The throng that one man sees as competition, another may see as consumers. The bigger the crowd, the bigger the opportunity to sell to it.

Too many advertisers? Well, that's a better opportunity for the advertiser and the agency that can do a little better job in a little better fashion.

GEORGE BATTEN COMPANY, INC.

Advertising



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

Facsimile Reproductions

BY 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

NOTRE RAISON D'ETRE



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

*The work of a fine artist,
like a rare jewel, appears
at its best in a fine setting*



J. M. BUNDSCHO, INC.
Advertising Typographers

58 EAST WASHINGTON STREET
10 EAST PEARSON STREET
CHICAGO

HERE TYPE CAN SERVE YOU

ON LIMITATIONS

It is sometimes said that the difficulty of producing advertising which has the vital impulse lies with the advertiser who is not receptive to it. What is equally true, and perhaps less often said, is that drawing and painting which is vital artistically is quite as rare as is the client who is hospitable to it.

The advertising artist faces two definite limitations: those imposed by the advertiser, and those which may be called his very own. Under these very human conditions, it follows that there is very little in advertising art which has that strong, vigorous, arresting quality which means to the artist aesthetic enjoyment, and which is, in the matter of selling goods, the most real and practical weapon in the whole armory of advertising.

CALKINS & HOLDEN, Inc.
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

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

THE ERICKSON COMPANY

Advertising

381 FOURTH AVENUE, NEW YORK

*If you want to know about our work,
watch the advertising of the following:*

BON AMI
CONGOLEUM RUGS
VALSPAR VARNISH
GRINNELL SPRINKLERS
McCUTCHEON LINENS
PETER SCHUYLER CIGARS
ANSCO CAMERAS AND FILM
COLUMBIA WINDOW SHADES
TARVIA
DUZ
MILLER TIRES
WALLACE SILVER
THE DICTAPHONE
BARRETT ROOFINGS
NAIRN INLAID LINOLEUM
COOPER HEWITT WORK-LIGHT
TAVANNES WATCHES
BONDED FLOORS
HAVOLINE OIL
NEW-SKIN

What we've done for others we can do for you.

Member of the American Association of Advertising Agencies

Member of the Audit Bureau of Circulations

Member of the National Outdoor Advertising Bureau



T H E

ETHRIDGE

C O M P A N Y

25 EAST 26TH STREET
NEW · YORK · CITY

FOR TWENTY-FIVE YEARS THE
ETHRIDGE COMPANY HAS BEEN
IN CLOSE COOPERATION AND AC-
TIVE SYMPATHY WITH ALL THE
BETTER MOVEMENTS IN ADVER-
TISING ART. □

IT TOO, HAS ENJOYED AN ENVI-
ABLE REPUTATION AMONG THE
ADVERTISING AGENCIES AND
THOSE RESPONSIBLE FOR THE
PRESENT HIGH STANDING OF
ADVERTISING ART, DURING THIS
PERIOD. □

IDENTIFIED AT ONE TIME OR
ANOTHER IN COLLABORATING ON
MANY OF THE OUTSTANDING AD-
VERTISING SUCCESSES WE HAVE
GAINED A FUND OF PRACTICAL
KNOWLEDGE THAT IT IS YOUR
PRIVILEGE TO DRAW UPON.

GEORGE ETHRIDGE · JAMES M. ETHRIDGE, JR. · W. L. LARNED · MATHEW BEECHER · A. T. FARRELL
ADVERTISING · LAYOUTS · IDEAS · ILLUSTRATIONS · FOR · ALL · PURPOSES



*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

FLOING-PLUMER, INC.



A comprehensive knowledge and
keen appreciation of agency
practice—

a well balanced sense of the
functions of art in modern mer-
chandising—

an intimate and cordial relation
with the production of art—
by either art services or free lance
artists—

an intelligent creative service.

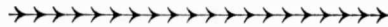
58 EAST WASHINGTON STREET, CHICAGO
GENERAL MOTORS BUILDING, DETROIT
250 PARK AVENUE, NEW YORK



Charles Daniel Frey

ADVERTISING

INCORPORATED



Magazine

Newspaper

Outdoor

Direct-by-mail

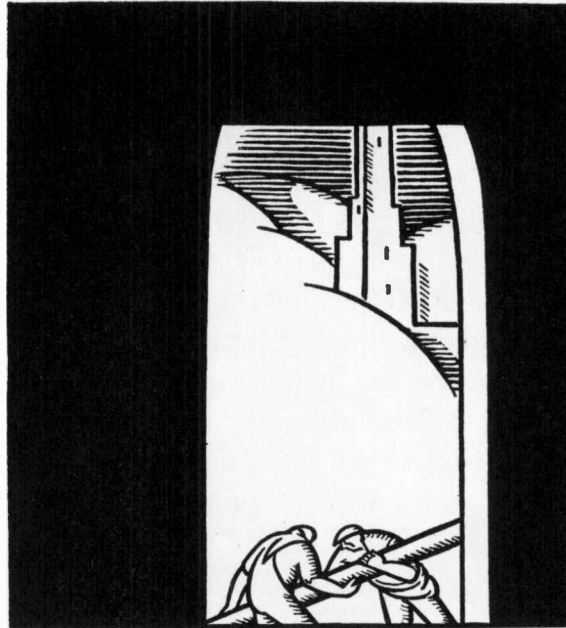


30 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS



—to argue our own merit might be presumptuous † to say that we apply our experience in a conscientious effort to produce a creative and technical result of high standard, is only fair † to meet each problem with this same effort is our desire † S. Garnett Goesle—Herbert F. Roese at 50 West 55th Street, New York.





Independent Studios



22 west 49th St
¶ Illustration
Lettering Design
for Advertising
Ingwald N·Myre
K·M·Ballantyne
John Q·Andrew

JAPAN PAPER COMPANY

Importers of High Grade Papers from Japan, China, Korea, Italy, France, England, Spain, Belgium, Holland, Sweden, Switzerland, Austria, Germany, India and Czecho-Slovakia.

CHARM, VARIETY, and BEAUTY are reflected in the offerings of the Japan Paper Company.

There are flat papers in a wide range of tints and colors, plain and figured, many odd and unusual textures from the Orient and Europe, and a line of printing papers comprising hand made, mould made, and machine made. The collection of announcements includes sheets and envelopes and cards and envelopes in many sizes, colors and styles.



JAPAN PAPER COMPANY

ESTABLISHED IN 1901

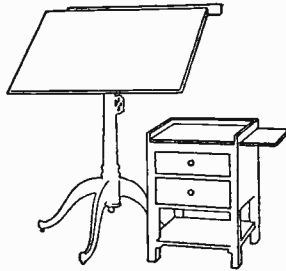
109 EAST 31ST STREET, NEW YORK

WITHERSPOON BUILDING
PHILADELPHIA

DEXTER BUILDING
BOSTON

MIDDLE WESTERN DISTRIBUTORS
THE PAPER MILLS' COMPANY, CHICAGO

CENTRAL WESTERN DISTRIBUTORS
THE MILLCRAFT PAPER COMPANY, CLEVELAND

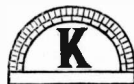


KOLESCH policy is fixed and unalterable—a *uniformly high standard of selected products and the best of service.*

Users of artists' materials and supplies everywhere who have so continuously favored us with their patronage are assured of our earnest co-operation in meeting their future requirements.

We will value your inquiries.

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



Established 1885

138 FULTON STREET, NEW YORK



EUGENE C. LEWIS COMPANY

RAYMOND BAYLIS, *President*

PRINTING CRAFTS BUILDING
NEW YORK CITY

Original style, competent advice, dependable service, simplify your binding problems, with gratifying results.

We also specialize in complete production of BAYLIS BOOKCRAFT BINDINGS, including the new process of Graining, Embossing and Decorating book covers.

*We solicit an opportunity
of cooperating with you*

Pictures and Headlines

How to get the most out of both in advertising to the millions

SUCCESSFUL advertisements are founded on two simple elements. Headlines that say something. And illustrations that say something.

Both are necessary. Both are important. But combining the two, so as to get the most out of both, is an art in advertising that but few understand.

Yet, turn to the editorial pages of any successful magazine. Glance at random through the news sections of any big newspaper—and the secret is unfolded.

The headline tells the reader *what* the article is about. And thus *gains* his first attention. The illustration illustrates it. And thus *sustains* his interest.

Thus the illustration is subsidiary to the headline. A component part on which much depends . . . yet subsidiary.

The perfect advertisement is one in which a good illustration tells in pictures what the headline tells in words, the layout is so arranged that the illustration unerringly accomplishes that result.

The illustration may tell the headline's story in a little different way from the headline itself. It may even present it from a widely varying angle. It may show the result of what the headline promises, or the way that the result is achieved; but always, its story is

the same; its chief object to illustrate and to hold attention. And in this, its value cannot be overestimated.

Thus the modern advertiser has learned the supreme importance of the superlatively fine in advertising illustrations. Scores of the foremost illustrators of the world are engaged in this pursuit today. Space in national publications is too costly to risk to mediocre illustration.

But underneath it all is the understanding that no matter how beautiful an illustration may be, or how famous the artist who signs it, its value is predicated *solely* on its ability to become a definitely co-related part—and *not the major interest*—of an advertisement's central selling scheme.

Pictures alone, in publication advertising, do not sway the millions. Pictures mean little without words to explain them. People want to know "WHY"—and that takes more than a picture can tell.

It takes headlines that grip Buying Interest, and illustrations that sustain it, to make an advertisement pay in full.

That is 90% the secret of advertising that registers in sales and profits.

And, like all successful factors in this field, it is based on the application of the simplest of common-sense principles.

LORD & THOMAS AND LOGAN ADVERTISING

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

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

120 WEST THIRTY-SECOND STREET

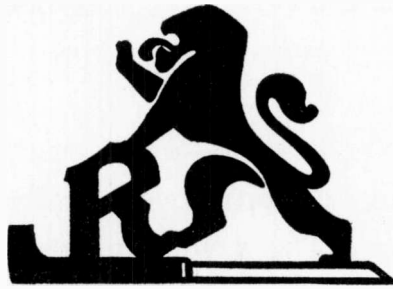
New York

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

CLIENTS

Liggett & Myers Tobacco Co.
Johns-Manville Incorporated
Western Electric Co.
The T. A. Snider Preserve Co.
Loose-Wiles Biscuit Co.
Graybar Electric Co.
Association of American Soap
and Glycerine Producers

“NOT HOW MUCH, BUT HOW WELL”



THE MARK OF
BETTER PRINTING

ROGERS & COMPANY, *Direct Advertising, Better Printing*

CHICAGO: 20th St. and Calumet Ave.

NEW YORK: 34th St. and Eighth Ave.

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



A GROUP of men with the taste and knowledge to design type layout in advertisements of all kinds.

Good compositors—enough of them to set all the advertisements you need in less time than you would expect.

Type, machines, equipment, messenger service—everything that helps to promote the speed you demand in the time we need to produce good composition.

THE TYPOGRAPHIC SERVICE COMPANY

209 WEST THIRTY-EIGHTH STREET
NEW YORK

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