THE SECOND ANNUAL OF ILLUSTRATIONS FOR ADVERTISEMENTS IN THE UNITED STATES
THE SECOND ANNUAL OF ILLUSTRATIONS FOR ADVERTISEMENTS IN THE UNITED STATES

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THE EXHIBITION

The Second Annual Exhibition of Illustrations for Advertisements in the United States held by the Art Directors Club at the Art Center
65 East 56th Street, New York
During October, 1922
The Art Center, New York
Home of The Art Directors Club
REPORT OF THE EXHIBITION COMMITTEE

At the close of the first exhibition of advertising art, in the spring of 1921, many observers said: "It will not be possible to present another year a show of so high a standard." That first one was enriched with illustrations which had been used during the most prosperous and prolific period in the history of advertising. But even while it was in progress, there had set in a business depression which was greatly restricting the use of advertising, and which might have been expected to be reflected in the quality of illustrations.

We opened this second exhibition, however, confident that those who viewed it would endorse our belief that the standard of the paintings and drawings which had been hung was quite as high as that of the previous year. Furthermore, the number of originals in the second show was exactly the same. This was due in part, perhaps, to the greater experience and diligence of the committee in searching out the best work, and to the greater willingness of the owners of originals to lend them. There is also a more significant cause. In spite of the shrinkage in volume of advertising and the rigid economy during 1921 and 1922, we believe that the general quality of commercial illustration has steadily improved. The determination to make every advertisement have the greatest possible effect has led, in the case of the most intelligent users of advertising, to the employment of the best artists and the command of their best work. The Art Directors Club hopes that it is justified in feeling that the educational purpose of the first exhibition has to this extent been already justified.

A departure this year was the showing, with each original, of the complete proof of the advertisement in which it was reproduced. This is valuable for several reasons:

First, it shows clearly how the illustration was made a part of a complete advertisement, and this gives a basis for judging its worthiness, not as an art expression, but as a commercial tool.

Second, it shows how successfully the illustration lent itself to reproduction by the engraver and printer. This is in accordance with the recommendation made last year by the Jury of Awards, which said in its report: "Many artists do not have sufficient knowledge of, or give sufficient consideration to, processes of reproduction. We strongly recommend that in future exhibitions of this character provision be made for judgment of the exhibits with regard to their possibilities for successful reproduction."

Third, it shows in practical aspect the part played by the art director in collaboration with the artist.
REPORT OF THE JURY OF AWARDS

THE JURY, acting on recommendations handed down by last year’s Jury, took the following considerations into account in making its awards:

1. The problem involved
2. Craftsmanship displayed
3. Reproducing qualities
4. Artistic presentation

In doing this, the Jury found it necessary to group the subjects according to the medium used.

Color subjects were divided between poster work and illustrations. In the poster class a medal and several honorable mentions were allowed.

Illustrations were subdivided into figure and still life; a medal was allowed in each class, with honorable mentions at the discretion of the Jury.

In black-and-white illustrations for half-tone reproduction, one medal and several honorable mentions. In black-and-white line drawings distinctions were made between illustration and straight decoration, and a medal with honorable mentions given in each class.

In photography, color and black-and-white were grouped as one, with a medal in this division and honorable mentions.

THE JURY OF AWARDS WAS COMPOSED OF

FREDERIC J. SUHR, Chairman
CHARLES DANA GIBSON   CASS GILBERT   EDWARD PENFIELD
JULES GUERIN   WILLIAM J. BOARDMAN

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AWARDS MADE IN THE ART DIRECTORS CLUB
SECOND EXHIBITION

Section One
PAINTINGS AND DRAWINGS IN COLOR

FIGURES


Honorable Mention—LITT BALL for a painting made for Genesee Pure Food Company through Dauchy Advertising Company. Page 22.


STILL LIFE

Second Honorable Mention—CHARLES IRVINE for a painting made for Procter & Gamble Company through The Blackman Company. Page 23.

Section Two
POSTERS OF ALL SIZES, INCLUDING CARDS

First Award—Medal—To J. C. LEYENDECKER for Liggett & Myers Tobacco Company through Newell-Emmett Company. Pages 24-25.


Second Honorable Mention—STANLEY MCNEILL for Anaconda Copper Mining Company through George Batten Company. Page 27.

Section Three
BLACK AND WHITE ILLUSTRATION AND DESIGN


SECTION FOUR
MAGAZINE AND NEWSPAPER PEN AND INK


SECTION FIVE
DECORATIVE DESIGN

First Award — Medal — To Walter D. Teague for Phoenix Knitting Works through Gardner-Glen Buck Company. Page 34.

Honorable Mention — Guido and Lawrence Rosa for Scranton Lace Company through Barrows & Richardson. Page 35.

SECTION SIX
PHOTOGRAPHIC


Honorable Mention — Winemiller & Miller for Save the Surface Campaign through F. J. Ross Company. Page 37.

ART DIRECTORS’
SECOND ANNUAL EXHIBITION

Article reprinted by permission of Printer’s Ink Monthly

By Earnest Elmo Calkins

The exhibition of the Art Directors Club, which opened recently at the Art Center, is the second one this organization has held. It reiterates in both range and quality the story told by last year’s show. One would never realize without seeing it the large amount of unusually good work now being put into advertising illustration. More than that, this showing is a distinct advance over last year’s. In one year the art work employed in advertising has improved noticeably. Not only is there more good stuff, but the good stuff is better. This is no mere advertising man’s opinion, naturally jealous for the credit of his craft. It is an echo from the real, honest-to-God art critics, who look at this work not as advertising, but as art, and find it better, more significant, than some of the art-for-art’s sake exhibitions.

I happened to write for this magazine the comment on the exhibition last year. More than that, many years ago I arranged the first exhibition of advertising art ever held in any land. Our trouble in those far-off days was to find enough passably good stuff to cover one wall. It was a noteworthy thing, a daring experiment in those days for an advertiser to permit really good work in his advertising. People still spoke with bated breath of that far-seeing clothing manufacturer who paid as much as two hundred dollars for a picture. Now every agency worthy of the name has an art director, whose sole duty is to see to it that each advertising plan has the advantage of the very best pictures or designs that can be made. How well these men do their work, how clever, skilful, creative they are, this whole exhibition is a witness.

While the same number of pieces is shown as last year, the general quality is better, and much good work was left out for lack of room. In other words, more good art work was used during the past year in the adornment, illumination or expression of advertising for newspapers, magazines, posters, window displays, cutouts and printed matter, of a kind worthy of being shown on its merits, than these several rooms would accommodate. Such is the appreciation by advertisers today, or at least by their faithful agents, of the power of the picture to tell a story, or create an atmosphere, or illustrate an idea.

The thoroughness with which this work is now organized commands our respect. First, there are the art directors themselves. The Art Directors Club includes the men who do this work for both magazines and advertising agencies. The two fields of work are
drawing together, and a fine thing it is that they should. They have much in common, for the same public that reads the stories and articles is expected to read and be influenced by the advertisements. So art work that is proper for the one is right for the other. Then there is the Guild of Free Lance Artists, an organization of 301 leading men of the country. Much of the work on these walls is by these men. Another invaluable ally has been the art agency. Some of the best work in the exhibition has been planned and executed by such agencies.

And then there are the engravers and printers, who have come under the influence of this new dispensation and who deserve credit for the way they cooperate. It is really astounding what a lot of ability is now at the service of the advertiser. Straight thinking, careful work, wonderful adaptation of the picture to its purpose, however subtle or intangible that purpose might be, shown in this exhibition, are not always found in the more self-conscious shows of the societies and academies. Art work must be judged and measured by what it tries to do. There is a difference between an easel picture, intended only to please, and a painting intended to be multiplied by the multicolor press into millions of copies and distributed to create a new state of mind in a nation. But the art is just as great, and the artist who succeeds is in either case equally worthy of credit.

Such are the thoughts that assail one as he looks at this exhibition. A great variety of work is shown, all mediums and processes, and on that account it does not have the prim orderliness of an exhibition of oil paintings or water colors. Also, the praiseworthy showing of the reproduction beside the original detracts a bit from the neat and orderly arrangement. But the hanging committee has handled the problem well. The result is the one aimed at: to show what power and energy there are in these two fields of art, advertising and illustration, which, as our present-day civilization is constituted, are easily the two most powerful and far-reaching art influences in the world. If that seems too strong a statement, just consider. A million people see this work where one sees a painting in a gallery or museum. Is it not fortunate, then, that good advertising demands—and is getting—the very best art that our young men can produce?

In a show so large, and in space so limited, it is impossible, without seeming invidious, to pick and mention where so many deserve credit. The judges have chosen the best in each line, and their selections are reproduced and accompany this article. Nevertheless, without reflecting on them and their choices, it is permitted to wonder how in the world they made them, from among so much work that is so good. The big paintings easily dominate the scene and come in perhaps for more than their share of attention; but there is many a small bit of work in black and white that is charming and appealing, clever handling of line, design, skilful spotting of black and white, on which the artist worked with the same intel-
ligent purpose as if his work were the end, instead of a means to an end. The growing use of such sophisticated and intellectual techniques as line drawings, wood engravings, flat colors, all reveal the education of the advertiser, the improving taste of the public, and the readiness of the art director to follow up his advantage. You realize that some of these things are the very best possible working out of the problems. Everything that pictures can do is done. The selection of the artist, the size, shape, process, medium, placing, type arrangement, are all thought out to give the desired effect.

But the exhibition means more than this. It is an expression of the art directors' pride in their work, and it promises well for the character of the work that they should feel this pride. The work shown is really their work, though not a single exhibit bears the name of an art director. The work itself is that of the artists they selected, and it is shown because the artists have realized the vision of the directors and justified their selection. It is the directors' show, not the artists', but none the less the artists may take a deserved pride in it.

Here is practically a new art, a new metier, that scarcely existed twenty years ago, that has reached such a state of efficiency of organization that it is able to hold an exhibition of its work that merits and gets the serious attention of art critics, who judge it on its merits without condescension, and which has an interest for the mere spectator outside of the advertising world at least as great as that of most other exhibitions. It is to be hoped that advertisers will take time to see it.
ERRATA

Captions on page 61 should be as follows:

TOP ILLUSTRATION
Savage Rifles—Charles Livingston Bull
Loaned by Savage Arms Corporation
Exhibited by J. Walter Thompson Company

BOTTOM ILLUSTRATION
“Satisfied—Just to Keep the Wolf from the Door”
Charles Livingston Bull
Loaned by Alexander Hamilton Institute
Exhibited by Barton, Durstine & Osborn, Inc.
Medal

The Indian Suite—E. L. Blumenschein

Loaned and exhibited by Steinway & Sons
Prepared by N. W. Ayer & Son
Honorble Mention

Embroidery and Crochet Silks

Hester Miller

Loaned by Richardson Silk Co.

Exhibited by Federal Advertising Agency
Second Honorable Mention

Crane's Business Papers — Rene Clarke
Loaned by Crane & Co.
Exhibited by Calkins & Holden, Inc.
Medal

HAM—Henry Howard Maust

Loaned by Swift & Company
Exhibited by J. Walter Thompson Co.
Honorable Mention

**JELL-O ICE CREAM POWDER—Linn Ball**

Loaned by Genesee Pure Food Co.
Exhibited by Dauchy Advertising Co.
Second Honorable Mention

Crisco—Charles Irvine

Loaned by Procter & Gamble Co.

Exhibited by The Blackman Co.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Chesterfield Ciga
Loaned by Lipp
Exhibited by
1. J. C. Leyendecker
2. Yers Tobacco Co.
3. Emmett Co.
CAMPING?
CAMPING?
CAMPING?
CAMPING?

FATIMA CIGARETTES—C. B. Fallis
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.

There is no other cigarette of such quality at such a price.

Always slightly higher than blended cigarettes just taste the difference.

There is no other cigarette of such quality at such a price.

Fresh as the day they were packed in the vacuum-sealed tin of 50.

FATIMA CIGARETTES—C. B. Fallis
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.

There is no other cigarette of such quality at such a price.

Always slightly higher than blended cigarettes just taste the difference.

There is no other cigarette of such quality at such a price.
Second Honorable Mention

**Anaconda Copper Shingles**

*Stanley McNeill*

Loaned by Anaconda Copper Mining Company
Exhibited by George Batten Company
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Medal

**Magazine Advertisement—Herbert Meyer**

Loaned by Union Carbide Co.

Exhibited by Wm. H. Rankin Co.
Honorable Mention
Fatima Cigarettes
Wm. Oberhardt
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.
Second Honorable Mention

YUBAN COFFEE—F. R. Gruger

 Loaned by Arbuckle Bros.
Exhibited by J. Walter Thompson Co.
Medal

S. W. Straus Building — Sidney E. Fletcher

Loaned by S. W. Straus & Co.
Exhibited by Albert Frank & Co.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Honorable Mention
C. B. & Q. RAILROAD—F. B. Hoffman
Loan by C. B. & Q. Railroad
Exhibited by J. Walter Thompson Co.
Second Honorable Mention

Wall Papers

John Liello

Loaned by Richard E. Thibaut, Inc.
Exhibited by Joseph Richards Co., Inc.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Medal
BORDER DESIGN—Walter D. Teague
Loaned by Phoenix Knitting Works
Exhibited by Gardner-Glen Buck Co.
Honorable Mention

Border Design—Guido & Lawrence Ross

Loaned by Scranton Lace Co.

Exhibited by Barrows & Richardson
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Medal
Booklet of N. Y. Shipbuilding Corp.
H. W. Scandlin
Loaned and exhibited by H. W. Scandlin
Honorable Mention

"Save the Surface and You Save All"—Winemiller & Miller

Loaned by "Save the Surface Campaign"
Exhibited by F. J. Ross Co.
Second Honorable Mention

Women's Sporting Apparel—Alfred Cheney Johnston

Loaned and exhibited by Dobbs & Co.
ADVERTISEMENTS IN THE UNITED STATES

INTERWOVEN SOCKS—Norman Rockwell
Loaned by Interwoven Stocking Co.
Exhibited by The Erickson Company
Interwoven Socks

J. C. Leyendecker

Loaned by
Interwoven Stocking Co.

Exhibited by
The Erickson Company

McCallum Silk Hosiery — Mary MacKinnon

Loaned by McCallum Hosiery Co.

Exhibited by George Batten Company
ADVERTISEMENTS IN THE UNITED STATES

INTERWOVEN SOCKS—J. C. Leyendecker
Loaned by Interwoven Stocking Co.
Exhibited by The Erickson Company

TYPE A HEAT MACHINE—Herbert Paus
Loaned by American Radiator Co.
Exhibited by Barton, Durstine & Osborn, Inc.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

LE PAGE'S GLUE—Lucille P. Marsh
Loaned by Russia Cement Co.
Exhibited by Hoyt's Service, Inc.

TYPE A HEAT MACHINE—Herbert Paus
Loaned by American Radiator Co.
Exhibited by Barton, Durstine & Osborn, Inc.
HATS—Leon Gordon
Loaned and exhibited by Mallory Hat Co.

Dress Shirts—Leon Gordon
Loaned by Geo. P. Ide & Co.
Exhibited by Niagara Litho. Co.
Log Cabin Syrup—F. B. Hoffman
Loaned by Log Cabin Products Co.
Exhibited by J. Walter Thompson Co.

Wamsutta Percale—M. Sammie Jack
Loaned by Wamsutta Mills
Exhibited by Barrows & Richardson
Log Cabin Syrup—F. B. Hoffman
Loaned by Log Cabin Products Co.
Exhibited by J. Walter Thompson Co.

Packer's Tar Soap—Arthur I. Keller
Loaned by The Packer Manufacturing Co.
Exhibited by The Blackman Company
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Pears' Soap—C. Bosseron Chambers
Loaned by Lever Bros. Co.
Exhibited by H. K. McCann Company

Calendar—C. Bosseron Chambers
Loaned by Churchill & Alden Co.
Exhibited by The W. F. Powers Co.

Calendar—C. Bosseron Chambers
Loaned and exhibited by Gerlach-Barklow Co.

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ADVERTISEMENTS IN THE UNITED STATES

Lux—Mary MacKinnon
Loaned by Lever Bros. Co.
Exhibited by J. Walter Thompson Co.

Fatima Cigarettes—Walter Biggs
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.

Fatima Cigarettes—Pruett Carter
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

BEECH-NUT PEANUT BUTTER—Cushman Parker
Loaned by Beechnut Packing Co.
Exhibited by H. K. McCann Company

GIFT RECORD ENVELOPES—Bryn Strandenaes
Loaned by Columbia Graphophone Co.
Exhibited by The W. F. Powers Co.

VICTROLA—Adolph Treidler
Loaned by Victor Talking Machine Co.
Exhibited by Franklin Printing Co.
ADVERTISEMENTS IN THE UNITED STATES

TOMATO KETCHUP—Donald Gardner
  Loaned by H. J. Heinz Company
  Exhibited by Calkins & Holden, Inc.

VICTROLA—Adolph Treidler
  Loaned by Victor Talking Machine Co.
  Exhibited by Franklin Printing Co.

BRENLIN SHADES—William P. Welsh
  Loaned by Chas. W. Breneman Co.
  Exhibited by J. Walter Thompson Co.
GORDON HOSIERY—Clement Donshea
Loaned by Brown Durrell Company
Exhibited by Evans & Barnhill, Inc.

FINE STATIONERY—May Wilson Preston
Loaned by Eaton, Crane & Pike Co.
Exhibited by Calkins & Holden, Inc.
ADVERTISEMENTS IN THE UNITED STATES

Beethoven and Nature—N. C. Wyeth
Loaned and exhibited by Steinway & Sons
Prepared by N. W. Ayer & Son

Fantastic Symphony by Berlioz
Harvey Dunn
Loaned and exhibited by Steinway & Sons
Prepared by N. W. Ayer & Son

Schubert Composing the Earl-King
Harvey Dunn
Loaned and exhibited by Steinway & Sons
Prepared by N. W. Ayer & Son
Cashmere Bouquet Soap
O'Kane Conwell
Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.

Announcement—George Illian
Loaned by Wamsutta Mills
Exhibited by Barrows & Richardson

Cover for Woman's Home Companion
Albert Hencke
Loaned and exhibited by Crowell Publishing Company
Woodbury's Facial Soap—Harry Morse Meyers
Loaned by Andrew Jergens Co.
Exhibited by J. Walter Thompson Co.

Beech-Nut Macaroni—Cushman Parker
Loaned by Beechnut Packing Co.
Exhibited by H. K. McCann Company
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Fatima Cigarettes
Sidney Dickenson
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.

Onyx Hosiery—John La Gatta
Loaned by "Onyx" Hosiery, Inc.
Exhibited by John La Gatta

Tru-pe-dic Shoes—John La Gatta
Loaned by Churchill & Alden Co.
Exhibited by Hoyt's Service, Inc.

Strathmore Papers—Adolph Treidler
Loaned by Strathmore Paper Co.
Exhibited by Federal Advertising Agency
ADVERTISEMENTS IN THE UNITED STATES

CALENDAR—Edmund Dulac
Loaned by Berwind White Coal Mining Co.
Exhibited by Beck Engraving Co.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Gold Seal Congoleum Rugs—Harry Morse Meyers
Loaned by Congoleum Company
Exhibited by The Erickson Company

China—Wallace Morgan
Loaned by Ovington Bros. Co.
Exhibited by Barton, Durstine & Osborn, Inc.
ADVERTISEMENTS IN THE UNITED STATES

Gold Seal Congoleum Rugs—Orson Lowell
Loaned by Congoleum Company
Exhibited by The Erickson Company

Stevens Rifles—Worth Brehm
Loaned by Savage Arms Corporation
Exhibited by J. Walter Thompson Co.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Wool Soap—F. B. Hoffman
Loaned by Swift & Company
Exhibited by J. Walter Thompson Co.

Stevens Rifles—Worth Brehm
Loaned by Savage Arms Corporation
Exhibited by J. Walter Thompson Co.

Royal Typewriter—E. Davenport
Loaned by Royal Typewriter Co., Inc.
Exhibited by H. K. McCann Company
Gift Record Envelopes—Bryn Strandenaes
Loaned by Columbia Graphophone Co.
Exhibited by The W. F. Powers Co.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Hoffman Heating Equipment—Donald Gardner
Loaned by Hoffman Specialty Co.
Exhibited by Hoyt's Service, Inc.

Fine Stationery—May Wilson Preston
Loaned by Eaton, Crane & Pike Co.
Exhibited by Calkins & Holden, Inc.

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ADVERTISEMENTS IN THE UNITED STATES

KEDS—Charles Livingston Bull
Loaned by U. S. Rubber Co.
Exhibited by J. Walter Thompson Co.

GIFT CHINA—Wallace Morgan
Loaned by Ovington Bros. Co.
Exhibited by Barton, Durstine & Osborn, Inc.
Kitchen Cabinet—Harry L. Timmins
Loaned by G. I. Sellers & Sons Company
Exhibited by Henri, Hurst & McDonald

Stanley Vacuum Bottle—F. R. Gruger
Loaned by Stanley Vacuum Bottle Co.
Exhibited by J. Walter Thompson Co.
ROYAL TYPEWRITER—C. C. Beall
Loaned by Royal Typewriter Co., Inc.
Exhibited by H. K. McCann Company

Silks—Hayden-Hayden
Loaned by Cheney Bros.
Exhibited by Frank Seaman, Inc.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Djer Kiss
Willy Pogany
Loaned by
A. H. Smith Co.
Exhibited by
The Blackman Company

Twin Compact—C. H. Tafts
Loaned by Richard Hudnut
Exhibited by James Advertising Agency, Inc.
ADVERTISEMENTS IN THE UNITED STATES

**Williams’ Shaving Cream**

*Wm. Oberhardt*

Loaned by J. B. Williams Co.
Exhibited by Wm. Oberhardt

**Mazda Lamps—Norman Rockwell**

Loaned by Edison Lamp Works of General Electric Co.
Exhibited by Barton, Durstine & Osborn, Inc.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

PARAMOUNT PICTURES—Norman T. Mingo
Loaned by Famous Players-Lasky Corp.
Exhibited by Hanff-Metzger, Inc.

MEN'S CLOTHING—S. N. Abbott
Loaned by Hart, Schaffner & Marx
Exhibited by Beck Engraving Co.
The Chemical Engineer—F. Vaux Wilson
Loaned by E. I. Du Pont de Nemours Co.
Exhibited by Frank Seaman, Inc.

Fab—The Reeses
Loaned by Colgate & Co.
Exhibited by Niagara Litho. Co.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Woodbury's Facial Soap—Dean Cornwell
Loanèd by Andrew Jergens Co.
Exhibited by J. Walter Thompson Co.

Scranton Lace Curtains
Neysa McMein
Loanèd by Scranton Lace Co.
Exhibited by Barrows & Richardson

"Aladdin Had His Lamp, You Have Your Telephone"
Ernest Hamlin Baker
Loanèd by New York Telephone Co.
Exhibited by Ernest Hamlin Baker

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It need no longer be unpleasant to remove hair

**Odorono Depilatory** — Edward Ulreich
Loaned by The Odorono Company
Exhibited by J. Walter Thompson Co.

**Golflex Garments**
*John La Gatta*
Loaned by Wilkin & Adler, Inc.
Exhibited by Federal Advertising Agency

**Cheney Silks**
*Cavanagh and Bensinger*
Loaned by Cheney Brothers
Exhibited by Frank Seaman, Inc.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

TIRE-PRESSURE-GAUGE—August Bleser
Loaned by A. Schrader's Son, Inc.
Exhibited by George Batten Company

MAZDA LAMPS—Worth Brehm
Loaned by Edison Lamp Works of General Electric Co.
Exhibited by Barton, Durstine & Osborn, Inc.

COLUMBIA DRY BATTERIES—Edward A. Wilson
Loaned by National Carbon Co., Inc.
Exhibited by Wm. H. Rankin Co.
ADVERTISEMENTS IN THE UNITED STATES

**FAB—The Reeses**
Loaned by Colgate & Co.
Exhibited by Niagara Litho. Co.

**Shaving Cream—Wm. Oberhardt**
Loaned by Colgate & Co.
Exhibited by Wm. Oberhardt

**Mazda Lamps—Worth Brehm**
Loaned by Edison Lamp Works of General Electric Co.
Exhibited by Barton, Durstine & Osborn, Inc.
Securities—T. K. Hanna
Loaned by The National City Company
Exhibited by The Blackman Company

Lux—Mary MacKinnon
Loaned by Lever Bros. Co.
Exhibited by J. Walter Thompson Co.
The Fleisher Yarns — Helen Dryden
Loaned by S. B. & B. W. Fleisher, Inc.
Exhibited by Street & Finney, Inc.

Ribbon Dental Cream — Maginel Wright Enright
Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.
Robert Burns Cigars—K. M. Ballantyne
Loaned by General Cigar Co.
Exhibited by Frank Seaman, Inc.

Silk Stockings—C. C. Beall
Loaned by Van Raalte Co.
Exhibited by Poster Advertising Co.
Securities—Leslie Benson
Loaned by The National City Co.
Exhibited by The Blackman Company

Goodrich Silvertown Cords—M. C. Perley
Loaned by The B. F. Goodrich Rubber Co.
Exhibited by Wm. H. Rankin Co.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

**Edison Mazda**

*Maxfield Parrish*

Loaned by Edison Lamp Works
Exhibited by Forbes Lithograph Co.

**Perfection Oil Heater—E. R. Burggraf**

Loaned by Cleveland Metal Products Co.
Exhibited by H. K. McCann Company

**Strathmore Papers—Ralph Barton**

Loaned by Strathmore Paper Co.
Exhibited by Federal Advertising Agency
ADVERTISEMENTS IN THE UNITED STATES

Bon Ami—Cushman Parker
Loaned by The Bon Ami Company
Exhibited by The Erickson Company

Cover for Woman's Home Companion
Neysa McMein
Loaned and exhibited by The Crowell Publishing Co.

Woodbury's Facial Soap—Walter Biggs
Loaned by Andrew Jergens Co.
Exhibited by J. Walter Thompson Co.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Woodbury's Facial Soap
Dean Cornwell
Loaned by Andrew Jergens Co.
Exhibited by J. Walter Thompson Co.

Embroidery and Crochet Silks—Hester Miller
Loaned by Richardson Silk Co.
Exhibited by Federal Advertising Agency
(See page 19)

Sloan's Liniment—Ernest R. Burggraf
Loaned by Wm. K. Warner Co.
Exhibited by James Advertising Agency, Inc.
Crane's Business Papers—Rene Clarke

Loaned by Crane & Co.
Exhibited by Calkins & Holden, Inc.
(See page 20)
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Fatima Cigarettes—William Oberhardt
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.

Aladdin Utensils—Fred Mizen
Loaned by Cleveland Metal Products Co.
Exhibited by H. K. McCann Company

Varnish Products—Adolph Treidler
Loaned by Pratt & Lambert, Inc.
Exhibited by Albert P. Hill Co.
Fatima Cigarettes—William Oberhardt
Loaned by Liggert & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Chesterfield
CIGARETTES
They Satisfy—
The Hearty Eater

Chesterfield Cigarettes—Jack Sheridan
Loaned and exhibited by Liggett & Myers Tobacco Co.

American
BOSCH

Bosch Magnetos—Jack Sheridan
Loaned by American Bosch Magneto Corp.
Exhibited by Sheridan, Shawhan & Sheridan
Chesterfield Cigarettes—Jack Sheridan
Loaned and exhibited by Liggett & Myers Tobacco Co.

Poster—F. G. Cooper
Loaned by New York Edison Co.
"Me want a bowl full"

Post Toasties

Improved Corn Flakes

Post Toasties—Maud Tousey Fangel
Loaned by Postum Cereal Co., Inc.
Exhibited by Hulscher-Rothenburg, Inc.

Portrait—Wm. Oberhardt
Loaned by Thos. A. Edison Co., Inc.
Exhibited by Hanff-Metzger, Inc.
IDE MODE
Conservative—yet smart

IDE COLLARS
Geo. P. Ide & Co., Inc., Troy, N.Y.

IDE COLLARS—Walter Biggs
Loaned by Geo. P. Ide & Co., Inc.
Exhibited by Niagara Litho. Co.

ASPIRIN—George Brehm
Loaned by Bauer Chemical Co.
Exhibited by James Advertising Agency, Inc.
ARROW COLLARS—J. C. Leyendecker
Loaned by Chitts Peabody & Co.
Exhibited by The W. F. Powers Co.

NECCO WAFERS—John Held
Loaned by New England Confectionery Co.
Exhibited by Mears Advertising, Inc.
ADVERTISEMENTS IN THE UNITED STATES

BETHLEHEM MOTOR TRUCKS
Jack Sheridan
Loaned by Bethlehem Motors Corp.
Exhibited by Sheridan, Shawhan & Sheridan

MOTOR OILS—Gayle P. Hoskins
Loaned by Tide Water Oil Co.
Exhibited by Joseph Richards Company

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THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Bosch Magneto—Fred Knight
Loaned by American Bosch Magneto Corp.
Exhibited by Sheridan, Shawhan & Sheridan

Bosch Magneto—Fred Knight
Loaned by American Bosch Magneto Corp.
Exhibited by Sheridan, Shawhan & Sheridan

Good Hardware—Thos. Benrimo
Loaned by P. & F. Corbin
Exhibited by F. J. Ross Co.

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Gargoyle Lubricating Oils—James H. Daugherty
Loaned by Vacuum Oil Co.
Exhibited by The Blackman Company

Bosch Magnetos
Fred Knight
Loaned by American Bosch Magneto Corp.
Exhibited by Sheridan, Shawhan & Sheridan

Exide
THE LONG-LIFE BATTERY

Exide Batteries—Stanley McNeill
Loaned by Electric Storage Battery Co.
Exhibited by George Batten Company
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

FOUNDRIES—C. George Shepherd
Loaned by American Steel Foundries
Exhibited by R. R. Donnelly & Sons

YALE PRODUCTS—Harry Miller
Loaned by Yale & Towne Mfg. Co.
Exhibited by Hanff-Metzger, Inc.

FIRE INSURANCE—Thos. Benrino
Loaned by Hartford Fire Insurance Co.
Exhibited by Frank Seaman, Inc.
WHITE TRUCKS—Ivor Johns
Loaned by The White Co.
Exhibited by The Caxton Co.

FORHAN TOOTH PASTE—E. R. Burggraf
Loaned by Bauer Chemical Co., Inc.
Exhibited by James Advertising Agency, Inc.

WHITE TRUCKS—Ivor Johns
Loaned by The White Co.
Exhibited by The Caxton Co.

TYPE A HEAT MACHINE—Edw. Wilson
Loaned by American Radiator Co.
Exhibited by Barton, Durstine & Osborn, Inc.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

THE STORY OF TOBACCO

ROBERT BURNS CIGARS—K. M. Ballantyne
Loaned by General Cigar Co.
Exhibited by Frank Seaman, Inc.

TRACTION PLOWS—Cal Luce
Loaned by J. I. Case Threshing Machine Co.
Exhibited by H. K. McCann Company
ADVERTISEMENTS IN THE UNITED STATES

Folder Design—Clyde Prettyman
Loaned and exhibited by Eclipse Electro & Engraving Co.

Traction Plows—Cal Luce
Loaned by J. I. Case Threshing Machine Co.
Exhibited by H. K. McCann Company

Strathmore Papers—Adolph Treidler
Loaned by Strathmore Paper Co.
Exhibited by Federal Advertising Agency
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

MEDUSA

STAINLESS

WHITE CEMENT

MEDUSA CEMENT—Fred Crouse
Loaned by Sandusky Portland Cement Co.
Exhibited by H. K. McCann Company

COUNTRY LIFE

COVER DESIGN—Fred Knight
Loaned and exhibited by Fred Knight

HOUSE ORGAN—Fred Crouse
Loaned by Youngstown Pressed Steel Co.
Exhibited by H. K. McCann Company

BRENLIN SHADES—Henry Maust
Loaned by Chas. W. Breneman Co.
Exhibited by J. Walter Thompson Co.

IVORY SOAP—Douglas Duer
Loaned by Procter & Gamble Co.
Exhibited by The Blackman Company

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Anaconda Copper Shingles — Stanley McNeill

Loaned by Anaconda Copper Mining Co.
Exhibited by George Batten Company
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Anaconda Copper Shingles—Stanley McNeill
Loaned by Anaconda Copper Mining Co.
Exhibited by George Batten Company

Cover Design—Rene Clarke
Loaned and exhibited by Rusling Wood
Gates Tours—Frank Hazel
Loaned by Gates Tours, Inc.
Exhibited by J. Walter Thompson Co.

Florient Perfume—Avinoff
Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.

Underwood Typewriter—William L. Dodge
Loaned by Underwood Typewriter Co., Inc.
Exhibited by Harry C. Michaels Co.
JELL-O—Linn Ball
Loaned by Genesee Pure Food Co.
Exhibited by Dauchy Advertising Co.
(See page 22)

YUBAN COFFEE—Linn Ball
Loaned by Arbuckle Bros.
Exhibited by J. Walter Thompson Co.
SNOWDRIFT—Rene Clarke
Loaned by Southern Cotton Oil Co.
Exhibited by Calkins & Holden, Inc.

HEINZ 57 VARIETIES—Linn Ball
Loaned by H. J. Heinz Company
Exhibited by Calkins & Holden, Inc.

COMMUNITY PLATE—Baron A. E. De Meyer
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co., Inc.
SNOWDRIFT — Rene Clarke
Loaned by Southern Cotton Oil Co.
Exhibited by Calkins & Holden, Inc.

LAMPS — Cal Luce
Loaned by Macbeth Evans Glass Co.
Exhibited by Richardson Briggs Co.
**Wesson Oil**—Rene Clarke
Loaned by Southern Cotton Oil Co.
Exhibited by Calkins & Holden, Inc.

**Ham and Eggs**—Carl L. Neher
Loaned by Swift & Company
Exhibited by J. Walter Thompson Co.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Libby's — Ball, Kruizenga & Co.
Loaned by Libby, McNeill & Libby
Exhibited by J. Walter Thompson Co.

Libby's — Barnes-Crosby
Loaned by Libby, McNeill & Libby
Exhibited by J. Walter Thompson Co.

Community Plate — Baron A. E. De Meyer
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co., Inc.
Folder Design — C. W. Heck
Loaned and exhibited by Edgar C. Ruwe Company, Inc.

Community Plate — Baron A. E. De Meyer
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co., Inc.

Shoes — Winemiller & Miller
Colored by Wm. J. Smith
Loaned by A. E. Nettleton Company
Exhibited by Frank Seaman, Inc.
The Second Annual of Illustrations For

Shoes—Winemiller & Miller
Colored by Wm. J. Smith
Loaned by A. F. Nettleton Company
Exhibited by Frank Seaman, Inc.

Royal Typewriter—Lejaren a Hiller
Loaned by Royal Typewriter Co.
Exhibited by H. K. McCann Company

"Savin' the Surface"—Winemiller & Miller
Loaned by Save The Surface Campaign
Exhibited by F. J. Ross Co.
ADVERTISEMENTS IN THE UNITED STATES

“ABOUT YOUR TELEPHONE”

Winemiller & Miller
Loaned by The Western Electric Co.
Exhibited by Newell-Emmett Co.

Kodak—Winemiller & Miller
Colored by Wm. J. Smith
Loaned by Eastman Kodak Co.
Exhibited by Frank Seaman, Inc.

Good Hardware—Winemiller & Miller
Loaned by P. & F. Corbin
Exhibited by F. J. Ross Co.
JELL-O—H. W. Scandlin
Loaned by Genesee Pure Food Co.
Exhibited by H. W. Scandlin

KODAK
Wm. Shewell Ellis
Loaned and exhibited by Wm. Shewell Ellis
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Good Hardware—Wm. Shewell Ellis

Loaned by P. & F. Corbin
Exhibited by F. J. Ross Co.

Corridor of "Homeric"—H. W. Scandlin
Loaned by White Star Line
Exhibited by H. W. Scandlin

Music Room on "Homeric"—H. W. Scandlin
Loaned by White Star Line
Exhibited by H. W. Scandlin
ADVERTISEMENTS IN THE UNITED STATES

**Fatima Cigarettes**—*Lejaren à Hiller*
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.

**Weber Piano**—*H. W. Scandlin*
Loaned by The Aeolian Co.
Exhibited by H. W. Scandlin

**Wilsnap**—*Grancel Fitz*
Loaned by The Wilson Fastener Co.
Exhibited by The Blackman Company
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Women's Sporting Apparel—Alfred Cheney Johnston
Loaned and exhibited by Dobbs & Co.
ADVERTISEMENTS IN THE UNITED STATES

PAPER IS PART OF THE PICTURE

STRATHMORE IS PART OF THE PICTURE

Strathmore Papers—Guido & Lawrence Rosa
Loaned by Strathmore Paper Co.
Exhibited by Federal Advertising Agency

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THE SECOND ANNUAL OF ILLUSTRATIONS FOR

HOUSE ORGAN—Fred Crouse
Loaned by Youngstown Pressed Steel Co.
Exhibited by H. K. McCann Company

COVER DESIGN—Walter D. Teague
Loaned and exhibited by Art-in-Buttons, Inc.
Cover Design—Walter D. Teague
Loaned and exhibited by Elmer Adler

Perfumes—Walter D. Teague
Loaned by Frank M. Prindle & Co.
Exhibited by Joseph Richards Co., Inc.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

COVER DESIGN—Herman Roe
Loaned by Canadian Pacific Railway
Exhibited by Albert Frank & Co.

BROCHURE INSERT—Clarence P. Hornung
Loaned by American Piano Co.
Exhibited by Clarence P. Hornung

PAGE DECORATION—Walter D. Teague
Loaned by Phoenix Knitting Works
Exhibited by Gardner-Glen Buck Co.
TRADE MARK—Timothy Cole
Loaned by Hartford Fire Insurance Co.
Exhibited by Frank Seaman, Inc.

Buxton Keytainer—C. A. Voight
Loaned by Buxton, Inc.
Exhibited by Hoyt's Service, Inc.
KOLYNOS DENTAL CREAM—Ernest R. Burggraf
Loaned by Gardiner & Wells Co.
Exhibited by Stanford Briggs, Inc.

BUXTON KEYTAINER—C. A. Voight
Loaned by Buxton, Inc.
Exhibited by Hoyt’s Service, Inc.
ADVERTISEMENTS IN THE UNITED STATES

Asbestos — O. E. Cesare
Loaned by Johns-Manville, Inc.
Exhibited by Newell-Emmett Co.

Buxton Keytainer — C. A. Voight
Loaned by Buxton, Inc.
Exhibited by Hoyt's Service, Inc.
Mayflower Syrup—C. B. Falls
Loaned by Welch Bros. Maple Co.
Exhibited by Hoyt's Service, Inc.

Newspaper Advertisement—W. W. Hood
Loaned by Canadian Pacific Railway
Exhibited by Albert Frank & Co.
**ADVERTISEMENTS IN THE UNITED STATES**

**Collier's—Frank B. Hoffman**

Loaned by Crowell Publishing Co.
Exhibited by J. Walter Thompson Co.

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**Adlon Cigar—I. B. Hazleton**

Loaned by Consolidated Cigar Corp.
Exhibited by F. J. Ross Co.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

MAYFLOWER SYRUP—C. B. Falls
Loaned by Welch Bros. Maple Co.
Exhibited by Hoyt's Service, Inc.

NOVA SCOTIA—Sidney E. Fletcher
Loaned by Dominion Atlantic Railway
Exhibited by Albert Frank & Co.
ADVERTISEMENTS IN THE UNITED STATES

Rinso—John Rae
Loaned by Lever Bros. Co.
Exhibited by J. Walter Thompson Co.

Magazine Advertisement—Ernest R. Burggraf
Loaned and exhibited by Hearst's International
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Loose Leaf and Bound Books—Ernest R. Burggraf
Loaned by National Blank Book Co.
Exhibited by George Batten Company

Community Plate—Katharine Sturgis
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co.

Perfumes—Louis Reid
Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.
ADVERTISEMENTS IN THE UNITED STATES

Wall Papers—J. Liello
Loaned by Richard E. Thibaut, Inc.
Exhibited by Joseph Richards Co., Inc.
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Newspaper Drawings—Wallace Morgan
Loaned and exhibited by Saks & Company

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ADVERTISEMENTS IN THE UNITED STATES

MEMPHIS—Robert Ball
Loaned by Union & Planters Bank, Memphis, Tenn.
Exhibited by E. B. Wilson, Inc.

TALCUM POWDER
George Illiav
Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.

FACTORY OF PAUL O. ABBÉ—Ernest Hamlin Baker
Loaned by Paul O. Abbé
Exhibited by Ernest Hamlin Baker
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

Asbestos—Arthur Gilkey
Loaned by Johns-Manville, Inc.
Exhibited by Newell-Emmett Co.

Trust Service—Guido & Lawrence Rosa
Loaned by Columbia Trust Co.
Exhibited by The Blackman Company

Underwood Typewriter—Guido & Lawrence Rosa
Loaned by Underwood Typewriter Co., Inc.
Exhibited by Harry C. Michaels Company
ADVERTISEMENTS IN THE UNITED STATES

NEWSPAPER ADVERTISEMENT—Robert Ball
Loaned by The National Park Bank, New York
Exhibited by E. B. Wilson, Inc.

UNDERWOOD TYPEWRITER—Guido & Lawrence Rosa
Loaned by Underwood Typewriter Co., Inc.
Exhibited by Harry C. Michaels Company

TRUST SERVICE—Guido & Lawrence Rosa
Loaned by Columbia Trust Co.
Exhibited by The Blackman Company
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

ESTEY ORGAN—Franklin Booth
Loaned by Estey Organ Co.
Exhibited by Calkins & Holden, Inc.

UNDERWOOD TYPEWRITER—Franklin Booth
Loaned by Underwood Typewriter Co., Inc.
Exhibited by Harry C. Michaels Company

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ADVERTISEMENTS IN THE UNITED STATES

Estey Organ—Franklin Booth

Loaned by Estey Organ Co.
Exhibited by Calkins & Hollen, Inc.

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MAZDA—Hugh Ferriss
Loaned by Edison Lamp Works of General Electric Co.
Exhibited by Barton, Durstine & Osborn, Inc.

COMMUNITY PLATE—Guido & Lawrence Rosa
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co., Inc.
ADVERTISEMENTS IN THE UNITED STATES

Heinz 57 Varieties—Rutherford Boyd
   Loaned by H. J. Heinz Company
   Exhibited by Calkins & Holden, Inc.

Notaseme Hosiery—Rutherford Boyd
   Loaned by Notaseme Hosiery Company
   Exhibited by Street & Finney, Inc.

Velvet Tobacco—Sidney E. Fletcher
   Loaned by Liggett & Myers Tobacco Co.
   Exhibited by The Richard A. Foley Advertising Agency, Inc.
WHITE ROSE BREAD—Rutherford Boyd
Loaned by Massachusetts Baking Co.
Exhibited by J. Walter Thompson Co.
ADVERTISEMENTS
MEMPHIS TODAY

MEMPHIS today stands on the edge of an era of great promise. In
the bean of corn, and growing in importance as a terminus, memphis
and along with railroads and steamboats, the city as a naval center
are all the products of the "MP" era at the dawn of the new
memphis.

UNION & PLANTERS BANK & TRUST COMPANY

COMMUNITY PLATE

COMMUNITY PLATE

Coles Phillips

Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co.

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COMMUNITY PLATE

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COMMUNITY PLATE

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COMMUNITY PLATE

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COMMUNITY PLATE

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THIBAUT
Correct Style WALL PAPERS

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THE SECOND ANNUAL OF ILLUSTRATIONS FOR

RICHARDSON'S EMBROIDERY AND CROCHET SILKS

The final touch of beauty — BRENLIN
How you can enhance the appearance of your home with the rich, long wearing, "velvety" shade material.

When Two Leading American Dentists Developed a Dentifrice for the Ladies of the Court
How They Showed the World the Prime Essential of Tooth Lustre

The importance of correct window shading in the home beautiful
— How you can attain perfect light and color harmony with Brenlin.
No matter when the time may come, the Columbia Trust Company, as Executor of your estate, will be here to act for you-to distribute the fruits of your business-to invest your money, as you wish, in the amounts you wish, exactly as you wrote it in your Will.

He tells me Confidentially...

The Trustees who have trusted us with the strength of your confidence are here to help you in your business, to invest your money, as you wish, in the amounts you wish, exactly as you wrote it in your Will.

Your Search for well-secured Bonds

What a million dollars is to a person, who has other needs to fill, is to a company, who has other needs to fill. Our representatives are there to help you fill those needs, upon which the well-secured bonds are based.

Confidential Service

The National City Company
New York, N.Y.

A Advertising Supplement
ADVERTISEMENTS IN THE UNITED STATES

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The second annual of illustrations for

This testing time! Put them through their paces now. You'll find them good travelers and dependable companions throughout the summer, too. More feet in the trile are dressed in Phoenix hosiery than in any other. It leads the world in sales because it is Phoenix—woven of the stoutest silk—insurance of long mileage at small cost, to men, women and children everywhere. Friendly hosiery! Test it now for wear. Test it now for enduring elegance.

PHOENIX HOSIERY

3 for $25

Whenever you go have a White Owl

Owl Cigar—W. Seaton
Loaned by General Cigar Co.
Exhibited by Frank Seaman, Inc.

Hartford Fire Insurance Company
Hartford, Conn., U. S. A.

When fire stalks abroad

Hartford Fire Insurance Co.
Hartford, Conn.

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This time—no telltale line on his cuff edge

Now—a clean little dress every day

When failure hurts the most
Do your kitchen work the Sellers way

You have seen how happy the
street boys, bright and cheerful,
in their jackets, who sing while
they clean the front of your house.

You have seen others with the
look of slaves, DRIVEN by their
masters, who shudder at the
thought of home.

Which will it be? Who will
hold you in the morning, and
who will eat with you at night?

Do you want to be happy?

The Happy Modern Way

Work with the right tools.

Sellers has brought to the
kitchen an abundance of its
most modern equipment.

Think of the
and env.

And EFFORTLESS WORK TABLES;
Underneath the..,

Drawers;

Screws;

Roller Bearings on Work
Butlers.

Then there is an abundance of
Melt spas for dishes, food puff,

utensils, linens, dish towels,

utensils and so forth—all at your fin-
gers: ends—all helping to make your

thirsty.

Why spend long hours in your
kitchen when you can have this

highest equipment? The Sellers

with all its up-to-date conven-

ciences can not be beaten.

There are high prices for all

features of the

by G. I. SELLERS & SONS COMPANY, ELWOOD, INDIANA

G. I. SELLERS & SONS COMPANY, ELWOOD, INDIANA

Another two-page two-color advertisement which will appear in The Saturday Evening Post November 10th.

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Specially priced for one week
April 24 to 29
This family carton of Wool Soap

Soap

This family carton of Wool Soap, specially priced for one week, April 24 to 29, contains a carton of Wool Soap and a special leaflet. Wool Soap has a silky lather for sensitive skins.

A Fleecy Lather For Children's Shins

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THE SECOND ANNUAL OF ILLUSTRATIONS FOR

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A thimbleful of Veedol does it

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Cuts without crumbling — thin, firm slices

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Armour's Star Ham—Frank Dillon
Loaned and exhibited by Armour & Co.

Armour's Leaf Lard—Frank Dillon
Loaned and exhibited by Armour & Co.

Let thought be unthimbered as the wind. Let expression be dear as sunlight. Wherever you are, the Underwood Portable can be there to record and communicate your message.

UNDERWOOD PORTABLE
With many good motor trucks on the market, it is important that the one you handle has special merit and selling features. That's why you should insist on Bosch Magneto Ignition. It's one of the best "sales clinchers" you can get.

For twenty years Bosch High Tension Magneto Ignition has been universally known and recognized as the system which insures greatest efficiency, dependability and economy in a gas engine. It's an enviable reputation that every live dealer is striving to put on his selling force. Add this Bosch sales asset. Specify Bosch High Tension Magneto Ignition on every order you send in. You can get it.

AMERICA'S SUPREME MOTOR TRUCKS - TRACTORS - AIRPLANES - MOTOR CARS
IGNITION SYSTEM MOTOR BOATS - MOTORCYCLES - GAS ENGINES - ETC

Good Buildings Deserve Good Hardware

The finest buildings have Good Hardware
The man in the engine room
—an appreciation

As we go through the plants of the country, we come in contact with thousands of engineers—this human "prime mover" of American industry.

Far removed from the pleasant executive offices and the neat surroundings of the white-collared office force, we find him in remote sunless places, nitro under ground.

His work is not spectacular but his responsibilities are great.

If his steam cylider develops sounds which his trained ears detect as fore.runnings of trouble, or if an assistant reports that an over-heated bearing has started down an important machine, he is the one who must know what to do and how to do it.

He is quick to appreciate that the profits of the business depend on operating costs—that low operating costs are possible only when each engine and machine is running at its best.

We often see him pat the cream work of a pet engine and say with a smile of pride, "She is tutoring sweet, now He is the man who welcomes a Lubrication Audit, for he realizes more completely than anyone else in the plant the practical relation between Correct Lubrication and operating economy.

If you are interested in reducing operating costs in your plant, we suggest that preparing the signatures of a Lubrication Audit by the personnel of the plant offices in your company.

We will send you without charge, our Lubrication Audit form blank, with full details. It is a Lubrication Audit without any obligation on your part.

VACUUM OIL COMPANY

Lubrication Audit

An inspection of the oil

A complete record of the performance of the oil at your plant.

A scrutiny of the operation of all equipment covered by the inspection. Complete statement of the results.

A check of the operating troubles due to lubrication and recommendations for their cure.

If we are interested in reducing operating costs in your plant, we suggest that preparing the signatures of a Lubrication Audit by the personnel of the plant offices in your company.

We will send you our Lubrication Audit form blank, with full details. It is a Lubrication Audit without any obligation on your part.

VACUUM OIL COMPANY

Bosch

Magnetos

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ADVERTISEMENTS IN THE UNITED STATES

Twin Compact — C. H. Taffs
Loaned by Richard Hudnut
Exhibited by
James Advertising Agency, Inc.

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Aladdin Had His Lamp —
You Have Your Telephone!

You remember the story.
Aladdin had his wonderful lamp and his friends had their magic wands. They had all sorts of wonderful things — cakes, bananas, lemons, singing birds and dancing girls. Aladdin had his lamp.

You have your telephone. It never fails, even if you are sick. Macklin had but to rub his lamp. You have your telephone. It never fails.

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The Scranton Super-Net — A new curtain
SCRANTON LACE COMPANY

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Will she be admired for her beautiful hair?
PACKER'S TAR SOAP

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THE SECOND ANNUAL OF ILLUSTRATIONS FOR

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There is in the office of Crane & Company a very interesting relic. It is a sheet of stock certificates issued for the New York and Erie Railroad in the early forties. The New York and Erie Railroad afterward became the better known Erie Railroad.

It is impossible to determine whether these certificates are the first issue or not, but the probability is that they are. They are engraved upon Bank-note paper, and are the size and shape of bank checks which they very much resemble.

Beginning with the financing of this early railroad, no other paper has been used so largely for stocks and bonds, not only of railroads, but of other industrial corporations, as Crane's Bond or Bank-note paper.

It is interesting to note that while Bond paper is now generally used for securities, these New York and Erie stock certificates were on Bank-note paper, and that all of the bonds of the United States government are on Bank-note paper and not on Bond paper.
ADVERTISEMENTS IN THE UNITED STATES

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[Image of advertisements]
THE RIGHT HAND
OF INDUSTRIAL PROGRESS

NOTHING has ever contributed
more to industrial progress than
the process of welding and cutting
metals by Oxygen and Acetylene.

The terrific heat of the oxy-acety
lentine flame — 63000 Fahrenheit,
nessed and controlled by the osweld-
ing torch. hu given American manu-
facturers absolute mastery none Na-
ture's most stubborn elements

The application of osweldine and
cutting to production problems immi-
ately results in improved products and
increased output at greatly reduced
costs—that is why the process has
become a vital and indispensable fac-
tor

Thousands of manufacturers
engaged in practically every M-
dustry — throughout the country

By building up worn or defective
parts, remaking cracked and broken
machinery and
forestallingbreak-

---

OR WELD ACETYLENE COMPANY
NEWARK, N J.
CHICAGO
SAN FRANCISCO
I AM sometimes perfectly exasperated by the silly people who keep on advertising and the good money spent on 'ticket and barred window' illustrations.

Mural Advertising was conceived not to sell lithography successfully—that's the ticket, the merest piece of paper or cardboard—but to create with lithography something that would sell sandwiches and soap and motor cars. That's the end of my journey.

Do you advertise your product? Or what your product will do?

Do you advertise it as if it were worth something intrinsically?

Or do you advertise the joy or comfort, the pleasure or convenience, the relief or economy, the use of it will bring?

Do you advertise a deviled ham sandwich as though it were a pearl necklace? Do you advertise a cake of soap as though it were a reliquary?

Or do you advertise as the French railroads do?

If you owned a railroad in France and had tickets to sell, would you advertise tickets?

Or Chateaux, the beauty of the Loire, Romance, History, Art, the Renaissance itself?

Is your advertising selling the journey and the end of the journey?

Or do you still sell the ticket and use a barred window for an illustration?

Where does the ticket you sell take one to?

Does your advertising make this unmistakable and inviting?
THE SECOND ANNUAL OF ILLUSTRATIONS FOR

For Christmas hospitality—Premium Ham

The Easter breakfast—Premium Ham and eggs

This annual features the very best in advertising art, illustrating products in a way that captivates the viewer. It's a treat for the eyes as well as the mind. It's a perfect way to celebrate the holidays or any special occasion.

Swift's Premium Ham and Bacon

Hoffman Equipment

Nettleton

China Services for Autumn Entertaining

Ovington's
ADVERTISEMENTS IN THE UNITED STATES

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Hail! Give up? You fellows can't shoot against me! Little Scout

Stevens

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Yet all these parts make just one telephone:

Western Electric

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