FIFTH ANNUAL OF ADVERTISING ART

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

The Annual is published by the Art Directors Club of New York
Distributed by The Book Service Company, 15 E. 40th Street
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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IN CHARGE OF ANNUAL

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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 impos-
sible 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 be-
neath 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 be-
yond the reach of any other kind of artist in
the world.

**Visualizing the Advertising Message**

*By*

**Willard Fairchild**

W**hether 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 ging-
ham 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—attrac-
tive—highly competitive to poorly de-
signed advertising. To be read it must pre-
sent 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 headline, 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 craftmanship.
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 attention. 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 Japanese 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 direction 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 MANSHEP

PAINTINGS AND DRAWINGS IN COLOR

(a) FIGURES


First Honorable Mention—Walter Biggs for painting made for Pratt & Lambert, Inc., through The Albert P. Hill Co. Page 3.


(b) STILL LIFE


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 Honorable Mention—

Second Honorable Mention—
Frank Swift Chase for painting made for Davey Tree Expert Co. through J. Walter Thompson Co. Page 5.

POSTERS AND CARDS

First Award, Medal, and Barron Collier Prize—

First Honorable Mention—

Second Honorable Mention—

BLACK AND WHITE ILLUSTRATIONS


First Honorable Mention—
Floyd M. Davis for Holeproof Hosiery Co. through Lord & Thomas. Page 19.

Second Honorable Mention—
BLACK AND WHITE LINE

First Award, Medal—Bertrand Zadig for George H. Doran Company. Page 18.


DECORATIVE DESIGN


PHOTOGRAPHS


Second Honorable Mention— Wm. Shewell Ellis for The Gorham Co. through Barrows, Richardson & Alley. Page 22.
ILLUSTRATIONS
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. V. & Pulp & Paper Co.
Exhibited by Rogers & Company
Medal

ED. A. WILSON
T. M. CLELAND—PAPER
Loaned by W. Va. Pulp & Paper Co.
Exhibited by Rogers & Company
1st Honorable Mention
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
Leased by Cathedral of St. John the Divine
Exhibited by Tamblyn & Brown
2nd Honorable Mention
Loaned by Freed-Eisemann Radio Corporation
Exhibited by Hommann, Tarcher & Cornell
After all - there is nothing like A GOOD BOOK!
C. PETER HELCK—TRAVEL
Lousted by Franco-Belgique Tours Co., Ltd.
Exhibited by Albert Frank & Company
1st Honorable Mention
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
Lauded 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

{ 21 }
H. W. SCANDLIN—MACHINERY EQUIPMENT

Loaned by The Hooven, Owens, Remsdehler Co.

Exhibited by Harry Varley

Medal

{ 23 }
### WHICH PAPER?
The Strathmore 4-Group Plan Tells

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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
WALLACE MORGAN—Gift Shop

Loaned by Ovington's

Exhibited by Pedlar & Ryan

2nd Honorable Mention

{ 25 }
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
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 Bridges Inc.—Hinds Cream
Loaned by Lehn & Fink Products Company
Exhibited by Barton, Durstine & Osborn, Inc.

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

“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

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

GEORGE ILLIAN—Cadillac Automobiles
Loaned by Uppercu Cadillac Corp.
Exhibited by Federal Advertising Agency

JAMES PRESTON—Bungalow Cretonne
Loaned by M. C. D. Borden & Sons
Exhibited by Hommann, Tar彻 & Cornell, Inc.
NORMAN ROCKWELL—MAZDA LAMPS
Loaned by Edison Lamp Works of G. E. Co.
Exhibited by Barton, Durstine & Osborn, Inc.

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

PRUFTI CARTER—GRAPE-NUTS
Loaned by Postum Cereal Company
Exhibited by Young & Rubicam
BENTON CLARK—Automobiles
Loaned by Studebaker Corporation
Exhibited by Lord & Thomas

WALLACE MORGAN—Socoby 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

HERBERT M. STOOPS—NEW YORK CENTRAL SERVICE
Loaned by New York Central Lines
Exhibited by Thomas F. Logan, Inc.
Since 1845
wise housekeepers have demanded

PEPPERELL
SHEETING Sheets PILLOW CASES

C. PETER HELCK
Strathmore Papers
Loaned by Strathmore Paper Company
Exhibited by Federal Advertising Agency

LUCIAN BERNHARD—BED SHEETS
Loaned by Pepperell Mfg. Co.
Exhibited by Barton, Durstine & Osborn, Inc.
MÁLAGA GRENET—POND’S CREAMS
Loaned by The Pond’s Extract Company
Exhibited by J. Walter Thompson Company

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

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

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

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

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

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

ALICE HARVEY—POST’S BRAIN 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—VITRAUTE ENAMEL
Loaned by Pratt & Lambert, Inc.
Exhibited by The Albert P. Hill Co.
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—Vitraule 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—PETE SCHUYLER CIGARS
Lowned by G. W. Van Slyke & Horton
Exhibited by The Erickson Company

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

MYRON PERLEY—CHESTERFIELD CIGARETTES
Lowned 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

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BASSANI Process

EDWARD I. 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 & Rubicam
THE REESES—Gorham Silver
Loaned by The Gorham Company
Exhibited by Barrows, Richardson & Alley

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

KATHERINE STURGES—Lustrite Manicure Preparations
Loaned by Lustrite Corporation
Exhibited by George Batten Company, Inc.
HESTERFIELD CIGARETTES
Mysers Tobacco Co.
Emmett Company

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
EARL. HORTER, STANFORD BRIGGS INC.—PENCILS
Loaned by Joseph Dixon Crucible Co.
Exhibited by N. W. Ayer & Son

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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. L. McCready

ADOLPH TREIDLER—Creo-Dept Shingles
Loaned by Creo-Dept Company
Exhibited by Barton, Durstine & Osborn, Inc.
KATHERINE STURGES—FABRICS
Loaned by C. Bahnsen & Co.
Exhibited by Joseph Richards Company

E. A. GEORGIE—FIRE INSURANCE
Loaned by Hartford Fire Insurance Co.
Exhibited by Calvin & Holden, Inc.

CLARENCE BECKMAN
Lux Toilet Form
Loaned by Lever Brothers Company
Exhibited by J. Walter Thompson Company

GEORGE CLISBEE
Children's Clothes
Loaned by R. H. Macy & Co.
Exhibited by Bartow, Durstine & Osborn, 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.

E. 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
BENITO—FURS
Loaned by Kurzman
Exhibited by T. L. McCready

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

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

GEORGE PICKENS—DRESS SILKS
Loaned by Cheney Brothers
Exhibited by Calhoun & Holden, Inc.
C. PETER HELCK—Ocean Travel
Loaned by Canadian-Pacific System
Exhibited by Albert Frank & Company

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

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

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

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

HERMAN ROE—GINGER ALE
Loaned by Clipper Club Co.
Exhibited by George Batten Company

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

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

{65}
HARVEY DUNN—ELECTRICITY
Loaned by General Electric Company
Exhibited by Barton, Durstine & Osborn, Inc.

MAE MURRAY
Loaned by Metro-Goldwyn-Mayer, Inc.
Exhibited by Metro-Goldwyn-Mayer, Inc.

THE MASKED BRIDE
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.

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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 Pedlar & Ryan
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
 Lent by Stevens Manufacturing Co.
 Exhibited by Homann, Tarcker & Cornell, Inc.

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

OSCAR HOWARD—GIFT SHOP
 Lent by Ovington’s
 Exhibited by Pedlar & Ryan

GEORGE CLISBEE
 CHILDREN’S CLOTHES
 Lent by R. H. Macy & Co.
 Exhibited by Barton, Dorritine & Osborn, Inc.
Sunday is Father's Day

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

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, Durantine & 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
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—CREEP PAPER
Loaned by Dennison Mfg. Co.  Exhibited by Barton, Dorsitine & Osborn, Inc.
BERTRAND ZADIG—Books
Loaned by Doubleday, Page & Co.
Exhibited by Bertrand Zadig

LEO MEISSNER—Gift Shop
Loaned by Gorham's
Exhibited by Postler & Ryan

WILMOT HEITLAND—Cutex
Loaned by Northam Warren
Exhibited by J. Walter Thompson Company
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
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 Burton, Durstine & Osborn, Inc.

O. KUHLER—Material Handling Equipment
Loaned by Westinghouse Electric & Mfg. Co
Exhibited by Pitt Studios

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

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

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

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—Hindoos 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 Douchy Company

HENRIETTE REISS—LITHOGRAPHY
Loaned by Railing Wood, Inc.
Exhibited by Calkins & Holden, Inc.
RENE CLARKE—SALAD OIL
Loaned by Wesson Oil & Snowdrift Co.
Exhibited by Calkins & Holden, Inc.

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

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

MARION POWERS—Phenix Cheese
Loaned by The Phenix Cheese Corporation
Exhibited by J. Walter Thompson Company

HUCKINS-SMITH, Inc.—White House Coffee
Loaned by Dwinell-Wright Company
Exhibited by Street & Finney, Inc.
W. E. MURPHY—Indian Head Napkins
Loaned by Amory, Browne & Co.
Exhibited by George Batten Company

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. HORNUNG—Cover Design
Loaned by Rolls-Royce of America
Exhibited by Bartlett-Orr Press

HENRY MAUST—Puffed Grains
Loaned by The Quaker Oats Company
Exhibited by Lord & Thomas

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

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.

WM. D'HONAU—Cascades Club
Loaned by The Homestead
Exhibited by Thomas F. Lagow, Inc.
The artist applies himself diligently to maintain uniformity in his work and retain public confidence in his ability. Likewise, constant vigilance is used on the part of Westvaco paper makers to maintain the reputation of Westvaco Super and to retain the universal user confidence it now enjoys.

WEST VIRGINIA PULP & PAPER CO.

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

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

RENE 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—General Motors
Loaned by General Motors
Exhibited by Barton, Durstine & Osborn, Inc.

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

Linens
The Linen Centre Has Moved

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

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COMMUNITY PLATE

EDWARD EDWARDS
Decoration for Advertisement
Loaned by Oneida Community, Ltd.
Exhibited by Patterson-Andress Co.

INTRODUCTION

GUSTAV B. JENSEN
Cover Design
Loaned by Famous Players-Lasky Corp.
Exhibited by Gustav B. Jensen

TAPESTRIES
From F. Schumacher and Company

J. ALBERT CAVANAGH—Tapestries
Loaned by F. Schumacher & Company
Exhibited by J. Walter Thompson Company

Announcing a Special Exhibit by
LeBaron
An Advance Showing of Custom Coachwork on the Studebaker chassis.

On View in the Rose Room of the Hotel Plaza, New York, December 7 to 20

GUSTAV B. JENSEN—Announcement
Loaned by Studebaker Corp., of America
Exhibited by Gustav B. Jensen

CHILDREN'S SCANDINAVIAN BOOKS

GUSTAV B. JENSEN—Books
Loaned by Bonnier Publishing House
Exhibited by Gustav B. Jensen
MERRITT CUTLER—Lithography
Loaned by Rusling Wood, Inc.
Exhibited by Calkins & Holden, Inc.

RENE CLARKE—Paper
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
WALTER D. TEAGUE—Watches
Loaned by Bulova Watch Co.
Exhibited by The Biow Company

VELVO-ENAMEL
MULTIPLES 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
INTERIOR DECORATIONS
from
Ovington's
FIFTH AVENUE AND 29TH STREET

GUY ARNOUX—Gift Shop
Loaned by Ovington's
Exhibited by Pedlar & Ryan

F. G. COOPER—Waffle Irons
Loaned by The New York Edison Company
Exhibited by The New York Edison Company

CRISP, DELICIOUS
Waffles

ELECTRICALLY!
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

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

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

WESTVACO INSPIRATIONS for PRINTERS
No. 10
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.
NATIONAL MUSIC WEEK

MAY 3-9

MUSIC FOR EVERYBODY
EVERYBODY FOR MUSIC

STERLING ENAMEL

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

EMIL J. BISTRAN—Cover Design
Loaned by National Music Week Committee
Exhibited by American Lithographic Company

CLARENCE HORNUNG—Decorative Border
Loaned by American Piano Corp.
Exhibited by Clarence Hornung

[Image of a decorative frame with the text "STERLING ENAMEL" and a decorative design]
O. W. JAQUISH—STRATHMORE PAPER
Loaned by Strathmore Paper Company
Exhibited by Federal Advertising Agency

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

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

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

Westmore Enamels
"The artist gives infinite care to every detail of his work. In the art of making Westmore Enamels, we give equal care to every detail that may produce a true copy of a work of art."
EMIL R. SCHNELLOCK—BANANAS
Loaned by Fruit Dispatch Company
Exhibited by George Batten Company

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

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

GRANCEL FT-Z—Radio
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 BRIDGES 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

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 Hoover, 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

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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
WM. SHEWELL ELLIS—Ivory Soap
Loaned by Procter & Gamble Co.
Exhibited by The Blackman Company

CHARLES VOIGHT—Cigars
Loaned by Waitt & Bond 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 Foulà-Haupt Company

CHARLES VOIGHT—Cigars
Loaned by Waitt & Bond Co.
Exhibited by The Blackman Company
ADOLPH TREIDLER—Poster
Printed by St. Vincent's Hospital
So happiness came to that little old lady—

Taste this all-food fruit when honey-ripe!

Is the Woman herself more important than the Brick?

Has Flavor—Food Value?

The Ladies' Homespun Starch

The Inimitable OUR FINEST Homespun Starch

In Paris, where the flowers are so blithe, the young girls are so gay, and the dresses are so gay, they always seem to have honey-ripe bananas—because they are healthy, nutritious, and fruity. Honey-ripe bananas are not only delicious as dessert, but also serve as a nutritious addition to meals. They are also a great source of potassium and vitamin B6.

Taste this all-food fruit when honey-ripe!
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.

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.

For protection... Physicians prescribe Ivory for babies' skin. Your skin needs Ivory's purity and gentleness, too.
THE TROPICS are calling you, will you listen?

What of all the world, America's beauty, its many aspects, and more? The earth needs its stories, too, the experiences of others. The tropics and their inhabitants, their cultures and traditions, the possibilities and purposes... ask about Gorgias... more... much.

GORHAM PLATE

FAIRFAX—By the Master Craftsmen

GORAgaben in dinner service with playmates

GERA MILLS

No risk about this one.

This well-known brand of... for this reason, the... for people everywhere, the... for all the world... for... for all the world... The... for all the world... for all the world...
supper was brought to the belles of the ball in old Tennessee.

How the Red Rose fought the White in Nashville year ago

Food worth traveling a thousand miles for

You remember Brown—

The delicious food helps to protect health and beauty by properly nourishing the body.
In that bleak, November Thursday in Plymouth 1621, the Pilgrim fathers set up a national custom which will endure as long as America itself. And the author's round goblet 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 nations and of all ages. On millions of tables this Thanksgiving Day, it will take its vital place beside with the far-famed turkey.

Think more about bread when you serve your own Thanksgiving feast. Think about bread that really feeds—bread richer in nourishment and courage—Corby's Mother's Bread.

Still fresh after all day on her feet
Ask for them by name
O'SULLIVAN'S HEELS
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 man's mind and body.

Master-builder of this active energy is flour— 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. Providing a bread definitely richer in nourishment and energy—Corby's Mother's Bread.

Think More About Bread
The most famous Business Section
in the world - yet
how much of New York's business
is concentrated here today?

IRVING BANK COLUMBIA TRUST COMPANY
NOW exhibiting New Marmon closed models which in design, coach work and appointments accurately reflect the best automotive taste in America. Prompt action will insure prompt delivery.

GERA MILLS
Dress Material and Patterns
C. B. Stoddard & Co., Ltd. of the
Shaw Patent Novelty Co.

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

Davey Tree Surgeons—regular
Flower series—same reliable service.

Out of doors in the Country.

Something more than design...

Back to the good old days!

Get back of a

10c Back to the good old days!

PETERSCHUYLER
All Veronica's/Tobacco for Women

"an ent findings in trees are like dentistry"
This is the shoe that is to be worn this Summer with white socks.

"B1" Floor Varnish

"B1" Floor Varnish

Where else would you go for Diesel design?
WHICH PAPER?
The Strathmore 4 Group Plan Tells

THE EVERYDAY GROUP
THE PRESTIGE GROUP
THE DISTINGUISHED GROUP
THE DECORATIVE GROUP

Strathmore Expressive Papers and Pans of the Future

Craftsmanship
Men who know the rules of dress were just in style the new easy dressers with an amazing feature!

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

CREO-DIPT
Stained Shingles

MRS. REGINALD VANDERBILT

Bon Ami

The genuine perfume of your lady's
"Enamelled Ware" is "Bon Ami"
Gorgeous heights
and deep ravines... and

Hills Bros Red Can Coffee

HILLS BROS COFFEE
BOP 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 advertising 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.
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
Advertising

Well Directed

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
FOR TWENTY-FIVE YEARS THE ETHRIDGE COMPANY HAS BEEN IN CLOSE COOPERATION AND ACTIVE SYMPATHY WITH ALL THE BETTER MOVEMENTS IN ADVERTISING ART.

IT TOO, HAS ENJOYED AN ENVIABLE 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 ADVERTISING 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. F. 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.
A comprehensive knowledge and keen appreciation of agency practice—
a well balanced sense of the functions of art in modern merchandising—
an intimate and cordial relation with the production of art—
by either art services or free lance artists—

*an intelligent creative service.*
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 DEXTER BUILDING
PHILADELPHIA

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.*

KOLESCH & CO.

*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.
Newell-Emmett Company
Incorporated
Advertising & Merchandising Counsel
120 West Thirty-Second Street
New York

AN ADVERTISING AGENCY FOUNDED ON THE IDEA OF RENDERING SUPERLATIVE 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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Barton, Durstine & Osborn, Inc.
George Batten Company, Inc.
The Biow Company
The Blackman Company
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Wendell P. Colton Company
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The Erickson Company
Erwin, Wasey & Company
Ewald Brothers
Federal Advertising Agency
Richard A. Foley Advertising Agency
Foote and Morgan
Fonda-Haupt Company
Albert Frank & Company
Fuller & Smith
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H. C. Godwin, Inc.
The Albert P. Hill Company
Hommann, Tarcher & Cornell, Inc.
Ralph H. Jones Company
Lambert & Feasley
Lennen & Mitchell, Inc.
Lord & Thomas and Logan
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