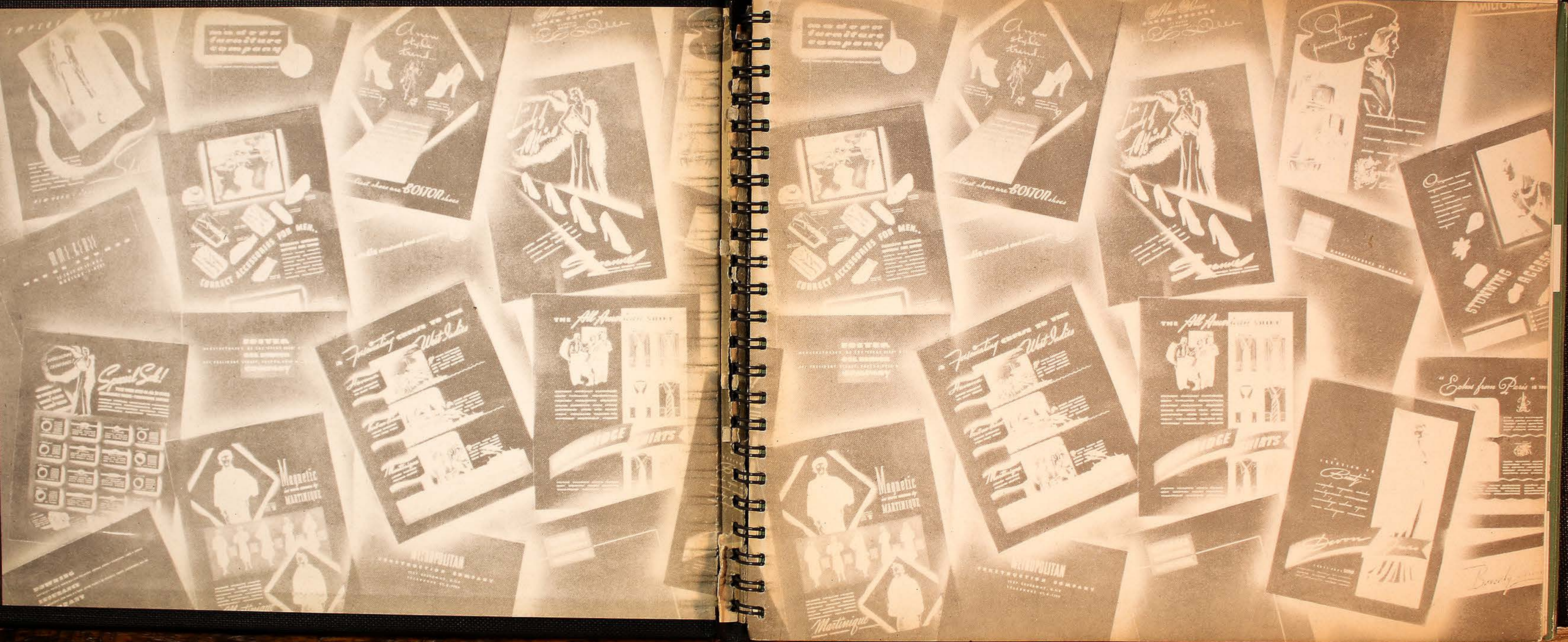


*Layouts and
Letterheads*

by PAUL CARAYLE *and* GUY CRING



modern furniture company

Amen style hand

The All American SHIRT

modern furniture company

Amen style hand

The All American SHIRT

STUNNING ACCESSORIES

Echos from Paris

CONTACT ACCESSORIES FOR MEN

Best shoes are BOSTON shoes

THE All American SHIRT

CONTACT ACCESSORIES FOR MEN

Best shoes are BOSTON shoes

THE All American SHIRT

STUNNING ACCESSORIES

Echos from Paris

Furniture comes to you Wat Seles

THE All American SHIRT

Furniture comes to you Wat Seles

THE All American SHIRT

Magnetic MARTINIQUE

Magnetic MARTINIQUE

METROPOLITAN

METROPOLITAN

750

LAYOUTS and LETTERHEADS

by
PAUL CARLYLE and GUY ORING

text by

HERBERT S. RICHLAND

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by the same authors:
LETTERS AND LETTERING

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TO
WIELDERS
OF THE
MAGIC
PENCIL

"WHAT YOU ARE SHOUTS SO LOUDLY

I CANNOT HEAR WHAT YOU SAY!"

Ralph Waldo Emerson

CONTENTS

- LAYOUTS, Introduction 7
- LAYOUTS 28
- "MERCHANDISING" LAYOUTS, Introduction 82
- "MERCHANDISING" LAYOUTS. 84
- LETTERHEADS, Introduction 96
- LETTERHEADS 108

LAYOUTS

LAYOUT IS THE ESSENCE OF ADVERTISING ●

"What you are," said Emerson, "shouts so loudly I cannot hear what you say!" And often today, "What you say," thinks the reader of an advertisement, "is not nearly so important as the way you say it." ● Layout is the "way you say it." Layout is the means by which advertising secures its readers, creates first the favorable impression which is advertising's prime aim, and achieves the penetration of the message into the mind of the prospect.

● *Layout* is the art of advertising's *appearance*. Layout determines how advertisements look. Layout takes the bare bones of advertising's verbal message and creates from them the full-blown personality of the persuasive advocate. ● Often, indeed, layout is in great measure the message itself. Few are the products or stores or services which have so definite a selling message, so

factual a "reason to buy," that, put into bare words and printed baldly without benefit of layout, it could be depended on to have any potent effect. The automobile that sells because of its smartness and dash, the cosmetics offered for glamour, the foods that are temptingly delicious, the beverages sold on the slenderest of specific claims—what are the *facts* about these that their advertising promulgates? In these great areas of advertising, strip the competing campaigns of their illustrations, their atmosphere, their suggestion—strip them, in other words, of their *layout*, and what have you left? Nothing, or nearly nothing. ● What is the chief difference between advertising of today and that of a decade or a century ago? What is the distinguishing characteristic of the advertisement, the campaign, or the 10 campaigns that are freshest in your memory of recent months? Is it their words—or their layouts? Truly only in classified

advertising—those modest monotone messages of houses for sale, positions open or sought, listed drearily in the back of the newspaper where they will be seen only by those who specifically look for them—will you find advertising where the printed word, without benefit of layout, is possible. ● Advertising has mistakenly been called the art of the magic word. Far more truly is it the art of the magic layout. ● For all modern advertising's preoccupation with research, market analysis, "merchandising," and sales analysis, its ultimate essence is still the creation of advertisements which will get themselves seen and create such an impression that people will do something about it. ● And in creating these advertisements, great is the responsibility for success or failure that rests with him who wields the magic pencil—the man who makes the layouts.

THE MAKING OF LAYOUTS ● Advertisements today—or rather advertising campaigns—begin with creation of the selling theme. Created out of vast study and inspiration, translated into copy and headlines, the selling theme is brought to the layout man or visualizer. ● Now the campaign is to be created. What will its character be—its *visual* theme? What will be its continuing personality, to tie one ad to the next for cumulative value? What will its atmosphere be? Is glamour, power, de luxe quality, smartness, appetite, or homely sincerity the most promising path to public favor? Is the product itself well known or is it news? ● Are the headlines news? Can anything really so powerful and new be said in words that it's worth designing the ads just to get the headlines read? What messages other than the main one must be covered, and how important are they? What market is sought? What group of readers, out of all the public, should the advertising single out, tap on the shoulder, and tell, "Here is a message for YOU!" What is the specific aim of each ad, and what is the general aim of the campaign as a whole? ● These are the questions which must be answered before visualizing pencil is put to paper. In their proper answering lies soundness: and to it should be devoted the closest cooperation and searching study of

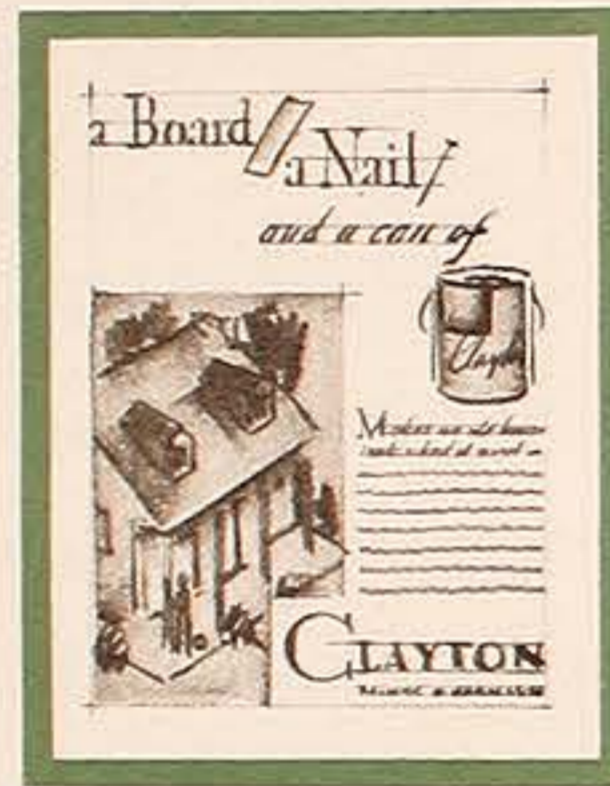
copy man and art director: the writer, with all that market knowledge and merchandising can contribute, and the visualizer, grand marshal of the resources of the visual arts. ● Often the objectives are clear. If the product is a perfume about which nothing *factual* can possibly be said, the problem is obviously one of *atmosphere*, to be created by suggestion and treatment. If a shoe to be advertised is made of a new crease-proof leather, the headlines must be given smashing prominence. If the advertising is to be a department store's daily offerings, the chief effort must be to give fullest display to the merchandise featured for tomorrow's business; and the important objective of giving the store an enduring personality must be skillfully sought by handling borders, background, lettering of captions, and a minimum of editorial text. ● So the objectives are defined. The sheer professional competence of the cooperating creative men should quickly dispel the mists and leave the visualizer with a clear conception of his goal. (More and more is this cooperation founded on mutual respect; it is common knowledge that many famous outstanding department store campaigns owe their value as much to art directors as to advertising managers; and most of the great advertising agencies have recognized the importance of the visualizing function by making their

art directors partners, corporation directors, or at least vice-presidents.) ● The visualizer begins to make decisions, experiments, and roughs for the campaign. Though, as a close constant student of current advertising, he knows in a general way what is being done in this field—he first sends for proofs of past advertising and also of current competitive advertising. He studies these data to find the trend, to see what he must stay away from, and to see what opportunities remain unused. If competitors are uniformly formal and refined, he may achieve individuality by being notably vigorous and “buckeye”; if they are outdoing each other with smashing big effects, he may seek a welcome quiet restfulness of visual understatement. ● In size of illustrations, in use of photographs or drawings, in use of lavishness of white space, color, backgrounds, lettering, etc., before he charts his campaign, he studies the trend and the enemy’s tactics. Then he makes his decisions: what the illustrations are to be, their *technique*, their size, how the merchandise is to be shown, the general feeling of headlines and typography. ● Using a soft pencil and a pad of visualizer’s paper he begins to experiment. (Visualizer’s paper, tough and transparent, is a highly practical convenience in making rough visuals by tracing elements from one sheet to another as one

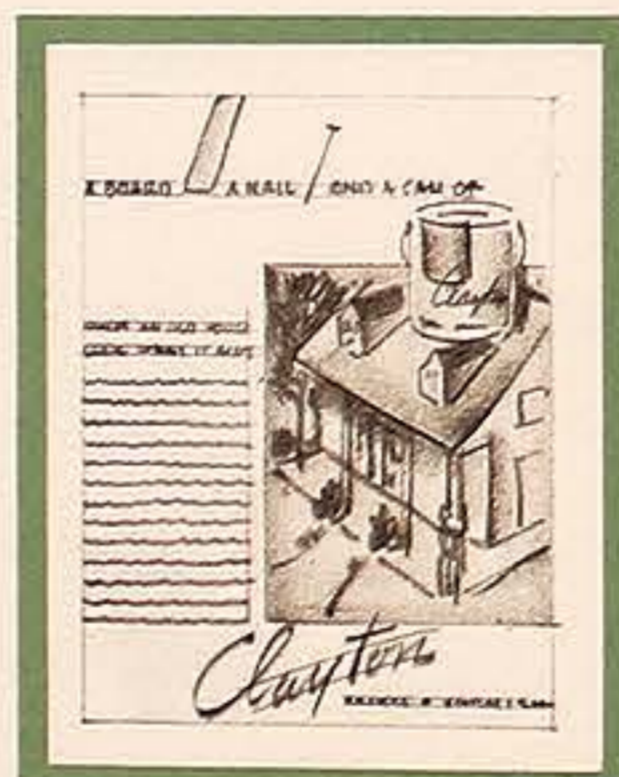
layout suggests a further development.) ● Now he stands confronted by the ultimate challenge that faces every creative artist. He calls upon his inspiration, his craftsmanship, his knowledge of his medium, and his dexterity with his tools—and also his memory and his collection of “swipes.” (These are a collection of clippings, loose or pasted in a book, of ads, parts of ads, sketches, details, coupons, designs, etc., which the experienced layout man has accumulated over a period of years by saving things that have pleased him. Some are complete advertisements of remotely different products; some are illustrations; some are happy handlings of details, lettering of headlines, techniques, or treatment which he has set aside to follow or adapt when the time comes.) ● Soon he makes his decision on size of illustration, headline, product, and signature; then one arrangement after another is put on paper until the pile of crumpled sheets rises in the wastebasket, and five rough roughs remain on the desk. They are shown on the next page.

FIVE ROUGH ROUGHS containing the same ELEMENTS

[For this paint advertising, visualizer and copy man had previously agreed that a house must be shown large, an animated headline featured, and copy space left for 200 words.]



✓
The Rough checked is selected to be redone as a comprehensive.



These are indeed rough. Only a working advertising man can see in them the essential character of the finished product. The illustration is only suggested in place; no attempt is made to plan it. The lettering is unstudied, no details are sufficiently present to comment

upon or criticize. But they are working advertising men who see them, criticize them, and select from them—copy man, copy chief, advertising manager. Before they are shown to client, owner, or other “outsider,” the selected layout must be redone in far better style. The illustration must be planned and sketched carefully (preferably by the artist who is to draw it finally) or a photograph taken or simulated in wash. The headlines, signature, and other display must be indicated in a lettering style which foreshadows their ultimate weight and feeling. The type matter must be shown by ruled lines or vertical lines that fairly indicate the color and textural value of the type that will actually be chosen and set. In short, so careful a representation of the finished ad must be made that to any eye a clear picture of the ultimate result will be apparent. This is called a comprehensive layout or comprehensive. It is the comprehensive that the creative advertising men present to client or ultimate authority for criticism or O.K. Once the comprehensive is approved, so little is left unspecified that producing the finished ad is almost a routine matter of production.



Comprehensive
(From rough rough checked on opposite page)

THIS BOOK PRESENTS A PROFUSION OF COMPREHENSIVES ● Here are more than six score original layouts prepared out of long experience in meeting practical layout problems, to help creative advertising men meet the practical layout problems with which they are confronted in their daily work. Here are complete arrangements to meet a whole gamut of situations, with illustration, lettered headlines, copy, and product all shown in key and in proper relationship. Some are dainty and exquisite, some bold and vigorous, some delicate and suggestive, others crowded and utilitarian with as numerous a showing of merchandise as any workaday department store would need on an in-season Friday. Some suggest the exclusiveness that is inherent in imported essences or Parisian creations; others simply show how a straightforward presentation of a grocer's market offerings can be made orderly and in its way handsome and distinctive. ● Here is organized inspiration—a layout source book to end all laborious accumulation of “swipe” collections. Among these layouts the working layout man may find a complete solution to many of his needs and problems: a layout to follow or adapt, a style of lettering that “fits,” a technique for his illustration, and perhaps even a headline suggestion that will inspire an angle of approach. At best, it

may supply him with a ready-made ad that he can use entirely, following style and arrangement of headline, illustration idea, and all; at worst it will “start him thinking” on his particular problem by suggesting an element here, another there, which he will combine to give him a stunning layout of his own. ● The copy writer or advertising manager may use this book as he approaches the creation of a campaign, by selecting a layout here that will fit his purpose, writing his copy with it in mind, and even saying finally to his art director or artist, “Make the layouts something like this.” Time will be saved, vague instructions that lead to fruitless groping and wasted effort will be avoided, to the great delight of the artist, and the finished ad will be excellent. While layout style cannot be specified like type, nevertheless so supremely practical a source of inspiration as this is often a boon to the hard pressed writer, especially if he is handicapped by insufficient visualizing personnel. ● In it the most sophisticated agency visualizer will find layouts that he may follow, exactly or freely, for his most expensive space; and of course his less highly placed brethren may find styles and complete arrangements that they may use outright in producing ads of a professional excellence far above their past level.

HOW TO USE THIS BOOK ● The visualizer will use this book by browsing through it for inspiration, new ideas, new resources, and finding in it specific layouts to follow or adapt for specific purposes. He will quickly realize the infinite variety he can obtain by adapting and combining. The same essential layout structure that pleases him in a paint ad may quickly be adapted to serve him in making a perfume layout. Thus the paint ad on page 68 may serve to actuate the creation of ads on such unrelated subjects as perfumes, shoes, food, and watches. The following four layouts actually show such adaptations.



A (from page 68)



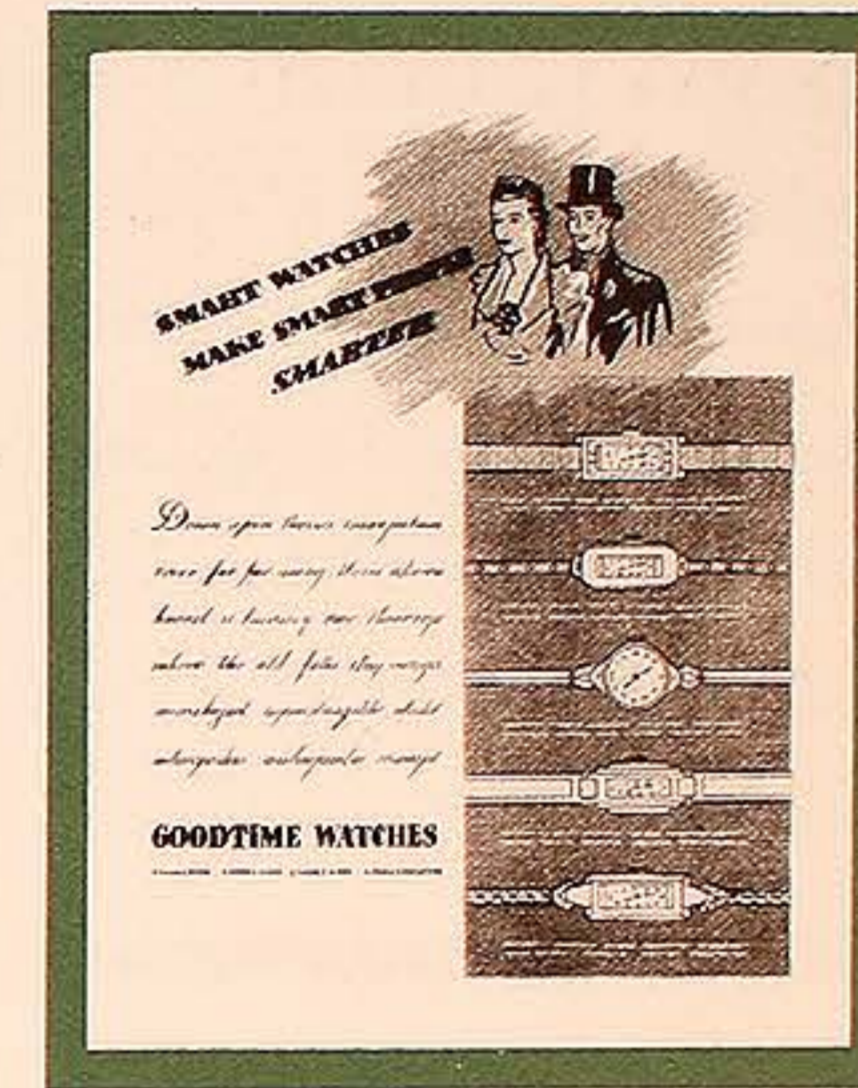
B



C



D



E

When the visualizer adapts the paint layout (Layout A), to perfume (Layout B), the arrangement is the same, the panel and headline cartouch are kept intact, but the elements themselves change in character and technique—and presto!—an equally effective ad is created. Study the other adaptations; Layout C splits the panel into three; Layout D reverses headline and illustration; Layout E makes more changes, it reverses the elements from right to left and uses the headline in a different way. But all are essentially adaptations of the original, Layout A—and illustrate how any desired layout in the book can be varied for a wide range of uses.

ELEMENTS MAY BE LIFTED ● A separate element in one of these layouts may be lifted out and used to “point up” or make distinctive a larger, plainer ad. Thus, confronted with the necessity of a factual ad crowded with items, the store advertising manager may lift the figure from the ad on page 48, and triumphantly use it to smarten up his hard-working ad. Here the figure and headline element, complete, are taken from Layout F, and placed at the top of Layout G. *Any figure, panel, border of any layout may readily be used in this way by the visualizer.*



F (from page 48)



G

LAYOUTS MAY BE VARIED FOR SERIES ● Layout H is shown on page 37. After following it for one ad, the visualizer may want a variation for the rest of the series. *So for his second ad he rearranges the elements but keeps the same design and “feeling” and gets Layout I.*



H (from page 37)



I

GETTING IN MORE MERCHANDISE ● Here the visualizer likes Layout J (shown on page 44) but finds that the layout he is to make must show more merchandise. So he shifts the picture to the left, the copy to the bottom, rearranges the headline, and adds two panels! Result: Layout K. Many other layouts in the book can be similarly adapted.

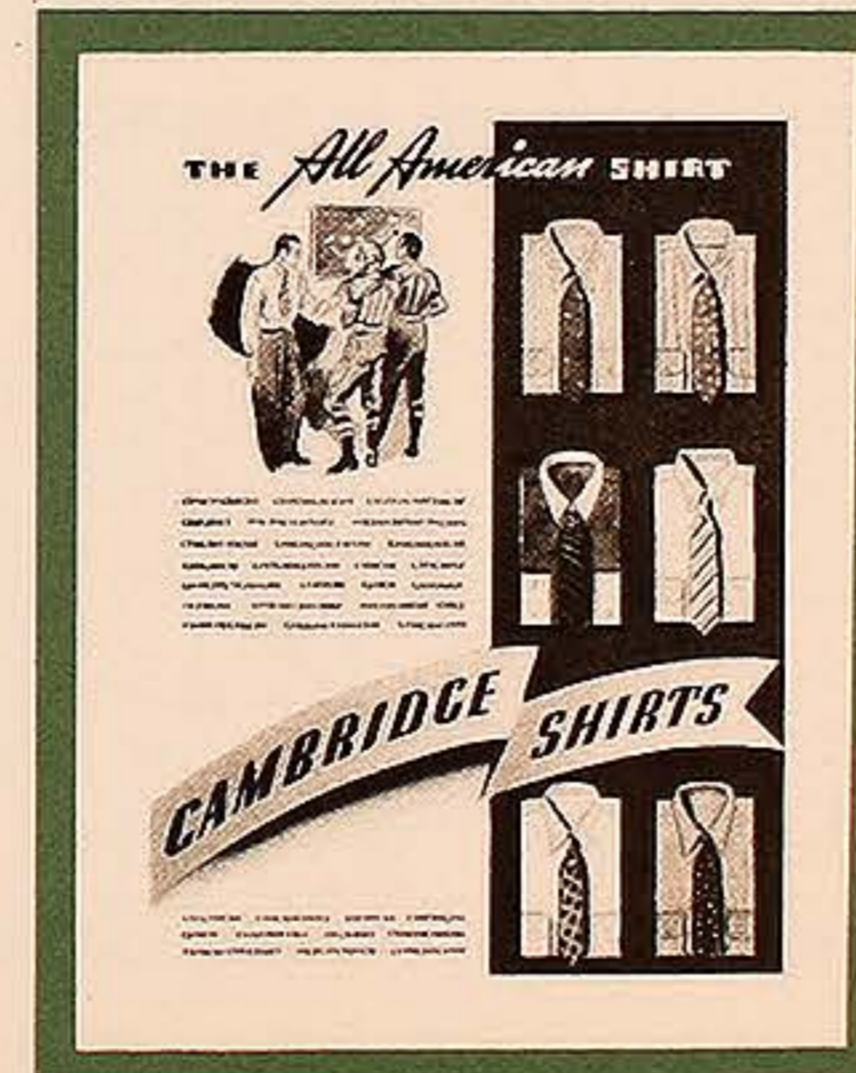


J (from page 44)

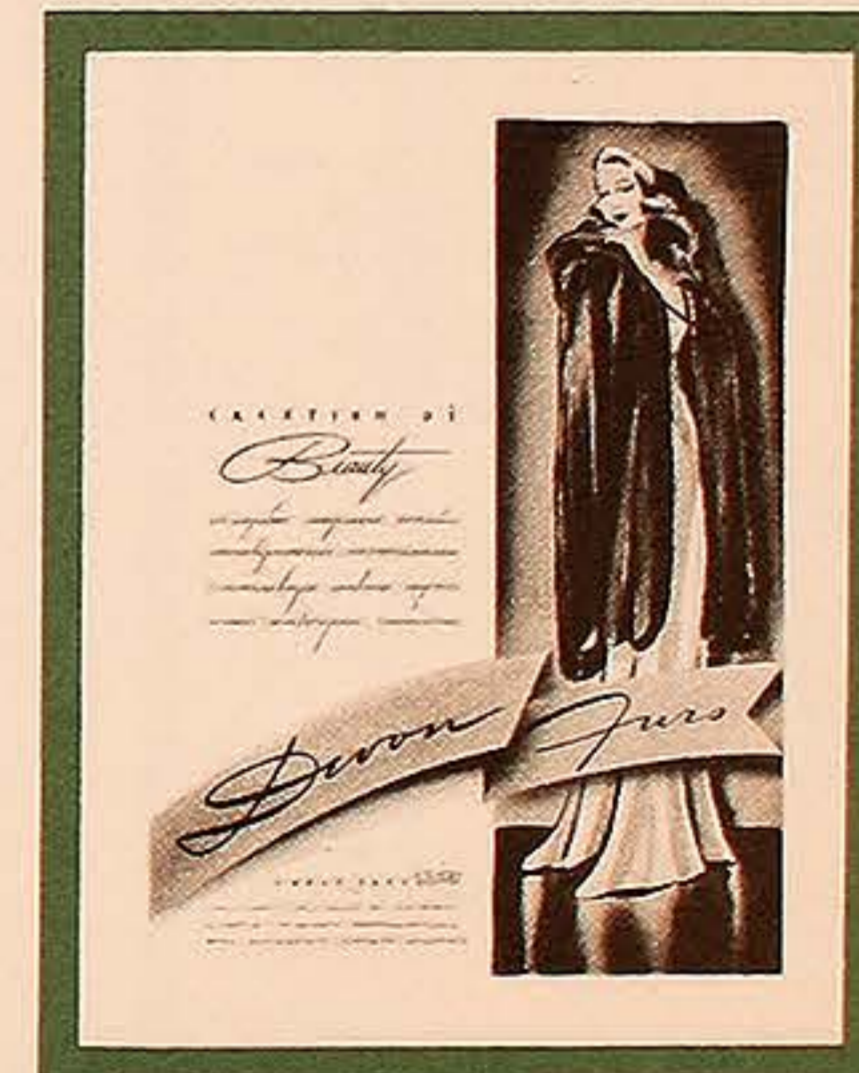


K

LEAVING OUT ELEMENTS ● Take out a headline, drop one illustrative element, and a layout becomes quite different! Thus the hard-working Layout L (from page 77) becomes the more elegant, but equally well designed Layout M.

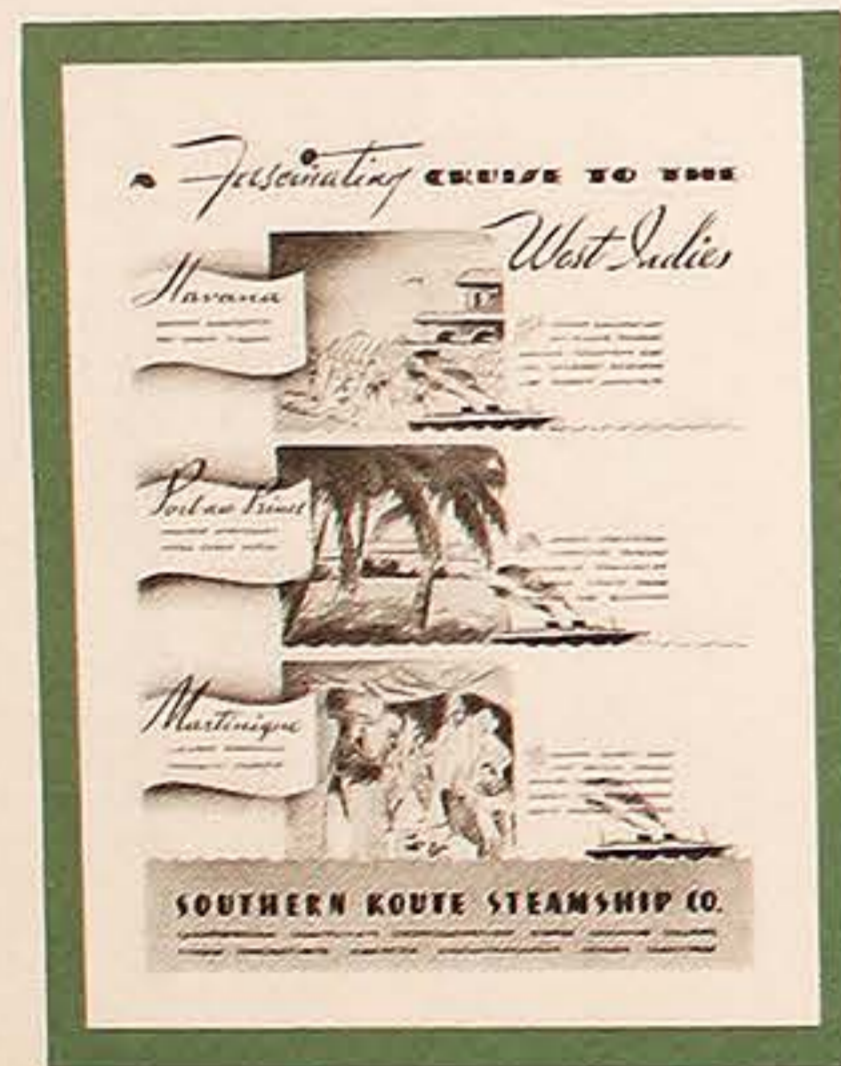


L (from page 77)



M

ADAPTING THESE LAYOUTS TO FOLDERS ● Though these are shown as they would appear as newspaper or magazine ads, they all—every one of them—can be used to create booklets or other printed matter of the same decorative effectiveness. Thus N, the ad shown on page 71, inspires folder O.



N (from page 71)



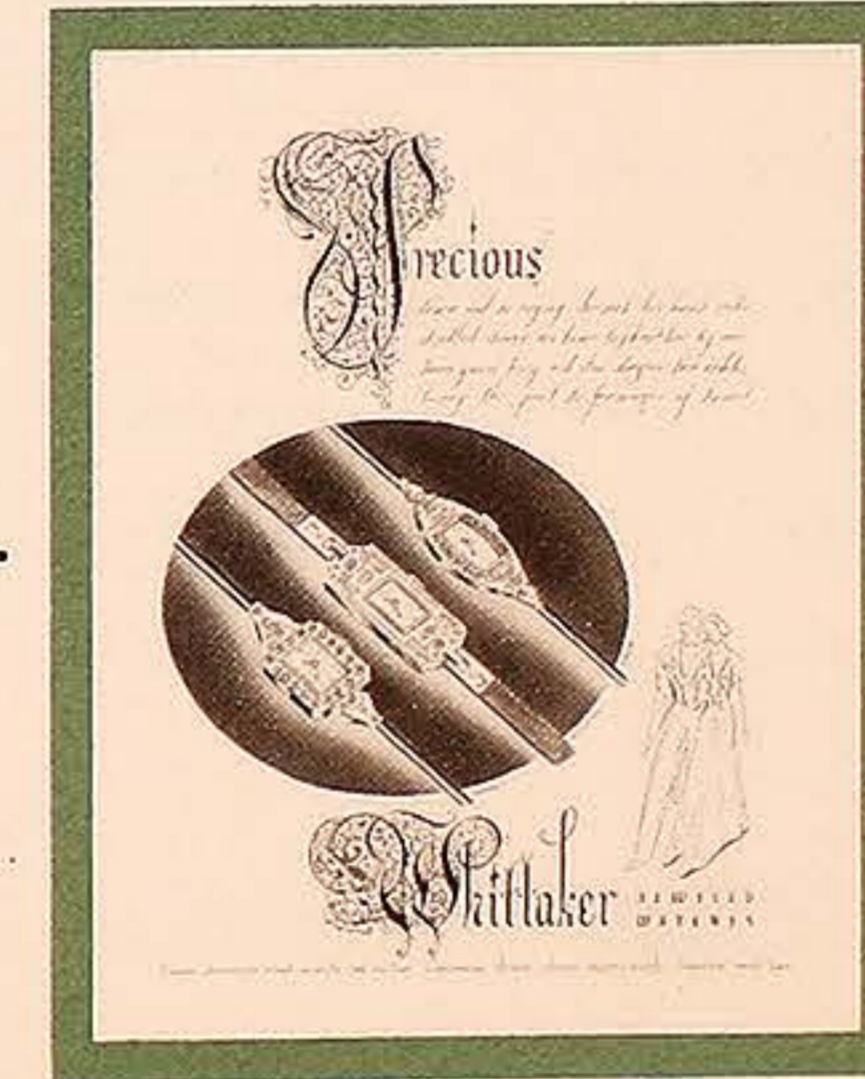
O

COMBINING LAYOUTS ● Elements from several ads may be combined to make a new one; as from P and Q, the ads on pages 35 and 29, the third of these three ads, R, is concocted.



P

+



Q

=



R



S (from page 61)



T

C O L O R

● Though all the layouts are in black and white, they may be readily used for two colors (Layout T), or full-color ads (Layout V) by using color for figure, panel, and display. In each case the essential character remains the same, with the effect heightened by tasteful, judicious use of color.



U (from page 37)



V

MAKING LAYOUTS GOOD ● Many competent artists after years of excellent *drawing* still do not grasp all that the special requirements of *layout-making* demand. Their layouts remain "blocky," obvious, and static. The naturally happy unity with which a good layout hangs together, attracting more than its due of attention, telling its story, holding its headline, with illustration and text all in a balance of emphasis, with drawing, lettering, and type all harmonious, all pleasantly effective—this is the result of a highly special technique. A study of how the layouts in this book achieve their effect and a constant use of them are an excellent way of acquiring that technique and of growing in its use. To the student or to the artist who has had little layout experience, the book should be a tremendous help in creating a "layout sense." ● The principles of good design, good balance, and effective composition are eternally the same; to convert a knowledge of them into the knack of making layouts is more a matter of practice than precept. Courses of study and theoretical analysis can never accomplish half so much as that development that comes from trial and error. To the student we suggest: make layouts, tackle problem after problem with the help of this book. Do not hesitate at first (or even later, when hard pressed) to follow slavishly one of these layouts; then adapt, vary, and modulate ideas shown here. Combine others, using good taste always; and always study the fundamental rightness that makes these layouts effective, the resourcefulness that keeps them fresh, the artistic skill that makes any creation good.

For LETTERHEAD designs turn to page 96

AN ESSENCE OF
Glamour

long lasting rays there hold a part
of every other part here and now
about the complete and gay there
my mouth alone smiling some every
under your own hair perfume essence

MANNERS
NEW YORK - LONDON - PARIS

Love me forever

ABERNETHY
RINGS OF TRADITION

London - New York - Paris


Flowered

WITH THE LAUREL
OF WOMEN'S PRAISE

Paris



Precious

Wittlaker JEWELLED WATCHES




scented with the rose

(CHARMENT)
PERFUMES

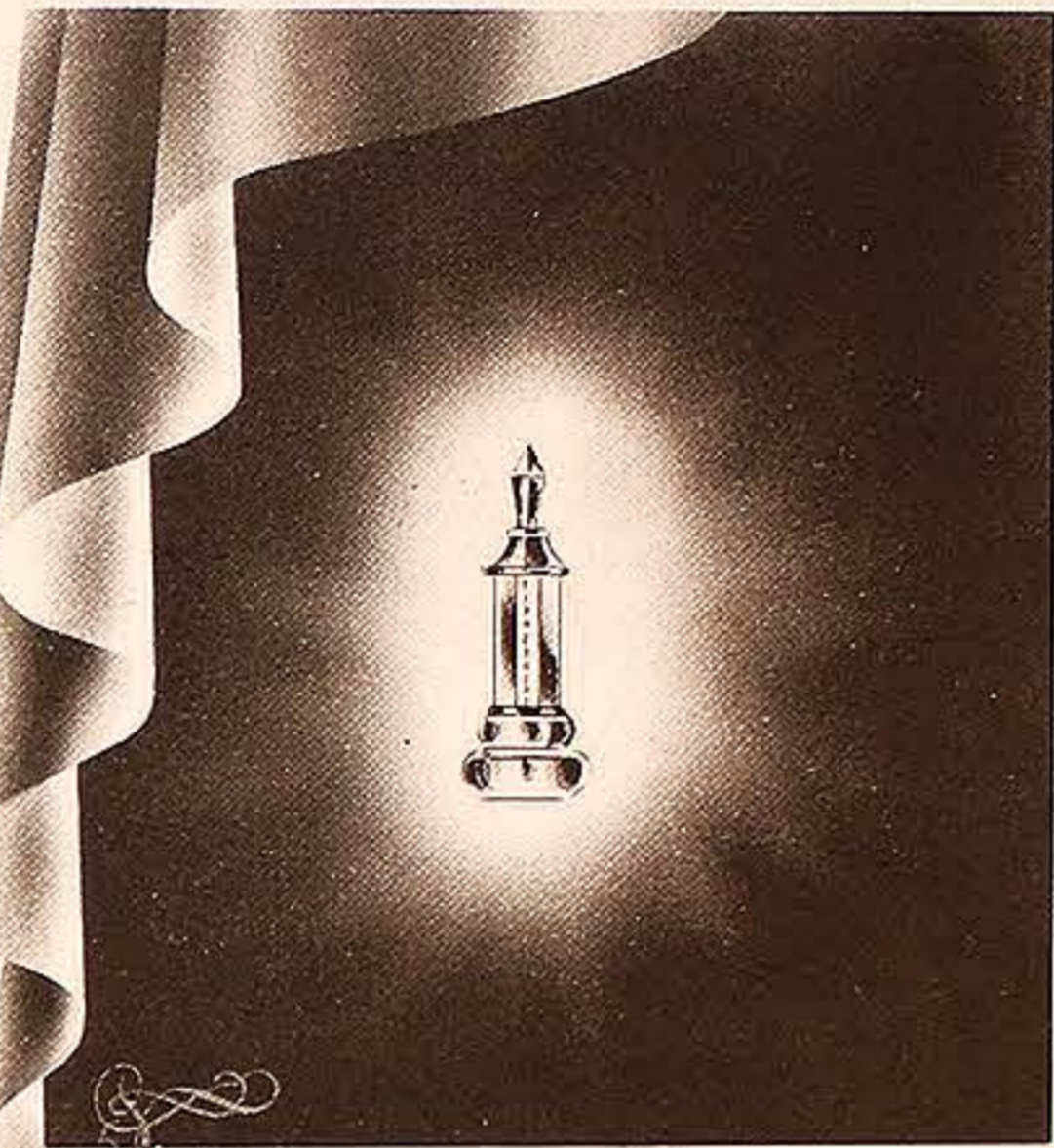



IN THE

Autumn swing

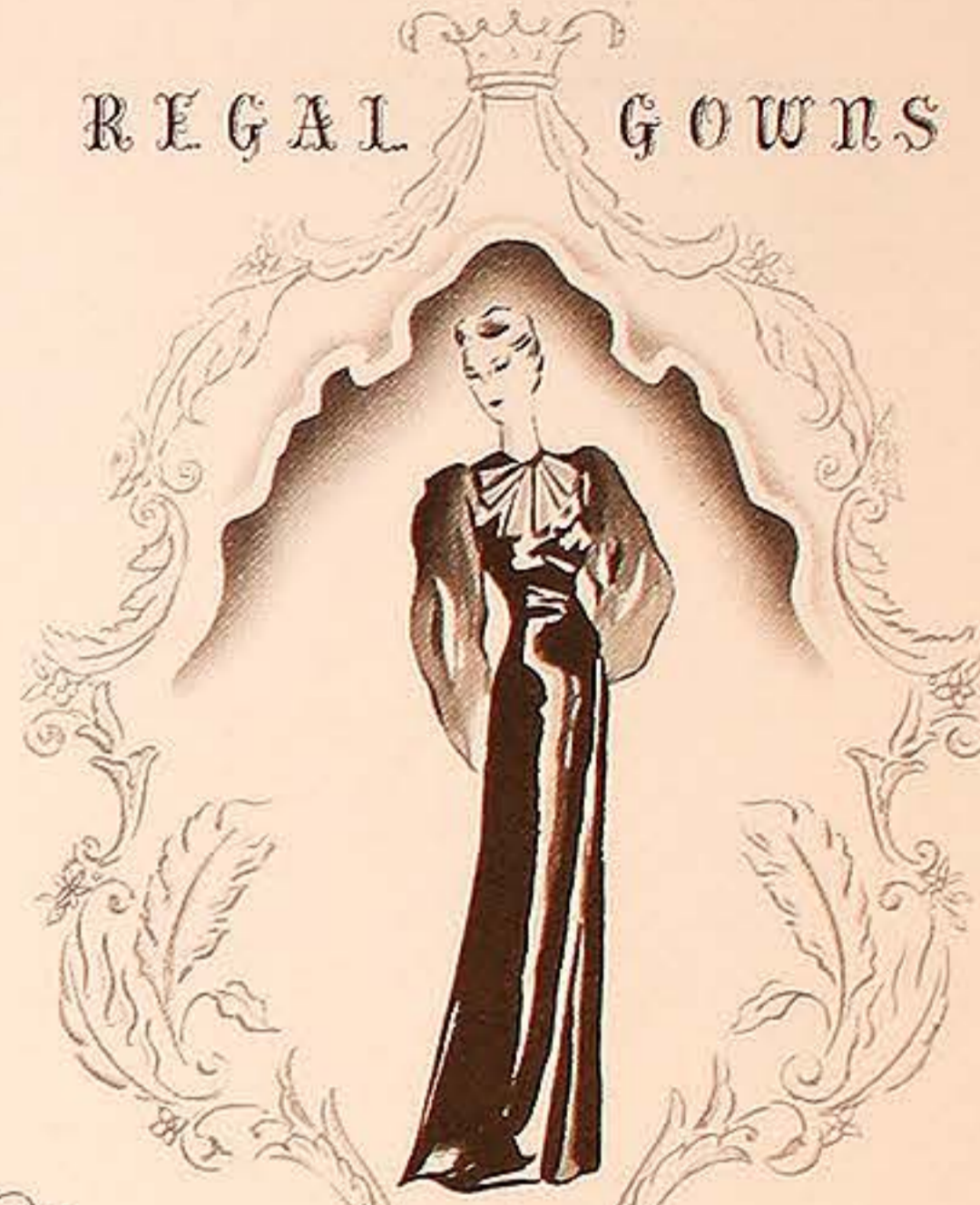


CASARONDA
BOOTERY 114 1/2 Ave. Canal, N.Y.C.

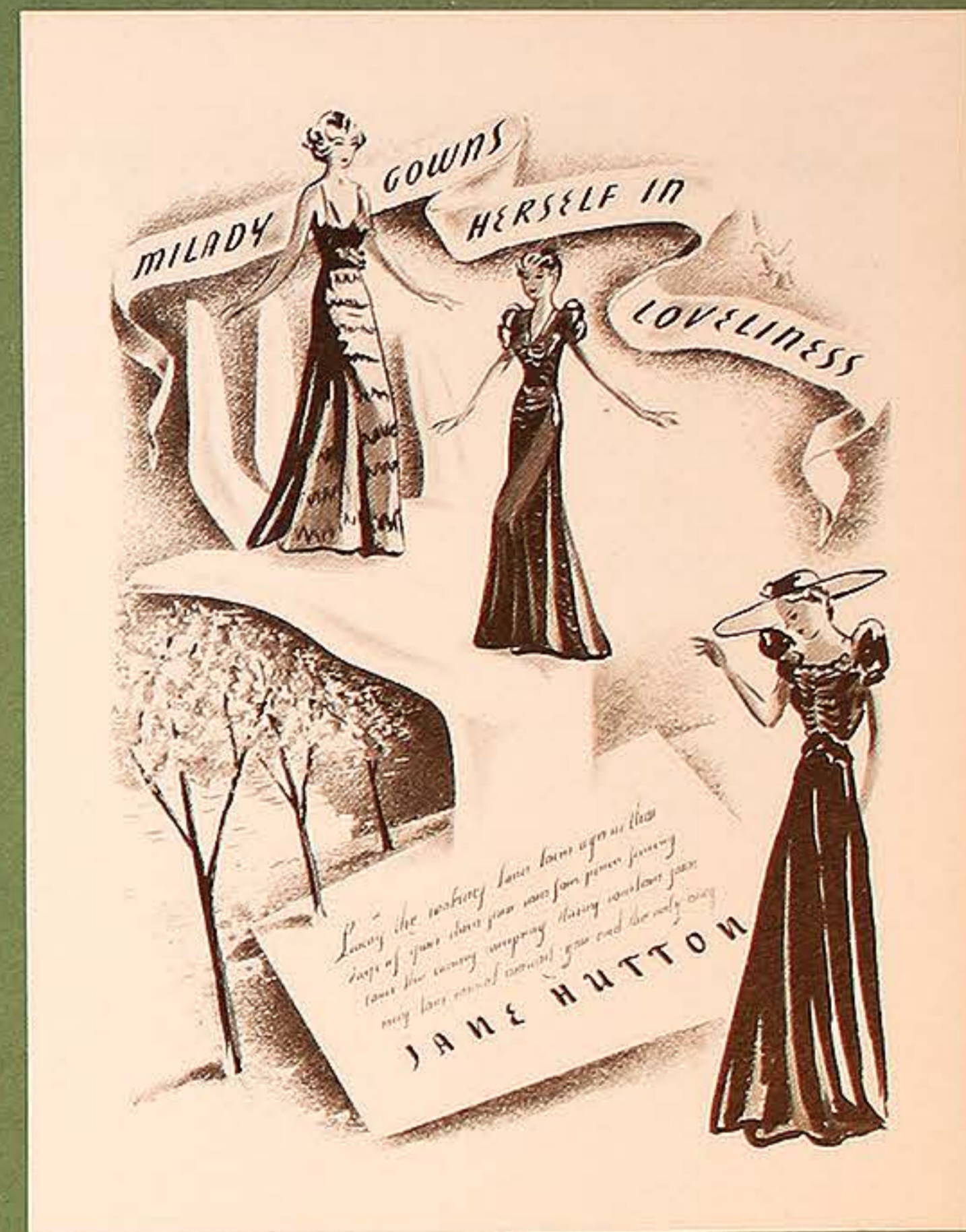
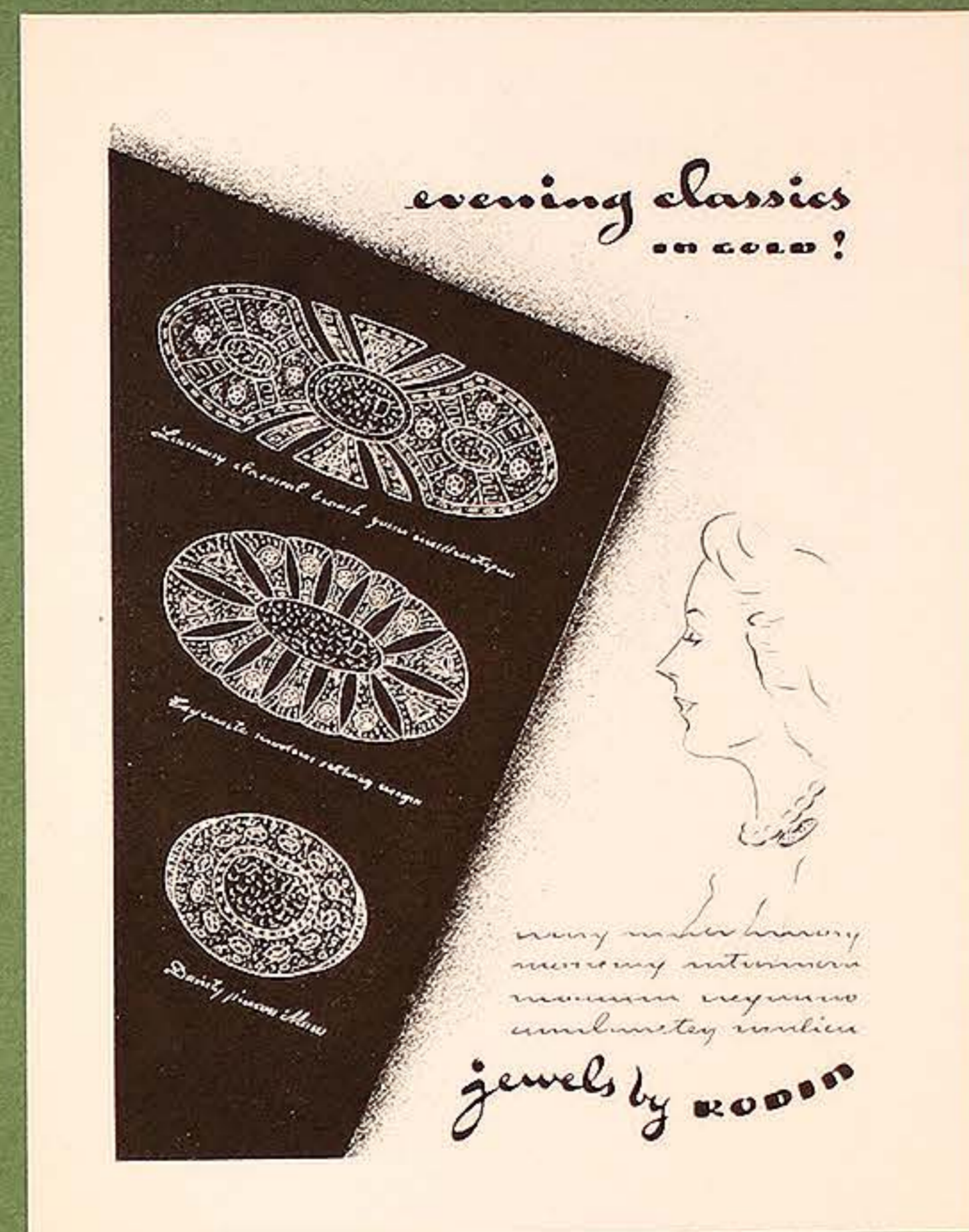
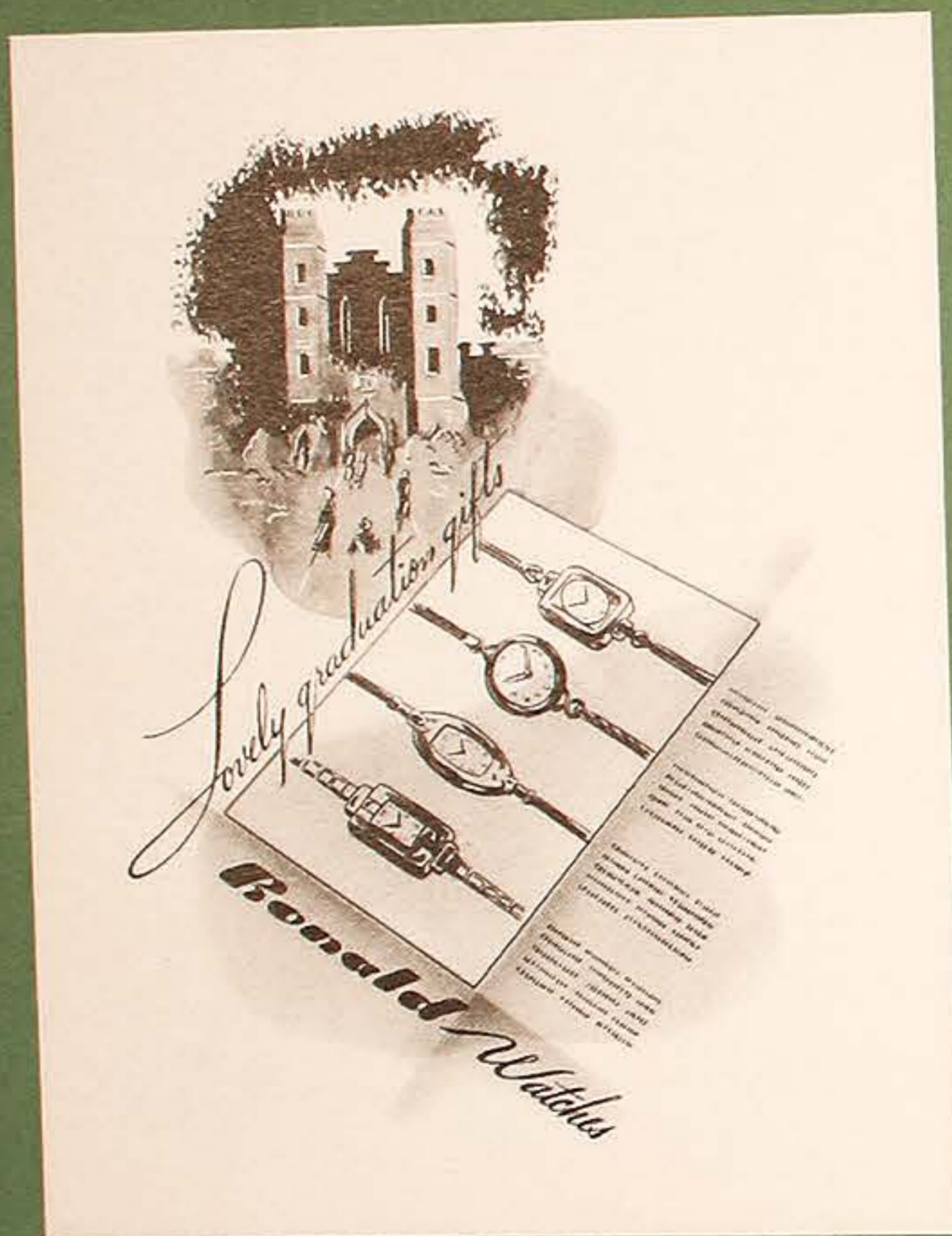


Flambeau Rose Captivated such as you need never
 lose your clover and no other can compare with the finest
 of all the love and then some say CHRYSLER, INC.

REGAL GOWNS



Remembering long ago
remember your dress
LOVELL





Repe
GIRDLED WITH SATIN

From the wind sweet lagoons
of the South Seas
comes this new
night apparel
of satin and lace
with a touch
of the tropics
in its design
and color
It is the perfect
thing for the
night

princess
nocturnal apparel



FROM THE WIND SWEET LAGOONS
OF THE

South Seas

From the wind sweet lagoons
of the South Seas
comes this new
night apparel
of satin and lace
with a touch
of the tropics
in its design
and color
It is the perfect
thing for the
night

MARQUESA
Pearls
NEW YORK • LONDON




*Invitation
to ecstasy...*

*Invitation
to ecstasy...
Invitation
to ecstasy...
Invitation
to ecstasy...
Invitation
to ecstasy...
Invitation
to ecstasy...*



mills russell




Charming ingénue frocks

Duckers
SMARTER PRESSERS



MAPELINE *zero*

IMPERIAL ERMINE



Shelton

NEW YORK • HOLLYWOOD • DETROIT

Original design



STUNNING ACCESSORIES



sterling inc

Madisards
 aptivating
 evening gowns
 30 east 19th st. n. y. c.

Seductiveness
 THAT THRILLS THE SENSES

CORNWELL
 House

World's Smartness
 Madame Marie

Gifts
 CERTAIN TO BE APPRECIATED

WE ARE WATCH HEADQUARTERS
 STEPHENSON JEWELS - WATCHES

A picture indeed

CECELIA
wedding gowns

Every woman's
beauty secret

CELESTINE Beauty Preparations

DO YOU LIKE JADE or AMETHYST?

YODA
ORIENTAL JEWELRY

exquisite
footwear

PRINCESS
smart shoes



BEWITCHING
... ..



... ..
LENORE INC.
... ..



Exquisite!



... ..



... ..



... ..

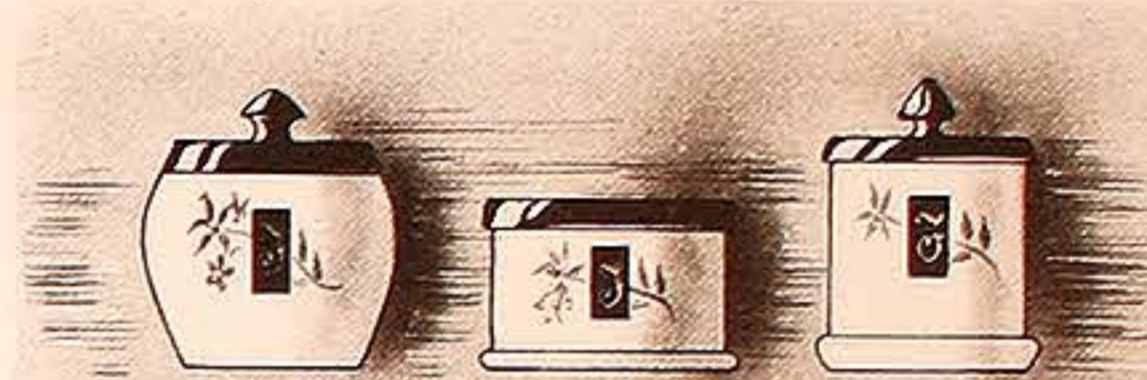


... ..

TOWER SILVERSMITHS
... ..



GODFREY
... ..



SIX FAMOUS FLORENCE BEAUTY PREPARATIONS

... ..

FLORENCE BEAUTY PREPARATIONS INC. - NEW YORK - PARIS - LONDON



... ..

fashion firsts

NEW YORK
PARIS

A new style trend...

the loveliest shoes are **BOSTON** shoes

Botany swim suits

at all smart shops

Nina HATS

Sheek

AS A MERMAID

Small illegible text block

BURDICK
NEW YORK MIAMI

FROM PARIS to You

Small illegible text block

PIERRE
Gowns

The Joan of Arc

Small illegible text block

None-Duval Corsets

Step out IN THE NEW STYLES FOR FALL

Corinna
SMART SHOES

Small illegible text block

FOR THE *Lady of Affairs*

STYLING: STYLOPASTY HENRIETTA MIT
 EDITORIAL: LINDA LINDENBERG
 STYLING: LINDA LINDENBERG
 STYLING: LINDA LINDENBERG

Supreme

To Love and to Hold...

beaumont
toilet water

FOR THE *Lovely Lady*

125

The **CHADWICK** Shoppe

milady adores

Gifts by Cellini

All star showing...

FOR SMART WOMEN



KENARD
Gloves

*Always wear gloves
they make you smart*


the Sculptured Coiffure



francois
COIFFURE SALON


...the sculptured coiffure is the latest fashion... it is a masterpiece of art... it is a masterpiece of art... it is a masterpiece of art...

Afternoon frocks



BETTY LEE
new york city

For the Body Beautiful



salon de COBAY

...the body beautiful is the goal of every woman... it is a masterpiece of art... it is a masterpiece of art... it is a masterpiece of art...

**COLLEGE DAYS ARE
HERE AGAIN**

ROCHELLE HALE
College Shop

GLAZED KIDSKIN

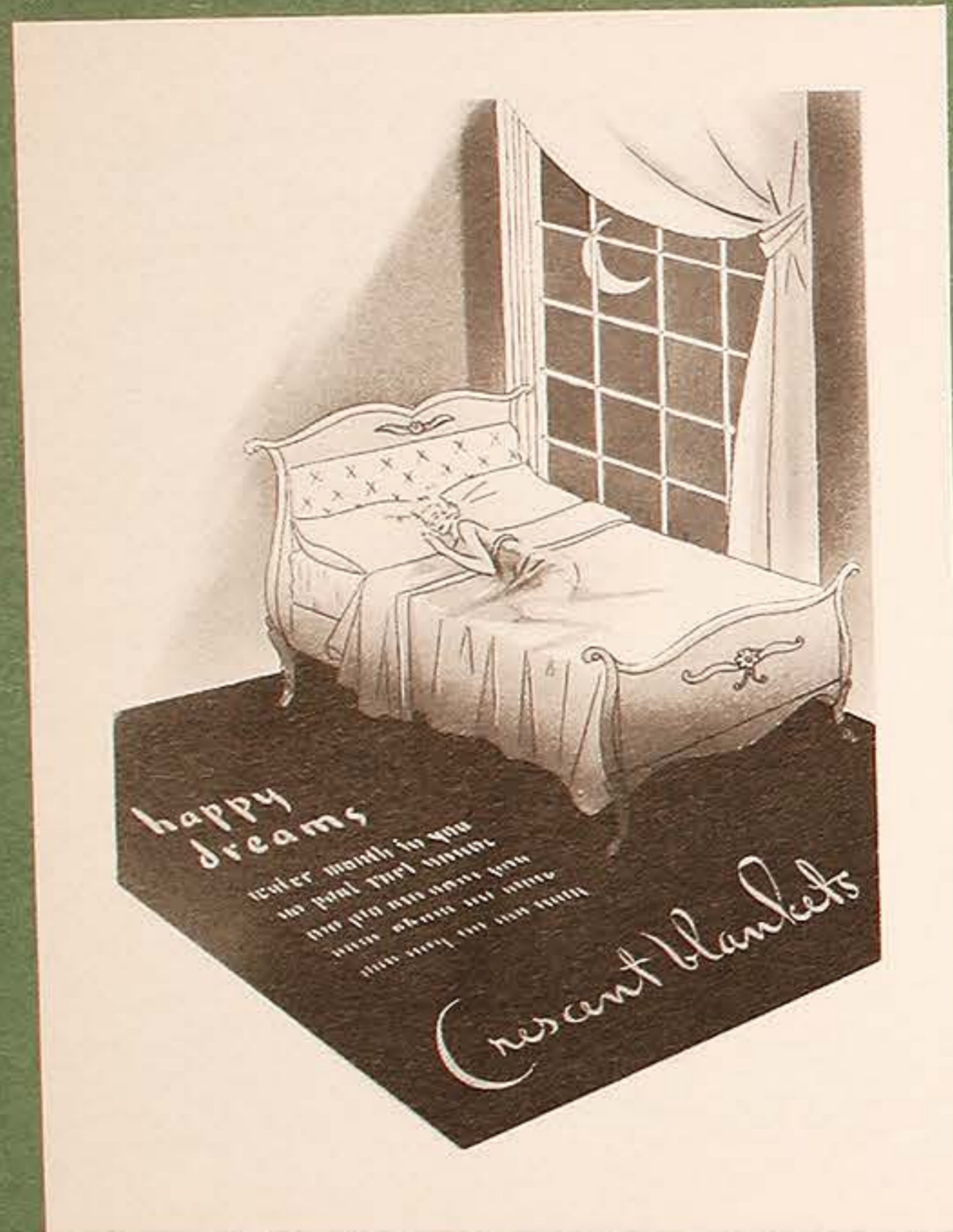
fontaine
RESELLERY SHOPS
DISTRIBUTORS

**RETAIN
YOUTHFUL
SKIN FOREVER**

Victoria CREAM and LOTION

**FOR THOSE ABOUT TO
Step out**

DIANA'S Debutante Salon



"Sh-h" DON'T TELL A SOUL

THESE HATS ARE THE
LATEST DESIGN FROM
THE MONTMORENCY
HAT FACTORY. THEY
ARE MADE OF THE
FINEST MATERIALS
AND ARE THE MOST
COMFORTABLE HATS
YOU HAVE EVER WORN.
THEY ARE ALSO THE
MOST STYLISH HATS
YOU HAVE EVER SEEN.
THEY ARE THE ONLY
HATS THAT ARE
MADE IN THE U.S.A.

Montmorency
HATS

large pointed slippers

Lorraine bougainvillee pumps

lorraine pumps

lorraine slippers

lorraine slippers

Oh dear! WHICH SHALL IT BE?

LOBBRAINE
Shoscraft

MADE IN THE U.S.A. • LITTLE ROCK, ARKANSAS

flowers of spring

PARFUMS BABETTE

WHEN ACTIVE YOUTH IS Outdoors-y




Lombardy LTD.

INCORPORATED IN NEW YORK

When active youth is outdoors-y, the wardrobe must be both practical and stylish. The new outdoor dress is designed for comfort and ease of movement, yet it maintains the elegance and grace of a dress. It is a perfect blend of utility and fashion, suitable for a variety of outdoor activities. The design features a long, flowing skirt and a fitted bodice, with a wrap-style front for easy adjustment. The fabric is chosen for its durability and breathability, ensuring that the wearer remains comfortable throughout the day. The hat is a simple, elegant design that complements the dress perfectly. The overall look is one of sophisticated outdoor style, perfect for the active young woman.

Be smart AND THRIFTY





P. A. R. L. E. DRESS PATTERNS

Be smart and thrifty. The new dress pattern is designed for the woman who values both style and economy. It is a simple, elegant design that can be made in a variety of fabrics, from cotton to silk. The pattern is easy to follow, and the finished dress is a true work of art. The long, flowing skirt is a classic touch, while the fitted bodice and wrap-style front add a modern twist. The dress is perfect for a variety of occasions, from a formal dinner to a casual evening out. It is a smart choice for the woman who wants to look her best without breaking the bank.

Back to college






Walton's togs

FOR THE SMART

Back to college. The new dress pattern is designed for the woman who is returning to school. It is a simple, elegant design that is both practical and stylish. The pattern is easy to follow, and the finished dress is a true work of art. The long, flowing skirt is a classic touch, while the fitted bodice and wrap-style front add a modern twist. The dress is perfect for a variety of occasions, from a formal dinner to a casual evening out. It is a smart choice for the woman who wants to look her best without breaking the bank.

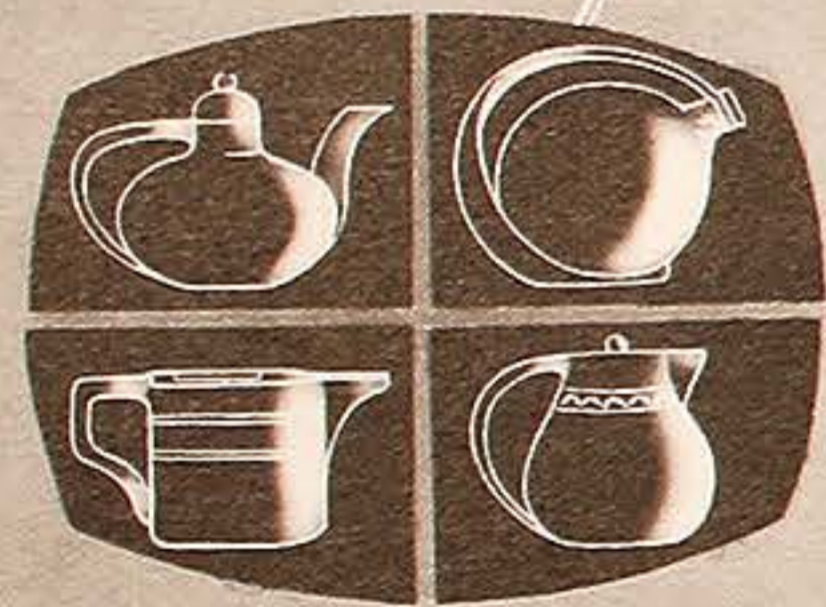
FOR THOSE WHO LIKE NICE THINGS




martha's INTIMATE SHOPPE

For those who like nice things. The new dress pattern is designed for the woman who values quality and style. It is a simple, elegant design that can be made in a variety of fabrics, from cotton to silk. The pattern is easy to follow, and the finished dress is a true work of art. The long, flowing skirt is a classic touch, while the fitted bodice and wrap-style front add a modern twist. The dress is perfect for a variety of occasions, from a formal dinner to a casual evening out. It is a smart choice for the woman who wants to look her best without breaking the bank.

New BOONE Potteries



★ *These pieces are made of the finest quality of pottery and are guaranteed to last for years.*

★ *They are also very durable and will stand up to the most rigorous use.*

★ *For more information, please contact us at our store or by mail.*

The DANIEL BOONE Potteries

HERE'S MUSIC IN YOUR SOUL

There is a music in your soul that is waiting to be heard. It is the music of the heart, the music of the spirit, the music of the soul. It is the music that makes life so beautiful and so meaningful. It is the music that gives us the strength to face our greatest challenges and the courage to pursue our dreams.



There is a music in your soul that is waiting to be heard. It is the music of the heart, the music of the spirit, the music of the soul. It is the music that makes life so beautiful and so meaningful. It is the music that gives us the strength to face our greatest challenges and the courage to pursue our dreams.

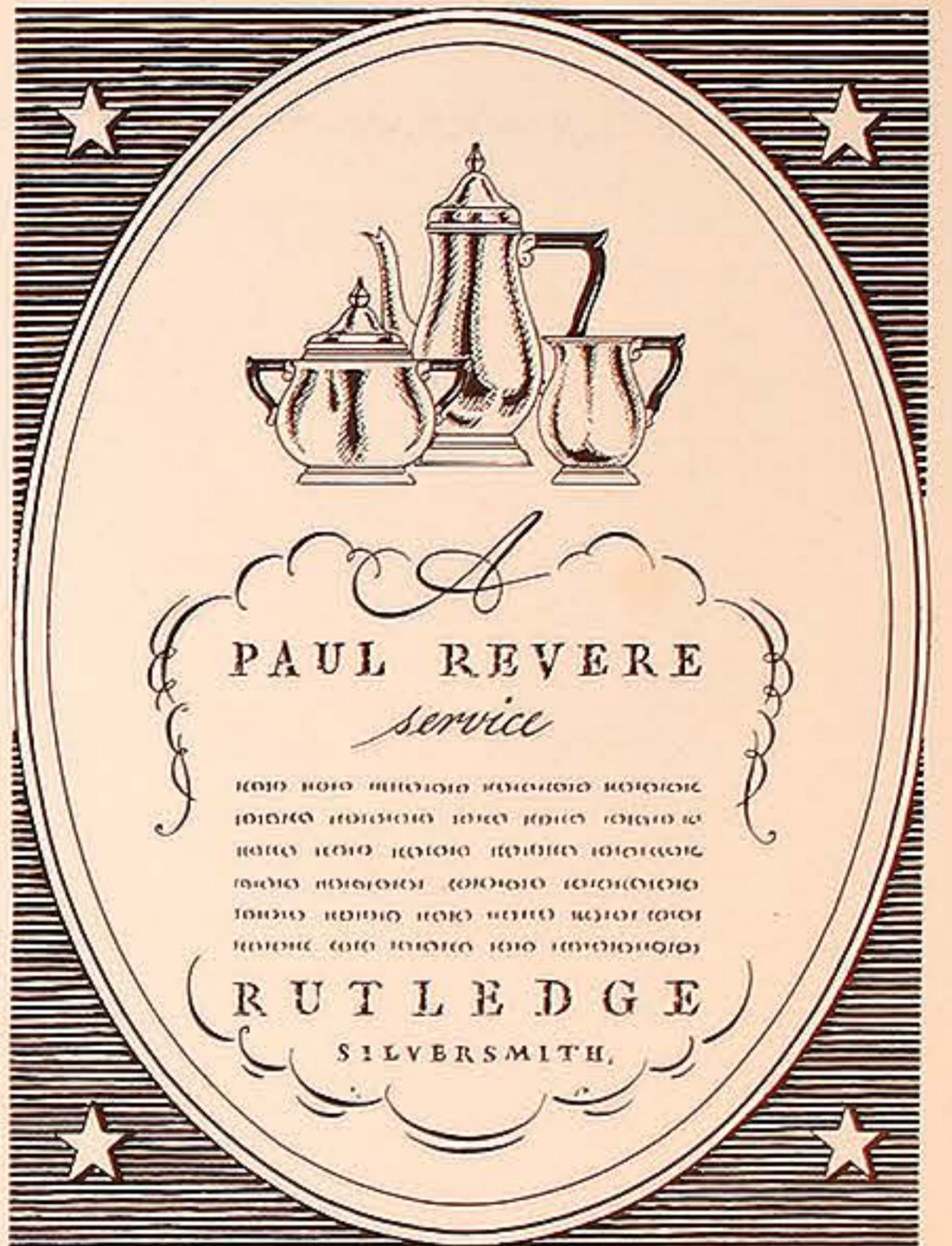
STEWART Pianofortes



Crystal FIT FOR A KING

*Two more than dinner
 your the more before
 are more than before
 are you more than you
 have done than done
 are done the more in*

BALCON Crystal Ware



PAUL REVERE service

RUTLEDGE SILVERSMITH

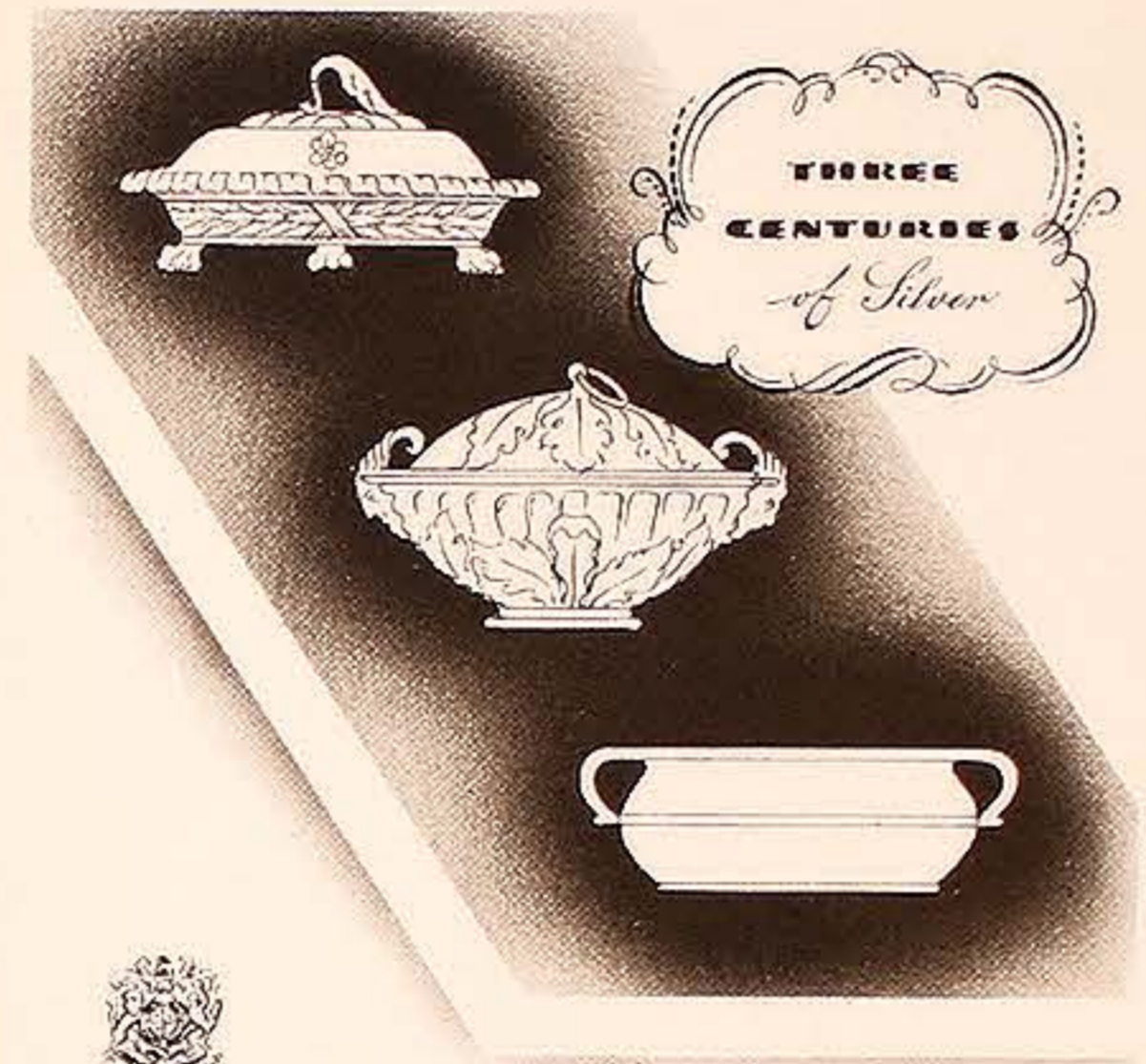
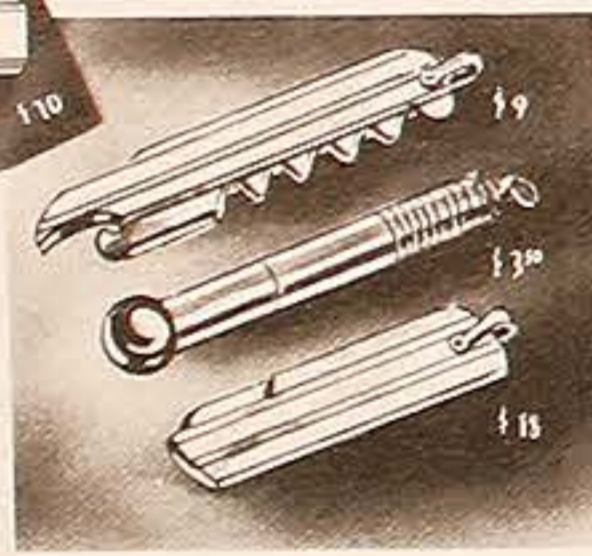
Outstanding
GENTS
for men



THE HEIGHT OF PLEASURE
THE HEIGHT OF FLAVOR
THREE STARS
Blended Whiskey



BERKLEY SQUARE
Jewelry for men 1811 New York Avenue



THREE
CENTURES
of Silver



THE HEIGHT OF PLEASURE
THE HEIGHT OF FLAVOR
THREE STARS
Blended Whiskey

Benedick
SILVERSMITHS

GENTLEMEN'S WATCHES
of character



HAMPTON watches

FOR THAT *Trip*



KENSINGTON
quality luggage

*a board
a nail
and a can of*




**MAKES AN OLD HOUSE
LOOK WHAT IT AINT-**

CLAYTON
PAINTS • VARNISH



ROYAL *Custom Made*
SHOES

THE DUNCAN

A hectic day at the office
A NIGHT ON A SLEEPWELL MATTRESS
WILL GIVE YOU DEEPER WATERPROOF NIM.



SLEEPWELL
mattresses



SATSUMA

WARES

A most beautiful
COLLECTION

REPRESENTING THE MOST BEAUTIFUL AND SELECTED
ARTS AND CRAFTS OF JAPAN, THESE VASES ARE
THE MOST VALUABLE AND BEAUTIFUL OF THEIR
CLASS. THEY ARE THE ONLY VASES OF THIS
CLASS WHICH ARE MADE IN JAPAN. THEY ARE
THE ONLY VASES OF THIS CLASS WHICH ARE
MADE IN JAPAN. THEY ARE THE ONLY VASES
OF THIS CLASS WHICH ARE MADE IN JAPAN.

YAMAMOTO, Ltd.
IMPORTERS of FINE CHINA



INDIA
invites you

THE GREAT EASTERN RAILWAY COMPANY
LIMITED, CALCUTTA, INDIA

RAILWAYS of INDIA



THE LINCOLN HOMES OF CONCRETE
ARE THE MOST BEAUTIFUL AND
SELECTED OF THEIR CLASS. THEY
ARE THE ONLY HOMES OF THIS
CLASS WHICH ARE MADE IN
JAPAN. THEY ARE THE ONLY
HOMES OF THIS CLASS WHICH
ARE MADE IN JAPAN. THEY ARE
THE ONLY HOMES OF THIS CLASS
WHICH ARE MADE IN JAPAN.

LINCOLN
HOMES OF CONCRETE

Fascinating CRUISE TO THE
Havana *West Indies*

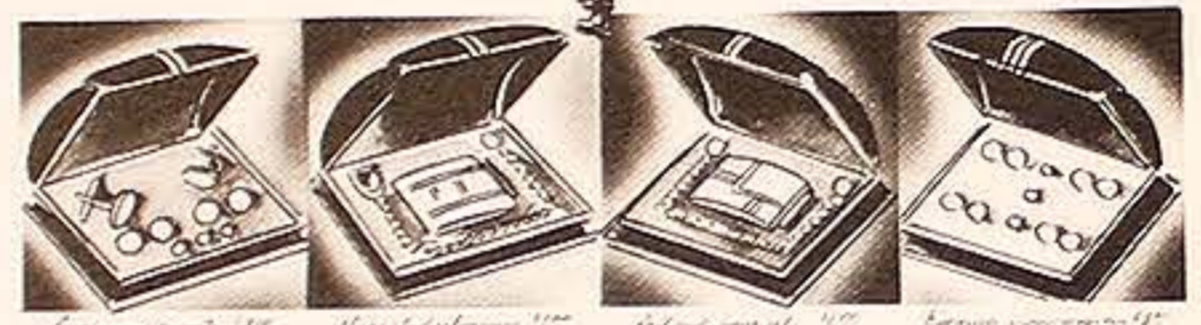


SOUTHERN ROUTE STEAMSHIP CO.



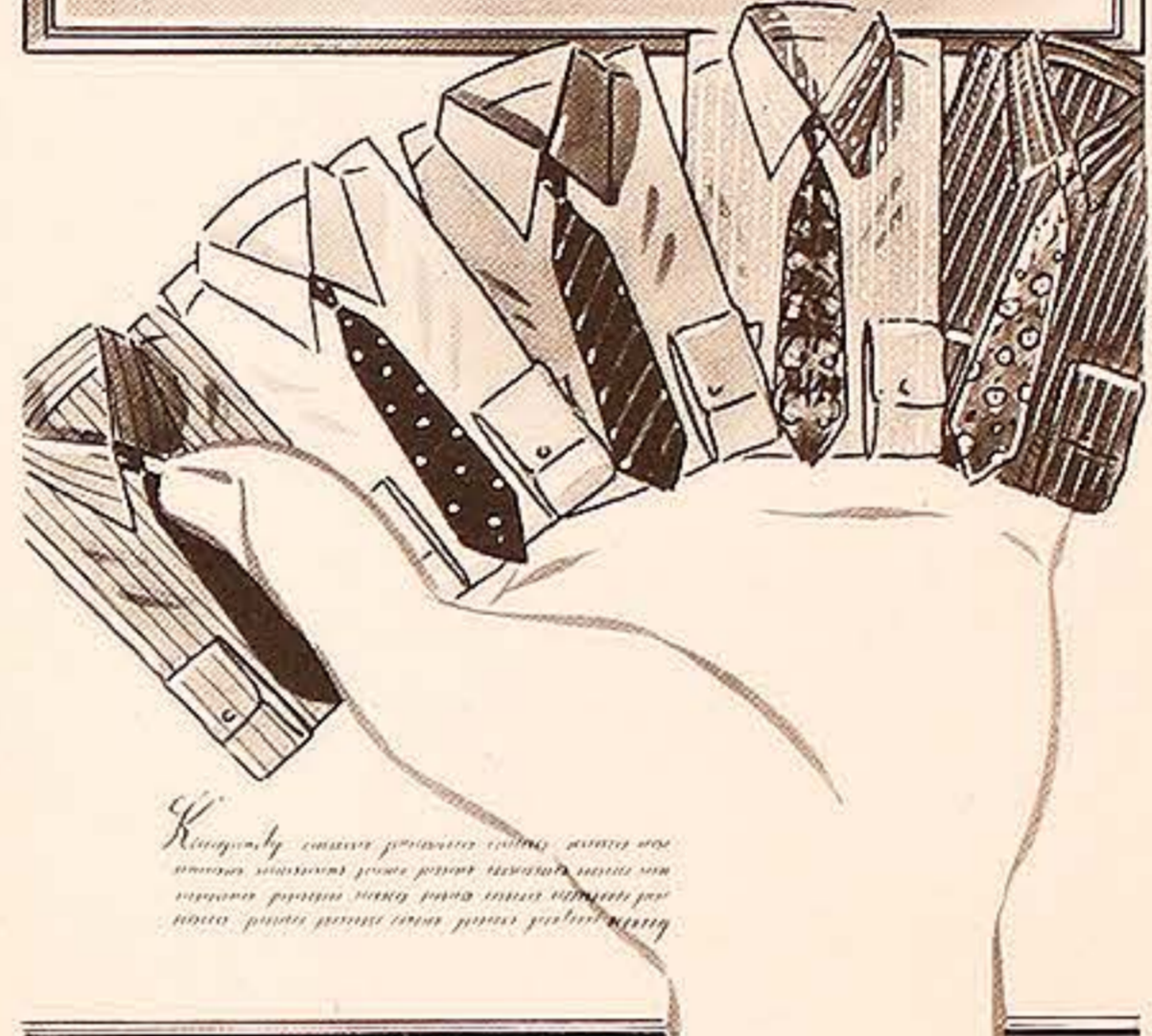
OUTSTANDING CHINA

● CHINA-MADE FINEST QUALITY CHINA
 CHINA-MADE FINEST QUALITY CHINA
 CHINA-MADE FINEST QUALITY CHINA
 CHINA-MADE FINEST QUALITY CHINA
 CHINA-MADE FINEST QUALITY CHINA
French Gould
 CERAMICS, INCORPORATED
 1000 ...
 ...
 ...



COLEMAN
 JEWELRY ACCESSORIES FOR MEN © 1940 EXCLUSIVELY BY ...

KINGSLEY PRESENTS
"ROYAL FLUSH"



Kingsley's unique presentation of shirts and ties in this "Royal Flush" makes it the perfect gift for the man who has everything.





Enjoyment..
TO THE UTMOST

TO THE UTMOST

SMOOTH and ELEGANT

GONZALES
Custom Made Cigars



SMOOTH and ELEGANT

Now 5¢

IT'S YOUR MOVE NOW!

HANLEYS
ACCESSORIES FOR MEN

The **LUCRETIA**
the most outstanding automobile

The only automobile in the world to have gears which don't rattle, wheels which don't shimmy, the only car which has the advantage of being both beautiful and

LUCRETIA SALON

Go British!

Castle-ite
CUSTOM TAILORING

The Legend

The Modern

The Casual

The Sporty

YOU'LL WANT THEM FOR EVERY SPORT ACTIVITY

EASTON SHOES FOR MEN

Millions Smoke Them!

YOU'LL LIKE THEM TOO! FOR THEIR MILDNESS · SHAPE and SIZE

CAMERO
CLEAR HAVANA FILLER

the 10¹ cigar now 5¢

THE All American SHIRT

CAMBRIDGE SHIRTS

HOW DOES YOUR COFFEE TASTE ?

ZAMBA
Bonded Coffee



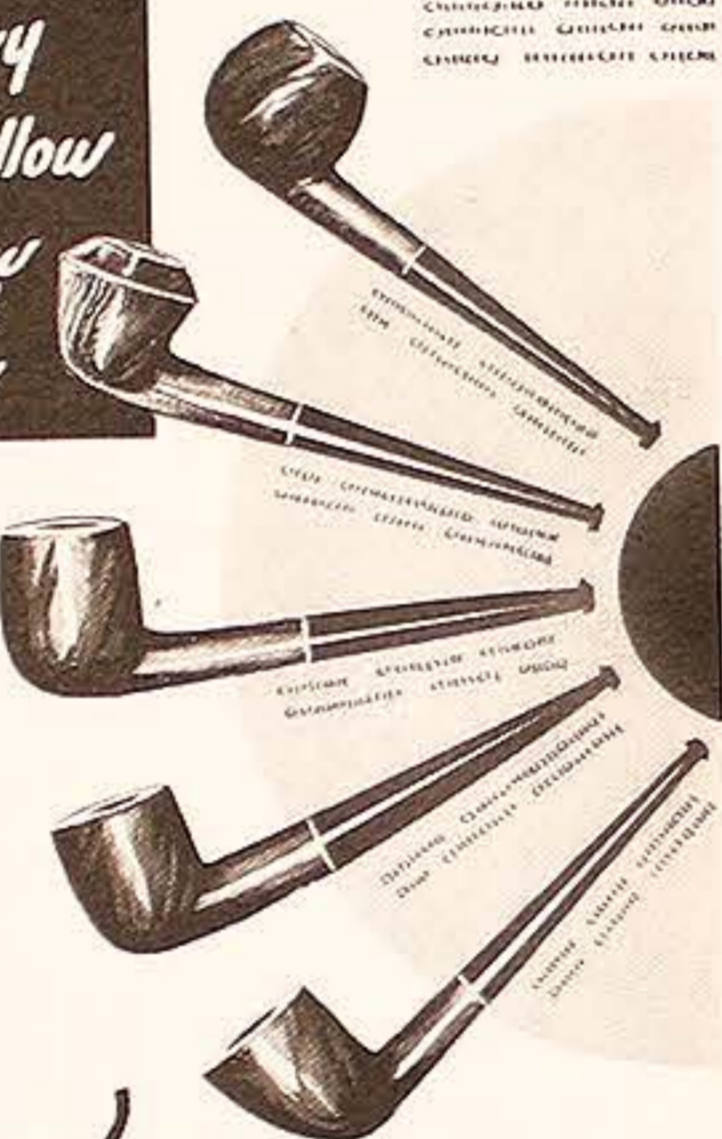
Quality shirts
FOR GENTLEMEN

JORDANS
SHIRT COMPANY, DETROIT, MICH.



cool
dry
mellow

You'll get a new
smoking thrill
with a Kingsley



Kingsley pipes INCORPORATED, N.Y.C.

THIS whiskey is **DIFFERENT**



ENJOY THIS FAMOUS BLENDED
SCOTCH WHISKEY..AS NEVER BEFORE

Now
8 YEARS OLD!

CARTERS Blended SCOTCH WHISKEY

The **KENSINGTON**



and today you can get the same quality you can
never buy today pants men your better quality de
served day and time of London long island new york

Pancoast
CLOTHES OF DISTINCTION

MERCHANDISING LAYOUTS

LAYING OUT THE AD THAT'S "PACKED-WITH-MERCHANDISE" ● This has always been one of the layout man's most difficult problems: putting a maximum of items in a minimum of space and making the ad look good. Faced with laying out department store ads, grocery store, furniture store, jewelry store ads, etc., the visualizer wails, "It's easy enough to be artistic and effective when you have one product or a few pretty packages to feature, with plenty of room for white space, atmosphere, and dramatic illustration. But when you have the same problem day after day: jam in merchandise and more merchandise, get items big and prices important, then what can you do to achieve distinction?" ● An answer is given in the following pages. Here we suggest that orderly arrangement can make masses of items into effective layout elements; that borders and top-and-bottom pieces can be used to give continuing individuality,

and that artful use of tints and panels—decoration and a minimum of ornamentation—can make hard-working merchandising layouts good. Often striking hand-lettering in headline and signature alone will make a composition completely distinctive. Many of these layouts can be followed in their entirety, or one can be selected as a standardized format for a season's layouts. Or, by allowing more space for illustration or atmosphere, these ads can be varied by borrowing elements from other layouts, as described and illustrated on page 20.

*The Following Layouts Are Recommended
Especially for Retail or Mail Order Advertising*

Styles from the skin out
 WARNERS

GIRDLES AND BRAS

SLIPS AND PANTIES

STOCKINGS THAT WEAR

ACCESSORIES

WARNERS

20th Anniversary Specials

| | | |
|-------------|-------------|-------------|
| \$10.00 | \$10.00 | \$10.00 |
| \$10.00 | \$10.00 | \$10.00 |
| \$10.00 | \$10.00 | \$10.00 |
| \$10.00 | \$10.00 | \$10.00 |
| \$10.00 | \$10.00 | \$10.00 |
| \$10.00 | \$10.00 | \$10.00 |

The RAYMOND Department store

BOURN'S
the store of values!

BOURN'S DEPARTMENT STORE

HERE ARE FASHIONS THAT quicken hearts!

ACCESSORIES THAT WILL ADD CHIC and GLAMOUR

RALEIGH'S Fashion Salon

LOUIS XVI
WE OFFER THE CITY'S
LARGEST COLLECTION OF
French Furniture

Bedroom Ensembles



Dining Rooms



Salon pieces



DAYTON FURNITURE CO.

720 NORTH 15th STREET, CLEVELAND, OHIO

SALE OF CHAIRS!

EVERY TYPE OF CHAIR
every fabric - every period
reduced from \$50 to \$40

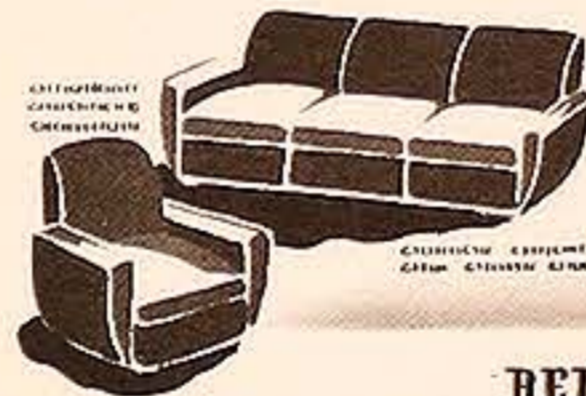
\$39.00

DOWNTOWN SPRING SEAT
DOWNY PUPPET SEAT



BALDWIN
furniture

HOW YOU CAN *Go Modern*
IN GOOD TASTE!



BEDFORD FURNITURE CO.

DISTINGUISHED ROOMS
at modest prices!



Stanford
FURNITURE COMPANY, INC.

1250 EAST 12th STREET, CLEVELAND, OHIO

SAVE 30% TOMORROW!

One day sale!

75 SUITES!

was \$125
Tomorrow!
\$87.50

was \$98
Tomorrow!
\$68.50

was \$110
Tomorrow!
\$77.00

HOLLIS BROTHERS

HOUSE OF QUALITY FURNITURE

Your home's always in the SPOTLIGHT!

FILL IT WITH FURNITURE EVERY ONE WILL ADMIRE

WADSWORTH FURNITURE IS TRULY DISTINCTIVE



WADSWORTH FURNITURE COMPANY

SAVE 30% TO 55% AT



\$105

\$79

POWERS AUGUST SALE



\$89

\$110

\$98

POWERS Furniture company

FINE FURNITURE for FINE HOMES!

Open Evenings Charge Account Invited

Illustrations of various furniture items including a lamp, a chair, a sofa, a dining table, and a desk, each with a price tag.

FEBRUARY FURNITURE SALE

CALWELL Furniture

STAFFORD FOOD KING

VEGETABLES

- SPINACH 1 BUNCH 3¢
- CABBAGE 1 POUND 2¢
- CARROTS 1 BUNCH 2¢
- BEETS 1 BUNCH 2¢
- GRAPEFRUIT 5 POUNDS 25¢

MEAT and FISH

- ROASTS 1 POUND 29¢
- LAMB CHOPS 1 POUND 35¢
- PORK LOIN 1 POUND 25¢
- SHRIMP 1 POUND 19¢
- FLOUNDER 1 POUND 10¢

GROCERIES

- COFFEE 1 POUND 21¢
- KETCHUP 2 SET. 33¢
- CLEANSER 2 CANS 7¢
- MAPLE SYRUP 1 JAR 16¢
- BUTTER 1 POUND 30¢
- BABy EGGS 1 DOZEN 25¢
- PICKLES 2 JARS 20¢
- CHEESE 1 POUND 49¢
- TEA BALLS 1 POUND 29¢
- SOAP 4 CANS 18¢
- AMMONIA 2 SET. 17¢
- MATCHES 2 SETS 11¢

Special MOTHER'S BREAD 8¢



- ROLL BUTTER 1 LB 39¢
- BONED CHICKEN 1 LB 32¢
- BABy EGGS DOZEN 25¢
- TOMATO SOUP CAN 5¢
- BROWN EGGS DOZEN 21¢
- MAYONNAISE 7 1/2 JAR 41¢
- SWISS CHEESE 1 LB 49¢
- PEANUT BUTTER 1 LB 29¢
- STORE CHEESE 1 LB 19¢
- GRADE 'A' COFFEE 1 LB 23¢
- CREAM CHEESE 2 POUNDS 13¢
- AMMONIA 2 SET. 20¢
- PICKLES 2 JARS 25¢
- FRUIT SALAD LARGE CAN 25¢

PETER and PAUL CHAIN GROCERS

SUTTON'S FOOD MARKETS

Special
BONED CHICKEN 30¢

Special
STEAK 37¢

2 CANS TOMATOES 17¢

2 CANS PEARS 19¢

PRIME ROASTS 29¢

STRING LOIN CHOPS 35¢

FILL YOUR BASKET with QUALITY FOOD

SWEET or SALT BUTTER 30¢

WHITE or BROWN EGGS DOZ 25¢

FRESH KILLED FOWL 25¢

FAMOUS SAUSAGES 27¢

BRAZILIAN COFFEE 21¢

2 JARS PICKLES 25¢

LOINS OF PORK 25¢

SMOKED CUTLETS 35¢

Special 2 HOUR SALE FRIDAY

POT of SWISS CHEESE 49¢

LARGE CAKE FLOUR 21¢

FRESH HAMS 25¢

SLICED BACON 38¢

LARGE BOTTLE AMMONIA 9¢

BLUE DIAMOND CLEANSER 4¢

CHOICE PORK LOIN 25¢

TOP of BOTTOM BEEF 19¢

WATCH OUR WINDOWS FOR TUESDAYS SPECIALS!

LOW PRICES • QUALITY • VALUES

CULLER FOOD MART

STEAK SPECIAL TOMORROW - LB. 35¢

| GROCERIES | VEGETABLES | MEAT | FISH |
|-------------|---------------|----------------|---------------|
| COFFEE 21¢ | CARROTS 10¢ | LAMB CHOPS 17¢ | FILLET 10¢ |
| BUTTER 30¢ | LETTUCE 9¢ | ROASTS 29¢ | SHRIMP 19¢ |
| CHEESE 49¢ | POTATOES 10¢ | FOWL 25¢ | WEAK FISH 12¢ |
| EGGS 25¢ | MUSHROOMS 19¢ | SAUSAGES 27¢ | PORGIES 8¢ |
| FLOUR 21¢ | PEAS 20¢ | PORK 25¢ | WHITING 9¢ |
| PICKLES 13¢ | ASPARAGUS 17¢ | CUTLETS 35¢ | KIPPERS 15¢ |
| PEARS 19¢ | BEETS 13¢ | PORK LOIN 26¢ | OYSTER 19¢ |
| JAM 29¢ | SPINACH 10¢ | STEAKS 33¢ | CLAMS 17¢ |
| SOAP 13¢ | BEANS 14¢ | BEEF 19¢ | FLOUNDER 10¢ |
| AMMONIA 7¢ | TOMATOES 11¢ | TURKEY 37¢ | TUNA FISH 17¢ |
| CLEANSER 5¢ | CELERY 8¢ | DUCK 31¢ | CRABS 16¢ |

MENU FOR NEXT WEEK

| MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY | SUNDAY |
|--------|---------|-----------|----------|--------|----------|--------|
| ROASTS | STEAKS | SHRIMP | CHICKEN | STEAKS | ROASTS | SHRIMP |
| ... | ... | ... | ... | ... | ... | ... |

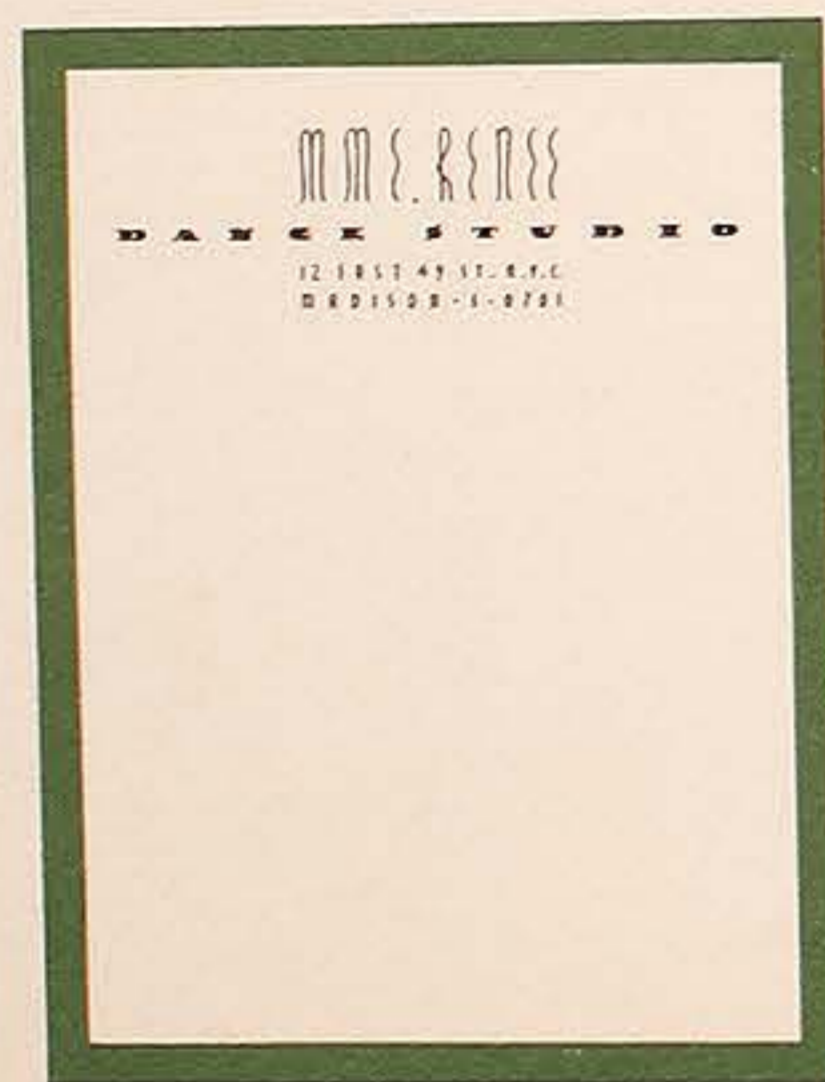
WATCH OUR WINDOWS FOR TUESDAYS SPECIALS!

LETTERHEADS

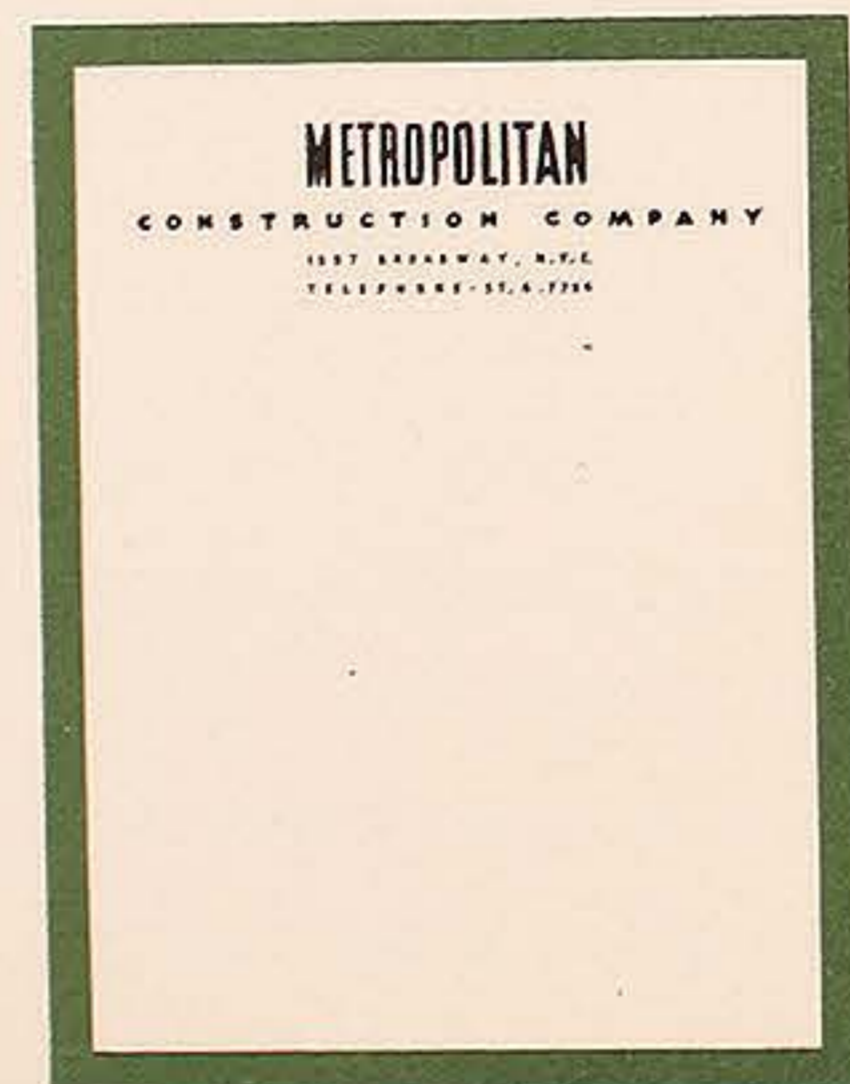
EXPRESSIVE LETTERHEADS ● The importance of the letterhead is today universally recognized; the possibilities of letterhead design are not. ● For letterheads, in performing their function of helping introduce and suggest your business or yourself—providing a background for the message and subtly emphasizing and decorating that message, and creating an atmosphere by which you are judged sometimes to a very great extent—can draw upon an infinite resource and achieve an infinity of effects. ● Designing a truly expressive letterhead—a letterhead in proper *key* and suggestive value—is an exercise in creative design. Into the mere lettering or type of name, address, and a few additional words must be put a whole characterization of a personality or a business; a story must be told powerfully but unobtrusively of the force behind the message the letter bears. ● Letters are always a main contact between businesses

and their customers—often the chief contact. By the letterhead, a business is often largely judged. ● How much a letterhead can express is suggested on the following pages. Here lettering, type, and design are used to create a wide range of atmospheres: the dignity proper to a professional firm such as architects or lawyers, the substance of a steel company, the smartness of a dress shop, the exclusiveness of a dance studio. ● Much reliance is placed on the enormous possibilities of hand-lettering; many, however, rely on type alone. Some are colorful, some restrained but efficient in creating orderly arrangements.

● In designing a letterhead for some specific purpose, we suggest that if possible one of these designs be selected and followed implicitly. Most likely one can be found whose text has a place for precisely the number of lines or elements called for, and your copy can simply be substituted for that on the letterheads shown. Thus letterhead B follows A for arrangement.

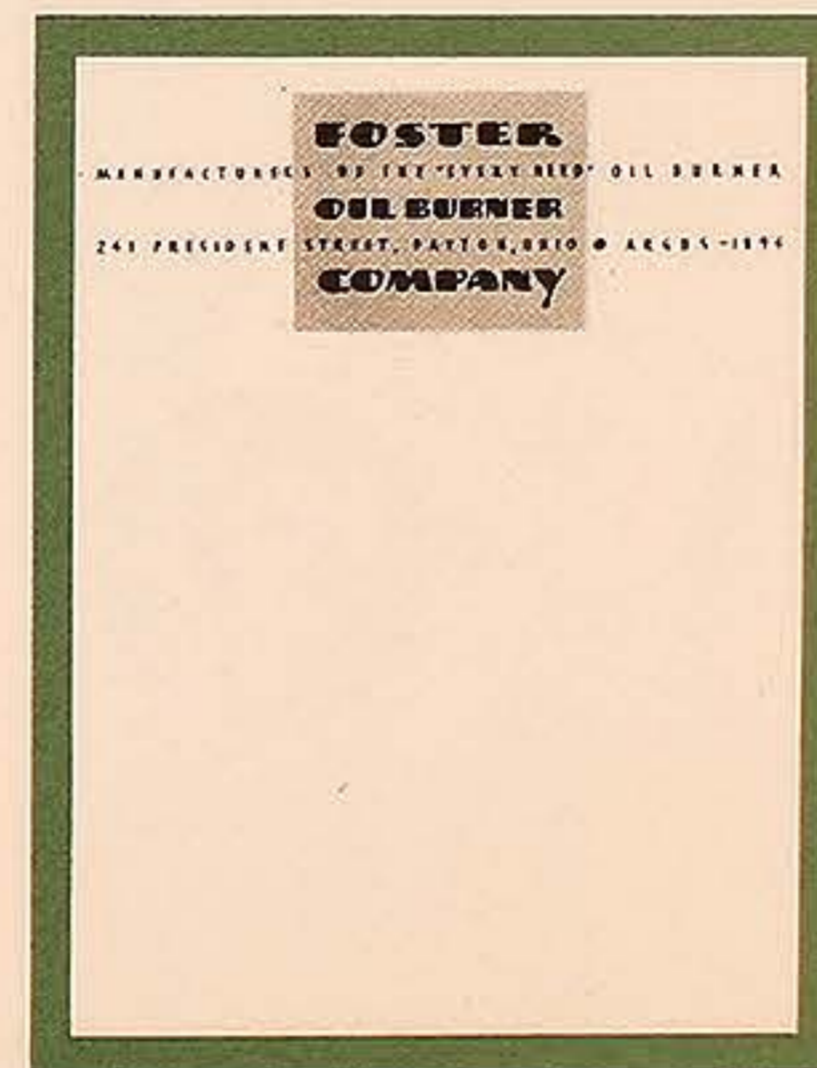


A (from page 116)



B

● Often a slight change may suggest itself to you. Many of the layouts shown in this book can readily be varied as in the following.



C (from page 129)

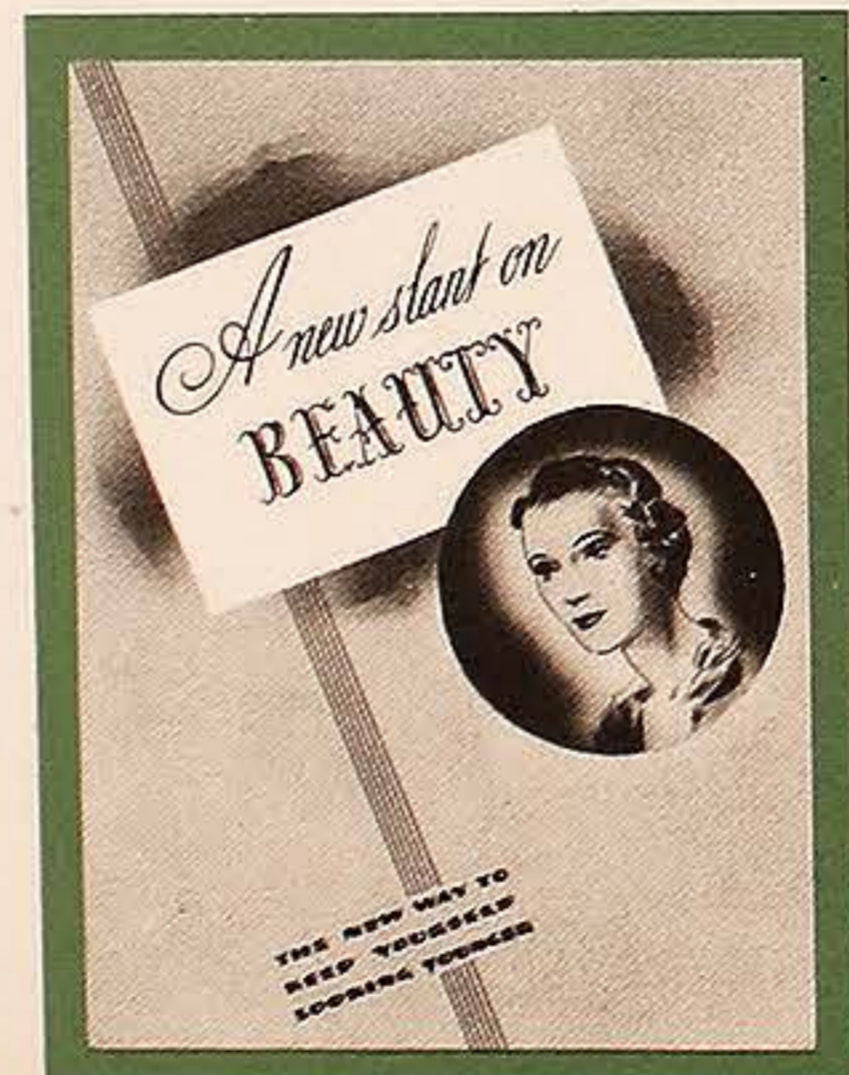


D

- In many cases printed announcements, booklets, reports, and even advertisements can be created by using these letterhead designs plus type. Thus from Letterhead E on page 125 a booklet cover, F, is designed.

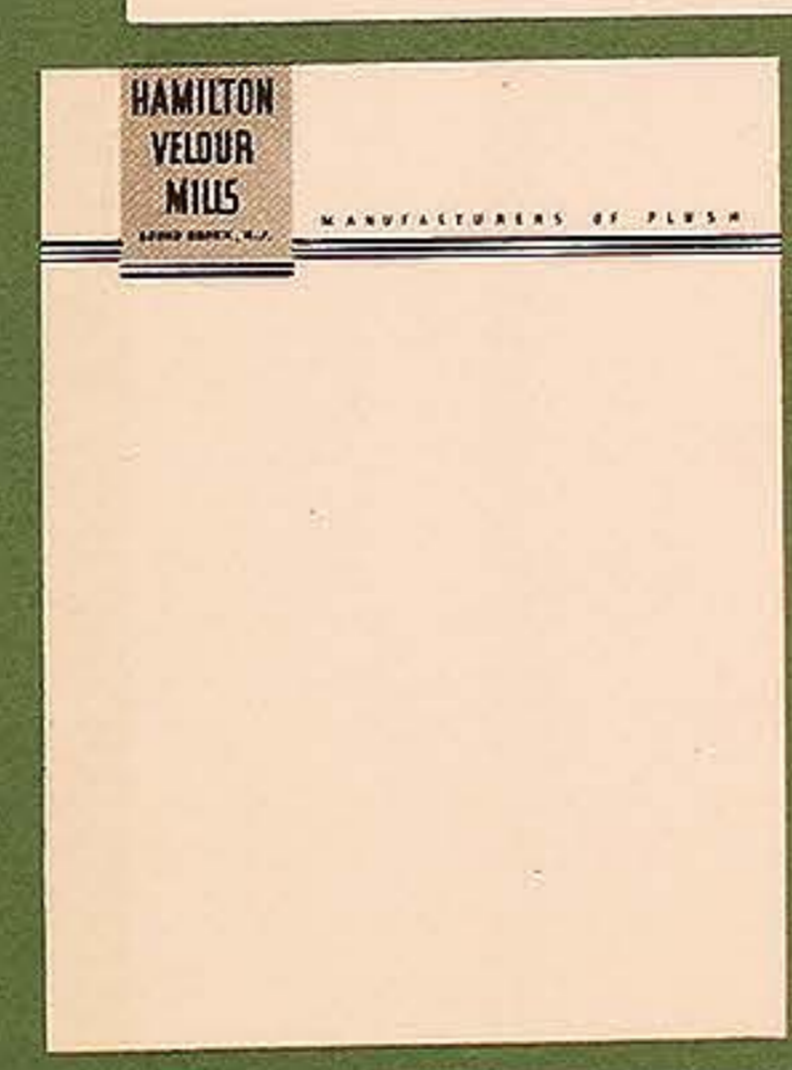


E (from page 125)



F

- Perhaps a specific need may best be served by combining elements taken from two or three of the letterheads. Thus G and H on pages 146 and 147 are combined to make I below.



G (from page 146)

+



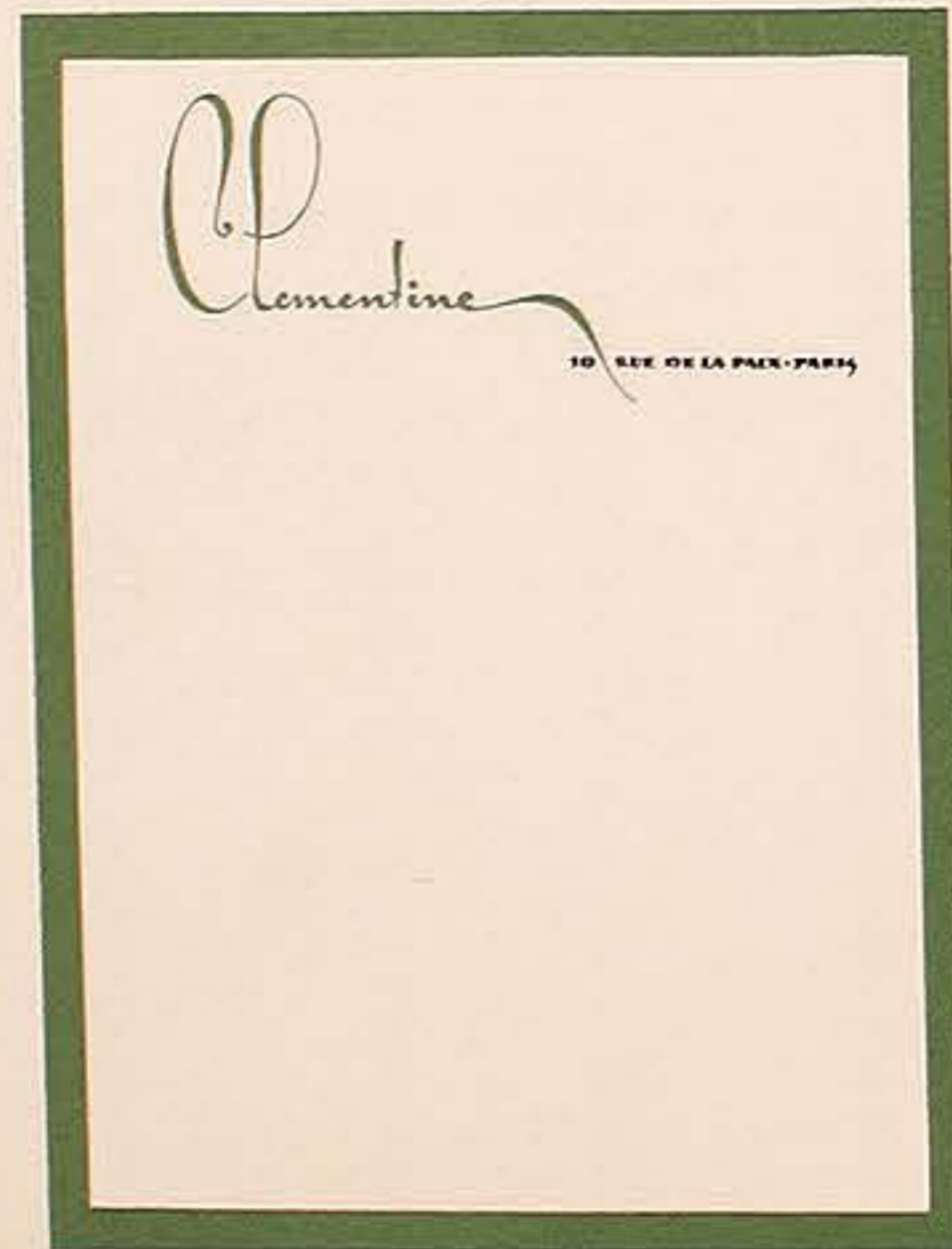
H (from page 147)

=



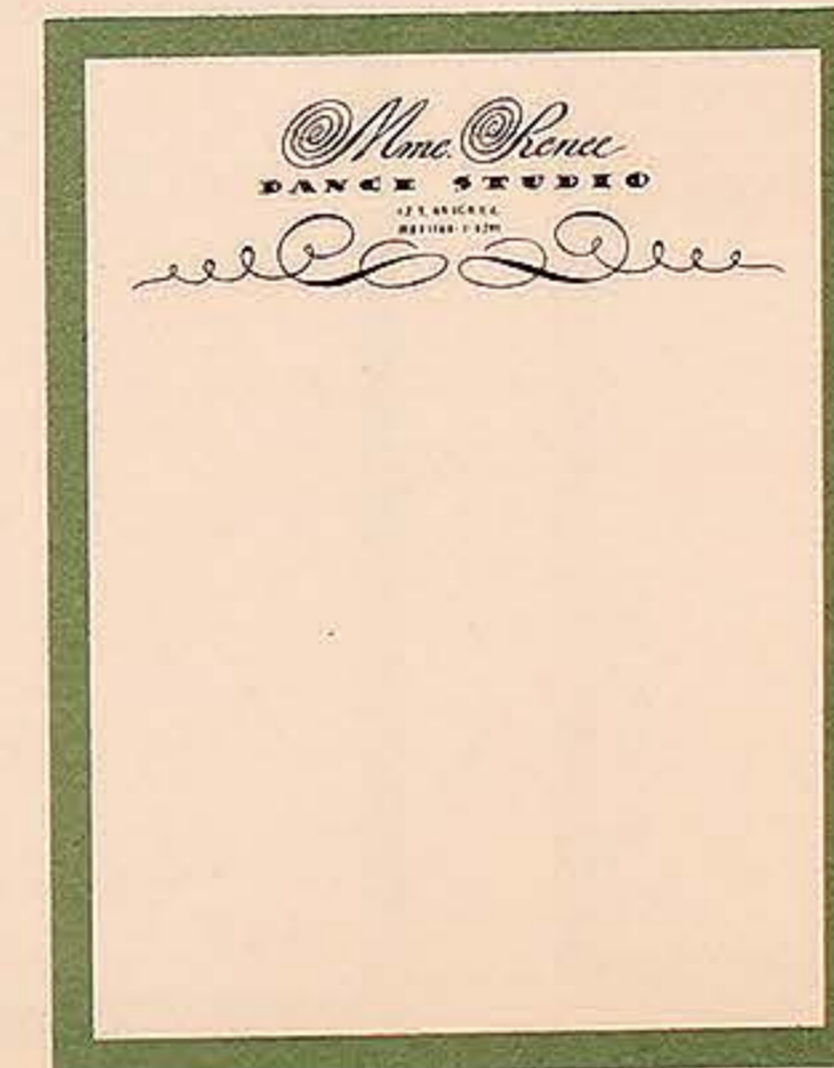
I

● The letterhead, of course, sets the key design which should be followed in calling cards, billheads, envelopes, and other stationery. All of these designs may thus be used. Figure K illustrates a complete set of stationery designed from Letterhead J on page 109. Figure M on page 104 illustrates four business cards designed from Letterhead L on page 141.

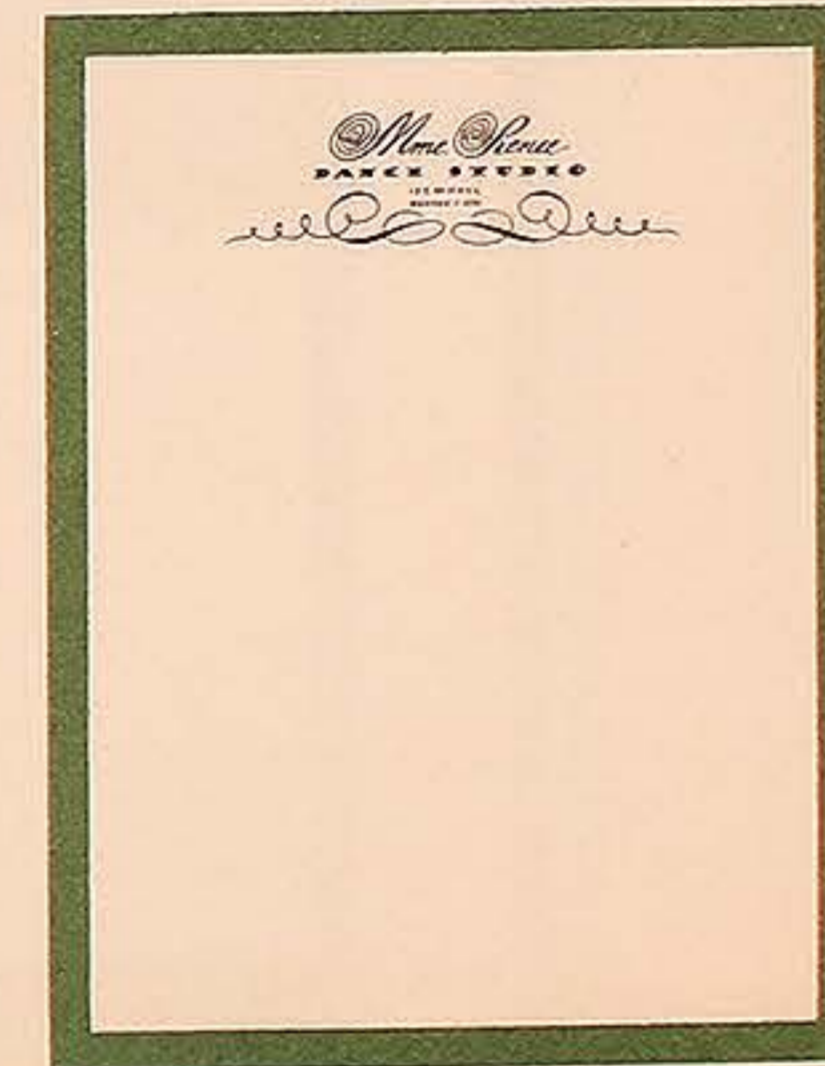


J (from page 109)

● A variety of sizes is currently used for letterheads; many firms with various departments use different size sheets for each, or a different size for "regular" and "executive" correspondence. Although all designs are shown in the conventional proportions of the commercial size (8½" x 11"), any can readily be adapted for any other size. ● How big the letterhead design should be—how large a proportion of the sheet it should occupy—is, of course, a matter of judgment in each case. In the letterheads shown here, the lettering, panels, or other design is shown fairly large in relation to the sheet; in executing finished letterheads (especially 8½" x 11" size), it should be made proportionally smaller. The layout shown in Fig. N, page 116, can be changed to that in Fig. O for truer proportion.



N (from page 116)

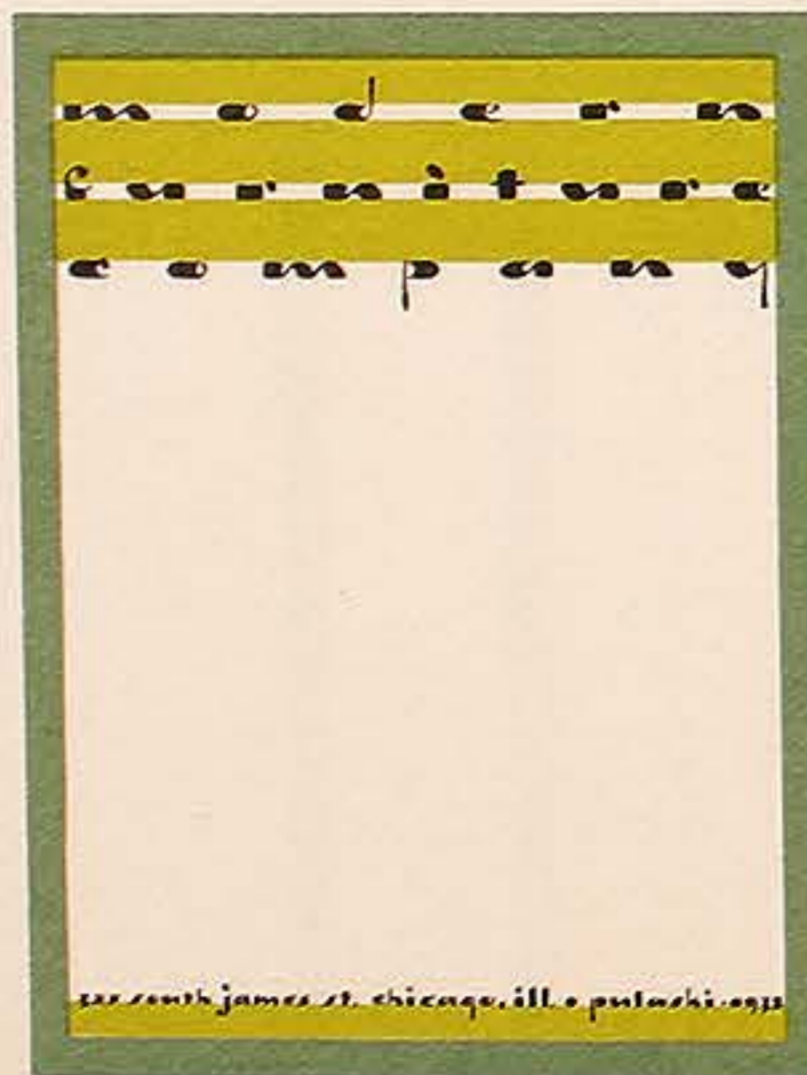


O

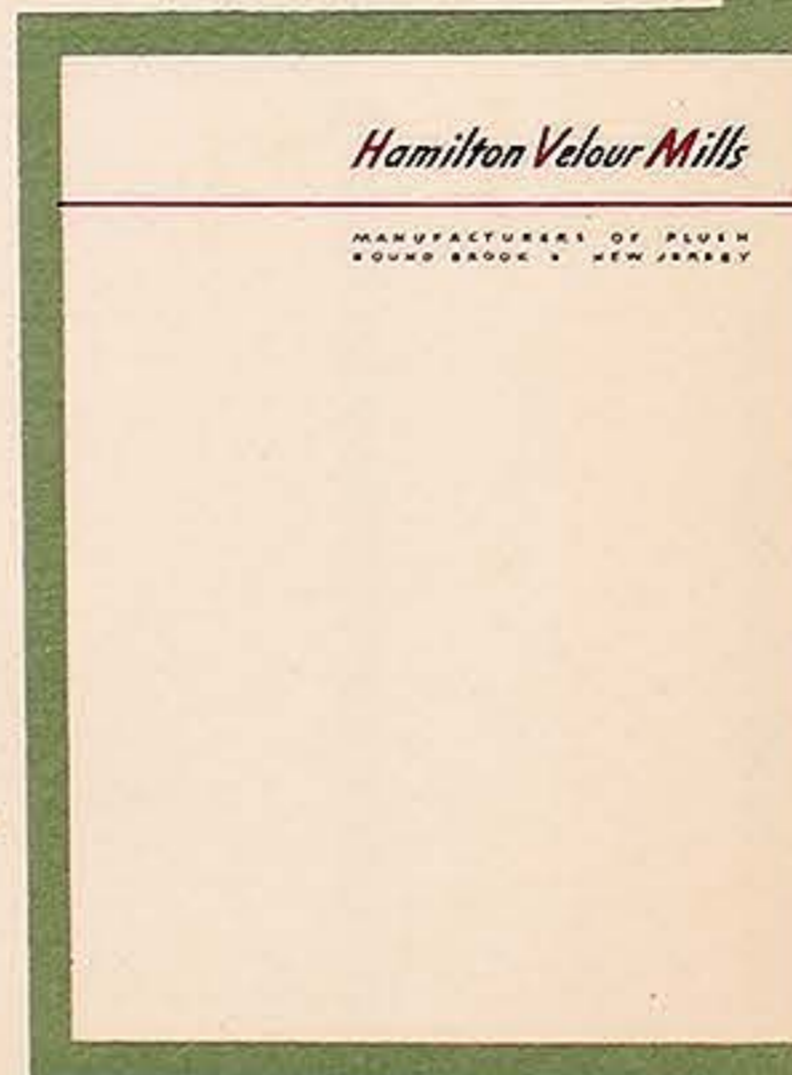
COLOR ● Many of these designs can readily be adapted for use in two-color or three-color letterheads by merely putting one or more display lines in color or using a color for a background tint. Sometimes a most striking and memorable letterhead is thus obtained. This offers infinite possibilities; only a few are suggested below:



From page 116



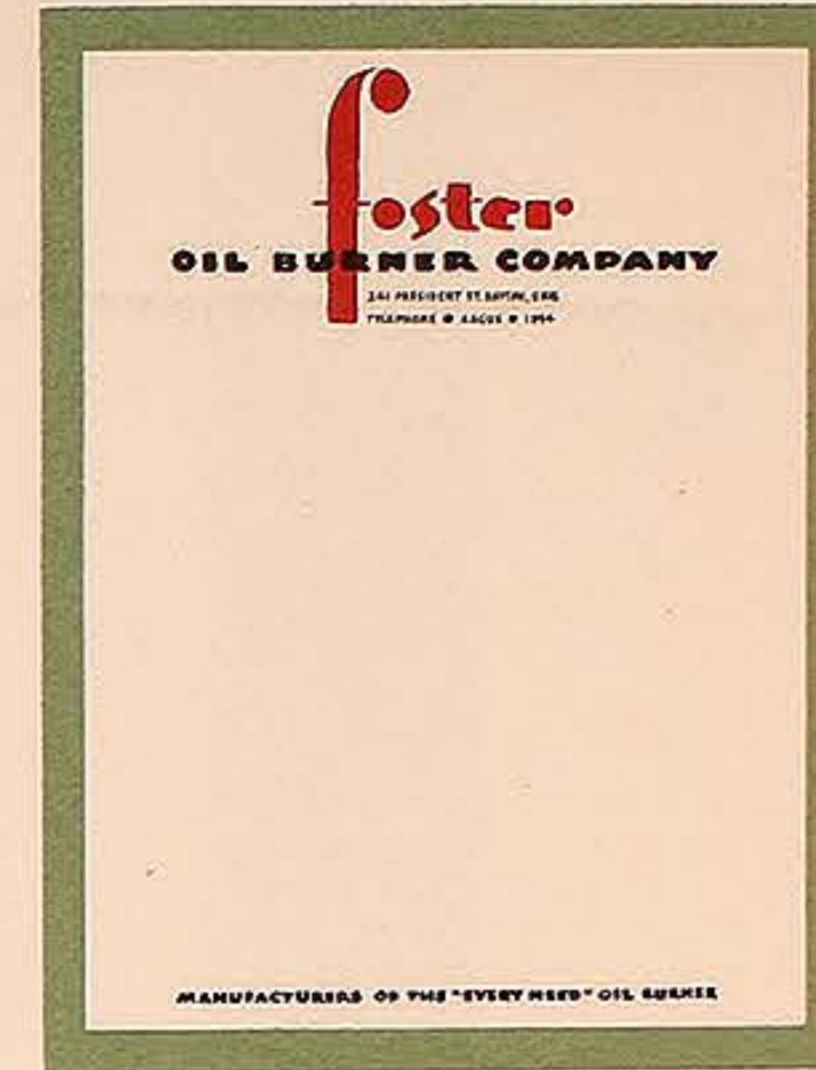
From page 127



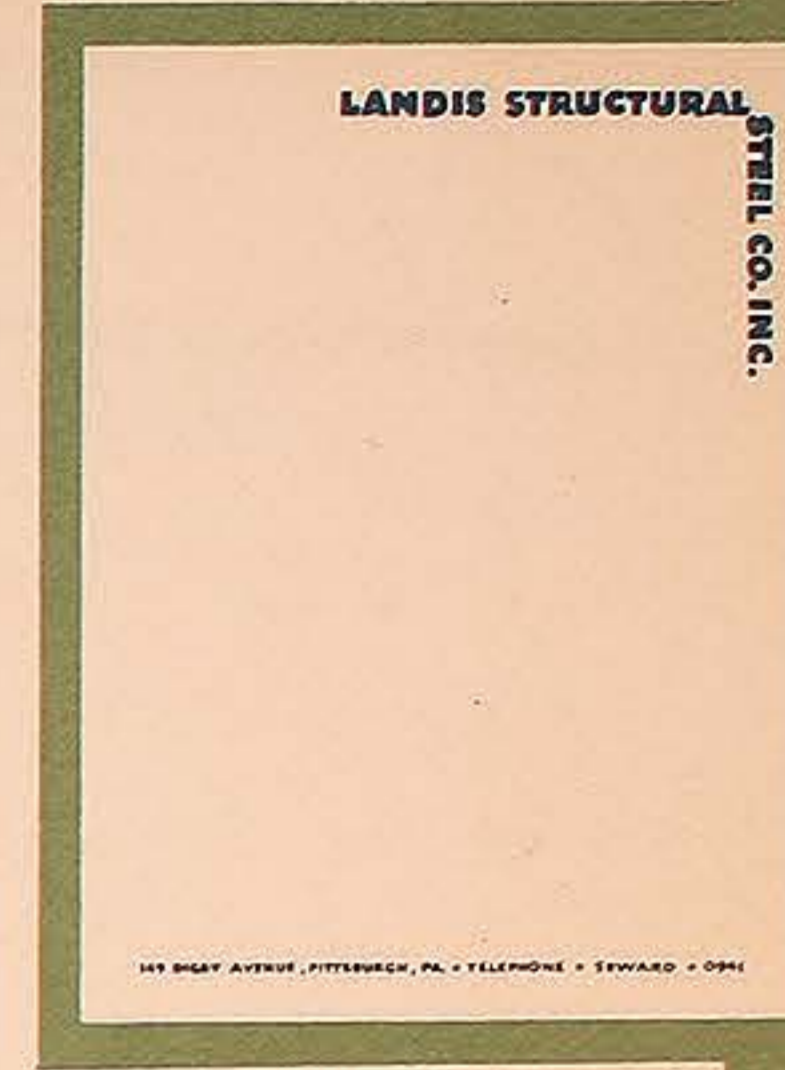
From page 144



From page 110



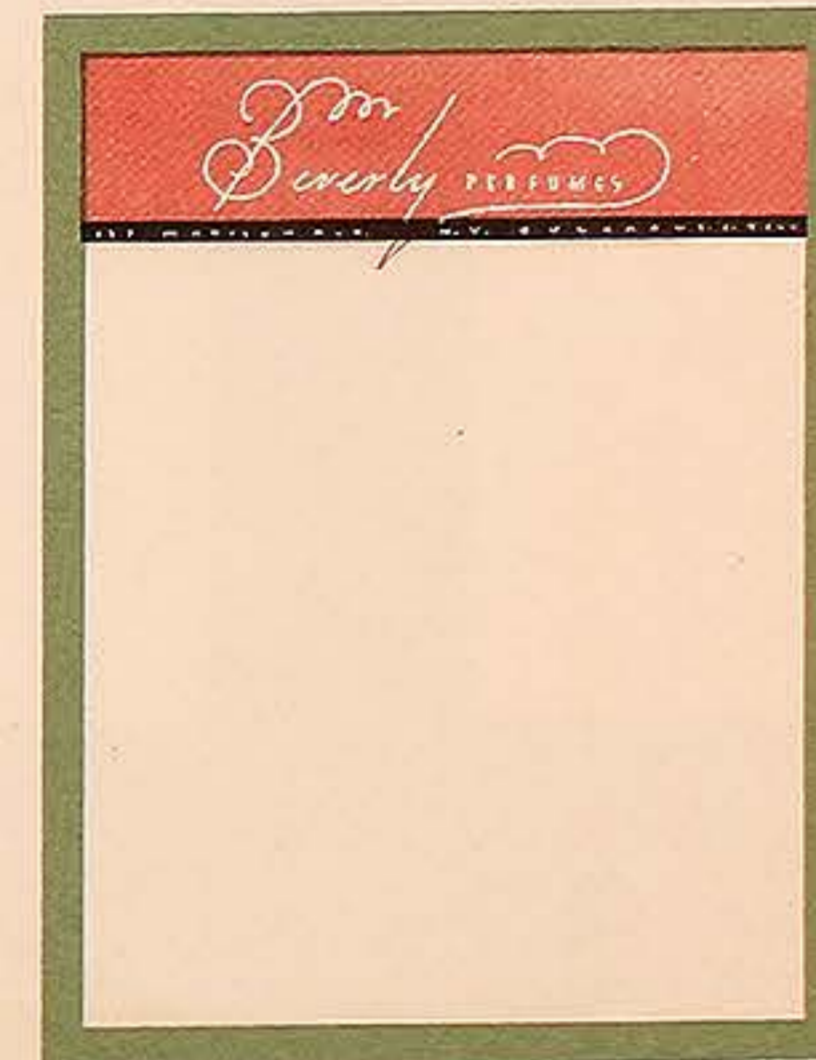
From page 129



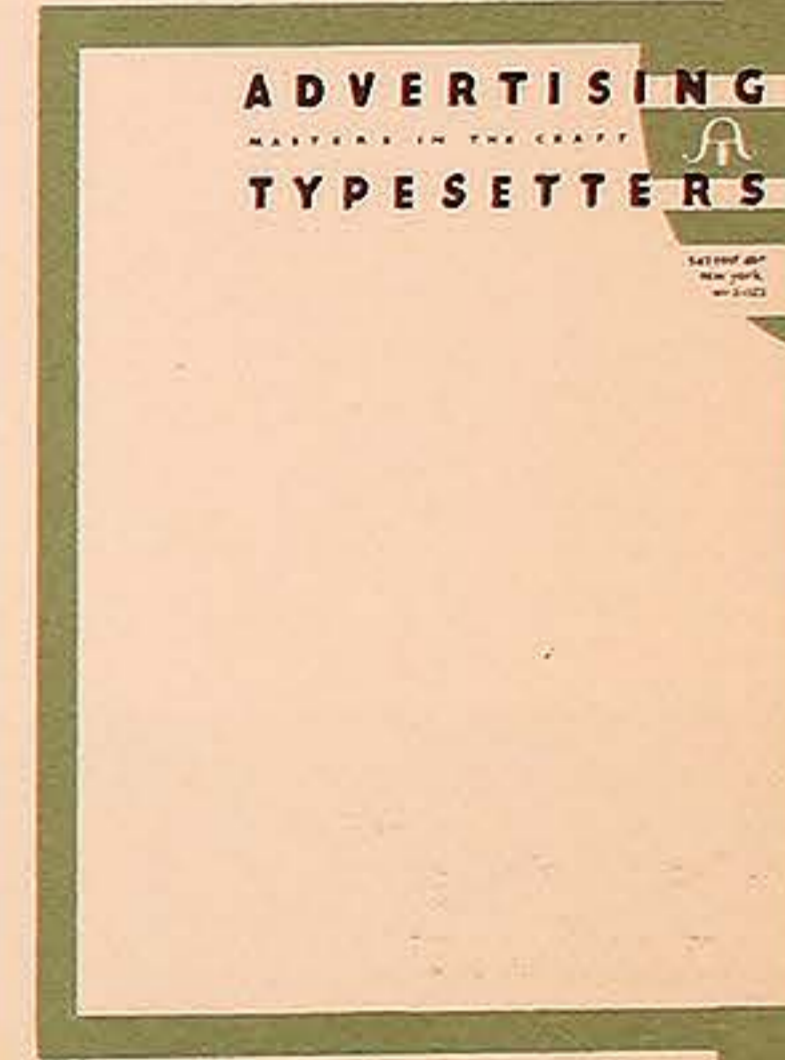
From page 141



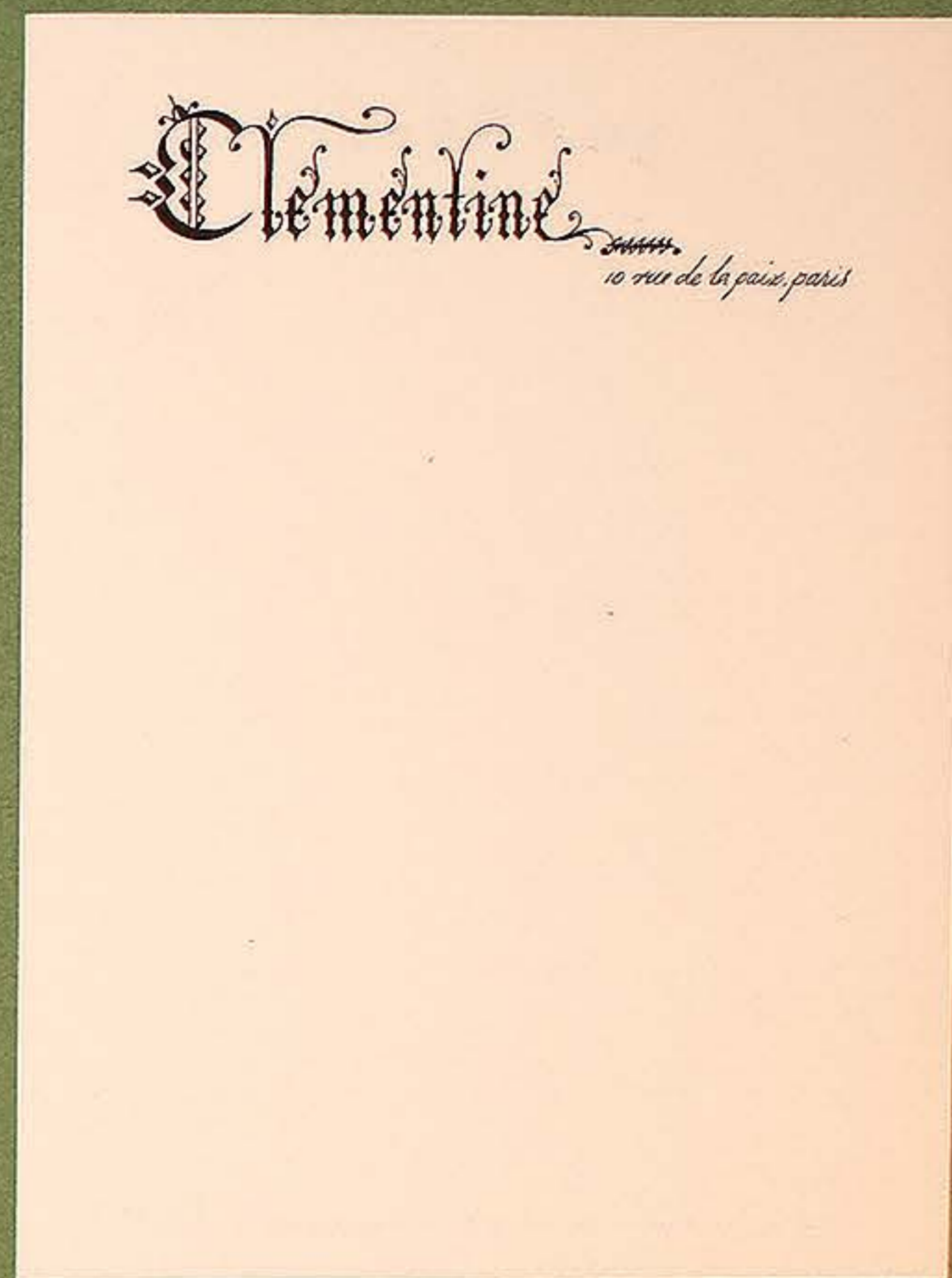
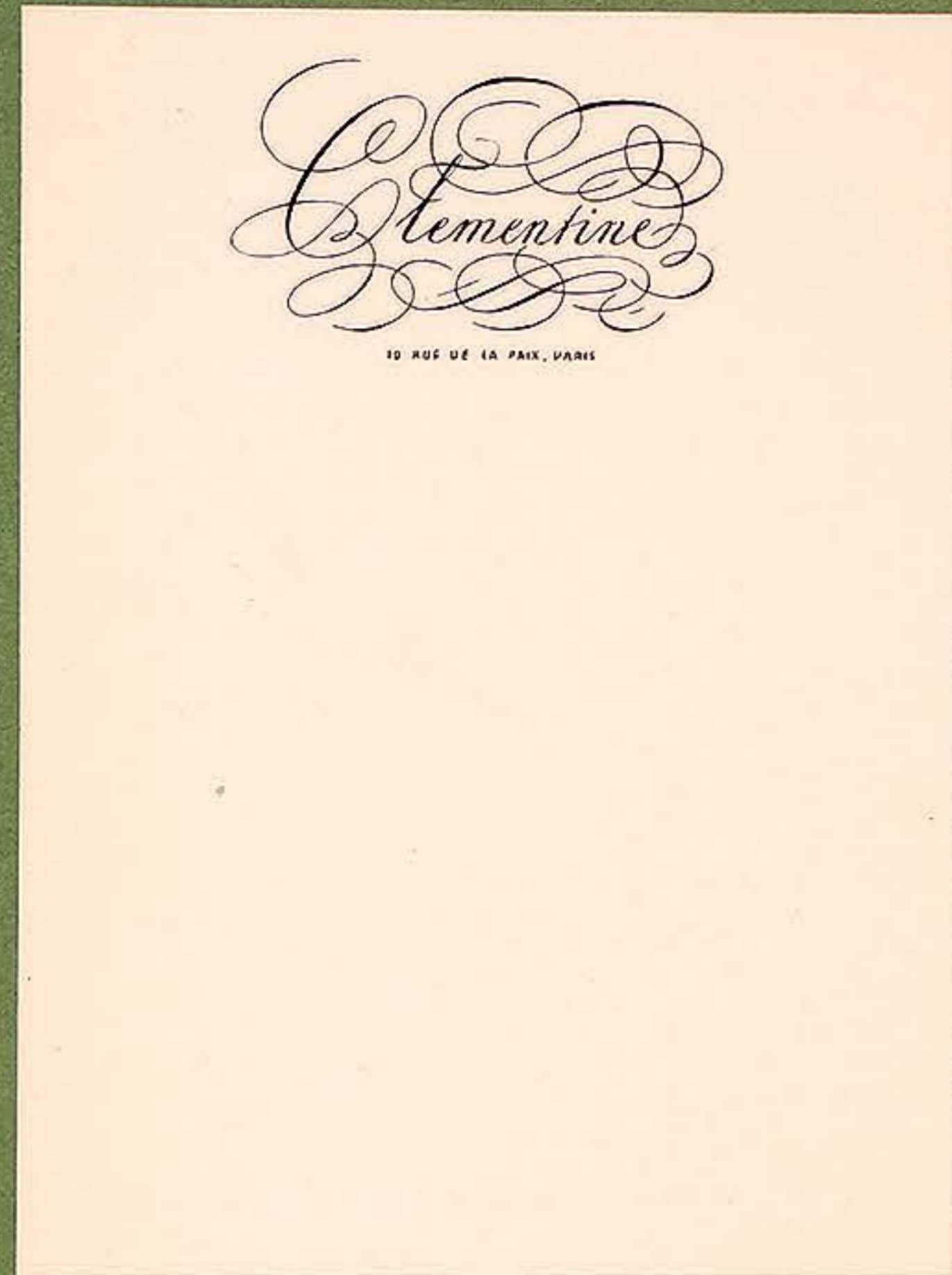
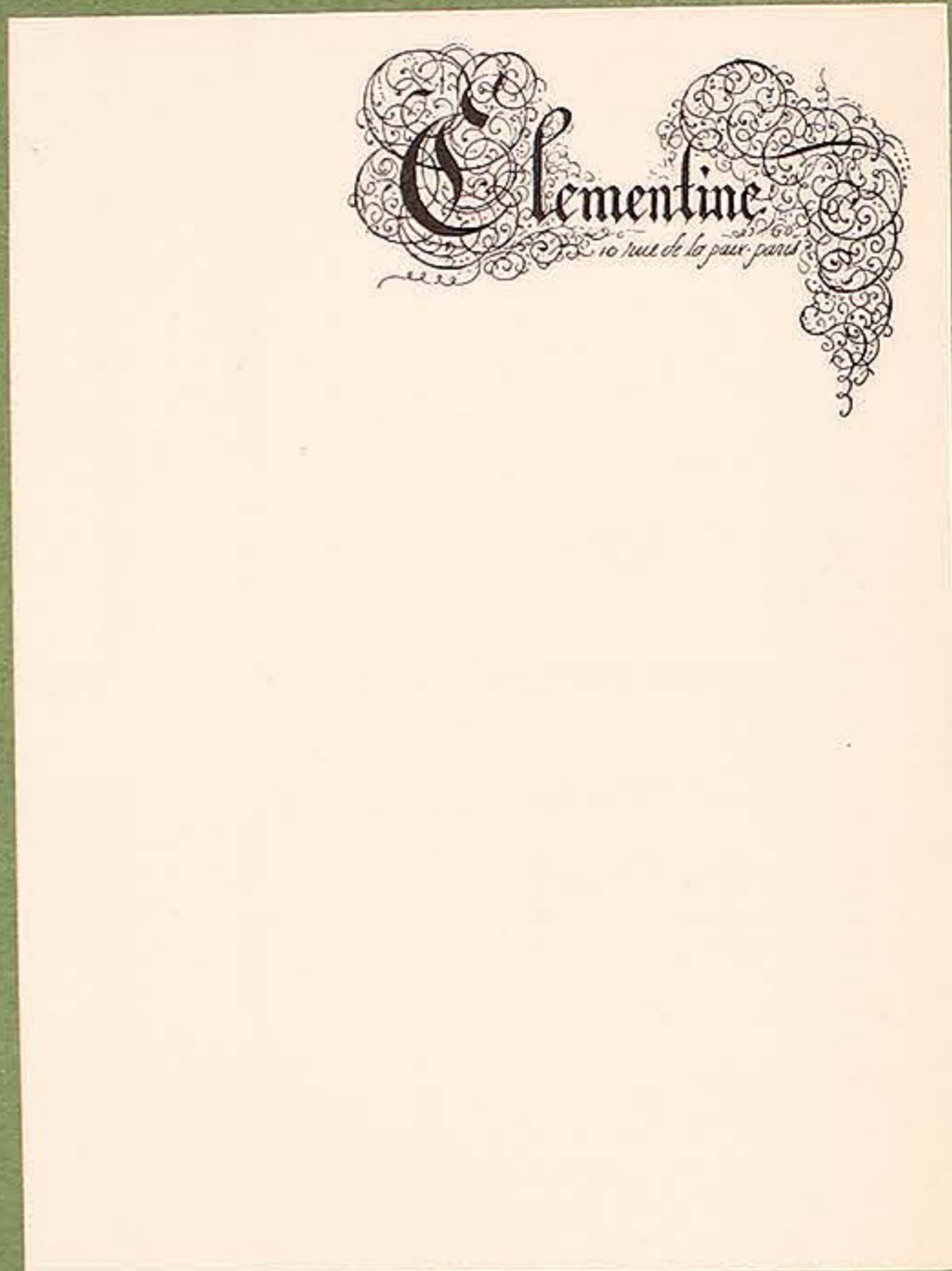
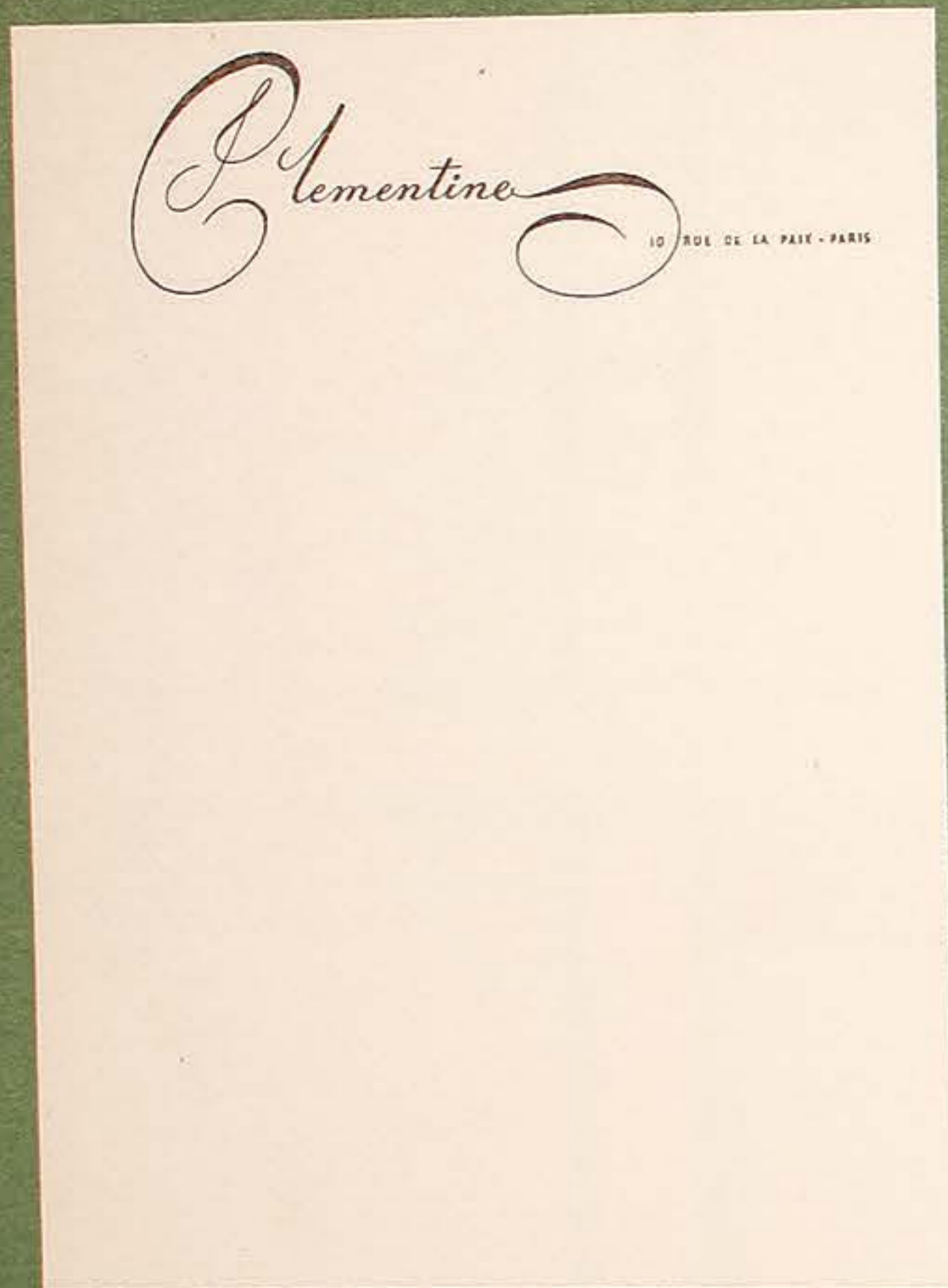
From page 137



From page 121



From page 133



justina
 daytime • evening • sport dresses

510 fifth avenue . n. y. c. • vanderbilt - 3-1297

Daytime ~ Evening ~ Sport Dresses

J
U
S
T
I
N
A

510 Fifth Avenue, New York City, Vanderbilt 3-1297

justina

DAYTIME . . . EVENING . . . SPORT DRESSES . . . 510 FIFTH AVE. N.Y. . . VA. 3-1297

JUSTINA 
 daytime • evening • sport dresses
 510 fifth avenue n.y. va. 3-1297

daytime • evening • sport dresses JUSTINA

510 FIFTH AVENUE, N.Y.C. YARDERBILT-3-1297

DAYTIME • EVENING • SPORT DRESSES
510 FIFTH AVENUE, N.Y. • VA-3-1297

Justina

Justina


daytime • evening • sport dresses 501 fifth avenue • n.y. • va-3-1297

Justina

daytime • evening • sport dresses
510 FIFTH AVENUE, N.Y. • VA-3-1297

Mme. Renee
DANCE STUDIO
 12 E. 49 ST. N.Y.C.
 MADISON 3-0701
Mme. Renee

MME. RENE
DANCE STUDIO
 12 EAST 49 ST. N.Y.C.
 MADISON 3-0701

MME. RENE *Dance Studio*

 fox-trot
 waltz
 rumba
 tango
 12 EAST 49 ST. N.Y.C.
 MADISON 3-0701

Mme. Renee
DANCE STUDIO
 12 east 49 street, n.y.c. • madison 3-0701

STUDIO. REHE
Dance studios

12 east 49 street, n.y.c. • madison 3-0701



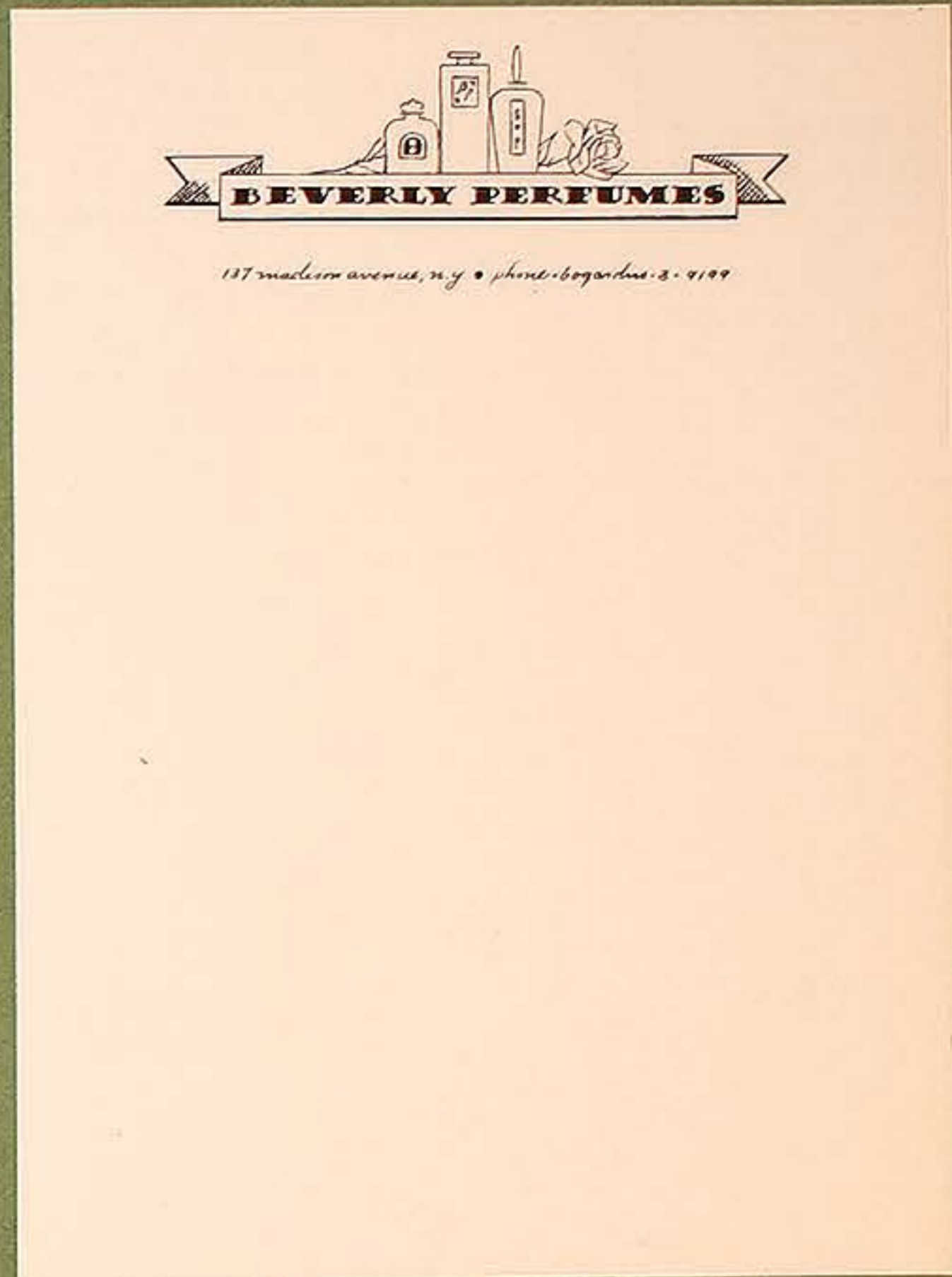
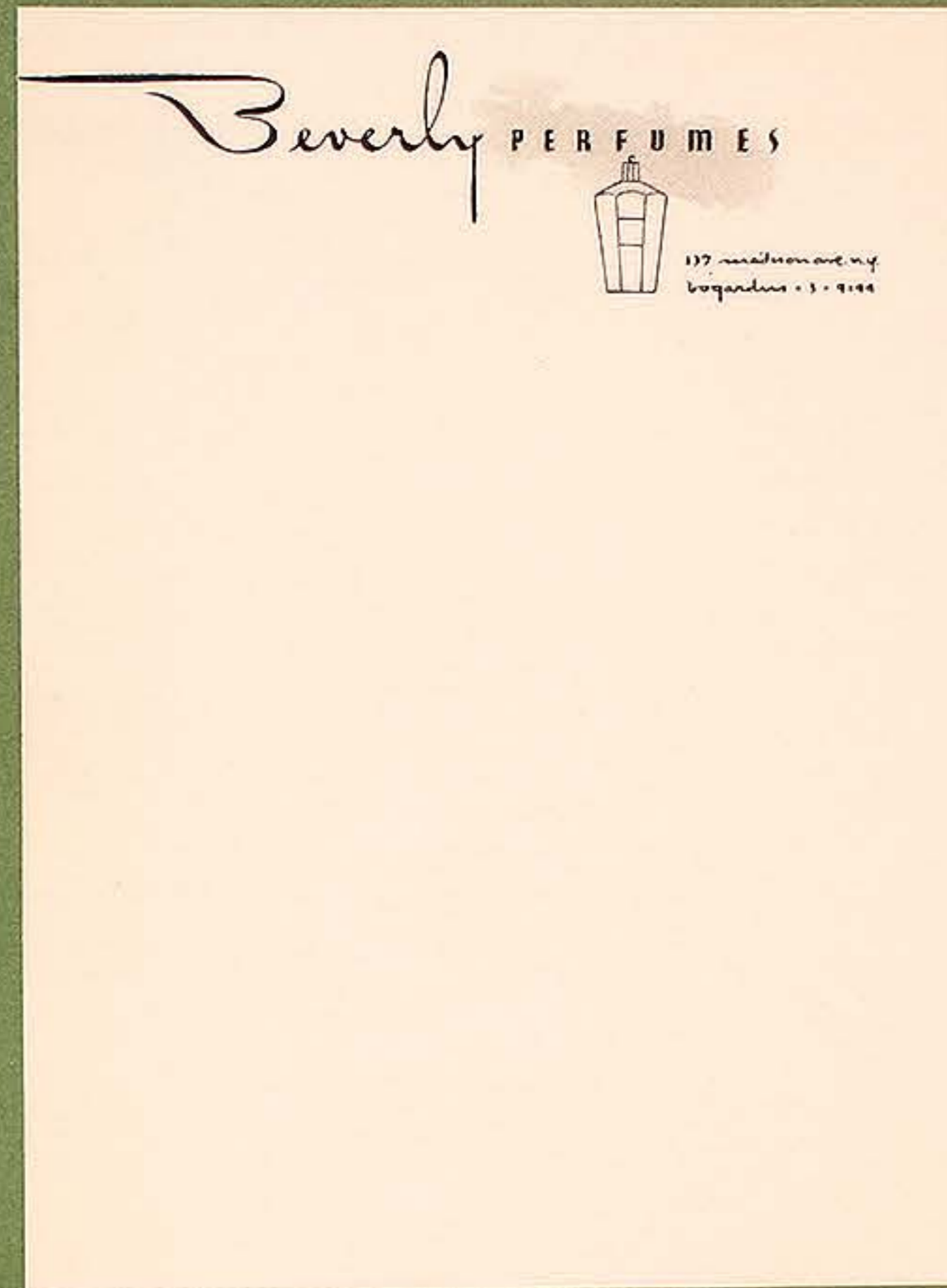
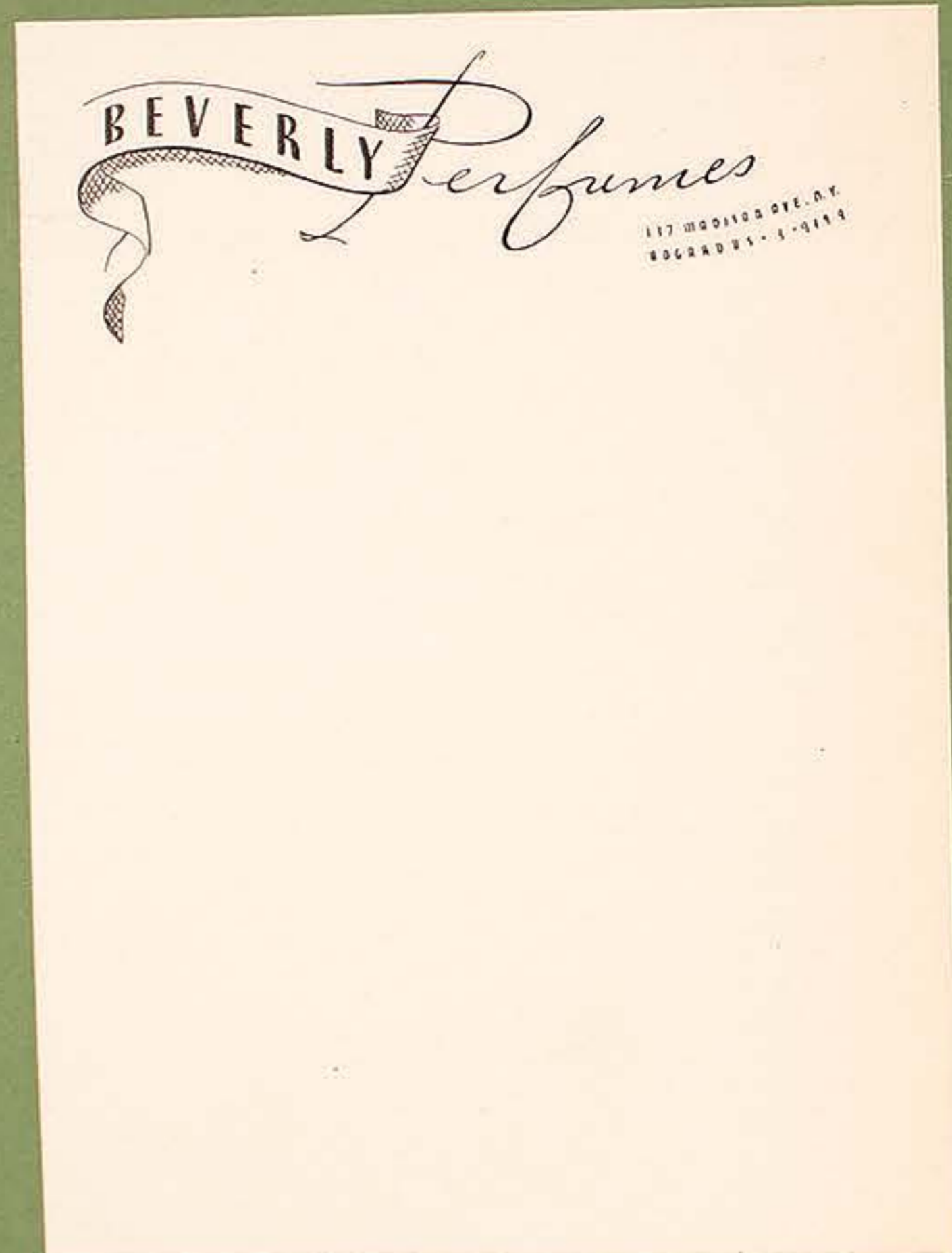
STUDIO. REHE *Dance studios*
12 EAST 49 ST. N.Y.C.
MADISON 3-0701

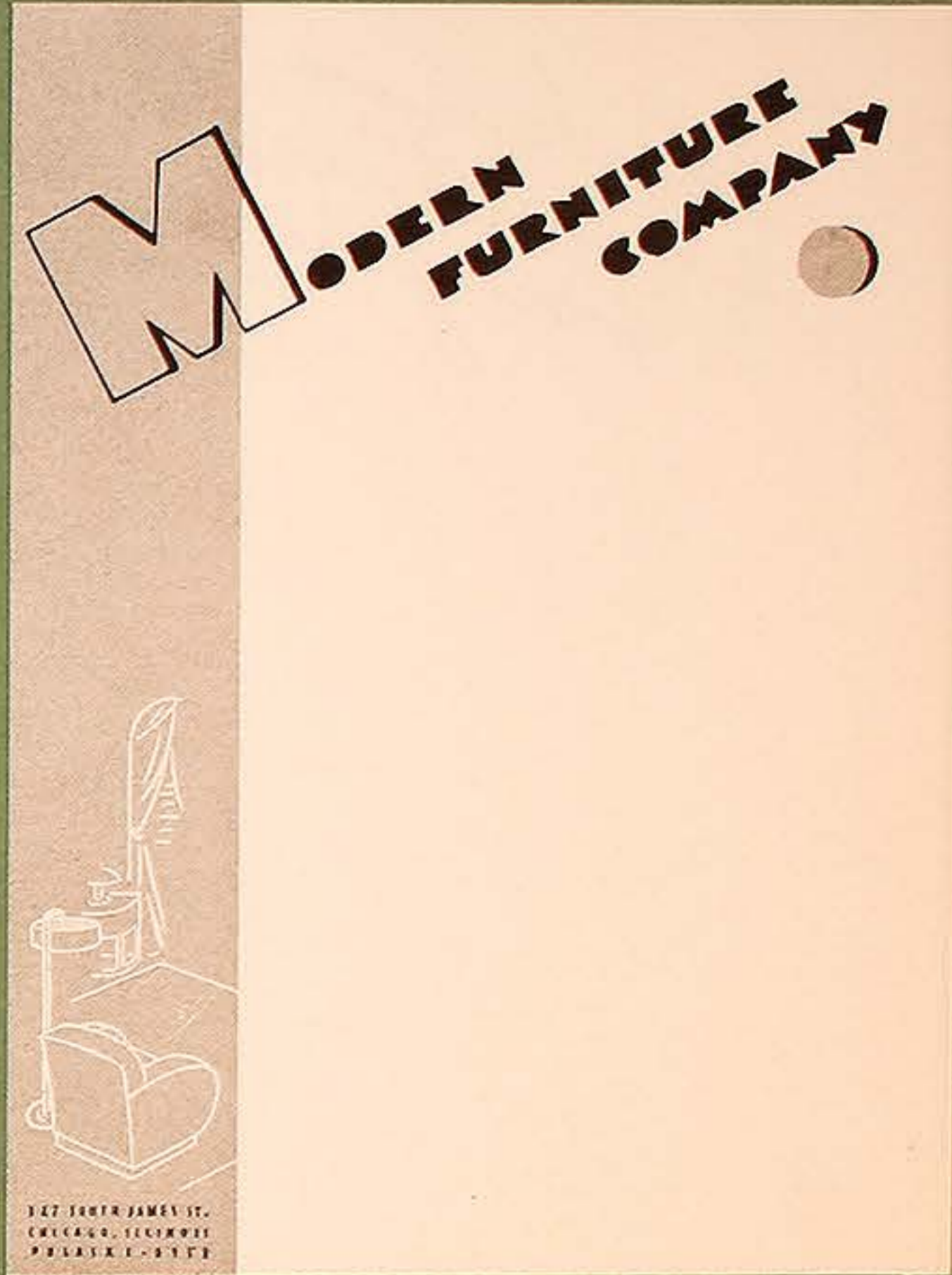
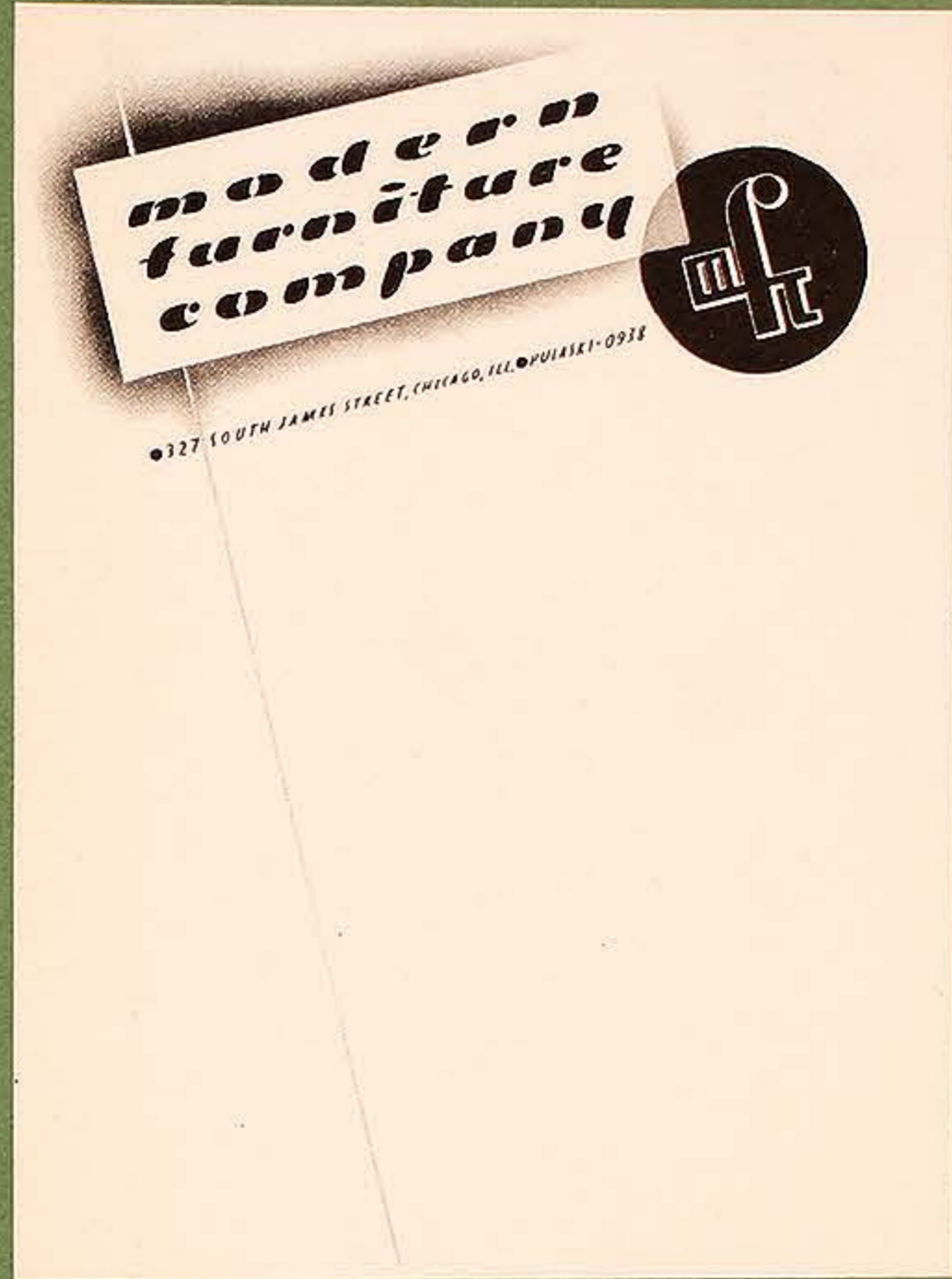
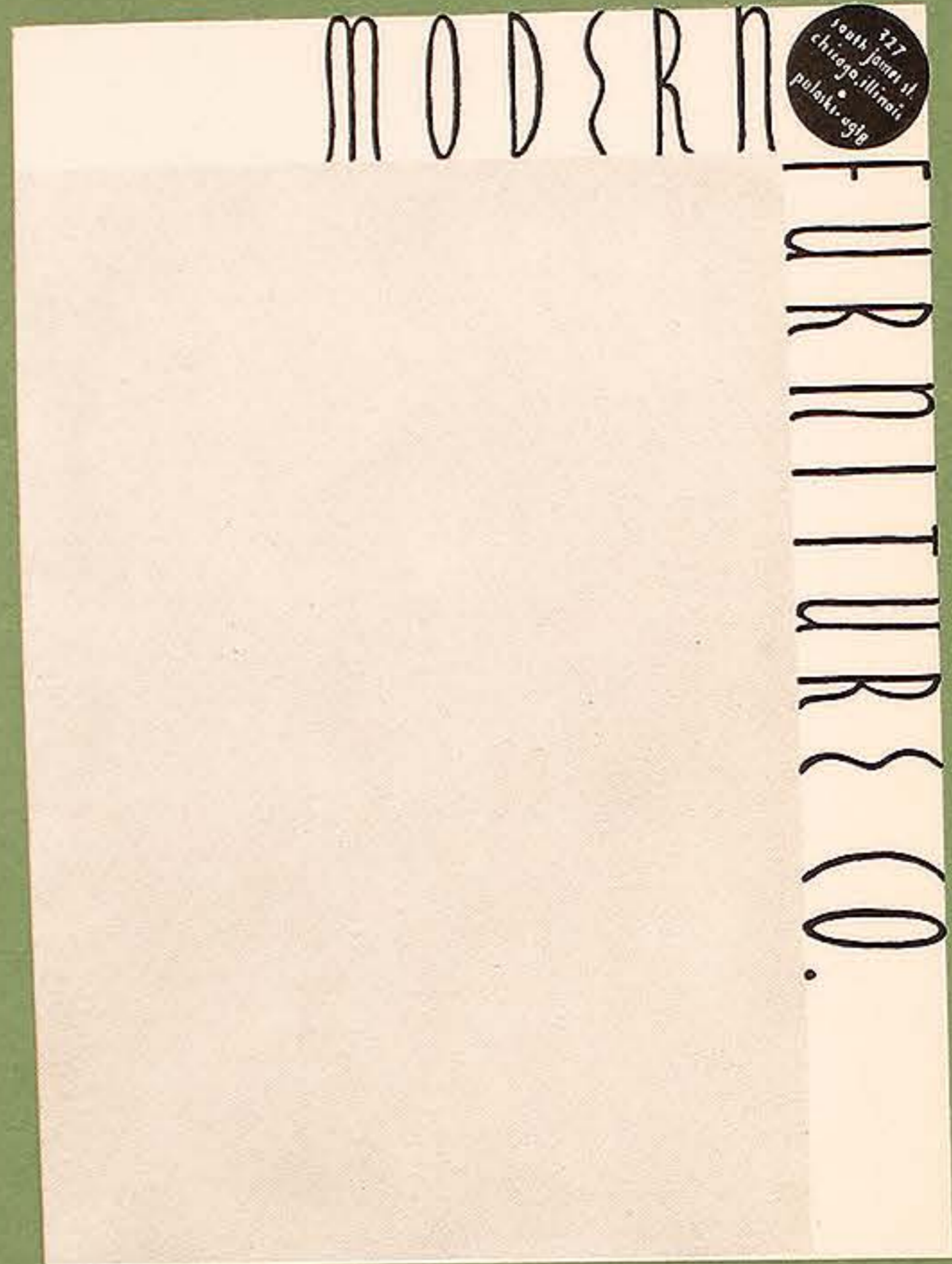
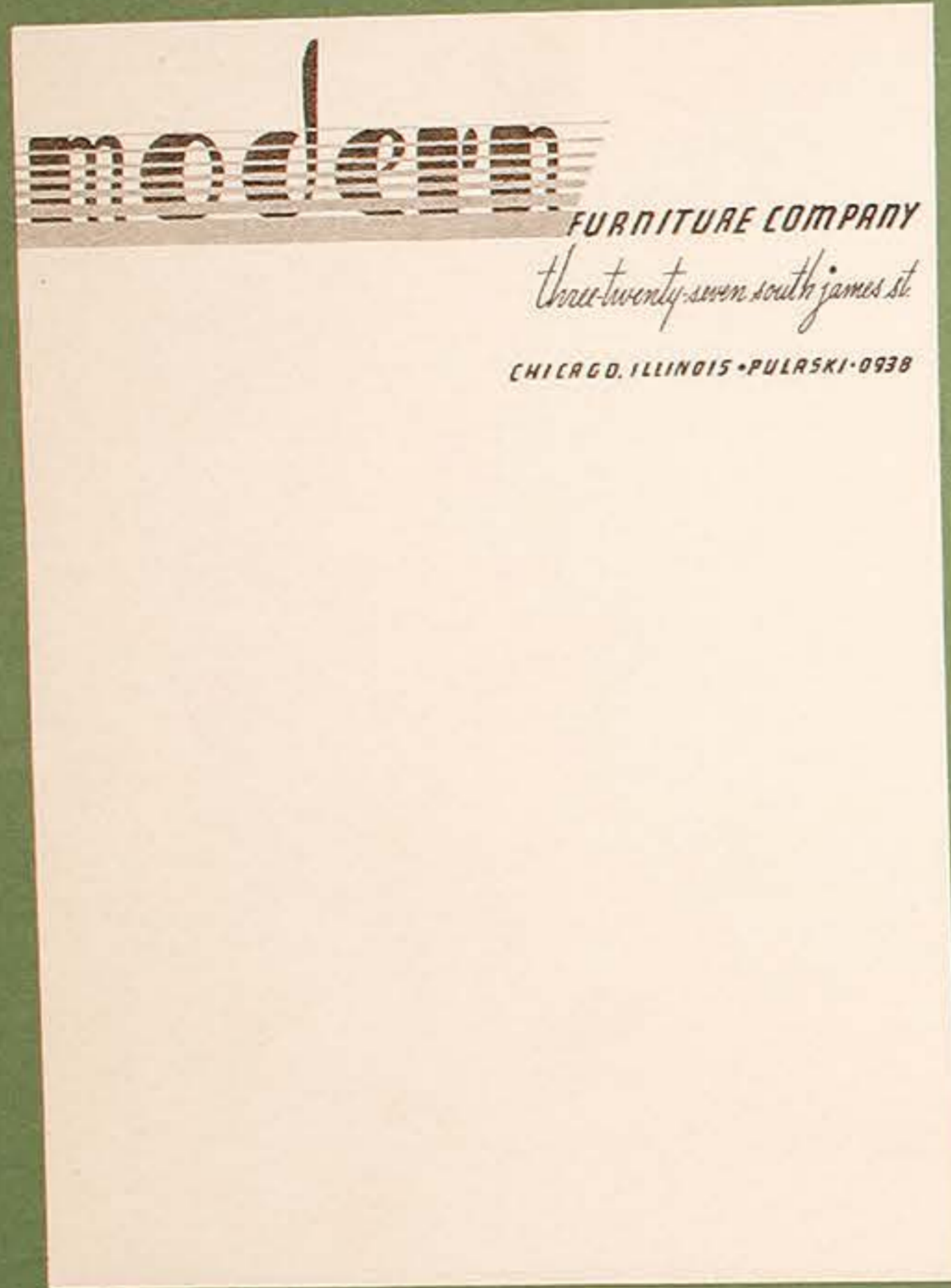
Mr. Beverly PERFUMES

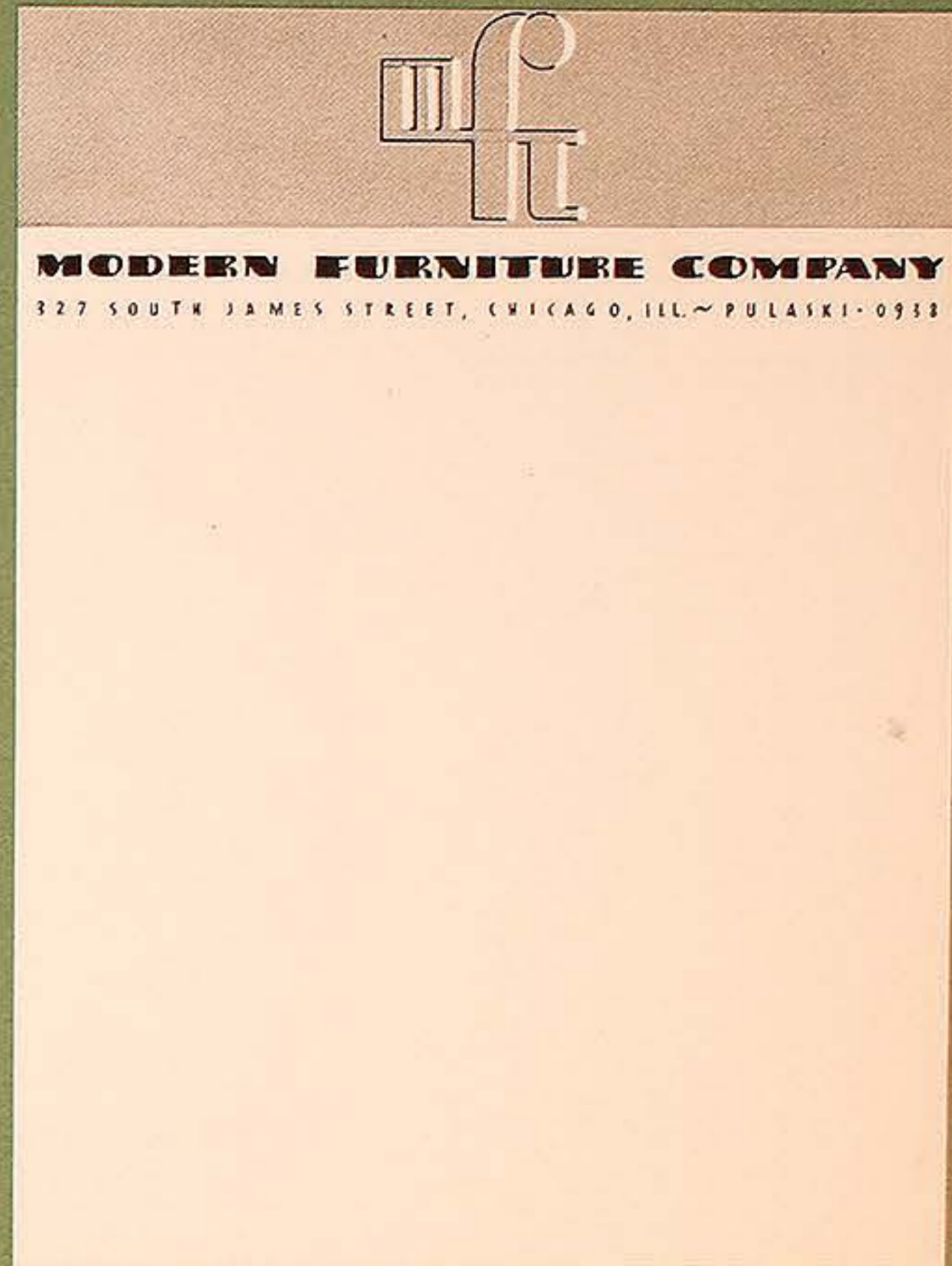
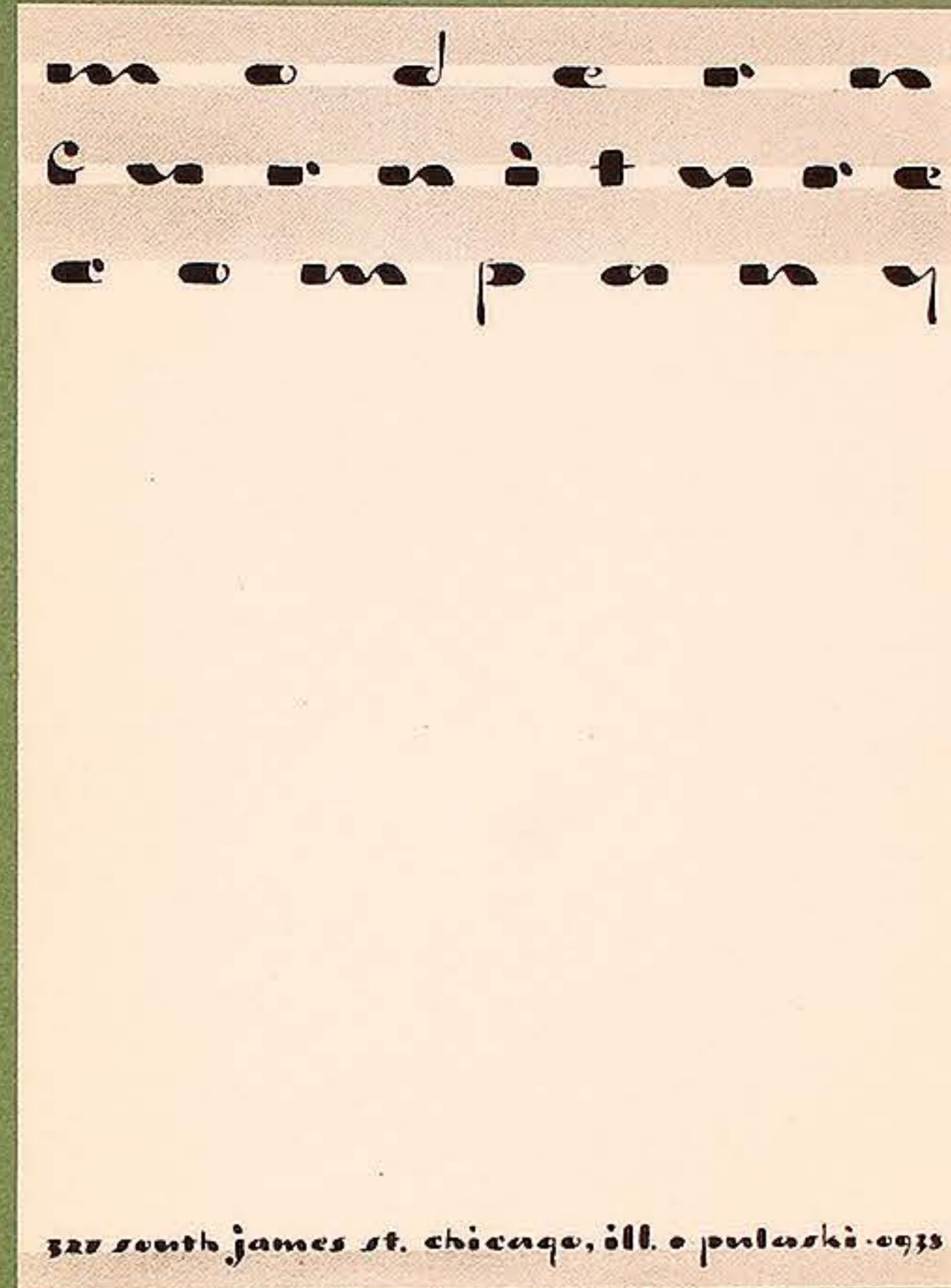
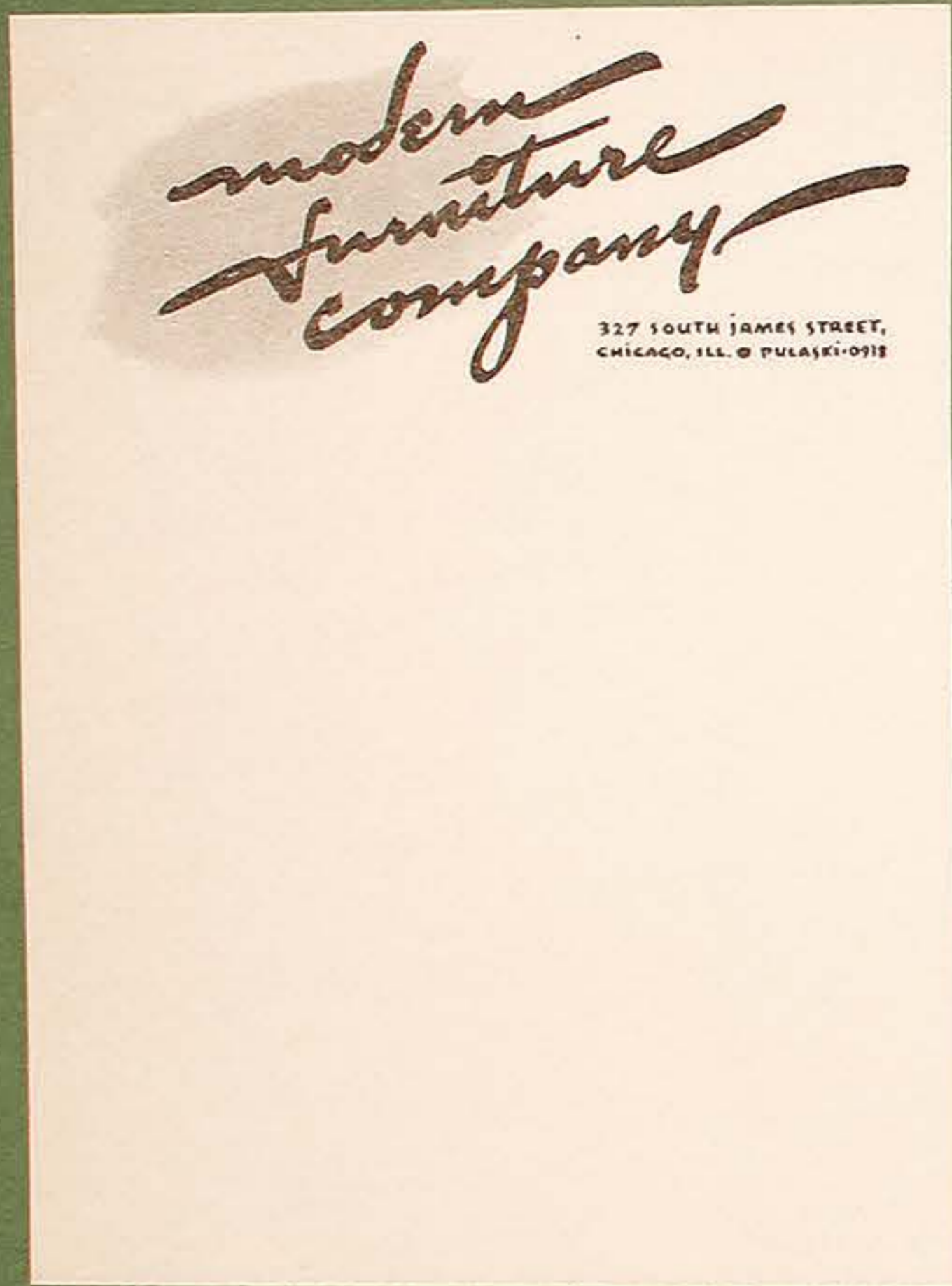
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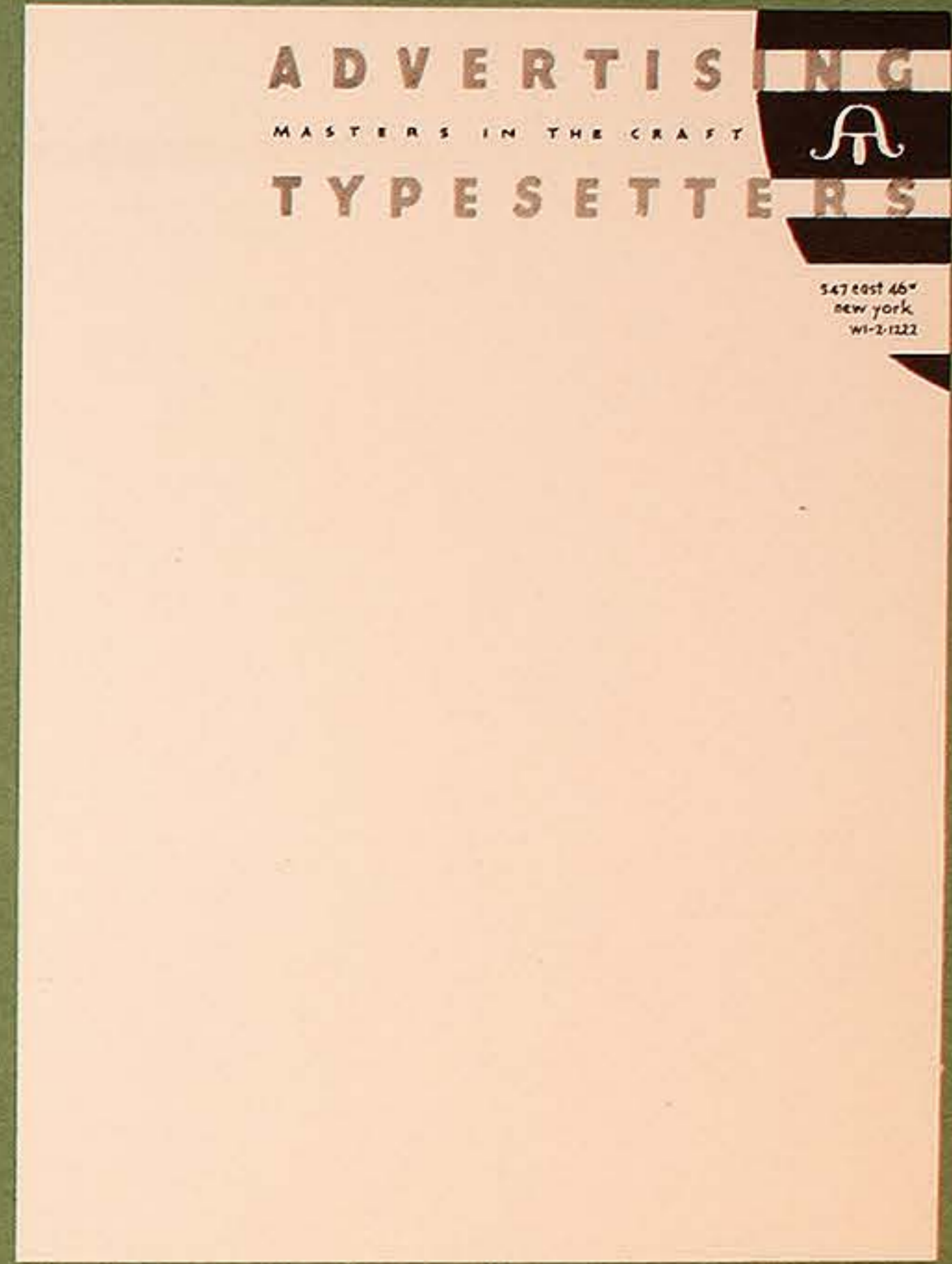
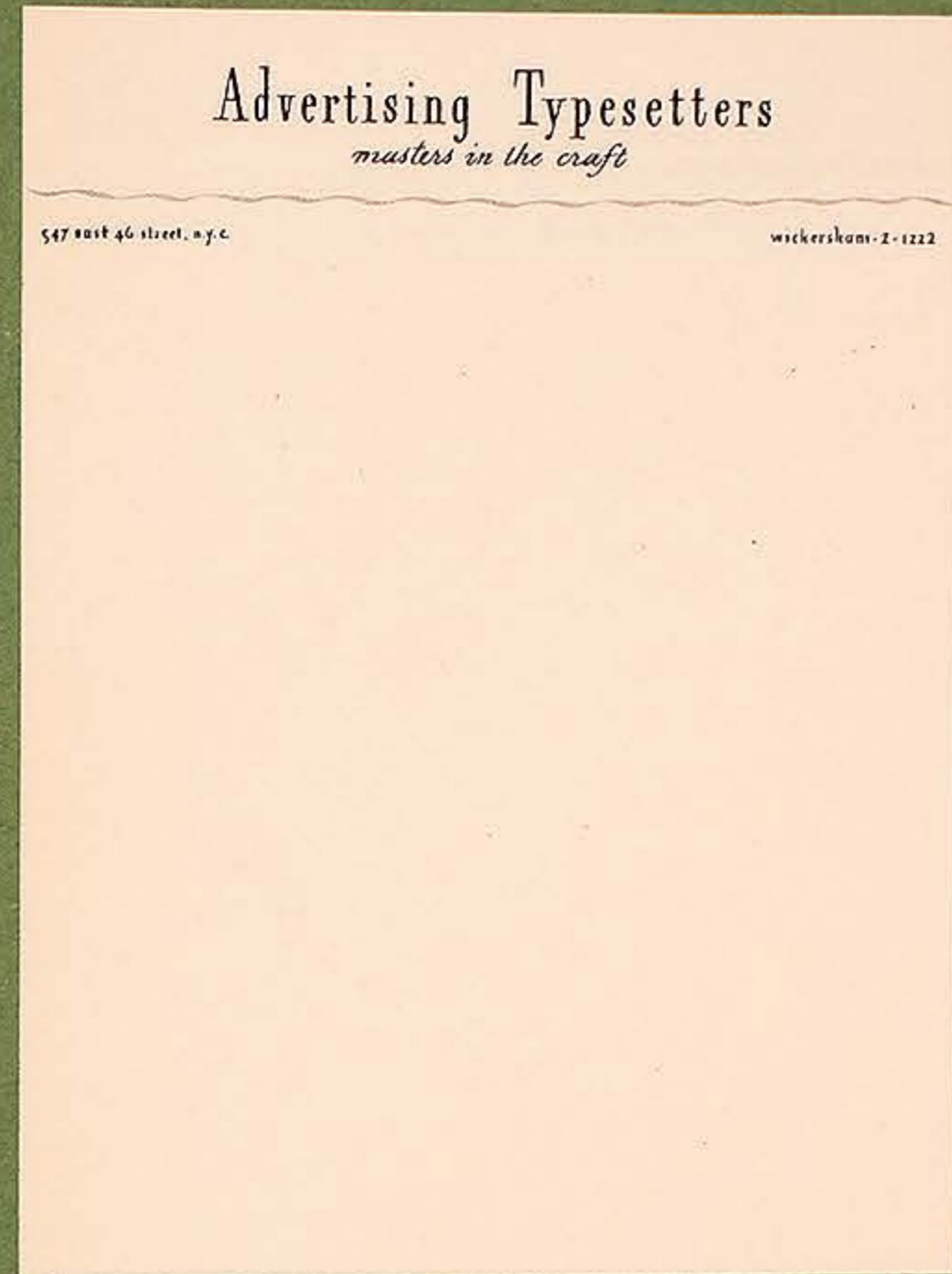
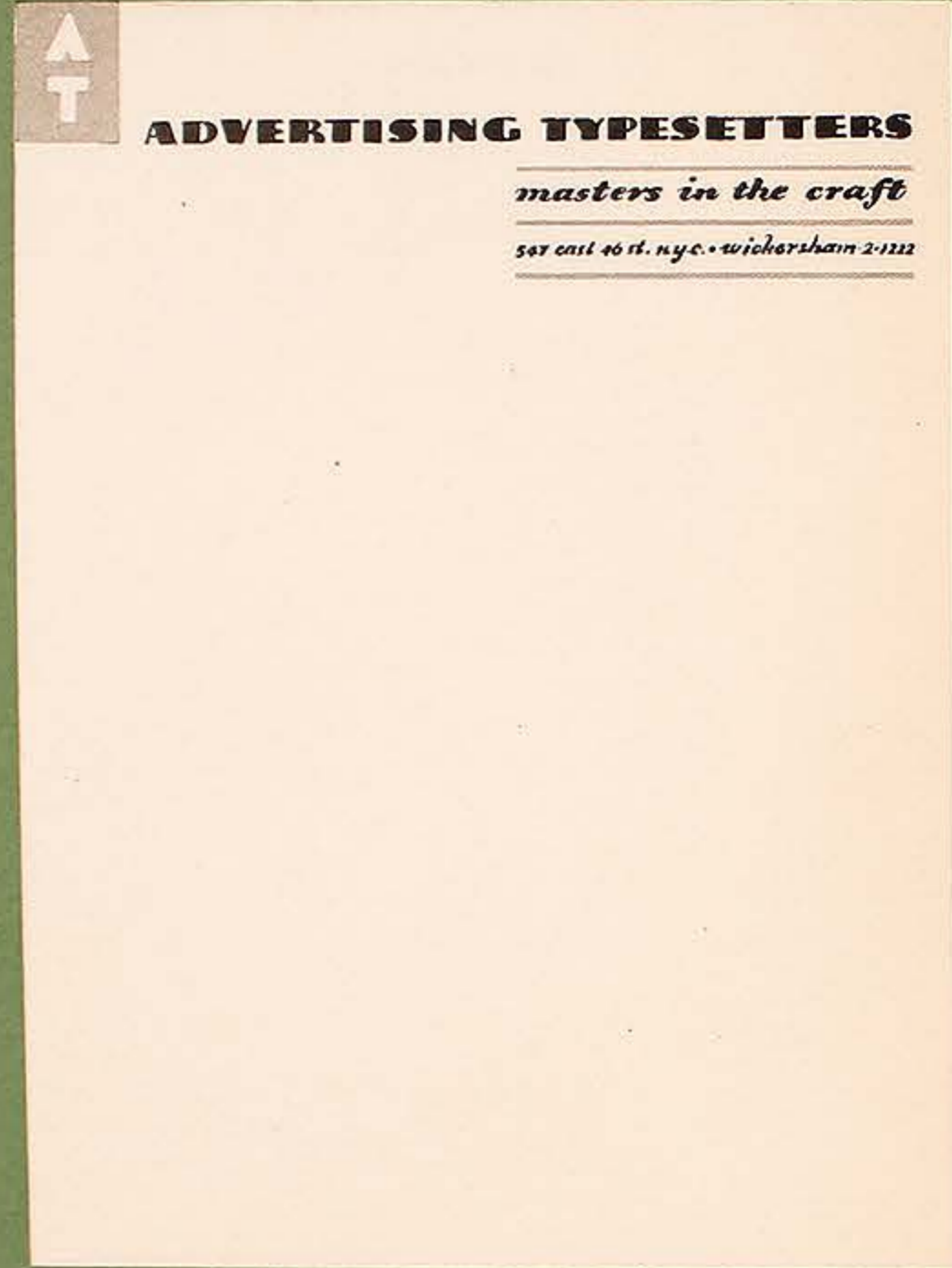
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 547 EAST 46 ST. N.Y. C.
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THE ROYAL HOTEL

101 KENT AVE. - FLORIDA
TELEPHONE - PINEHALL - 312



THE ROYAL HOTEL

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THE ROYAL HOTEL

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101 KENT AVE. FLORIDA - PINEHALL - 312

THE ROYAL HOTEL

101 KENT AVE. FLORIDA
TELEPHONE - PINE HALL - 312



101 KENT AVE. FLORIDA PINE HALL - 312

The Royal Hotel

101 Kent Ave. Florida

Pinehall - 312



THE ROYAL HOTEL

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TELEPHONE - PINE HALL - 312

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**LANDIS STRUCTURAL
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Landis structural steel company, inc.



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STEEL CO. INC.

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The National Insurance Company
300 Kent Avenue, Cleveland, Ohio, Teletel. 010-41-42

PAID UP CAPITAL \$1,000,000.00
RESERVE FUND \$1,000,000.00
TOTAL ASSETS \$2,000,000.00

PAID UP CAPITAL \$1,000,000.00
RESERVE FUND \$1,000,000.00
TOTAL ASSETS \$2,000,000.00

THE **NATIONAL** INSURANCE COMPANY

300 PRINCE ST. CLEVELAND, OHIO
TELEPHONE, SEVILLE - 0700-01-02

PAID UP CAPITAL \$1,000,000.00
RESERVE FUND \$1,000,000.00
TOTAL ASSETS \$2,000,000.00

THE NATIONAL INSURANCE COMPANY

300 PRINCE ST. CLEVELAND, OHIO - SEVILLE - 0900 - 01-02

THE NATIONAL INSURANCE COMPANY



300 PRINCE ST. CLEVELAND, OHIO

TELEPHONE - SEVILLE - 0900 - 01-02

THE NATIONAL INSURANCE COMPANY

The NATIONAL Insurance Co.

300 PRINCE STREET, CLEVELAND, OHIO. SEVILLE - 0900 - 01-02

THE NATIONAL INSURANCE CO.

300 PRINCE ST. CLEVELAND, OHIO TELEPHONE, SEVILLE - 0900 - 01-02



THE NATIONAL INSURANCE COMPANY

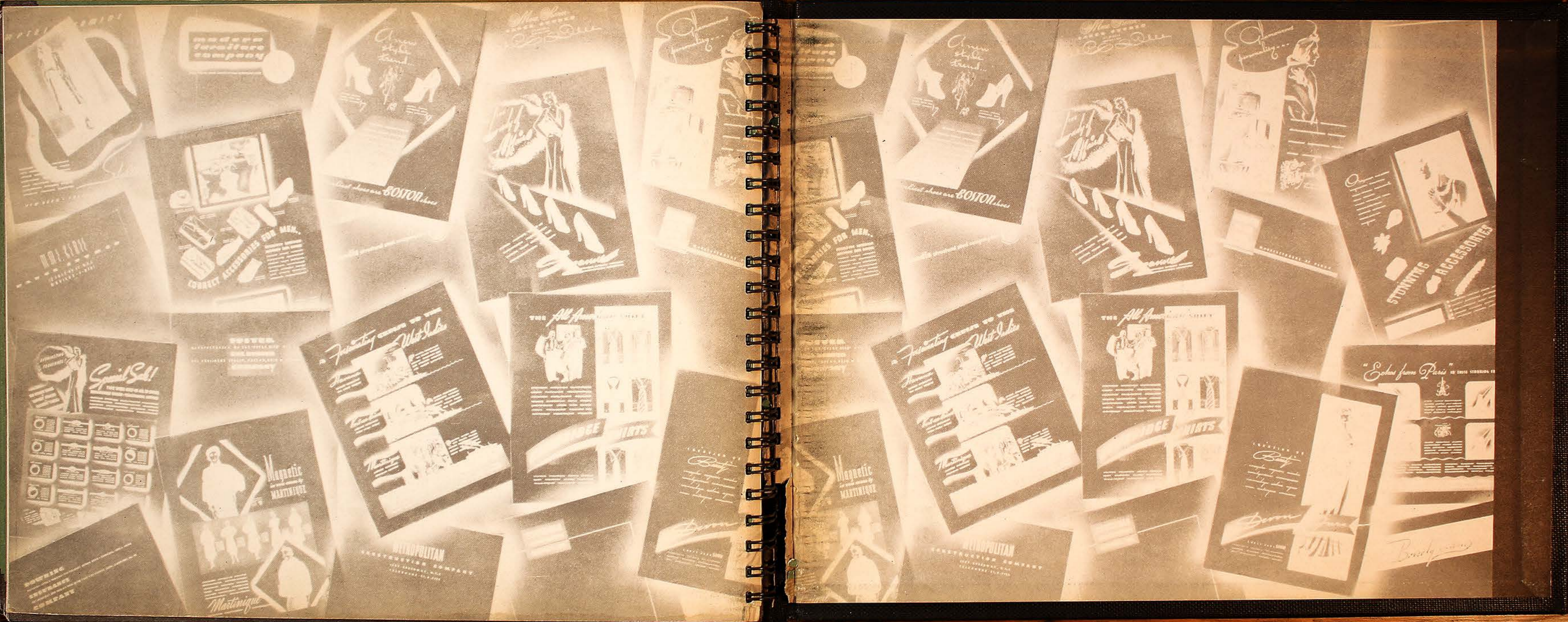


A WORD ABOUT ANOTHER BOOK

To artist and art director, advertising man and student—"Letters and Lettering" by the same authors is recommended as a valuable working tool. It is identical in format with this volume; it has 128 pages and, in addition to a discussion of lettering and a thorough chapter on "how to letter," contains 80 original alphabets—conventional, exotic, script, quaint, modern, expressive, etc.; also a highly inspirational group of special lettering effects; and a chapter on type, showing 15 type faces. These alphabets, followed exactly, supply lettering styles for most uses and are a boon to the artist and the man who buys lettering—in saving time, saving money and greatly improving the quality of work. Published by McGRAW-HILL BOOK COMPANY, INC.; it is on sale at all bookstores.



DADE
477



Modern Furniture Company

Charm style trend
Best shoes are BOSTON shoes

The New
Style
Trend

Best shoes are BOSTON shoes

The New
Style
Trend

Charm style trend
Best shoes are BOSTON shoes

The New
Style
Trend

The New
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NEW YORK
Largest in the
World

CORRECT ACCESSORIES FOR MEN

Presenting...
White Suits

THE All American Sherry
COCKTAIL SUITS

Magnetic
Martingale

Presenting...
White Suits

THE All American Sherry
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Magnetic
Martingale

STONITE ACCESSORIES

"Eclat from Paris" IN COLORED STAINLESS STEEL

Sport Sell!

Magnetic
Martingale

METROPOLITAN
CONSTRUCTION COMPANY

METROPOLITAN
CONSTRUCTION COMPANY

Body jewelry

