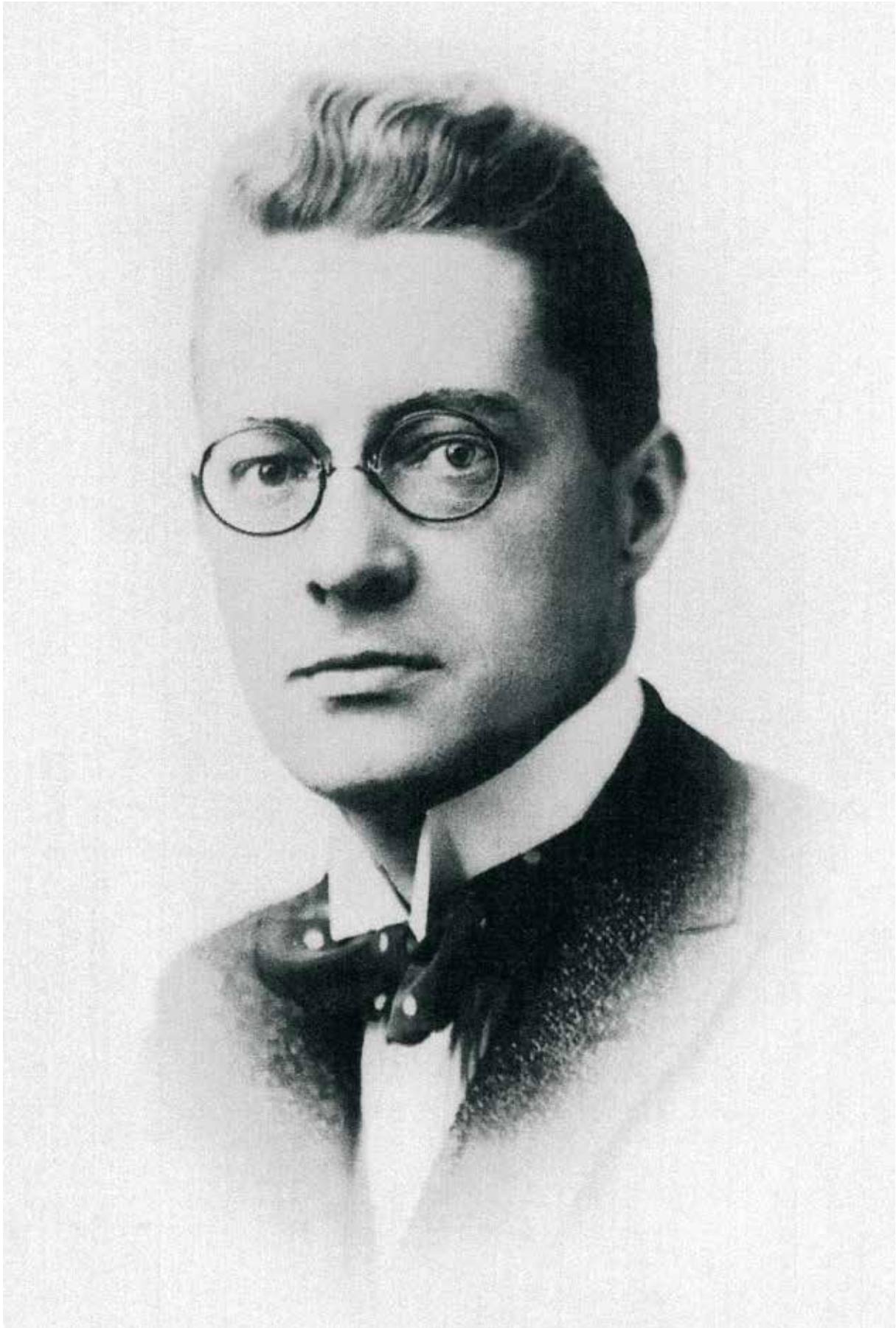


Arthur Norman Edrop (1884-1973)

*Designer, illustrator and journalist:
renovation and coherence in art direction*



1. Portrait of Arthur Edrop in his thirties, c. 1915-1918.

SUGGESTED CITATION:

MEDRANO-BIGAS, Pau.

The Forgotten Years of Bibendum. Michelin's American Period in Milltown: Design, Illustration and Advertising by Pioneer Tire Companies (1900-1930).

Doctoral dissertation. University of Barcelona, 2015 [English translation, 2018].

ARTHUR NORMAN EDROP (1884-1973)

Arthur Norman Edrop was born in Birmingham, England, on May 15, 1884. He was the second child from the marriage of George Thomas Edrop (c. 1846-1914) and Annie Lane (1860-1934) after the birth a year before of his brother Percy Tom (1883-1945). In 1895, Annie Edrop moved with her two children to Liverpool from her last residence in Rhyl, Denbighshire County in the northeast coast of Wales, to set sail for the United States of America. The trip was made on board the transatlantic ship *Teutonic*, along with approximately 1,300 other passengers, many of whom migrated in search of opportunities for a better life.

The three members of the family—Percy Tom, aged twelve, Arthur Edrop, eleven, and mother Annie, thirty-three—landed on October 23, 1895 in the port of New York with all their belongings. They were willing to settle in the neighborhood of Brooklyn and start a new life in American lands. The father and head of the family, George, would relocate at a later date; the official 1900 census documents that he was already residing in Brooklyn.

Along with his brother Percy, Arthur studied at the PIA School and, later, at Boys High School in Brooklyn, finishing his studies in 1904, at the age of twenty. His interest and aptitude for drawing led to further artistic training in three of the city's best institutions: the Pratt Institute (founded in 1887), the Adelphi Academy (founded in 1869) and the Brooklyn Art School (founded in 1891). In the Adelphi Academy he was a student of the academic illustrator and portrait painter John Bernard Whittaker (1836-1926) who had been in charge, since 1875, of the department known as the Academy of Design. With Whittaker as a teacher, Edrop trained in basic subjects such as freehand drawing and classical models of plaster, oil painting and the use of watercolors.¹ At the Brooklyn Art School, Edrop received classes from an outstanding pupil of Whittaker, Joseph Henry Boston (1860-1954), essentially a landscape painter—he also practiced genre painting and portraits—who expounded in his classes about the importance of dominating sketching from nature.²

1. Beginning his professional career

When finishing his period of education and training, Arthur Norman Edrop initiated an intense relationship with the press. His professional debut took place around 1905, when he managed to sell his first drawing—a politically-themed cartoon—to the local newspaper *The Rockland Daily Star* of Rockland, Maine. But Edrop not only collaborated as an editorial illustrator, portraying stories and characters, but also as a journalist, writing chronicles, articles and interviews. The celebrities to whom he had access to as a reporter include Louis of Battenberg, a German prince related to the British Royal Household and Admiral of the Royal Navy, who was on an official visit in 1905; and the famous Bostonian John Lawrence Sullivan, world heavyweight boxing champion known as the “Boston Strong Boy”, whom he interviewed during a function in Brooklyn. The experience gained in the different newspapers that he worked for throughout his career—*The Brooklyn Eagle*, *The New York Morning Telegraph*,³ *The New York Tribune*, *The Newark Star*, *The Newark Sunday Call* and *The Philadelphia Evening Bulletin*—was reflected in his ability to strategically organize advertising message discourse and to produce elaborate and effective texts as a designer and art director.

On Wednesday, June 9, 1909, Arthur Edrop married Edith Bellzora Macartney (1885-1950) whose family was previously a neighbor in Brooklyn and had moved to Pittsburg. The wedding was held at The Church of Reconciliation, and was officiated by his older brother, the then Reverend Percy Edrop who was pastor of that church in Brooklyn for years.⁴ Arthur and Edith Edrop had two children: Arthur J. M. (1911-2001) and Edith Marjorie (1914-2004), with the family residence located at 38 Clinton Street, in the town of White Plains, New York.

In 1913, Arthur N. Edrop’s signature (fig. 6) appears next to the illustrations made for a March article in the *Wells Fargo Messenger* magazine, the corporate publication of the Wells Fargo Company—published monthly since 1912—and with which he would continue collaborating for another year.⁵ Also in 1913 he collaborated as an illustrator in the children’s magazine *John Martin’s Book* (figs. 11-12). In 1914 he began to publish regularly in *Judge*, a leading biweekly humorous magazine that was as popular as *Life* magazine. His name appears in the credits column referenced as a member of the writing team and collaborator for the editions published from February 1914 to June 1916, along with artists such as Frank Godwing and Laurence Fellows.⁶ The work of Edrop in *Judge* was limited to small vignettes and details—baptized as his “Spoofs” [comedies, ironies, ridicule, parodies]—associated with different written sections although, at times, he published more detailed illustrations accompanied by a legend, which were reproduced in larger sizes (figs. 13-15).⁷

His contact with the publishing world, the different projects and assignments he assumed and the experience acquired in the technical issues of the trade—such as the preparation of originals for correct reproduction—enriched his background as an illustrator and gave him a vision of the field of graphic design. Between 1914 and 1918 Edrop already served as an “art adviser” on his own account, offering his services to direct clients and a variety of advertising agencies in New York.

It was precisely in 1916 when he would begin his collaboration with the agency that was responsible for the advertising account of the Michelin Tire Company in Milltown. In March 1917 the advertisements for the company Philadelphia Storage Battery began, in a campaign that lasted until the end of the year. Edrop’s hallmark is evident in the design, composition, use of characteristic lettering and the illustrations that present the brand Diamond King of Grids’ new mascot, inspired by the standardized graphics of the King of Diamonds from a deck of cards (figs. 52-58).



2. The young Arthur Norman Edrop (on the right) working in a graphic workshop. Unidentified place and date.

2. The First World War and Edrop as a poster artist

In 1917, Edrop, at that time 33 years old, enjoyed recognition within the professional circles of American design, illustration and advertising. Proof of this is his participation and inclusion in the list of civilian artists who contributed their art, in a disinterested manner, to the national wartime cause as members of the Division of Pictorial Publicity (DPP).⁸ It was one of the departments belonging to the Division of Advertising, created to channel information and propaganda efforts required by the Committee of Public Information in its mission to inform, raise awareness, stimulate and mobilize the U.S. population with regard to the country's active participation in the world war. The DPP, officially launched in November 1917, was headed by Charles Dana Gibson (1867-1944), a leading figure in the field of illustration who was President of the Society of Illustrators, editor and regular contributor to, among others, the magazines *Life* and *Collier's*. Frank De Sales Casey (1882-1934) was also involved in running the DPP; he was the art director of *Collier's* and, according to Gibson, "knew all of the artists in the city."⁹

The name of Arthur Norman Edrop appeared in the DPP lists next to famous illustrators such as Howard Chandler Christie, James Montgomery Flagg, Newell Convers Wyeth, the brothers Francis and Joseph Leyendecker, Edward Penfield, Maxfield Parrish, Coles Phillips, Herbert Pauss, Adolph Treidler, Rea Irvin, Harrison Fisher, John Held, Louis Denton Fancher, Tony Sarg, Jessie Wilcox Smith, Frederick Goss Cooper and Neysa McMein, among others. Edrop's contributions to the DPP included two enlistment posters commissioned in 1917 by the Recruiting Committee of the Mayor's Committee on National Defense. They comprise part of the collection deposited in the Library of Congress's National Archives in Washington D.C. (figs. 31-32).¹⁰

On the morning of Friday, July 12, 1918, a specially chartered train transported ninety-three artists—painters, illustrators, sculptors—to the Camp Upton military training camp on Long Island, New York. They had been invited there by the National War Work Council of the YMCA (Young Men's

Christian Associations). The reason for the event was to orient them and show details of the army—their infrastructure, troops, uniforms and weapons—so that the artists, women and men, could reflect them reliably and correctly in their work. This resulted from previous observations that, sometimes, inaccuracies, mistakes and errors were encountered when it came to expressing the action of troops and their equipment in the war.

The guests were received and escorted by Major General J. Franklin Bell, initiating an inspection of the different units and areas of the camp; the women were transported in ambulances, while the men traveled in military trucks. The tour began with a visit to the camp's hospital and later to the shooting range where rifles and different firearms were studied. This was followed by a visit to the storage and gas field where gas and fire attack techniques were demonstrated. The tour concluded with a visit to the training trenches and the barracks. The day ended with dance and entertainment offered onsite at the YMCA premises and at the officers' club. Arthur Edrop was one of the invited illustrators who had come from another state, among which included Franklin Booth, Clare Briggs, Charles Livingston Bull, Denman Fink, George Ethridge, John Held, Matlack Price, John E. Sheridan and Paul Stahr.¹¹

3. The Ricoro campaigns

At the beginning of 1918, Edrop was commissioned to create, design and illustrate a campaign for a New York advertising agency called the Federal Advertising Agency. Despite what the name might suggest, it was a private company without any governmental ties, created in 1909 and dissolved in 1952. They managed, among others, the accounts for the Ricoro and Orlando cigar brands manufactured by the United Cigar Stores Company tobacco company. Edrop worked in at least four consecutive campaigns between 1918 and the fall of 1920, three of them being for Ricoro and one for Orlando.

The first campaign for Ricoro ran from March to July 1918, with specific full-page advertisements for magazines—at least eight different models—and in modular format for newspapers—consisting of a dozen different advertisements. Each of the advertisements featured different groups or pairs of characters discussing the virtues of the tobacco brand. The protagonists were portrayed in illustrations made by Edrop and accompanied with a slogan that became famous, “Who discovered Ricoro?,” displayed in thick handwritten letters characteristic of his style (figs **77-83**).

The second campaign for Ricoro ran in the press for twelve weeks, between March and April of 1920 and, although the slogan “Who discovered Ricoro” remained, the illustrations that accompanied it were graphically distinct from the first campaign. In this case Edrop created a dozen different compositions, with flat black silhouetted figures, having no outlines or gradient fillings, portraying total and contrasted simplicity. Only one element presented a discordant and reduced tone, achieved with a lower density plot percentage, giving the appearance of gray: the wisps and swirls of smoke floating from the cigars that the main characters smoked (figs **87-91**).

The third press campaign for Ricoro, inserted between August and October of 1920, maintained the graphics of the second campaign. The advertisements were headed by the image of an open book, showing a double page. On the left page, the beginning of the corresponding chapter was presented with an illustration of silhouettes similar to those used in the previous campaign. Below them was the title of the given chapter with accompanying text that extended to the next page. On the upper part of the right page you could read the general title of the book, which was also converted into the title of the campaign: *Tales of Ricoro*. Each text or chapter, explained a short story that tried to capture the reader's



3. Edith Bellzora Macartney and her husband, Arthur Norman Edrop, c. 1910-1915.

attention and engage their continued following of the campaign, thus increasing customer loyalty to the advertising that would also by association, transfer to the brand (figs. 92-98).¹²

Between the first and second campaigns for Ricoro, the efforts of the United Cigar Stores Company—transformed into advertising actions entrusted to the Federal Advertising Agency—were also aimed at promoting another of their brands: the Orlando cigars. They were presented in ten different varieties of sizes and qualities. Between February and June 1919, twenty-four different advertising models (figs. 84-86) were inserted in the press in publications such as *Collier's* or *The Literary Digest*. These advertisements do not seem to be illustrated by Edrop—unless he resorted to using an unusual style. However, it is likely that the artist did participate in the creative conception and design of the campaign's formal structure. The campaign “The high signs of Orlando” employed the concept of codes for secret societies, lodges and fraternities, presenting the faithful consumers of their cigar brand as privileged members of the Order of Orlando. The chosen ones, according to the advertisements' texts, utilized sign language to recognize and communicate with each other. This signing combined certain gestures made with facial features as well as different signs composed of hand gestures.

Thus, the detailed illustrations portrayed a different human character each time in the pose of communicating a differentiated sign, adding up to a total of twenty-four models. The promotional action included the necessary collaboration of staff working for the advertiser's chain of stores. They needed

instruction on the correct interpretation for each one of these body language signs to enhance complicity with the client. The differences regarding the secrecy of fraternal orders were made evident in a humorous advertising action of a merely informative nature that aimed to publicly disseminate and make accessible those “secret codes.” In the graphic aspect, the initial ‘O’ of “Orlando” became a decorative stamp that contained alleged hermetic symbols incorporating the figure of an eagle with outstretched wings, holding an arrow in each claw and crowned by a star. This image was, in reality, what had adorned the brand’s cigar bands for years.¹³

It is more than likely that Edrop participated in the creation of this 1918 campaign for the Federal Advertising Agency. Sixteen years before, when Arthur Edrop had turned eighteen and was in his second year at Brooklyn High School, he participated with his brother Percy and a partner, Walter Dohm, in the organization of the Omega Gamma Delta fraternity, formally constituted on June 22, 1902.¹⁴ Edrop was very attached to the fraternity from the beginning—he was one of its three founders, designed its coat of arms, wrote its statutes and co-authored its anthem—and maintained a close and continuous relationship with the organization and its members throughout his life, going to different conventions well into the sixties, maintaining frequent correspondence with his fraternity brothers and attending to them in visits they made to his Radnor residence. His own experience with the functioning of student fraternities and the strength of the bonds created among their members could have inspired the Orlando campaign.

4. Radnor and the Associated Artists of Philadelphia

By 1919, Edrop and his family moved to live in Radnor, the neighboring town of Wayne, located in the state of Pennsylvania twenty miles from Philadelphia, in the suburban area known as the Main Line. At the end of the summer of that year Edrop began a new professional phase, joining the agency the Associated Artists of Philadelphia as production director and in charge of the art department. This entity was based in the same city located at 1630 Sansom Street.¹⁵ The agency had been offering its advertising and illustration services since its creation in 1914 and had as its President the illustrator and painter Charles R. Paul (1888-1942).¹⁶ Edrop did not bring to the new agency his portfolio of clients obtained during his period of freelance work. He instead maintained a parallel relationship, simultaneously combining his status and responsibilities in the company with professional freelance activity (figs. 26-29).

At the beginning of 1922, Edrop was elected President of the agency and also assumed the functions of art director. The rest of the management team consisted of J. Coleman Bentley—in charge of the production department—and S. A. Clark, as manager.¹⁷ Among their clients, mostly Philadelphia-based businesses, were several insurance companies such as the following subsidiaries: the Home Underwriters, The Ibernian Underwriters of the Home Insurance Company group in New York, and The Franklin Insurance Company from Philadelphia.

The summer of that same year, Edrop became part of the prestigious Society of Illustrators in New York. Endorsed by the famous graphic artist and illustrator Edward Penfield and by H. Scott Train—art director of *Woman’s Home Companion* magazine in 1919 and professionally linked to different printing and engraving workshops—he was officially accepted as a member on July 27, 1922.¹⁸ In May 1923 he published an article—“‘Emphasizing the dealer’, sold this campaign to trade”—in *Printers’ Ink*, the advertising sector’s reference magazine, explaining the strategy and process of designing an advertising campaign that he had made for the insurance company Home Insurance Co. from New York.¹⁹



4. The Edrops and their dog, c. 1920.

5. New period as a freelancer

Edrop's relationship with the advertising agency Associated Artists of Philadelphia ended in January 1924, and he reestablished his status as a fully independent illustrator, designer and art director, working from his studio situated in the family residence.²⁰ During the next decade, especially between 1925 and 1932, Edrop excelled as an illustrator of short articles—between one and four pages (figs. 13-23)—in nationally circulated generalist magazines such as *Collier's* (1925, 1927, 1930, 1932), *Ladies' Home Journal* (1927, 1928, 1932), *Liberty* (1926, 1933, 1937), *Life* (1919, 1923, 1927), *Pictorial Review* (1926, 1932), *The American Magazine* (1930-1931), *The Saturday Evening Post* (1932), *Woman's Home Companion* (1928) and *Nation's Business* (1928).²¹ During those years, he also combined his professional activity with responsibilities in local cultural institutions.

Edrop and his wife were active members of The Footlighters, a local drama group created in January 1930 and by the end of the year, had 315 members. Edrop's mother was an amateur theater actress and she was instrumental in conveying to her son respect and appreciation for the performing arts.²² Since March, both he and his wife were part of the cast of actors in several of the plays performed. The arrival of Edrop was also reflected in the graphic quality and the professional aspect of the drama group's playbills, designed and written directly by him. Edrop also introduced a promotional feminine character, the "Footlighters' Lady," a mascot that he would use systematically from then on for the theater company's print materials.²³

In the fall of 1930, Arthur Edrop was responsible for the design and production of a larger-scale handbill for two performances of the play *The First Year*—a tragicomedy on marriage in three acts—and several musical performances that were repeated for two consecutive days in the local institute’s auditorium. This publication of approximately twenty pages included advertising spaces with paid advertisements. The revenue obtained from the performances and from advertising, in addition to other contributions, was destined as a charitable fundraising initiative to alleviate the economic effects suffered by families in the area who were affected by unemployment during the Great Depression. The solidarity campaign was developed by a three-way collaboration, sponsored by the Chamber of Commerce of Wayne, the Neighborhood League and The Footlighters theatre company.

In 1933 Edrop was in charge of the fourth *Happy Days* event, the annual Footlighters party in which the dinner held at the Saturday Club served as the preamble of six short plays, all written by Edrop. They consisted of a tableau, two monologues, a one-act play, a dancing skit and a satirical comic opera in one act.²⁴ In the spring of 1932, the Wayne Art Center was set up in the town with the aim of creating an arts and crafts center to promote the value of the arts through educational training, workshops and also to satisfy the need for a space in which exhibitions could be held. It included not only the plastic arts, but also literature, music and the performing arts. The cultural and teaching activity, basically oriented to children and young people, also offered programs for adults. Arthur Edrop and his wife were founding members of the Wayne Art Center, and in addition, as head of the center’s Publicity Committee, he was the first to provide his professional experience applied directly to the promotion and publicity of the entity and its activities. Edrop was also the center’s director during the 1950s.²⁵

Edrop participated with Herbert S. Henderson (1900-1987) in a project targeting the community. Henderson had a solid background as an engineer specializing in projects of complex systems and installations of power and energy plants, air conditioning and wiring of large infrastructures, but his passion as a sculptor and artisanal wood carver grew to the point that it occupied much of his activity. In the early 1930s, Henderson produced a series of eight signposts having a colonial theme and style that he carved specifically to frame the different illustrated historical scenes created by Arthur Edrop. These hanging insignias were positioned in pairs at the main entrances of the four communities—Ithan, Wayne, St. Davids, Radnor Township—of the Radnor municipality in Pennsylvania, where Edrop resided. Today evidence of this work has not been preserved except for a series of photographs from the time portraying the different signs (figs. 109-116).²⁶

With regard to the commissions for art management, design and illustration that he received from different companies, it is worth highlighting his following work as a freelancer: the Youngstown Pressed Steel Co. of Ohio (1932); advertising agencies that managed the accounts for Scheffelin & Co. and Windsor House Ltd.; and department store businesses such as Vantine’s (New York), Kaufmann’s (Pittsburgh), William Filene’s Sons & Co. (Boston), and for Wanamaker’s and Strawbridge & Clothier, both from Philadelphia.²⁷

As for his activities outside of advertising, it is during this time when Edrop reestablishes his role as a columnist and writer. A sample of his productivity in this area is seen in the works inscribed in the register of intellectual property between January and December 1934: *Hard lines on Romeo; Millions in lip-sticks, or, selling the ubangis*; and *God bless’em, or, some women should dance*. These three theatrical pieces were destined to be broadcast by radio stations such as WCAU of Philadelphia, affiliated at that time to CBS.²⁸



5. Portrait of Arthur Norman Edrop, c. 1940.

6. Campaigns for products of British firms

Edrop was responsible for designing and illustrating the Teacher's Highland Cream campaign, the Scotch whiskey produced by the distilleries William Teacher & Sons, Ltd., in Glasgow, for the commercial agent Schieffelin & Co. in New York. This exclusive importer, like many others who operated with different brands, began their activity in a timid manner, as a preamble to an intense United States commercial relationship (legalized) with British distilleries after the repeal of the American Dry Law in 1933. The campaign was launched in 1934 and lasted for a decade and, although the participation of Edrop throughout that time is evident, his signature at the bottom of the illustrations only appears on rare occasions. These are seen in the advertisements from the first two years of the campaign (figs. 99-108).

Around 1937, Edrop created the illustrations—we do not know if he also intervened in the design—for the product catalog of drawing papers for artists manufactured by the Strathmore Paper Co. in West Springfield, Massachusetts. Although it was not a British company, the references used in the images were. Edrop again resorted to the subject in which he was considered an expert, portraying different soldiers and commanders of British historical armies (fig. 119).

Edrop was also one of the artists chosen to illustrate a single advertisement for the Kings Men brand “Toiletries with a golden heritage of Britain’s great traditions,” a range of men’s cosmetics and toiletries—basically colognes and shaving lotions—commercialized in the U.S. market by the British Windsor House, Ltd. subsidiary. The campaign advertisements, developed between 1945 and 1947, reproduced oil paintings with classic compositions of historical scenes portraying British army detachments as protagonists. This can be seen in the two advertisements comprising two works signed by the illustrator, painter and

watercolorist Donald Teague (1897-1991). They portray the troops of different cavalry regiments—the Royal Regiment of Scots Dragoons and the 6th Dragoon Guards. The illustration signed by Edrop was a romantic recreation of an actual episode that happened after the battle of Badajoz in 1812, within the context of the Spanish War of Independence. The Anglo-Portuguese alliance besieged the city and finally achieved the surrender of the French garrison. In that bloody context arose the romance between Juana María de los Dolores Ponce de León, a young girl in need of protection, and the British brigade officer Harry Smith, which is exactly what Arthur Edrop portrayed in the advertisement (fig. 120).

7. Books illustrated by Edrop

For Arthur Edrop, the beginning of the fifties was marked by the death of his wife Edith, which occurred on November 24, 1950. The years that follow show us a sexagenarian Edrop, engaged in various projects where his facet as an illustrator stands out. In this period he produces the illustrations for two very different books: a novel, *The Texans Ride North*, and a collection of poems titled *The Wind-Carved Tree*.

The Texans Ride North. The Story of the Cattle Trails, published in 1952, is a fictional story for young audiences written by a twenty-year-old John Jakes (born in 1932). It narrates the adventures of a group of cowboys trying to lead their cattle through Missouri cattle routes. Jakes is a writer from Chicago who started by publishing stories of the mythical Far West, tales of heroic fantasy and science fiction in pulp magazines. Subsequently, he authored several fiction historical sagas that have become best sellers in American bookstores. In this case, Edrop applied simple and direct illustrations, made with a brush and black ink. In the printed book, these drawings translate into twenty vignettes produced in two inks—using black and yellow—that are spread throughout the pages, and in a dozen different small details in the form of cutout monochrome sketches—in black—at the beginning of each chapter. The book was published by The John C. Winston Co. in Philadelphia (fig. 104).

The Wind-Carved Tree, published in 1953, is a compilation of 105 poems written by Esther Wood (1915-1965), most of which had already been published in different magazines, with some having a large national circulation such as *The Saturday Evening Post*, *Good Housekeeping* and *The Ladies' Home Journal*. Edrop's illustrations, a total of thirty-three vignettes, were directly inspired by the poems and reproduced in one ink in the interior of the publication. They consist of simple, paintbrush drawings which, sometimes took the shape of cut out motifs. The cover image is one of these drawings in detail, which was enlarged to be used on the cover, next to the title and author, in a new composition. It is likely that Edrop had previously met the author—Wood lived with her family in Radnor—, as they may have coincided in some of the cultural initiatives in which he used to participate with his wife Edith before her passing away (fig. 105).

One of Edrop's personal projects, in which he worked intensely during the last period of his life, was an unfinished book with the provisional title of *Soldiers of the King*. Whether it was the strength of his English family roots, or perhaps a way of paying tribute to childhood memories, the fact is that Edrop had developed a great fondness for portraying uniformed British Army soldiers with a high degree of accuracy and rigor. This was an undertaking in which he was considered an authority, both in portraying soldiers as well as in recreating military scenes of the past, a hobby that took the form of an illustrated book which never came into being. The document contained dozens of pages with full color drawings and graphic descriptions, a work in progress developed with systematic meticulousness and extreme respect for historical fidelity, which was the result of thorough documentation. In 1950, on the occasion of a reporter visiting Edrop's studio to interview him, she was surprised to see that of the twelve com-

partments that comprised the large chest of drawers presiding over the room in which graphic documentation was archived, four were dedicated exclusively to information on military uniforms representing different armies from around the world.

Between 1957 and 1971, the year Edrop retired professionally, he worked as an editor and illustrator for the *TV Guide* magazine, recovering his role as a journalist which he had previously exercised at the beginning of his career. The weekly magazine had been published since 1953 by Triangle Publications, a large Philadelphia media corporation that owned numerous radio and television networks. In 1957, the

editorial department was moved to the town of Radnor, where Arthur Edrop resided and he began his professional relationship with the magazine. By 1960, *TV Guide* had become the most circulated and widely read magazine in the country, having the privilege of graphic contributions—especially on its covers—from renowned photographers and illustrators of the time. As *The New York Times* briefly noted, Arthur Norman Edrop passed away on Friday, July 13, 1973, at his son’s house in the town of Lake Geneva, in Walworth County, Wisconsin, at the age of 89.²⁹



6. Samples of a variety of Arthur Norman Edrop’s signatures that appear in his illustrations and advertising commissions throughout his career.

8. Edrop, Michelin and advertising agencies

“Art consultant, art director to advertising agencies and advertisers,” “In the field of advertising, I have worked as art director, artist and idea man”; “art director, illustrator of advertising matter, writer and lecturer.” These definitions and other similar statements accompany the short biographical summaries that different publications dedicate to the figure of Arthur Edrop.

His first steps as an editorial artist for daily press and an illustrator for humorous magazines soon led him to related activities such as design and advertising. His interest in illustration as a tool at the service of a story or an advertising pitch, based on composition, graphics, the use of typography and lettering, characterized him as a graphic designer. In addition to offering his services directly to advertisers, Edrop also worked for different advertising agencies. His role in this field covered three different areas of responsibility: as a creative in the generation of ideas and messages for campaigns, as an art director in the management of the processes of graphically transcribing contents, and as a designer and illustrator—including his contributions as a copywriter—in the realization of each advertisement’s design.

The contractual link and corresponding responsibilities between Arthur Edrop, Michelin and the advertising agency that managed the Michelin account is unknown. The New York agency Wales Advertising Co. took over the tire company’s account in early 1916. The first advertisement illustrated by Edrop was published a few months later, in autumn, marking the beginning a relationship that would last for ten years. No information suggests that Edrop would become part of the staff for that advertising agency so it is assumed that his collaboration was outsourced as a freelancer, to act as director of art and design for advertisements and other promotional elements.

During the timeframe in which Edrop worked for Michelin (1916-1926), the designer continued to carry out commissions for other advertisers, either personally or within the structure of the Associated Artists of Philadelphia agency, where he worked between 1919 and 1924. A brief 1947 news item published in the press cites Edrop as a member of the “Art Department” belonging to the public relations and advertising agency Geare-Marston, Inc., with offices in New York and Philadelphia.³⁰

9. Edrop and French humorous illustrators

It may seem surprising to choose an illustrator who had excelled in humorous publications to revitalize American advertising for Michelin. The experience of the advertising policy deployed, especially in France but also in Italy and Great Britain, by the parent company between 1898 and 1914—when the Great War began—, can serve as a reference.

In France, advertising and promotion were organized from the company’s own internal department headed by André Michelin and located at 105 Pereira Boulevard in Paris. The creativity of the press campaigns and advertisements was generated in this internal department from which commissions were made to illustrators and designers and where originals were sent to different press for publication.

As explained in chapter 2: “The Birth and Baptism of Bibendum,” dedicated to the genesis of the mascot and the intervention of his creator Marius Rossillon “O’Galop,” André Michelin opted for the participation of illustrators and cartoonists from popular French satirical magazines as the pillar of their advertising strategy. The humor and on occasion, satire, provocation and irreverence of the proposals by authors such as O’Galop, Édouard Louis Cousyn, Hautot, Poulbot, Chenet, René Pean, Raymond Tournon, Walter Thor and many others, endowed Michelin’s advertising pitches with surprising appeals that were well received and widely popular.

In April 1917 a peculiar campaign of Michelin’s made its debut, which was exclusively published in the illustrated magazine *Life*, a humorous publication with contents that addressed politics, social and current affairs, mixing them with letters, articles, vignettes, jokes and drawings made by the best illustrators of the time. For six months, between April and September, Edrop devised, wrote and illustrated a dozen signed advertisements. Each of them consisted of a long rhyming poem combined with an illustration featuring Bibendum and a variety of different characters (figs. 44-45 in 1917).

This campaign may have been the American adaptation of a type of advertisement that was habitually used at the beginning of the 20th century in Michelin’s French advertising, which had a similar structure. A series of artists such as Marius Rossillon “O’Galop” and Raymond Tournon “Bib,” among others, illustrated in a caricatured way advertising cartoons with rhymed texts and panels with poems that reoriented popular fables—*La Laitière et le Pot au Lait*—, irreverent verses in which passages of the Sacred Scriptures—*Les Commandements de Bibendum*—or references to passages of French history—*Les Conquêtes de Napoléon*—were parodied (figs. 42-43).

Among these advertisements published in *Life* direct and explicit references to historical figures can be observed, such as Julio César, or to nursery rhyme characters such as Little Jack Horner, both portrayed together with Bibendum. For that campaign, and also following the nature of the magazine, Edrop employed the caricature style of illustration that he had developed in *Judge*, the other leading humorous magazine. This type of appeal that Edrop had highlighted in the 1917 campaign was not continued. The

reference to elements related to popular culture or the ingenious use of language were replaced by less evocative and more direct contents, technical descriptions of the product and texts detailing the advantages offered by Michelin in terms of qualities and prices.

10. Edrop's style and Michelin campaigns

Edrop never abandoned the characteristic graphic identity that was forged during his artistic training. His illustrations convey that aspect of sketching, consciously removed from a finished piece of work. The mastery of expressive and gestural drawing, of irregular lines and strokes, of the economy of his own means that the speed of execution demanded was complemented by the use of color, with techniques based on gouache and watercolor (figs. 20-26 and 39-41).

Edrop was a versatile and meticulous worker, capable of applying himself intensely to a design or an illustration in a concentrated search for the best option although, as he admitted, “the first attempt was usually the best.” During a visit to his home in 1950, the journalist who held the interview relates the impact that an enormous chest of drawers, had on her. There were a dozen drawers filled with reference graphic material: clippings of printed images, sketches and notes, photographs and all kinds of consultative descriptions. Edrop did not usually work with live models other than in specific cases:

“I like to ‘true up’ a drawing with a model. As far as the photographs go, I haven’t used them much. I like to use my own ideas and arrangements, using scrap for data.”³¹

This way of working and the style he showed in his illustrations was also reflected in his production as a graphic designer. In the case of press advertisements, the strokes and outlines that delimited spaces and figures maintain that discontinuous and irregular line of uneven texture. This artisanal aspect was reinforced by the use of lettering to the detriment of standardized typography for composing the main text messages. These parameters responded to the popular North American Arts & Craft Movement, commonly called the ‘American Colonial Style’. It was characterized basically by its rustic and graphic rotundity, emulating the results produced by xylographic printing and its large blocks with graphic motifs and typographies artisanally engraved in wood. In addition to Edrop, other designers, illustrators and graphic artists—including the talented Frederick Goss Cooper—employed this graphic line in their designs and editorial and advertising illustrations.

In October 1916, the first Michelin advertisement was published in which Arthur N. Edrop made his mark, and where his years of previous experience as a press and humorous magazine illustrator were evident (figs. 36-37). Already in September of that year graphic details began to appear in advertisements for the brand that pointed to the presence of Edrop. These included the use of lettered typographies or the graphic synthesis in the illustrations’ backgrounds and figures, as well as certain elements of sequentiality, the suggestion of dynamism and action in the portrayed characters’ attitudes, which was typical for the language of comics and humorous vignettes that comprised Edrop’s background.

This first advertisement illustrated by Edrop was structured around the dialogue between a customer—an automobile driver—and a tire store salesman, which detailed the virtues and reasonable prices of Michelin tires and inner tubes. Graphically, the staging of the meeting was divided into five vignettes, each of which was set over a text column containing part of the dialogue. The last illustration appeared signed with his surname accompanied by a monogram formed with his initials (ANE). The style of the

illustration showed silhouetted figures in the form of shadow puppets, a common resource in advertising modules and newspaper advertisements due to the limited space available and the low quality of print and paper, which made it advisable to eliminate details and settle for graphic simplicity. This graphic element accompanied Edrop throughout his career, and can be observed in subsequent advertisements for Michelin (fig. 38), in one of his recruitment posters during World War I (fig. 30) and in campaigns for others advertisers such as the two in 1920s for Ricoro cigars (figs. 86-98) and Teacher's Highland Cream in the 1930s (fig. 105).

But above all, the element that made Michelin's campaigns stand out in American illustrated magazines was the use of a homogeneous, persistent and differential criterion in the application of graphics, typography and color. The reorientation of Michelin's advertising policy in 1916 led to the contracting of the Wales Advertising Co. and to employing Edrop as art director. They now had the available means to battle for the best advertising space in publications with the greatest circulation, both in the general press and in the specialized automobile sector.

For each publication, while the majority of the magazine interior was printed in a single color, the cover pages—front cover and inside cover, plus the back cover and the inside back cover—offered paper of greater consistency, weight and quality, allowing for the printing in various colors. The pages that made up these cover pages were, therefore, the ones that provided the best technical conditions to favor graphic displays and their consequent advertising impact. In successive Michelin campaigns, the Wales Advertising Co. contracted insertions of color advertisements for the inside covers of different magazines. As a rule Edrop established the exclusive use of navy blue and yellow spot colors, the binomial corporate colors used by the French parent company Michelin et Cie. in their corporate image, which was also applied by their different subsidiaries.

Thus, despite the chromatic range that printing on covers allowed for, the art direction guidelines marked by Edrop established the utilization of black—basically for texts—and two more inks, navy blue and yellow. Variations were produced depending on each publication's printing particularities; sometimes blue was replaced by black, while yellow could oscillate between orange and ochre tones. The chromatic aspect of advertisements offered a third tone, the white color of the paper that they were printed on. The element of integrating the paper's own color into the illustration—which Edrop resorted to in his training as a water colorist—was perfect to highlight Bibendum's white figure that was set over masses of flat, dense colors (fig. 46). There was a justified variation to this rule which was applied in around twenty different advertisements. In the event that inner tubes were being advertised, the navy blue/yellow binomial was replaced by the black/red one, since the rubber inner tubes of the Michelin Red Ring-shaped Tubes—as the name suggests—were of that color (fig. 47).

A particular case, apart from the cover pages, was the series of inserts—also printed on paper of greater consistency and weight in full color—published, between 1916 and January 1918, in the central part of magazines such as *Motor World*, *Motor Age* and *The Automobile* (fig. 45).

From the first inserts and color advertisements published towards the end of 1917 to the last ones edited during the first four months of 1926—for a total of one hundred different models—this chromatic resource championed the Michelin Tire Company's advertising in American press. Michelin's color advertisements in Europe, including Great Britain, during that same timeframe were scarce and sporadic compared to the deployment made in American press.

The graphics applied by Edrop in the campaigns advertising Michelin tires constituted the model to follow in the 1920 advertising campaign for the launch of the Michelin Disk Wheel. This dealt with the technology of steel wheels manufactured in the United States by the Budd Wheel Corporation under a Michelin license. The account for this campaign, similar to the general one for Michelin, was headed by the Wales Advertising Agency, managed and supervised by Helmut M. Kiesewetter and Frank A. Grady.³² In addition to advertisements in the general press such as *The Saturday Evening Post*, a series of color inserts were created for publishing in automotive magazines such as *Automotive Industries*, *Motor World* and the *Automobile Trade Journal*. Although none of the advertisements are illustrated by Edrop, his style and hallmark are evident in the graphic design of the entire campaign (figs. 48-49).

The last Michelin magazine advertisements illustrated by Edrop were published—in color and as full or double pages—during the first quarter of 1926. The relationship between Edrop and Michelin ended in that year, after a decade of collaboration. Although a long series of small black and white advertising modules illustrated by Edrop continued to be published in different newspapers until the end of 1926, that particular campaign had in fact been created and launched in the autumn of 1925.

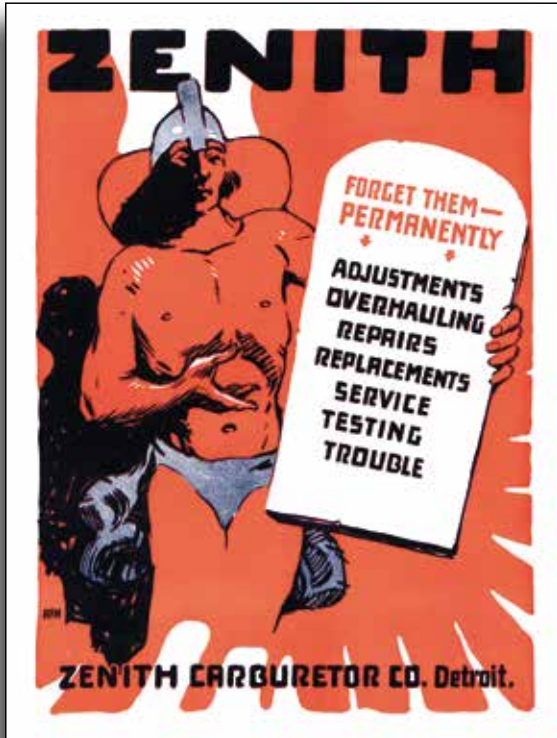
The Budd company eventually transformed into the Budd Wheel Company, based in Detroit and fully responsible for the manufacture and marketing of the wheels renamed Budd-Michelin Wheels. The change in the order of company names was the reflection of the Budd Wheel Company's new status. The paths of Arthur Edrop and the Budd Wheel Company crossed again in 1927 (figs. 50-51). In that year, Edrop was one of the illustrating artists who collaborated in a Budd publicity campaign. Along with him were other well-known artists such as Leonard T. Holton (1906-1973), a regular cartoonist for newspapers and magazines such as *Life*, *Judge* and the *Ladies' Home Journal*.

11. Edrop and advertising mascots

American advertising during the first third of the twentieth century was populated by charismatic mascots who enjoyed some continuity in their use. This depended on the stability of the company as well as the product or brand that they represented. However, there are few examples comparable to Michelin's Bibendum. Michelin's mascot held a prominent position and he was perfectly suited to be a solid, persistent, homogeneous and forceful graphic element over the years.

Within the automotive and mechanical components sector, the Poster Style campaigns for Zenith carburetors stand out. Between 1914 and 1920, advertisements for the carburetors of the Zenith Carburetor company from Detroit used a mythological character—a type of winged Mercury—as a mascot. The male figure of the hero was portrayed in a schematic, academic and realistic line drawing, within a graphic frame in which the color red—a sign of chromatic identity for his campaigns—, impregnated the background and figure in a resounding way, combined with black as a second color. The graphic design of the advertisements and their illustrations throughout those years was realized by the American artist Roy Frederic Heinrich (1881-1943) belonging to the same generation as Arthur N. Edrop.³³

The use of mascots accompanied much of Edrop's advertising proposals. He applied his prominent trait as a humorous cartoonist and his caricatured style—more or less stylized, according to what the commission required (figs. 37-39)—to the creation of unique characters such as the royal Diamond, King of Grids, for the Philadelphia Storage Battery (1917). The ability to fascinate both children and adults, typical of these fictional characters created by illustrators and caricaturists is pointed out by Abelson (1946) in his analysis of the impact of comic books and the use of their characters in advertising:



7. Advertisement for Zenith published in the magazine *Motor Age*, March 30, 1916. Illustrated by Roy F. Heinrich.

er wearing a cap and gown, the flagship mascot created in the twenties for Teacher’s Higland Cream scotch (figs. 107-108).³⁵ The advertisements designed by Arthur Edrop not only utilized the figures and ambassadors of each brand, they were also filled with portraits of a numerous variety of characters.

12. The Poster Style in Edrop’s work

Arthur Edrop’s two color recruitment campaign posters for the American army in 1917 define the style of the designer and the use of certain graphic elements that were shared by many of his peers. An important part of these designers, illustrators and poster artists had taken and applied the influence of different European variants of Art Nouveau to their advertising commissions. The impact of French and English posters on the development of American graphic design has been emphasized, but perhaps the profound influence that Central European modernist currents produced in designers and artists from beyond the Atlantic has been overlooked. It is possible to follow the Anglo-Saxon impact through the production of the Bostonian Will H. Bradley (1868-1962), which resulted from his declared admiration for the work of the English artist Aubrey Beardsley (1872-1898). It was Beardsley from whom he inherited his aesthetic character, decorative and detailed, and reproduced the deperative evolution of his style concentrated in the dialogue between line and mass. Along with Bradley, Edward Penfield (1866-1925) stands out, who is considered the most influential American poster artist, and also Frank Hazenplug (1874-1931). Both applied in their editorial designs delicate and meticulous ornamentation together with the compositional use of large swaths of solid color as a background or filling in figures, delimited by thick and precise outlines. The poster by Edward Penfield in 1899 for the Victor bicycle brand manufactured by the Overman Wheel Co. is indicative in this respect.

This graphic search between delicacy and rotundity, between line and mass, between precision in the stroke and expressive ease, also occupied a large part of the Central European poster artists, illustrators

“(…) Basic appeal of the comic book is simple, human emotion—sorrows and happiness. The pattern strikes a responsive chord in every reader’s private consciousness. Children and adults, alike, follow the lives and careers of comic characters as though they were real people. They follow them with breathless interest, sharing their ups and downs with an emotional agony that is human nature’s peculiar response to fiction.”³⁴

This characteristic virtue of humorous cartoonists allowed Arthur Edrop to breath new air [American] into Bibendum, the Michelin Tire Company mascot, as well as to portray the charismatic Uncle Sam and his patriotic call in a 1917 recruitment poster—*Volunteer, and choose your own branch of the service*—, and to create the Footlighters Lady character for the local theater company. Edrop also adapted for the American public—after 1934, when the forced abstinence imposed by Prohibition ended and the market to import alcoholic beverages opened up—, the figure of the elderly British teacher

and designers of that time. In the case of Germany, the most significant designs regarding the influence exerted on American artists came from the artists who cultivated *Plakatstil* (German for “poster style”): Ludwig Hohlwein (1874-1949), Julius Klinger (1876-1942), Paul Scheurich (1883-1945), Hans Rudi Erdt (1883-1918), Julius Gipkens (1883-1966), or Lucian Bernhard (1897-1972), among the most outstanding. They also tested the limits of graphic dialectic between background and figure, eliminating contour lines and merging both planes, giving way to suggestion more than delineation.³⁶ Julius Klinger, for example, in 1912 designed the famous poster of Bosch magnets and spark plugs for automobile engines’ starter systems, creating the striking demonic red mascot with the face of the champion racing driver Camille Jenatton. His poster was adapted to different markets and widely disseminated in the U.S. market, especially in color advertisements published, from 1913, in specialized automotive sector magazines (fig. 8).



8. Advertisement for spark plugs manufactured by the American subsidiary of Bosch, published in the American magazine *The Accessory & Garage Journal*, May 1913.

The case of Lucian Bernhard is an example of these influences and the permeability and frictions that were generated in his acceptance and adoption by American artists. In 1922, Bernhard left his studio in Berlin to move to New York where he worked in the field of interior design and furniture, corporate identity, packaging, advertising and typographic design. In his youth he admired the economy of means and the apparent simplicity of English posters created by Beggarstafs or James Pryde, which were decisive in determining his graphic style.³⁶ Bernhard is considered the father of the *Sachplakat* (German for “object poster”), where the decisive conceptual assumption is that the poster should only advertise what it sells, the product. Graphically, this translates into the necessity of portraying the object through the forcefulness of graphic synthesis, without artifice. However, although his designs were admired by colleagues from beyond the Atlantic, the implementation of his style as originally conceived encountered various obstacles at the beginning the twenties. Apart from the time lag between a style that had existed a decade earlier, the American advertising field was dominated by the copywriter and textual messages, as well as by the inevitable representation of “human interest” scenes. Although it was easy for him to work with lettering to design compelling slogans and short phrases, the bare, simple concept of advertising applied in *Sachplakat* ran head-on with the themes of “human interest” that permeated American publicity. As Bernhard stated in an interview in 1924:

“I’m glad to see that Hohlwein of Munich is now represented on the New York billboards by a number of his own posters. He is the European artist who is best able to fulfill the demands which the American public makes upon the realistic illustrated poster, and he thus represents a bridge between American and European conceptions in this field (...) The American wants a ‘picture’, an ‘idea.’ A purely optical idea is not idea at all for him. He demands what he calls ‘human interest’ in his posters (...) style, as I have already remarked, cannot merely be imported. (...) my adjustment to the American atmosphere is not an intentional but an unconscious one. I am moreover convinced that deliberate adjustment would be impossible. The two years I have spent here have convinced me that American psychology cannot be learned—one can only assimilate it by breathing it.”³⁸



9. Michelin advertisement in the German specialized motor sector magazine *Allgemeine Automobil-Zeitung*, March 9, 1913. Illustrated by Ludwig Hohlwein.

As a result of my research, I discovered that Holwein worked in 1913 for the German subsidiary of Michelin—the Deutsche Michelin Pneumatik AG in Frankfurt—designing a poster reproduced here (fig. 9). The suitability of the *Sachplakat* style, subject to the requirements of the poster as a graphic model being applied as magazine covers and advertising illustrations, had its supporters and detractors. In a 1920 article, the weekly magazine *Printers' Ink*, the leading publication of the American advertising sector, endorsed this option by presenting it in the following way:

“More than one advertiser has come to feel that modern display should be of the poster variety—very direct, very simple, very easily assimilated by the eye and by the mind. Brevity of text is one consideration, but it is by no means the deciding factor. The artist's technique and his method of handling the composition is the real test of the ‘poster advertisement’”.³⁹

The use of areas of uniform color and graphic experiments with chromatic planimetry in the superposition of different layers of the image's depth and their fusion into a single plane constituted the battles for an important part of the renowned American illustrators at that time. In this graphic skirmish, Clarence Coles Phillips (1880-1927) highlighted the achievements of Central European poster artists and applied them with mastery in his covers for magazines and in graphic commissions for all kinds of consumer products, systematically utilizing the element known as “fade away.” Arthur Edrop also experimented with merging between the background and the figure in a pair of ads designed for the 1920 “Michelin Double Cord” campaign (fig. 46).

Among the American artists who applied this style, the following stand out: Clarence Coles Phillips, Valentine G. Sandberg (1881-19?), Joseph Christian Leyendecker (1874-1951), John E. Sheridan (1880-1948), Robert John Wildhack (1881-1940), Louis Fancher (1884-1944), Adolph Treidler (1886-1981) and Carter Housh (1887-1928). Many others, such as Peter Helck (1893-1988), author of numerous illustrations for the Fisk Tire & Rubber Co. advertising campaigns between 1918 and 1919, and Kelly-Springfield Tire Co. in 1925, were influenced at an early stage of their careers by German poster artists and illustrators. All these names comprise the Golden Age of American illustration, a period that encompasses the production of different artists between the last two decades of the nineteenth century and the years after the First World War, although part of them continued to exercise their profession beyond the twenties.⁴⁰

The previously mentioned illustrator Robert John Wildhack, exponent of American “Poster Style” and the “fade away” technique in his advertising illustrations, magazine covers and posters, in an article published May 1910 in *Printers' Ink* entitled “The tendency towards simplicity in advertising art,” commented on the effects of German and French influence on American commercial graphics:

“Now, to touch on the ‘German effects’ in the work here, or ‘French influence.’ It is probably undeniable that either or both of those terms (or similar ones) refer to a marked tendency toward simplicity and directness—both in the presentation of the active idea and the treatment or method of the artist (...) the development here has paid complete tribute to Germany or France for its priority in the insistence upon simplicity and directness in art work. Simplicity is not an Invention—it is a Principle (...) We have much to thank Germany and France for in the calling of our attention to one of the first principles of Art as applied to Advertising.”⁴¹

For his part, Peter Helck, in a 1962 interview—by then he was already 69 years old—explained the early influence that the German poster artists exerted in his style and in that of several of his contemporaries and the reasons for the interruption of an inspiration that, in spite of everything, left its mark:

“As a youngster I was tremendously impressed with German poster art. It had powerful light and shade contrasts, amazing simplification, forceful design. I liked all work that had the sense of strength and vigor. I became a worker in this Teutonic ‘flat tint’ method of expression because of the dynamic effects which resulted. Before World War I the work of a half a dozen good American designers derived from this art, but our entry into the war moderated this influence. Today, however, there is a similar drive toward vivid, startling effects via such simplified means (...) those men [Plakatstil artists] were more interested in design than in any human interest angle. But design is very important, and we can learn a great deal from them.”⁴²

13. Lettering and typography in Edrop’s work

The professional activity developed by Arthur Edrop when designing advertising commissions reflected his desire to recover a certain artisanal aspect in the graphic formalization of his designs. The preference that certain designers held for the art of lettering, the lettering or drawing of letters by hand—especially applied in the advertisement’s headlines and short messages—, comprised a method for personalizing the image of a given advertising campaign, in response to the increasingly widespread exclusive use of casting types. In this sense, the graphic designer, illustrator and letterer Frederic Goss Cooper (1883-1962) expressed himself in a 1930 manuscript:

“We should be grateful that the old-time condition and spirit can be recaptured, to the end that the individual may work out his own salvation as a craftsman, escaping the insistent influence of frozen, mechanical type forms.”⁴³

The use of the lettering by Bradley and Penfield in their posters and editorial designs decisively influenced the following generations, in illustrators such as Charles Buckles Falls (1874-1960), F. G. Cooper or in Edrop, who was one year younger than Cooper. The lettering of these artists encompassed recovering the print type from the American colonial era based, in large part, on Roman classics—reinterpreted by British and Dutch type foundries—and distilled in types such as the Caslon Old Style and its copies. These typefaces were printed with an uneven print quality, rustic appearance and rough contours due to the imperfections and irregularities of the types of metal and their deterioration due to continued use, as well as the quality of the paper.

The reciprocal influence between hand lettering artists and typographers was intense. Many of the latter, such as Frederic William Goudy, began practicing the art of lettering—made evident by the advertisements, posters, publications and print materials from the turn of the century and the first two decades of the twentieth century in the United States. Some outstanding types among those endowed with an antique appearance were Roycroft (1898) designed by Lewis Buddy (1872-1941) and adapted by Morris Fuller Benton (1872-1948) for the ATF-American Type Founders foundry; Plymouth and Plymouth Bold (1900-1902) and Hearst Roman (1904). A series of typographic designers collected and systematized the results of their own production as sign makers, also reaping the rewards of graphic achievements that this field contributed to their contemporaries, to create commercial casting types. This was the case of Frederick Goudy and Oswald Cooper.

Frederic W. Goudy (1865-1947) designed commercial typographies of classical inspiration such as Pabst Roman (1902), Hadriano (1918), Goudy Roman (1914) and variants such as Goudy Heavy Face (1925) created directly to compete with Cooper's Cooper Black. Oswald "Oz" Cooper (1879-1940), from Chicago, worked as a typeface designer for Barnhart Brothers & Spindler, the most important type foundry in that city. His well-known Cooper font family, of contours and rounded ends, was the adaptation of lettering types that he had previously utilized in different press advertisements. Cooper typography was designed in 1918 and presented commercially in 1919, and the font family included different variants, with Cooper Black and Cooper Black Italic standing out for their potency and readability (1922).

Edrop's lettering work for Michelin (1916-1926), Philadelphia Storage Battery Co. (1917) and Ricoro-United Cigar Stores Company (1918-1920) and that of F. G. Cooper in all his graphic production and, remarkably, in his posters with propaganda lettering for the U.S. Food Administration (1917) shared one thing in common. They exhibited the inheritance of colonial types present in the designs of Bradley, Penfield or Falls, and nurtured the work of synthesis and design developed by typographers such as Goudy and Oz Cooper.

The German contribution to the field of lettering was also a decisive influence in the design of posters and publication covers. The work of typographers, such as Louis Oppenheim (1879-1936) from Berlin, integrated and normalized the use of personal lettering from German graphic designers, illustrators, posters and designers. Along with the general treatment of illustrations and the areas of flat color as well as the limits and contours suggested or profiled with rotundity, drawn letters were integrated into the compositional environment exhibiting part of these attributes. These graphic experiments were soon disseminated and received with interest—and, in some cases, with reluctance⁴⁴—by illustrators, hand lettering artists and type designers from other countries, and significantly, in the United States.

The sturdiness, simplicity and uniqueness of lettering applied in compact title blocks by Erdt, Bernhard, Gipkens and Hohlwein is present in Edrop's poster texts and in certain advertisements, as well as in the graphic production of recognized American commercial illustrators of his time. These include the previously mentioned Charles Buckles Falls, F. G. Cooper, Louis Fancher, Adolph Treidler, Roy Frederic Heinrich and John Sheridan (1880-1948), among others. A review of certain posters produced for United States war propaganda during the First World War shows these shared influences in artists from a generation who were born between the mid-seventies and eighties of the 19th century.⁴⁵

Of course, Edrop's work as a designer includes all these influences, in addition to the contributions in the field of lettering that were derived from his professional practice. The similarity between the drawn letters regularly employed by Edrop in 1916 (figs. **34-35**) and the commercial fonts produced by Goudy or Oswald Cooper in the 1920s testifies to the mutual influence that interspersed the work of designers, typographers, hand lettering artists and sign makers.

Notes

The present biography is the result of the compilation of different sources.

Among those not mentioned in the specific notes, it is possible to find brief and concise statements containing specific data in the following publications:

- *Who is Who in American Art*, vol. 8. American Federation of Arts, 1962.
- *Who is Who in the East*, vol. 7. Roosevelt & Larkin, 1959, p. 266.
- *Who was Who in American Art*. Madison: Peter Hastings Falk-Sound View Press, 1985.
- *American Art Annual*, vol. 34. MacMillan Co., 1937, p. 434.
- JAKES, John. *The Texans Ride North. The Story of the Cattle Trails*. Philadelphia: John C. Winston Company, 1952. Book illustrated by Arthur Edrop, with a column of biographical information about the authors on the back flap.
- Passenger records from the archives of
The Statue of Liberty-Ellis Island Foundation, www.ellisland.org
- Different records of the British Birmingham population (1891) and several years of the Brooklyn neighborhood census, New York, prepared by the Department of Commerce and Labor-Bureau, United States Census.
- Edrop's record of *World War I Draft Registration Cards, 1917-1918* and *World War II Draft Registration Cards, 1942*.
- "Declaration of Intention by Arthur N. Edrop." *Westchester County Naturalization Records Index, 1808-1927* (E-F), Westchester County Archives, Elmsford, New York. Copy of the Document of Intention of Naturalization sworn by Arthur N. Edrop in 1917, along with numerous registry information. The Declaration of Intention was the first step that immigrants who wanted to obtain U.S. citizenship had to complete. To this statement a Naturalization Petition had to be added—within a maximum of seven years—to complete the process.

The development of this chapter has been possible thanks to the kind and selfless collaboration provided by Georgie Morris Garbisch, daughter of Edith Marjorie Edrop and Robert Cooper Morris and, therefore, granddaughter of Arthur Norman Edrop. I contacted her in 2005 and we maintained correspondence during that year and the following one. She gave me information about her grandfather's family life and some interesting graphic documents, which I have incorporated into the chapter.

1. The references on Whittaker and the Adephe Academy come from books that are listed in the bibliography.
2. "The Brooklyn Art School's reception," *The New York Times*, December 23, 1894; "Brooklyn Art Students' Association," *The New York Times*, January 6, 1900. DEARINGER, David B. "Joseph H. Boston," *Painting and sculpture in the collection of the National Academy of Design, Vermont, Hudson Hills Press, 2004*, p. 59.
3. In this newspaper we find collaborations of Edrop as illustrator in different articles, for example in the article "Author Theodore Dreiser tells of 100,000 Jennie Gerhardts" published in the *New York Morning Telegraph*, Sunday, November 12, 1911, p. 5. Next to the text, written by Almer C. Sanborn, we find an illustrated portrait of Dreiser illustrated by Arthur N. Edrop.
4. As explained in the brief chronicle about the wedding published in the *New York Daily Tribune*, June 13, 1909. Another reference is in the section "Marriages during the year, November 1, 1908 to October 31, 1909, inclusive", *Brooklyn Blue Book and Long Island Society Register 1910*. Brooklyn, Brooklyn Life Publishing Co., 1909. Regarding Percy Edrop and The Church of Reconciliation, "Young People's Meeting. Held in Church of Reconciliation on Nostrand Avenue," *The Brooklyn Daily Eagle*, February 24, 1914, p. 7.

Percy abandoned his studies in the third and penultimate years at Boys High School in Brooklyn, forced to seek employment to support his family who was in need of financial support that his father, suffering from a serious illness, could not provide. From a young age he was linked to different written media, working as a reporter and writer. In 1904 he began his religious studies for ministry at the Episcopal Reform School, where he was ordained as Deacon three years later and in which he developed an intense career occupying positions of responsibility. During WW1, as a member of the 47th Infantry Battalion at Camp Wadsworth YMCA, he served as editor of the first issues—up to number 6, December 29, 1917—of the weekly military magazine *Wadsworth Gas Attack*, which debuted in November 1917 (www.oryansroughnecks.org/gasattack.html).

5. Examples of his illustrations in the corporate magazine *Wells Fargo Messenger* can be seen in the articles “The rug’s own story,” March 1913, pp. 106-107; “Initiative,” June 1913, pp. 156-157; “Getting ahead, Some observations by a successful business man,” November 1913, pp. 44-45; “Ambition,” February 1914, pp. 84-85; “Skagway Bill’s partner,” December 1914, pp. 61-62.
6. If Arthur Edrop was responsible for the design and illustrations of Michelin’s American advertisements between 1916 and 1926, the artist Laurence Fellows (1885-1964) was in charge of illustrating the Kelly-Springfield tire company campaigns for more than a decade, between 1918 and 1931.
7. Edrop’s work was similar, in concept and graphic style, to the one that the illustrator, graphic artist and designer Frederick G. Cooper had been developing in *Life* magazine. Between 1907 and 1930, Cooper contributed nearly 4,000 “cartoonettes” for the sections and editorial pages of this publication. His authorship is seen in his signature with a humanized monogram—having limbs and movement and adopting different poses—composed of his initials ‘fgc’. This was a constant element that identified him and which made him popular. Cabarga (1996), p. 31.
8. *Government War Advertising. Report of the Division of Advertising, New York, Committee on Public Information*, 1918, p. 30.
9. His name is referenced in some articles: “Where thanks are due,” *Carry On. A magazine on the reconstruction of disabled soldiers and sailors*, Office of the Surgeon General, U. S. Army, January 1919; “An important exhibit of printing plans of the American Institute of Graphic Arts,” *The Publishers’ Weekly*, February 14, 1920; “The Equity Photo Engraving Corporation,” *The American Printer*, May 20, 1921.
10. The poster of Edrop with the motto “Make the world safe, enlist now and go with your friends” was one of the 400 war propaganda posters—American, Canadian and European—selected for the exhibition *Help*, held at the Wisconsin Museum of the State Historical Library, in October 1917. A short chronicle of the exhibition dedicated a laudatory paragraph to it classifying the work as “one of the striking American placards.” “War posters of allied nations displayed here,” *The Wisconsin State Journal*, October 19, 1917.
11. “Artists take close look at army camp,” *The Sun*, July 14, 1918, p. 14.
12. “United goes one better in its new Ricoro campaign,” *Printers’ Ink*, August 26, 1920, pp. 65-68.
13. “Good fellowship helps to popularize a well known brand of cigar,” *Printers’ Ink*, June 12, 1919, pp. 85-88.
14. During more than a century of existence the Omega Gamma Delta Brotherhood set up 105 lodges in different locations, for a total of 15,000 registered members in all those years and becoming a national institution. On its website (www.omegagammadeltafraternity.com) tribute is paid to its founders, and a biography of Arthur Edrop can be found, although it contains numerous errors and inaccuracies. Moreover, part of that biography uses accurate information that I myself compiled, but was not cited as a source. This deals with contents contained in the article published in 2005, listed in this chapter’s bibliography, “The forgotten years, The American phase of Michelin in Milltown.”

15. "Cartoonist takes up advertising," *Advertising & Selling*, August 30, 1919, p. 43; "Edrop with Associated Artists," *Printers' Ink*, September 4, 1919, p. 152; "Edrop joins the Associated Artists of Philadelphia," *Inland Printer*, October 1919.
16. "Associated Artists of Philadelphia," *American Art Annual*, volume XIX. Washington: The American Federation of Arts, 1922, p. 207.
17. "Arthur N. Edrop, President of Associated Artists," *Printers' Ink*, March 23, 1922, p. 104; "Arthur N. Edrop," *The American Printer*, April 20, 1922; "J. Coleman Bentley," *Advertising & Selling*, April 1922, p. 39.
18. As explained and certified by Richard J. Benson in mailed correspondence. He was previously President of the organization who currently (2013) is in charge of the Permanent Collection, Library and Archives of the Museum of American Illustrators at the New York Society of Illustrators. www.societyillustrators.org
19. "Emphasizing the dealer' sold this campaign to trade," *Printers' Ink Monthly*, May 1923, pp. 48-49.
20. "A. N. Edrop leaves Associated Artists," *Printers' Ink*, January 31, 1924, p. 98.
21. After an intense review of original publications during the period comprising 1925-1932—as part of the research carried out for this particular chapter—, at least one article illustrated by Edrop has been located for each year in every magazine. The years checked are those that are indicated in parentheses in the list of journals in the text. Edrop also collaborated on occasion with other magazines. For example, in May 1928 he published two illustrations in the article "Learning to be a congressman," with a text by William E. Hull, for *Nation's Business*, the magazine about the business world published in Washington since 1912 by the United States Chamber of Commerce. It had a circulation of about 250,000 copies per month and included the collaboration of artists from that time such as Peter Helck, Louis Fancher, Tony Sarg, Sydney E. Fletcher and J. D. Irwin.
22. For example, we can see the name of Mrs. George T. Edrop listed among the board members promoting theater plays performed by actors of the High School Dramatic Society of Brooklyn. "A glimpse of paradise' to be presented by Dramatic Society," *New York Daily Tribune*, April 26, 1903.
23. As Patterson explains in the different chronicles dedicated to the theater company The Footlighters in the section "Your Town and My Town" published in *Suburban & Wayne Times*.
24. "These are our neighbours: Arthur Edrop," *The Suburban & Wayne Times*, March 24, 1950.
25. According to Emma C. Patterson, in the chronicles dedicated to the Wayne Art Center.
26. "In memoriam: Herbert S. Henderson 1900-1987," *The Bulletin of Radnor Historical Society*, volume IV, number 8, 1988. Wayne, Pennsylvania, pp. 6-7. Part of the details of this story have been facilitated directly by the now ex-President of the Radnor Historical Society, Ted Pollard, through the dialogue established in different emails. The photographs of the sign posts were donated to the Radnor Historical Society by the family of Arthur Edrop.
27. "These are our neighbours: Arthur Edrop," *The Suburban & Wayne Times*, March 24, 1950.
28. As verified by entries in the *Catalog of copyright entries. Part 1, group 3, dramatic compositions and motion pictures, vol. 7. Index for the year 1934*. Washington: Copyright Office-Government Printing Office, 1935, p. 430.
29. "Arthur N. Edrop," *The New York Times*, July 16, 1973.
30. *Broadcasting Telecasting* (Washington DC.), May 26, 1947, p. 61.
31. As the artist explained to the journalist Jean Horton Berg in the interview "These are our neighbours: Arthur Edrop," *The Suburban & Wayne Times*, March 24, 1950.
32. "Frank A. Grady with Wales agency," *Advertising & Selling*, April 3, 1920, p. 48.
33. The Poster Style applied in the campaign of Zenith and his mythological character received praise-worthy comments in the article listed in the bibliography, "Putting poster punch in the picture," *Printers' Ink*, July 29, 1920, pp. 81-82

34. Abelson (1942), p. 42.
35. As I was personally informed by Helen Arthur (2005), expert in the corporate history of the brand and author of a reference book on the subject which is included in the bibliography.
36. These graphic elements can also be overserved applied to the work of certain British Modern Style artists such as The Beggarstuffs—James Pryde (1866-1941) and William Nicholson (1872-1949)—, John Hassall (1868-1948) and Dudley Hardy (1867-1922). In French Art Nouveau, the use of masses and lines and the fusion between background and figure were reflected in the poster production of outstanding names such as Henri de Toulouse Lautrec (1864-1901), Pierre Bonard (1867-1947) and Jules Alexander Grün (1861-1938).
37. As explained by Steven Heller (1998) in the article on Bernhard's biography. See the bibliography.
38. Fragments of the interview originally published in *Gebrauchsgraphik*, the leading German magazine on advertising, in Heller's article (2011) published in *Imprint*. See the bibliography.
39. "Putting poster punch in the picture," *Printers' Ink*, July 29, 1920, p. 81.
40. Some of these authors are referenced in the book by Matlack Price (1913). See the bibliography.
41. "The tendency toward simplicity in advertising art" by Robert John Wildhack, *Printers' Ink*, May 11, 1910, p. 28.
42. Guitar (1962), p. 15.
43. Cabarga (1996), p. 95. This fragment is part of an extensive manuscript—published for the first time—on the art of lettering, written by F. G. Cooper towards the end of 1930.
44. Regarding this critical vision of the German influence on the typography and lettering of American posters, designers and typographers—which imparted a patriotic and protectionist feeling due to the tense post-war relations between the two powers—, two authors expressed themselves at different moments: Harrington and Goudy.
- Burton Harrington (1925), p. 64-66, in an excerpt from the text listed in the bibliography, stated: "Since the war we have not heard as much about German posters as before the war, nor have we seen many, though the present output is considerable. German poster artists were and are capable of designing excellent poster lettering, but their tendency, in most of the immediately pre-war posters, was to use a far too heavy block letter, a letter that was both clumsy and illegible (...) Only a few of our artists were affected by this particularly bad kind of poster lettering, and the calamity in this country lay in the fact that students seized upon it as the very last word in lettering—and some of them have not yet recovered from this delusion. Ungraceful, illegible, unimaginative, the heavy German block letter is one of the worst of all letter forms ever utilized in poster design (...) It may be said that the German artists could have designed the best poster lettering in the world if their sense of proportion had kept them from making it too heavy, as they did before the war, and their sense of fitness had kept them from Bolshevizing it, as they have since the war."
- For his part, the typographer Frederic Goudy (1938), p. 109, reflected: "(...) to be frank, I cannot honestly say that for me the years since 1913 have brought forth many outstanding types by American designers. It has been largely our German contemporaries who have produced the bulk of original type work, and it is a lamentable fact that for the past ten years foreign importations have almost driven our own productions into the limbo of the forgotten. Printers, and especially users of advertising, have not been kind nor even fair to native talent; they have insisted on the importations of foreign types to gain the elusive touch of novelty."
45. In addition to the names mentioned, we can highlight the list of American military propaganda posters from the First World War in which the influences of the different types of lettering similar to those used by Edrop in his propaganda and advertising proposals are evident:
- The Motor Transport Corps offers you an opportunity to become an expert auto mechanic and repairman* by George Leonard Carlson (1887-1962); *In the Air Service* by Louis Fancher; *United States*

Navy, a wonderful opportunity for you by Charles Edwin Ruttan (1884-1939); *Hey, fellows! American Library Association* by John Sheridan; *Team work wins* by Roy Hull Still (1889-1976); *Liberty Loan: Have you bought your bond?* by Adolph Triedler; *Come on!: Buy more Liberty Bonds* by Walter Whitehead (1874-1934); *Official United States War Films* and *They give their lives, do you lend your savings?* by Horace Devitt Welsh (1888-1942); *Remember Belgium. Buy bonds. Fourth Liberty Loan* by Ellsworth Young (1866-1952).

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Regular column published from 1949 to 1958, with local chronicles of social and cultural life. Within this section we find an article dedicated to the theater company The Footlighters, covered in several columns, among which stand out: October 28; November 4, 11, 18 and 25; December 2 and 9, 1949. October 28; November 4, 11, 18 and 25; December 2 and 9, 1949; and another extensive article dedicated to the management and activities of the Wayne Art Center, covered in several articles, among which stand out: April 13, 20, 27 and May 11 and 18, 1951. Articles compiled by the Radnor Historical Society and available from: www.radnorhistory.org
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“As Usual the Crowd liked the Edison Exhibit”



*Impression of the Electrical Show as depicted by
Cartoonist Arthur N. Edrop*

The Fourth Annual Electrical Show, now being held at Madison Square Garden, includes demonstrations of electrical appliances and devices for comfort, adornment and labor-saving in the home. These demonstrations are of the liveliest interest to every member of the family.

The manifold applications of electricity in the industrial field, continuously demonstrated at the Show, are full of suggestions of economy to users of power.

It is a striking exposition of electrical devices available with service from the mains of

The New York Edison Company
Electrical Show, Madison Square Garden
October 10 to 20, 1910

GRAPHIC CHRONICLER. The image above depicts an early example of Arthur N. Edrop's illustrations during his initial stage as a press cartoonist. In this case, the vignette he produced portrays the advertising mascot of The New York Edison Co. electric company—the Edison Man, created in 1904 by Fred G. Cooper—within the context of the Annual Electrical Show held in 1910 at New York City's Madison Square Garden. The company utilized this illustration as the basis of the advertisement shown here, which was inserted in different New York publications such as *The New York Times*, *The Sun*, *New York Tribune*, and *The Wall Street Journal*.

10. Advertisement published in *The New York Times*, October 11, 1910. Illustrated by Arthur Norman Edrop.



THE PERSEVERING FROG



ONCE upon a time there lived a farmer who owned many cows and peddled milk for a living.

Now they say that some milkmen water the milk in order to make more of it, and bring in more money. So one morning early, this farmer, or milkman, drove down to the brook and poured some of the water into each can of milk. In his hurry, some way, without noticing, he poured into one of the milk cans two young frogs.

"Oh, dear," said the frogs as they jumped up and down, "we shall surely be drowned."

"Well, I," said one frog, "shall keep jumping up all I can."

"But," said the other frog, "it's so tiresome, and I don't like to do it."

"I," said the first frog, "shall stick to it, while I've got breath."

After four or five jumps the discouraged frog said: "Oh, dear, it's so much work, I don't want to. It's no use." And down he went, and was drowned.

The other frog kept jumping and jumping, and saying, "I will, I will," until all of a sudden, the milk wagon came to a stop. The farmer removed the cover from one of the milk cans, and what do you suppose he saw! Why, there was Mr. Frog, sitting upon as fine a cake of butter as ever was seen!

He had jumped and jumped up in the milk until he had churned for himself a fine little cake of butter, and sat upon it. Thus, by persevering, Mr. Frog had saved his life, and, as the cover was lifted from the milk can, out he jumped.

HARRIET BOUTELLE HUTCHINGS



EDROP AND THE FROG

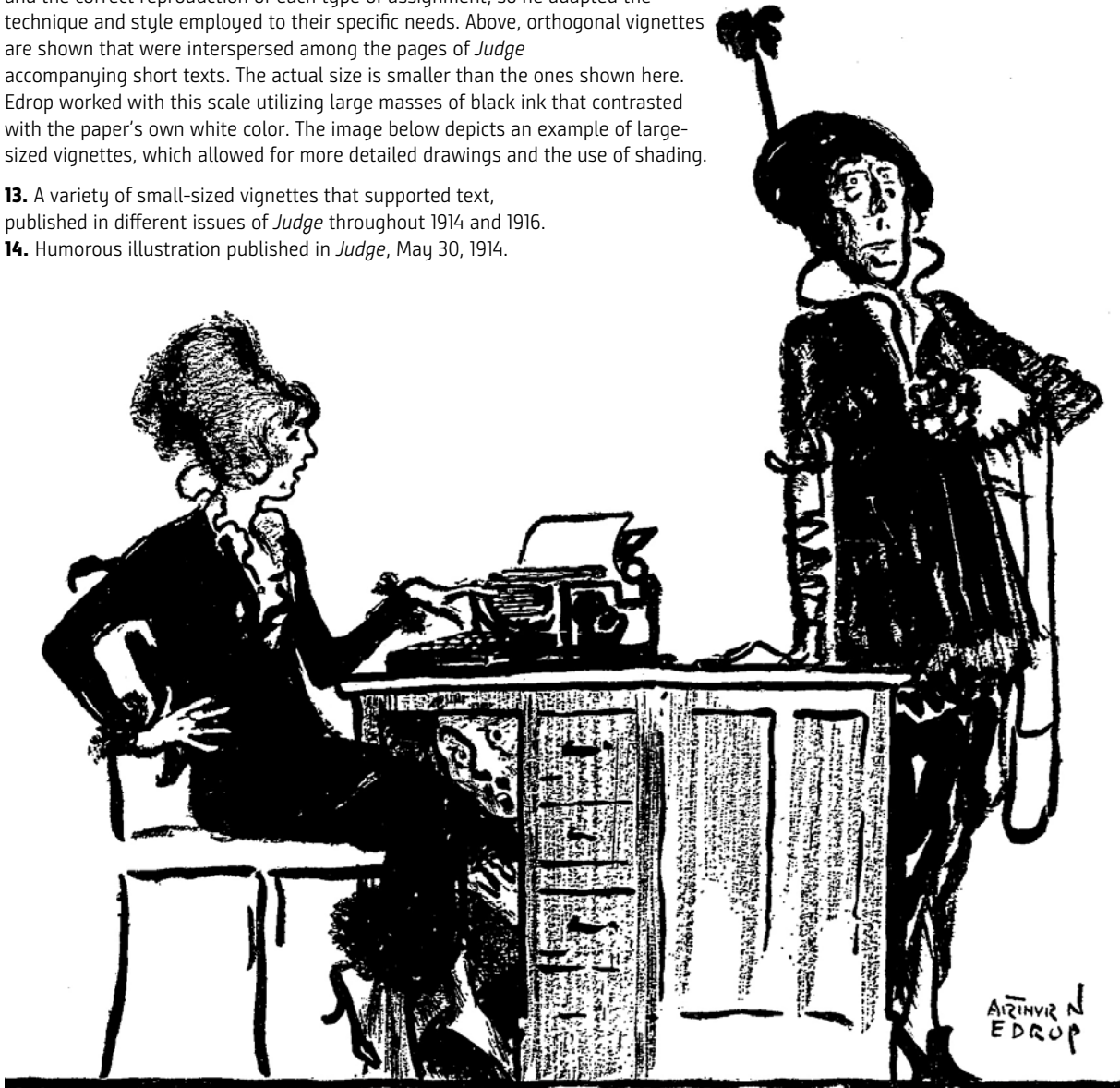
The above image shows the vignettes that Arthur N. Edrop employed to illustrate this short story published in the June issue of the children's magazine *John Martin's Book*. It is likely that Edrop collaborated on more occasions in the publication founded and directed by Morgan van Roorbach Shepard aka "John Martin," editor, writer and illustrator. Martin counted on the collaboration of the renowned illustrator George Carlson as an associate and manager of high level artistic production. The magazine, published from 1913 to 1933, offered quality graphic presentations, which highlighted the use of lettering, typography and illustrations by various artists.

11-12. Cover of the children's magazine *John Martin's Book*, June 1913, work of Charles Frank Arcieri (1885-945) and inside single-page illustrated by Arthur N. Edrop.



VIGNETTES. Edrop was aware that commissioned work required legibility and the correct reproduction of each type of assignment, so he adapted the technique and style employed to their specific needs. Above, orthogonal vignettes are shown that were interspersed among the pages of *Judge* accompanying short texts. The actual size is smaller than the ones shown here. Edrop worked with this scale utilizing large masses of black ink that contrasted with the paper's own white color. The image below depicts an example of large-sized vignettes, which allowed for more detailed drawings and the use of shading.

- 13. A variety of small-sized vignettes that supported text, published in different issues of *Judge* throughout 1914 and 1916.
- 14. Humorous illustration published in *Judge*, May 30, 1914.

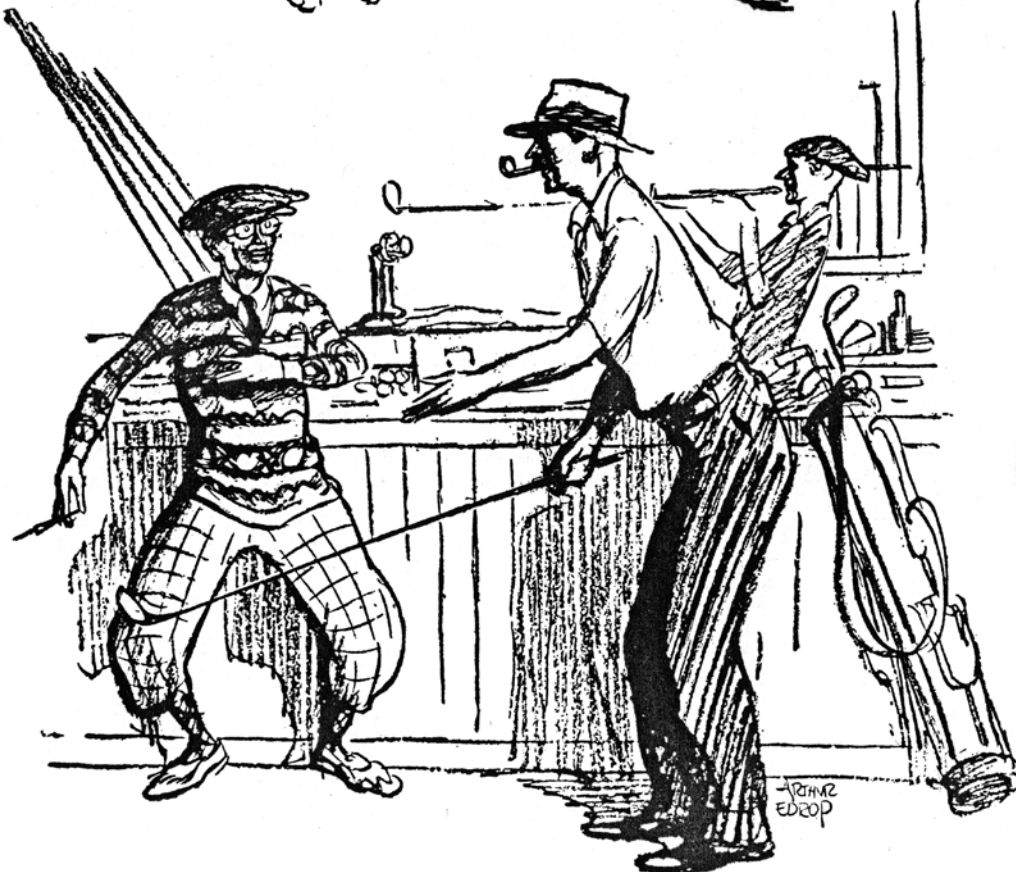


“IN SEARCH OF A HUSBAND”
With apologies to the author.



20. Illustration for the article by William E. Barton, "The land of well-behaved babies" published in *Collier's*, December 26, 1925.

21. Three illustrations for Fritz Nocker's article, "Take a trip from the waiter," published in *The American Magazine*, April 1931.



22. Humorous vignette on golf, published in *Life* magazine, May 5, 1927.

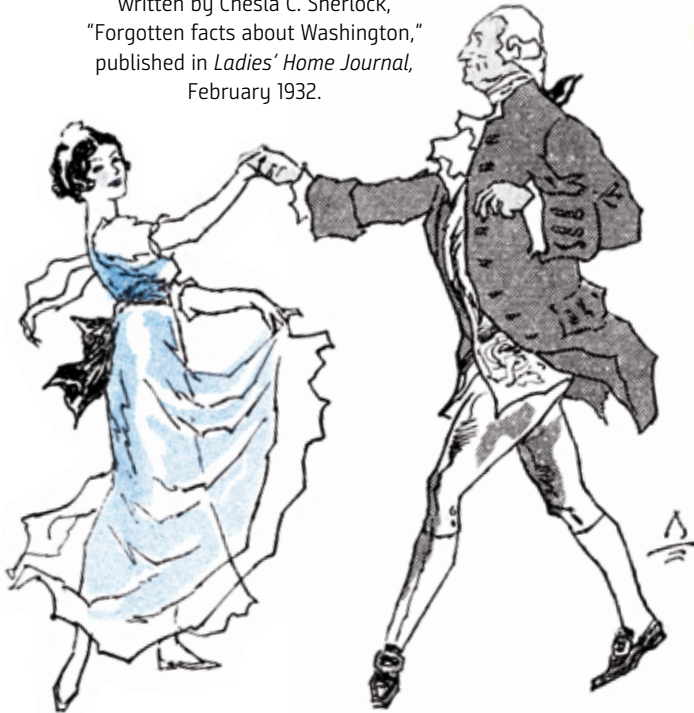


23. Illustration for the article "The rug's own story," published in the Wells Fargo Company's corporate magazine, *Wells Fargo Messenger*, March 1913.

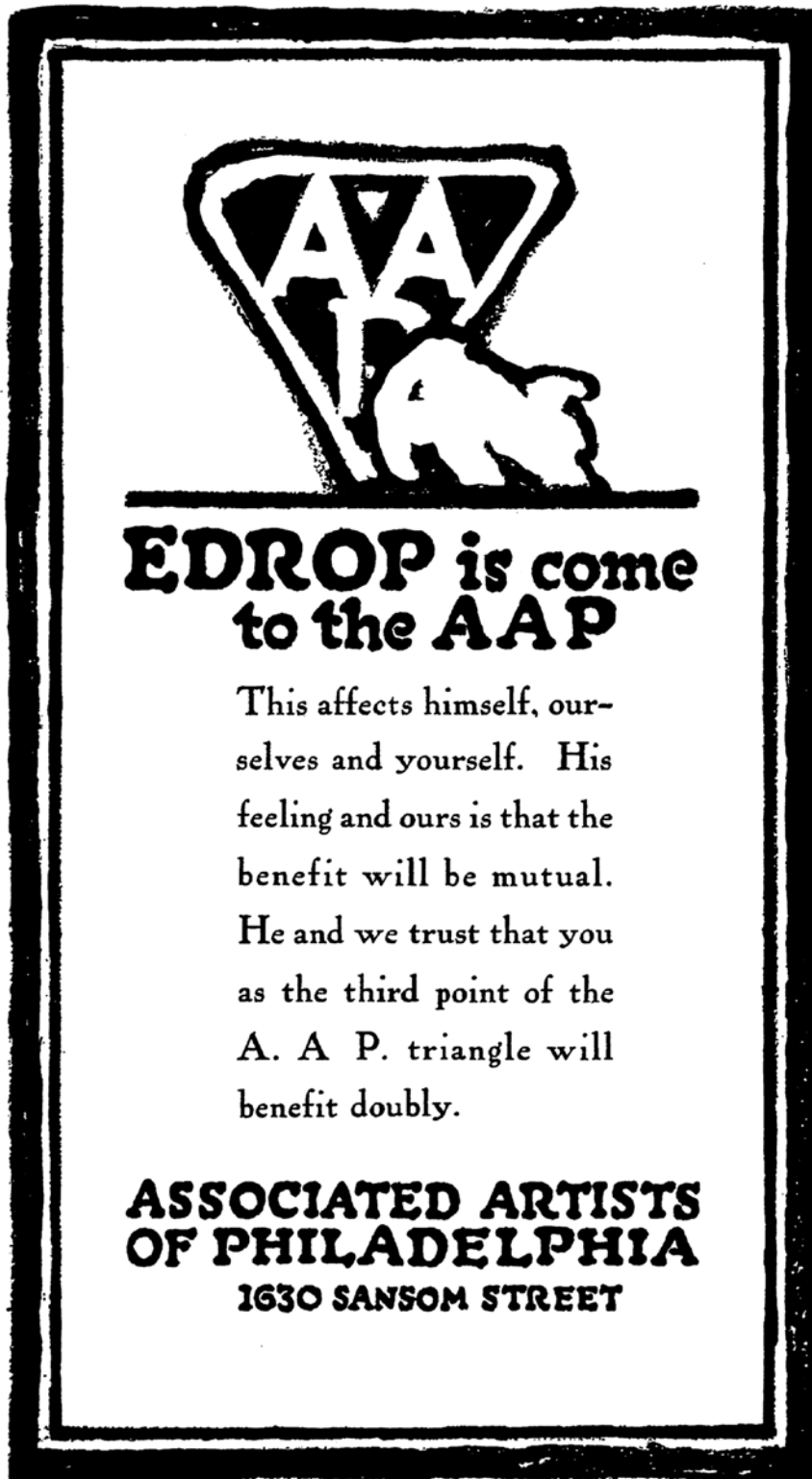
24. Illustration for Barbara Vincent's article, "Ministers' daughters," published in the magazine *Ladies' Home Journal*, November 1927.



25. Illustration for the article written by Chesla C. Sherlock, "Forgotten facts about Washington," published in *Ladies' Home Journal*, February 1932.



26. Illustrated header for the entertainment critique section "Confidential Guide" published in *Life* magazine, March 15, 1919. The cherub, the magazine's mascot, guides the audience with a lantern, 'illuminating' the way forward.



TRIANGULATION. The image above shows the public announcement of Arthur Norman Edrop being incorporated as a member of the AAP-Associated Artists of Philadelphia agency published in *Printers' Ink*, the leading advertising sector magazine. The design of the advertisement is the work of Edrop himself, as evidenced by the use of his characteristic lettering. It portrays the news as follows: the monogram of Edrop (ANE) intersects with the inverted triangle that contains the acronym of the agency (AAP).

27. Advertisement published in *Printers Ink* magazine, August 14, 1919.


28. Edrop's monogram, used since the beginning of his professional career.



Arthur Edrop *and what he brings to the A.A.P.*

—A KNOWLEDGE of pen and brush, their limitations and more—their possibilities. He also knows advertising, the reason several national advertisers and advertising agencies are glad to use him in an advisory capacity. But best of all he knows the real meaning of *service*—this is why we were glad to add him as our Art Director.

ASSOCIATED ARTISTS
OF PHILADELPHIA

Sixteen Thirty  *Sansom Street*

29. Portrait of Edrop in another advertisement describing his incorporation into the AAP, published in *Printers Ink*, August 28, 1919.

Die deutsche Nummer des JUDGE erscheint im September. Man verfehle nicht sie zu lesen.

The Prussian—That's a good one! You should send it to the German Number of JUDGE.

The Hessian—You have a wise head, Johann, even if it has brass on the outside; I have already sent it.

Enclosed find \$1.00. Send me JUDGE for 3 months.

Coupon

JUDGE
225 Fifth Ave.
New York

Judge—*The Happy Medium*
225 Fifth Avenue, New York

FROZEN SMILES. Above, a vignette illustrated by Arthur Edrop advertising the special issue of the humorous magazine *Judge*, of which he was a regular contributor. The publication of "German Number" was scheduled for September 12, 1914, but was canceled after the German invasion of Belgium in August, an event that triggered the First World War. The illustration shows two soldiers from the German Empire—a Hessian with his characteristic helmet in the shape of a miter and a Prussian, with the *pickelhaube* pointed helmet—explaining a joke:

"The Prussian—This is a good one! You should send it to the German Number of *Judge*."

The Hessian—You have a wise head, Johann, even if it has brass on the outside; I have already sent it."

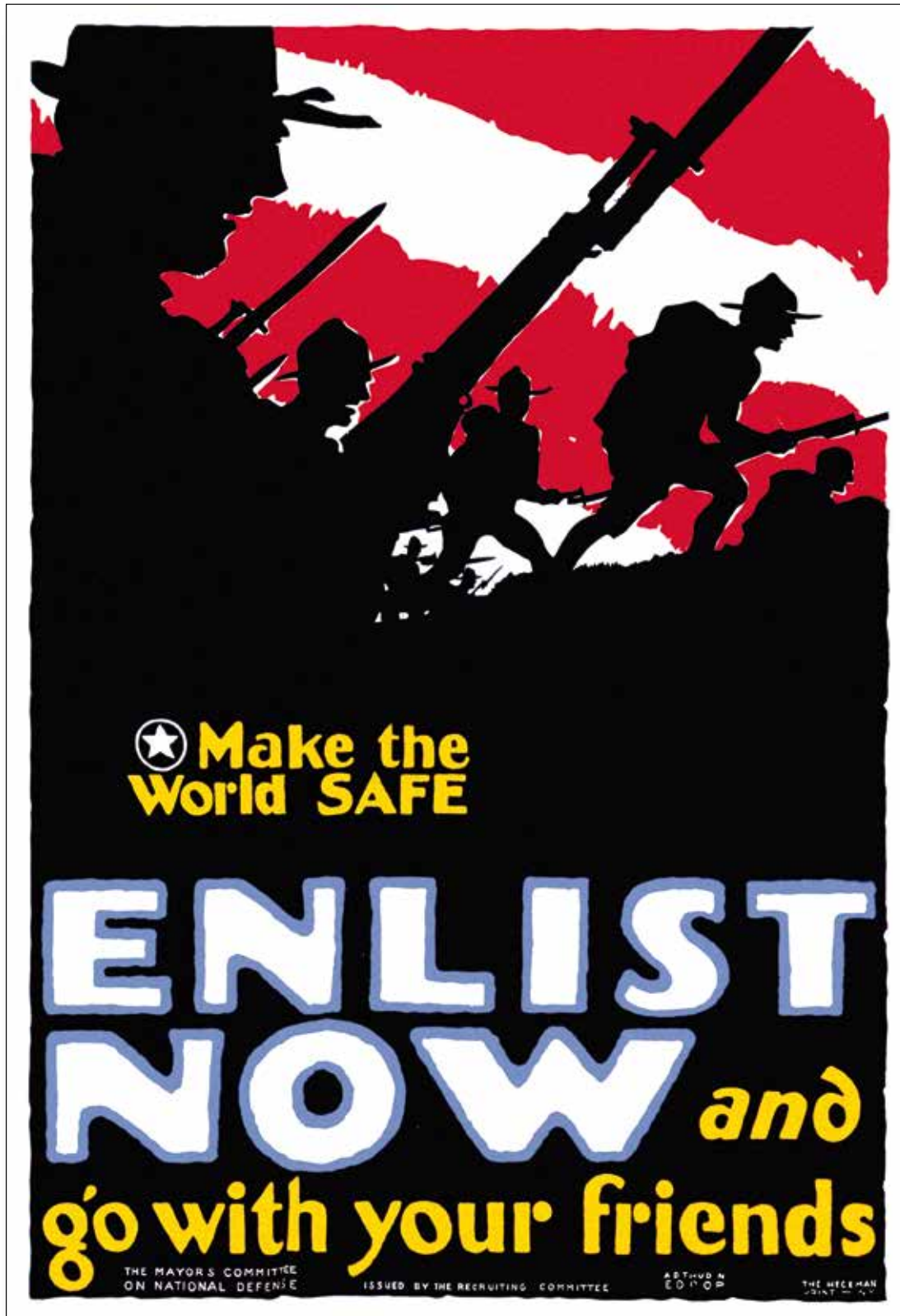
The figure of Hessian soldiers with their miters—which identified the grenadier and rifle units—was familiar to the American public as an army of mercenaries numbering around 30,000 soldiers and coming from the Grand Duchy of Hesse was hired by King George III of England during the American War of Independence.

30. Editorial advertisement for the special issue "German Number" in *Judge* magazine, July 25, 1914. Illustrated by Arthur Edrop.



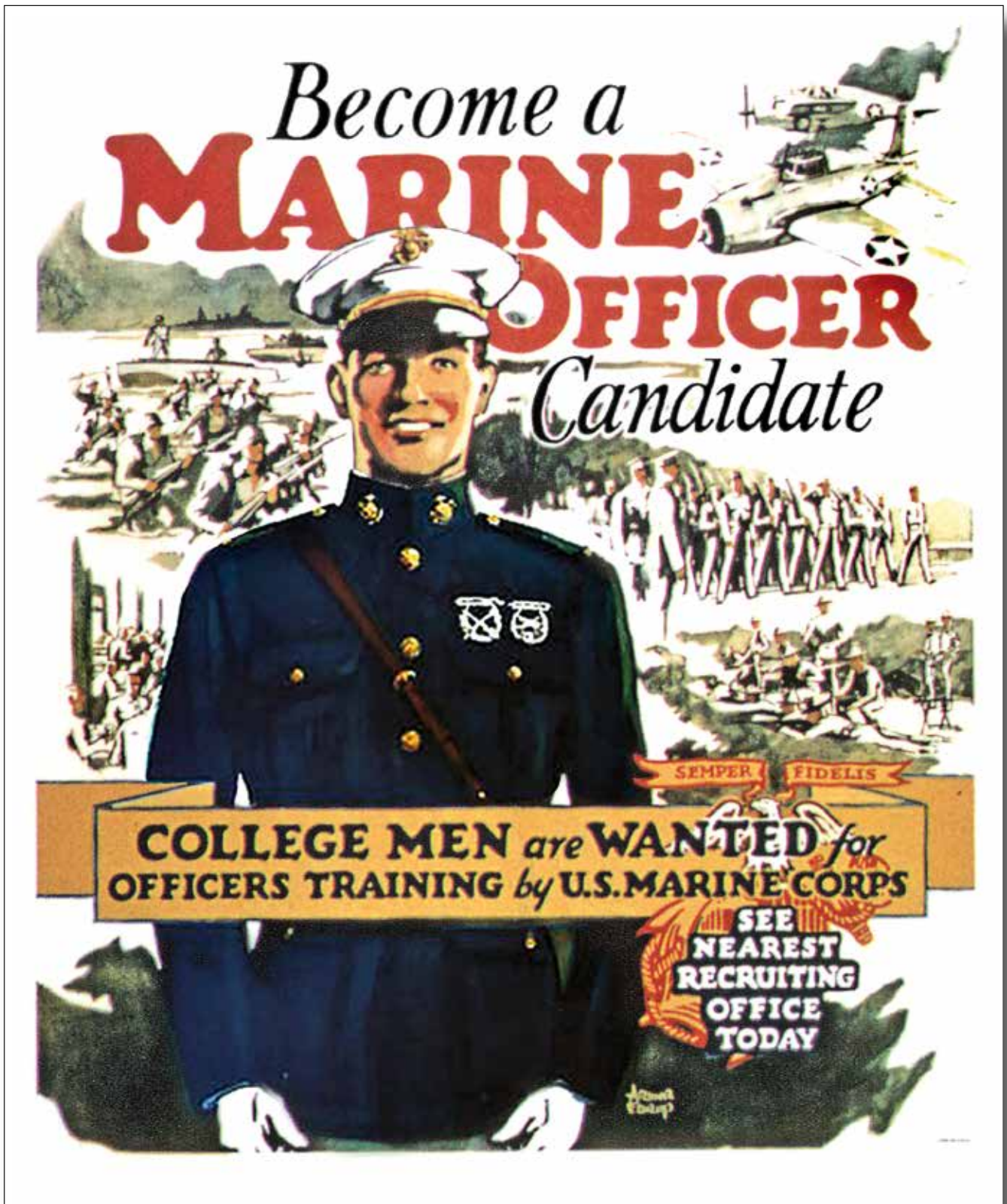
UNCLE SAM'S CALLING. Employing the stripes of the American flag as a background motif, Edrop reinforced the fervent recruitment message with the figure of Uncle Sam. He was the patriotic character that illustrator James Montgomery Flagg so aptly reinterpreted—pointing to the observer with his index finger, in a demanding and striking foreshortened frontal view—to turn it into an iconic reference. The lettering of the messages shows Edrop's artistic dominance in this specialty.

31. *Volunteer, and choose your own branch of the service.* Lithograph poster on cardboard, 38 x 51 cm. Printed by American Lithographic Co., New York, 1917. Commissioned by the Recruiting Committee of The Mayor's Committee on National Defense.



ENLIST NOW! The image above shows the first and powerful propaganda poster by Edrop of the two that he made for the Division of Pictorial Publicity, which are both deposited in the collections of the Library of Congress in Washington, D.C. The advance of troops on a hill is portrayed using silhouettes and areas of flat color that allow for the visualization, without problems of readability, of imperative text messages written in forceful lettering that is characteristic of the designer.

32. *Make the world safe. Enlist now and go with your friends.* Lithograph poster on paper, 68 x 100 cm. Printed by The Hegeman Print, New York, 1917. Commissioned by the Recruiting Committee of The Mayor's Committee on National Defense.



MARINE OFFICER. The above image presents the propaganda poster that was illustrated by Edrop around 1940 to foment the recruiting of young people to serve in the United States Marine Corps. The figure of a uniformed young man ready for instruction is superimposed on different background scenes that portray cadet training in the academy and at camp.

33. *Become a Marine Officer candidate.* Lithograph poster on paper, 55 x 66 cm, c. 1940. Commissioned by the U. S. Marine Corps.

MICHELIN

*They ought to be
high priced ~
but they're not* 12 to 15% more
weight

Warning
to Tube Buyers

★ **Make the
World SAFE**

*Better Plates
+ Better Insulation
= 40% Longer Battery Life*

Just Look at the Difference

Who
Discovered traction
RICORO? surface

**What Causes Battery
a Trouble?**

**Christmas
suggestion -**

50%
longer
car-life



LETTERING. This page presents different samples of Arthur Norman Edrop's talent as a sign writer. The above images are lettered phrases used in advertisements for companies such as Michelin, Philadelphia Storage Battery and United Cigar Stores (Ricoro) as well as in his propaganda posters for the First World War.

34. Edrop's lettered titles, prepared for advertisements published between 1916 and 1924.



MICHELIN ALPHABET. The image shown above is a selection and compilation of the letters used by Arthur Edrop in different headlines for Michelin Tire Company advertisements inserted in American press. This alphabet has been composed to facilitate the visualization of the style of lettering used, although this did not exist exactly as proposed and shown here.

35. Table-model of the alphabet lettered by Arthur Edrop, applied in Michelin advertisements.

MICHELIN TIRES



Motorist: Say, that last "—" Tire I got has blown out already.

Dealer: Well, I told you it wouldn't pay to buy tires just because they're "cheap."



Motorist: I know—but a real good tire costs a lot of money.

Dealer: No it doesn't, not if you buy a Michelin. Michelin is the best tire you can get at any price, yet it costs 25 or 30% less than other good makes.



Motorist: Sounds good, I must admit.

Dealer: Look here—you use Michelin Red Tubes, don't you?

Motorist: Sure. Everybody does, I guess.



Dealer: And it pays, doesn't it, to use Michelin Tubes?

Motorist: Sure.

Dealer: Well, Michelin Universal casings are just as good as Michelin tubes—and you'll find it pays to use them, too.



Motorist: All right. Let's have one. I'll give it a fair trial.

Dealer: Good! In the Michelin you're getting the best tire in the market—Highest Quality at a Moderate Price. You'll like them, I know you will!

Note to Dealers: There are thousands of loyal Michelin dealers in all parts of the country, yet in your territory we may not be adequately represented. Michelin Casings and Michelin Red Tubes—both of the highest quality—offer you a real sales-opportunity. Write for full information.



MICHELIN TIRE CO.

MICHELIN UNIVERSAL TREADS AND RED INNER TUBES			
Inch Size	Q. D. Single Side	Q. D. Clincher	Red Inner Tubes
32 x 3½	\$18.30	• • •	\$3.55
31 x 4	• • •	\$22.25	3.35
32	24.90	24.90	4.65
33	25.65	25.65	4.25
34	25.95	25.95	5.00
36	27.95	27.95	5.30
34 x 4½	33.00	33.00	6.55
35	34.75	34.75	5.90
36	35.70	35.70	6.90
37	• • •	36.60	6.30
35 x 5	40.50	40.50	6.55
37	41.90	41.90	8.35



MILLTOWN, N. J.

*5th Road Clincher—reserve for 30 x 3½
Prices subject to change without notice.

HAND IN HAND.

The above image portrays the first Michelin advertisement illustrated by Edrop, already working under the supervision of the New York-based Wales Advertising Company. Edrop resorted to silhouetted figures to fit with narrative that was structured in small vignettes which did not allow for more detailed images.

36. Advertisement published in *The Saturday Evening Post*, October 14, 1916.

37. Advertisement vignette, with the detail of the signature and monogram of Arthur Norman Edrop.



112 THE SATURDAY EVENING POST November 1, 1919

MICHELIN

The Master Inventor

First Detachable Cycle Tire—Michelin, 1891

First Pneumatic Auto Tire—Michelin, 1895

First Successful Non-Skid—Michelin, 1905

First Demountable Rim—Michelin, 1906

First Universal Tread Casing—Michelin, 1915

MICHELIN TIRE CO., Milltown, N. J.
 Canadian Headquarters: Michelin Tire Co. of Canada, Limited,
 782 St. Catherine Street, W., Montreal
 Dealers in all parts of the world

Demonstrating the World's First Pneumatic Automobile Tire—Michelin in the Paris-Bordeaux Race, 1895.

MICHELIN INVENTED the PNEUMATIC AUTOMOBILE TIRE and TUBE - the DEMOUNTABLE RIM and MANY TIRE IMPROVEMENTS

BROTHERS. Above, Edrop graphically resolved the composition of this advertisement employing two inks by taking advantage of the negative / positive contrast established among large areas of color. The scene portrays and pays tribute to the brothers Édouard and André Michelin, who stand to the right and left of Bibendum. The textual arguments list the different technological achievements of the company over the years. Hanging on the wall we see *l'Eclair*, the famous car piloted by both brothers—the first automobile fitted with pneumatic instead of solid rubber tires—and with which they participated in the 1895 Paris-Bordeaux race.

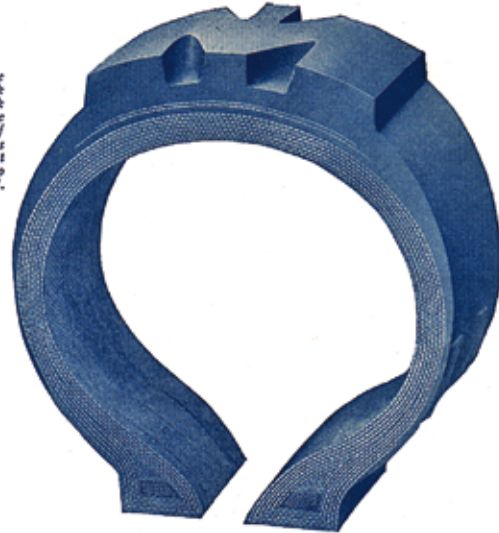
38. Full-page Michelin advertisement published in the magazine *The Saturday Evening Post*, November 1, 1919.



My Tire

It's not so very fancy
Nor yet so high in price—
Its tread has not been patterned
From any weird device,
But it couldn't be much better,
And it's honest thru and thru,
And I don't know any tire
That will do what it will do.
It's made with skill and science,
By experts unsurpassed,
Who made the first pneumatics
Back in the distant past.
They've specialized in tires,
No other wares they've made,
And so they've concentrated
And led the tire trade.
Their tire has more rubber
Than ordinary tires—
You'll find in it more fabric
Than average wear requires.
And since it wears the longest,
And since its cost's not high,
I urge all auto owners
The MICHELIN Tire to buy.

*Send for a copy of the
Tire Users' Handbook
—a complete text book
telling how to get the
greatest service out of
your tires, regardless
of their make. Sent
free on request—no
obligation of any kind.*



MICHELIN TIRE CO., MILLTOWN, N. J.

MICHELIN



GO WITH THE FLOW. Edrop adapted his style according to the type of commission he received. He was gifted with a wide range of abilities, from the stylized and caricatured drawing of his first humorous works to the classic, more conventional advertising illustration. The three examples on these pages show the different tone applied in each particular case.

39. (opposite page) Michelin advertisement published in *Life* magazine, June 21, 1917.

40. Original illustration, probably accompanying the text of a journal article, c. 1930. Pencil drawing, watercolor and gouache; private collection.

41. Cut out detail of a Michelin advertisement published in *Life* magazine, September 16, 1920.



Perrette sur sa tête ayant un pot au lait
 Bien posé sur un coussinet,
 Dans sa cervelle supputait
 Comment placer l'argent qu'elle aurait à la ville.
 — « Il m'est, disait-elle, facile
 » D'élever des poulets autour de ma maison ;
 » Le renard sera bien habile,
 » S'il ne m'en laisse assez pour avoir un cochon...
 » Quand mon cochon sera de grosseur raisonnable,
 » J'aurai, le revendant, de l'argent bon et beau,
 » Ce qui me permettra d'avoir en mon étable
 » Une vache et son veau... »

... La route était un peu boueuse. Un auto passe,
 Dérapé. — Aux roues, pas d'antidérapants, hélas !
 La roue heurte Perrette, qui fait un faux pas.
 Le pot tombe... patatras...
 Et se casse...

Voilà tout le lait à bas
 Qui se sauve... Adieu, veau, vache, cochon, couvée...
 Perrette pleure à grands flots
 Sa fortune perdue aussitôt que rêvée,
 Bibendum, présent, dit : — « Je comprends tes sanglots
 » Et compatis à ta peine.
 » Quant à ces chauffeurs vraiment trop pressés,
 » Qui ne méritent que haine,
 » A ton aise, maudis-les...

» Ils n'auraient pas causé, dérapant dans la boue,
 » Ta ruine et ton chagrin.
 » S'ils avaient, comme moi, soin de garnir leurs roues
 » De *semelles Michelin*. »

JEAN DE LAPOMPE (APNEUX).
 (D'après JEAN DE LA FONTAINE.)



COMMANDEMENTS DE BIBENDUM

Un seul pneu tu adopteras... Michelin naturellement.	Des corps gras tu protégeras Tes caoutchoucs jalousement.
Chaque semaine tu liras Notre Lundi dévotement.	Dégonflé tu ne rouleras Vingt centimètres seulement
Ta voiture tu pèseras, A tout le moins une fois l'an.	Lentement tu démarras Et freineras très sagement.
De gros pneus tu la muniras Afin de rouler longuement.	Chaque virage aborderas A la papa tout simplement.
L'humidité éviteras Qui provoque l'éclatement.	Michelin tu n'eng... (Que de sang-froid et justement.

REVISITING THE CLASSICS. The early French advertising for Michelin tires was in the hands of different illustrators and cartoonists, especially O'Galop. The humorous witticisms, including irony, biting satire and irreverence, incorporated episodes and texts of popular culture as well as heroic deeds from French history and its protagonists. The allusions to political power and to that of the church constituted another major source for material. The above image shows Bibendum lecturing the young woman who has broken her pitcher full of cow's milk, personifying the moralizing attitude of the well-known fable of Jean de la Fontaine. Significantly, the text is signed by "Jean de Lapompe (Apneux)" playing with the meaning of Fontaine [fountain] and Lapompe [*La pompe a pneus*, the tire air inflation pump]. On the left, Bibendum is portrayed in the manner of Michelangelo's Moses, holding the Ten Commandments ... of the good motorist.

42. Michelin advertisement published in *L'Illustration*, 1907. Signed "Bib," alias of the illustrator Raymond Tournon (1870-1919).

43. Advertisement for Michelin in *Saint Nicholas* magazine, 1907. Illustrated by Marius Rossillon "O'Galop" (1867-1946).

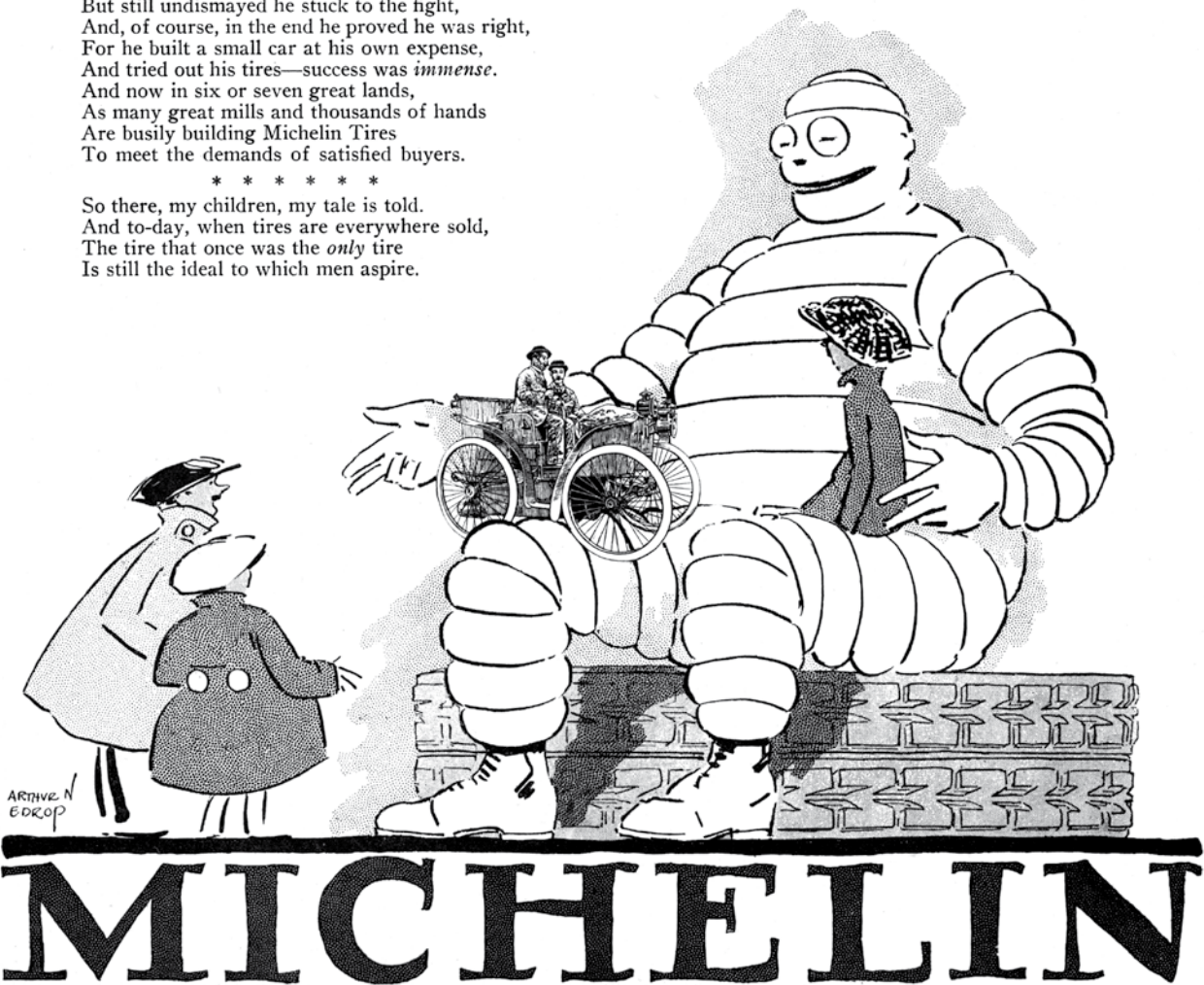
Listen, my children, and you shall hear
 How pneumatic tires came to appear,
 Back in the year of ninety-five,
 Before you or I had learned to drive.
 'Twas over in beautiful, picturesque France
 (In a setting most fitting for such a romance),
 That the wonderful idea suddenly came
 To Edouard Michelin (great is his fame),
 That rubber and cloth could be made into tires,
 To develop the speed that the auto requires.
 For using *hard* tires had kept down the speed,
 So Michelin said: "I've solved it! Give heed!"
 But men only laughed and then they looked sad,
 And tapping their heads said, "Surely he's mad:
 For driving a car on rubber and air
 Is asking the air to do more than its share."
 And despite all his pleas they refused to give aid
 By putting the tires that Michelin made
 On any machines then crawling around
 With iron-bound wheels that bumped o'er the
 ground.
 But still undismayed he stuck to the fight,
 And, of course, in the end he proved he was right,
 For he built a small car at his own expense,
 And tried out his tires—success was *immense*.
 And now in six or seven great lands,
 As many great mills and thousands of hands
 Are busily building Michelin Tires
 To meet the demands of satisfied buyers.

* * * * *

So there, my children, my tale is told.
 And to-day, when tires are everywhere sold,
 The tire that once was the *only* tire
 Is still the ideal to which men aspire.

Send for a copy of the *Tire Users' Handbook*—a complete text book telling how to get the greatest service out of your tires, regardless of their make. Sent free on request—no obligation of any kind.

MICHELIN TIRE CO.
 Milltown, New Jersey



MICHELIN

WISE OLD OWL. Like the wise old owl of nursery rhymes in Anglo-Saxon culture, or like a bizarre storyteller, Bibendum lectures little drivers—the American public—with a poem about the history of the romance between the automobile and the tire in which, of course, Michelin takes the leading role as a pioneer. A perfect image to illustrate the management and establishment of corporate storytelling as we understand it today.

44. Michelin advertisement published in *American Life* magazine, May 10, 1917. Illustrated by Arthur N. Edrop.

1917-1918

Talks to the
number **1**
Tire Trade


Mr. Dealer:
Have you written to Michelin yet about that money-making proposition for 1918? No? Why not do so today and be sure!

Michelin Tire Company
Milwaukee, U.S.A.

THE boss whose dealers stick to 3 year after year in a good business is the one who sticks to Michelin.

Many of the big successful Michelin Dealers of today started selling Michelin in a small way years ago, in the early days of the industry, and are still selling Michelin.

Michelin wants you, too, to become a permanent part of this ever-growing organization and will gladly and you full of the best proposition in the tire trade for 1918. If you will write today.


Michelin Tire Co.
Milwaukee, U.S.A.

Talks to the
Number **2**
Tire Trade

YOUR SUCCESS, Mr. Dealer, depends primarily on two things:

1. Your ability to sell tires.
2. Your ability to select tires.

Michelin tires are the best tires available today through Michelin's high quality, moderate price tires.

And Michelin looks out for your best interests. You can't buy a better tire than Michelin's because you can't do anything else but buy a better tire than Michelin's.

Michelin Tire Company
Milwaukee, U.S.A.

Talks to the
Number **3**
Tire Trade

EVERY Michelin User is a Booster for the Michelin Dealer.

He owes the Michelin Dealer a real debt for helping him to greater tire economy.

He pays this debt by spreading the word of his satisfaction for following the customer right into the store.

That's the way a business becomes a real money-maker, and gives the Dealer more prestige in his community.

Write today for the 1918 Michelin proposition.

Michelin Tire Company
Milwaukee, U.S.A.



Talks to the
Number **4**
Tire Trade

BETTER TIRES FOR LESS MONEY

IN 1918 Michelin will sell every tire more in the country than any other tire.

Michelin Dealer has a better tire for less money.

This exclusive information will bring more customers every year to your store.

Write now for details of one of the best propositions ever offered the tire trade.

Michelin Tire Company
Milwaukee, U.S.A.



Talks to the TIRE TRADE
Number 6



THE national spirit of Economy may titillate — but not the Michelin Dealer — for the Michelin proposition is economy to self — a better tire for less money.

It takes every excitement under the sun to get the Michelin Dealer and his sales force into real hands of friendship. Always good, the Michelin proposition is now better than ever. Write today.

Michelin Tire Company
Milburn, N. J.

Talks to the TIRE TRADE
Number 7



IN the winter months when other dealers are dull Michelin dealers are busy as ever, for Michelin is a Universal tire, a great year-round money-maker.

Read why—

Talks to the TIRE TRADE
Number 5



WE CANNOT SAY it too strongly, Mr. Dealer: You cover it to yourself to know about Michelin's 1918 proposition.

Now you have been busy to get your tires, but after you study this new Michelin proposition you'll agree that you can make more tires still better.

It's one of the best propositions ever offered the tire trade.

Michelin's will have a reputation in your territory that no competitor does not exaggerate the truth.

So, if you haven't already written, let us hear from you. Write today for the Michelin proposition.

Michelin Tire Company
Milburn, N. J.

100% EDROP. In the month of October 1917, Michelin's advertising agency, the New York-based Wales Agency, contracted a series of advertising inserts in the form of insets in the *Motor World* magazine, one of the specialized automotive publications with the largest circulation. It consisted of four pages, illustrated and printed in full color, whose double central page was designed by Arthur Edrop. None of the enclosures shows his signature, but the marked style of the lettering and illustrations speak for themselves. Although other tones were used in the illustrations of the series, the chromatic protagonist of the navy blue and orange yellow binomial set the standards of what would be a constant in Michelin's American advertising.

45. Double inside pages of Michelin advertising inserts published in the *Motor World* on the following dates:

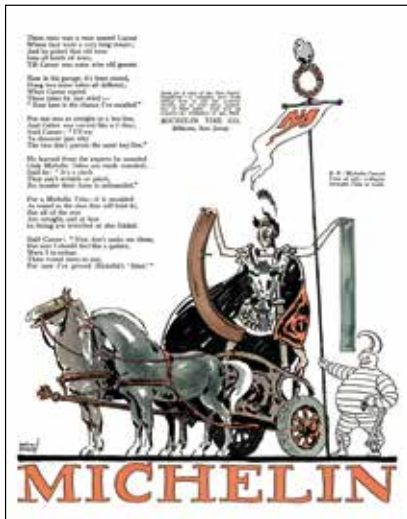
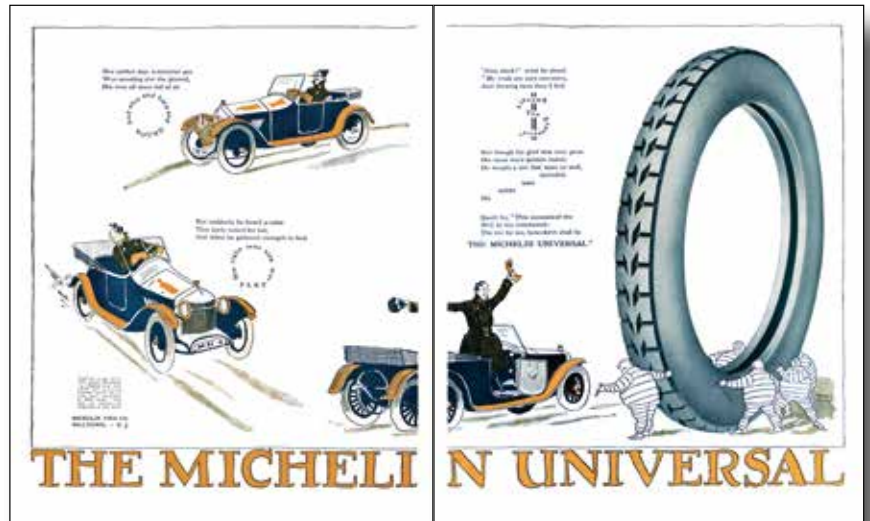
- Number 1, November 1, 1917.
- Number 2, November 15, 1917.
- Number 3, November 29, 1917.
- Number 4, December 13, 1917.
- Number 5, December 27, 1917.
- Number 6, January 2, 1918.
- Number 7, January 16, 1918.

1917

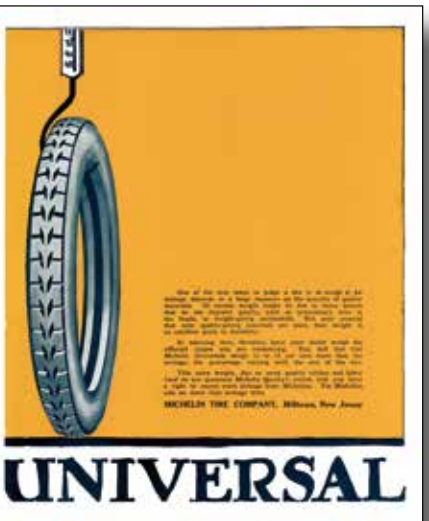
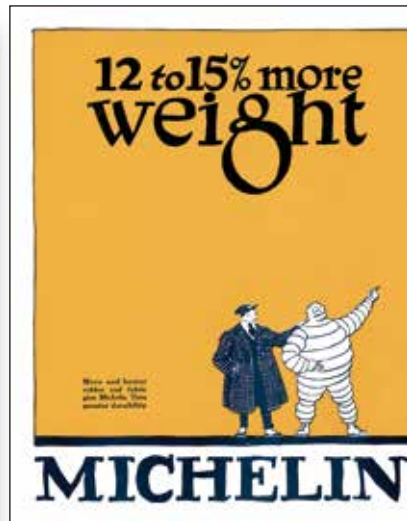
TIMELINE.

A visual and chronological review of Arthur Edrop's designs for Michelin Tire Company magazine advertisements allows us to verify the homogeneity and consistency of the advertising production generated between 1917 and 1926. The graphic constants such as the marked lettering and the conscious use of color are already featured in the first two years.

46. Examples of Michelin advertisements by Arthur Edrop, selected from his vast annual production and ordered in consecutive years in this and the next three double-pages.



1918



If I've worn a lot of my good old
 the rubber that I have worn,
 And so if I like to tell you how
 Your own is best known.

Some tubes I've found will wear good old
 And hard and weak and brittle,
 And others that if we badly need
 Many never was required.

But there is a tube I know will make
 You ride the longer tubes,
 For it's the tube you'll never find
 Wearing out or getting.

Why make it and wear it if it's not
 - No artificial order -
 It's not made wrong, no others are,
 But made, "like a crystal."

It's not the best at any price,
 And so I'm glad to tell you
 It costs no more than other make
 That makes sometimes will you.

So take my tip and buy this tube,
 When next a tube you're needing,
 For Michelin's will wear so well,
 They'll prove what you've been hearing.

MICHELIN TIRE CO., MILWAUKEE, W. I.

MICHELIN

MICHELIN

Let's look at these tires at the store
 And see how they are made,
 For they are made in a special way
 That makes them wear so long.

Let's look at these tires at the store
 And see how they are made,
 For they are made in a special way
 That makes them wear so long.

MICHELIN TIRE CO., MILWAUKEE, W. I.

There once was a man named Fryer,
 Who owned a new machine tire,
 He wanted the best,
 To be sure each tire was.

(As Fryer was some thing else)
 He had to be made - "Let's weigh it,
 For after that's done we can say if
 It's any good."
 The price on the paper must pay it."

When some good tubes he'd inspected,
 The heaviest one he selected -
 The MICHELIN one
 Was very much lighter reported.
 It weighed - he'd thought - ten pounds.

That heaviest was 15 per cent,
 And good - way better reported
 For he - it was found -
 For a wise, economical man.

MICHELIN TIRE CO.
 MILWAUKEE, WIS. U.S.A.

MICHELIN

Listen, my children, and you shall hear
 How pneumatic tires came to appear.
 Back in the year of nineteen-ten
 Before one of the great men in France
 Was over in beautiful, picturesque
 (In a spring most fitting for such a romance),
 That the wonderful idea suddenly came
 To Edouard Michelin's spirit in the town.

That rubber and cloth could be made into tires,
 To stretch in speed that the same machine
 For using good tires had kept down the speed,
 So Michelin said "I've solved it! I've found it!"
 The men who thought and then they looked at it,
 And saying their heads said, "Hardly he's mad!
 For driving a car on rubber and air
 Is looking the air to do more than its share."
 And despite all his fears they refused to give up
 In putting the tires that Michelin made
 On our machines like a revolving wheel
 On our roads - and that's the reason - for the
 ground.

But will understand he much to the light,
 For he both a small car at his own expense,
 And tried out his tires - success was nearer,
 And now in his car many great roads,
 An even good road just between his hands
 Are his best building Michelin Tires
 To save the thousands of wasted hours.

So there, my children, my tale is told
 And today, when tires are everywhere sold,
 It is still the idea to which men aspire.

MICHELIN

MICHELIN

It's Super Bumper - It's Road
 Give them, Bumper Bumper,
 Along a well-beaten road.
 It's a super bumper - it's road.
 It's a super bumper - it's road.

It's a super bumper - it's road.
 It's a super bumper - it's road.
 It's a super bumper - it's road.
 It's a super bumper - it's road.

MICHELIN TIRE CO.
 MILWAUKEE, WIS. U.S.A.

MICHELIN

The Quest of the Perfect Tube

Ask a driver (driver)
 ("I've the most tube")
 "What's the best in the best?"
 Ask a driver (driver)
 ("I've a certain quest")
 "What's the best in the best?"
 Ask a driver (driver)
 ("I've a certain quest")
 "What's the best in the best?"
 Ask a driver (driver)
 ("I've a certain quest")
 "What's the best in the best?"

MICHELIN TIRE CO.
 MILWAUKEE, WIS. U.S.A.

MICHELIN

thickness

Before deciding on your next tire, first
 find out what the thickness of the
 rubber is. This is the most important
 factor in the selection of a tire. The
 thickness of the rubber will determine
 how long it will last and how well it
 will wear.

It is this that a Michelin tire has
 in excess of a half inch. And this
 extra thickness gives you extra safety
 and extra life. It is the reason why
 Michelin tires are the most used in
 the world.

Michelin Tires are made in
 France. They are made in
 France. They are made in
 France.

MICHELIN

do the tubes you use

fit?

The advantage of a Michelin tire is
 the thickness of the rubber. It is
 this extra thickness that gives you
 extra safety and extra life. It is
 the reason why Michelin tires are
 the most used in the world.

MICHELIN TIRE CO.
 MILWAUKEE, WIS. U.S.A.

MICHELIN

MICHELIN

a Christmas suggestion

There is one suggestion we can make
 for you this Christmas. It is to
 buy a Michelin tire. It is the best
 suggestion we can make for you
 this Christmas. It is to buy a
 Michelin tire. It is the best
 suggestion we can make for you
 this Christmas.

MICHELIN TIRE CO.
 MILWAUKEE, WIS. U.S.A.

MICHELIN

1919

MICHELIN
4



reasons why YOU should use Michelines


- 1 Safety Micheline Used.** Use one Micheline in each tire position, available in 45 sizes of Michelines, for superior performance in wet and dry riding on the road.
- 2 More Micheline Used.** Micheline has an extra tread, enough to wear out first, and an extra tread to wear out second, which will give you the longest mileage of any tire.
- 3 Micheline Takes Its Bumps.** Micheline takes bumps and double bumps like you go over with the best of us. It's the only tire that can take it.
- 4 Micheline Has High Road.** Although Micheline comes in 45 sizes, it's designed to hold up to 40,000 miles, and it's the only tire that can hold up to 40,000 miles.

MICHELIN TIRE COMPANY, MILLTOWN, NEW JERSEY

universal usefulness

Micheline used in all climates and in all seasons is the only tire that can be used in all climates and in all seasons. It is the only tire that can be used in all climates and in all seasons.

MICHELIN TIRE CO. MILLTOWN, N. J.




MICHELIN

THE SATURDAY EVENING POST

traction surface

The smooth road on the road of a great world, every quality is combined with an extra tread to hold out the road.

MICHELIN TIRE COMPANY MILLTOWN, NEW JERSEY



MICHELIN

1920

MICHELIN
DOUBLE CORDS




Double Layers of Cords between Double Cushions of Rubber mean Double Tire Service

MICHELIN TIRE COMPANY, MILLTOWN, N. J.

LIFE

MICHELIN
DOUBLE CORDS



Double Layers of Cords between Double Cushions of Rubber mean Double Tire Service


MICHELIN TIRE COMPANY, MILLTOWN, N. J.

LIFE

MICHELIN
30x3 1/2

THE OUTSTANDING QUALITY TIRE FOR THE SMALL CAR

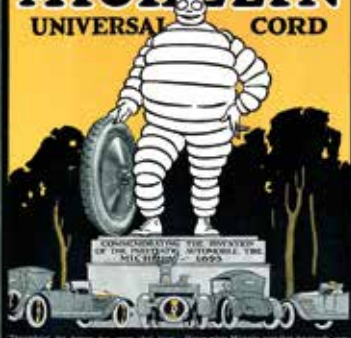
Ask any dealer
Michelin Tire Company, Milstown, N. J.



MICHELIN

THE SATURDAY EVENING POST

MICHELIN
UNIVERSAL CORD




CONGRATULATING THE WINNERS OF THE INTERNATIONAL UNIVERSAL TIRE MILLS 1920

MICHELIN TIRE COMPANY, MILLTOWN, N. J.

LIFE


MICHELIN
UNIVERSAL CORD



FRIENDS for LIFE

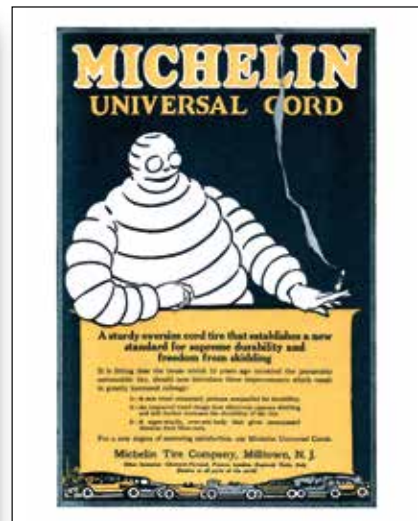
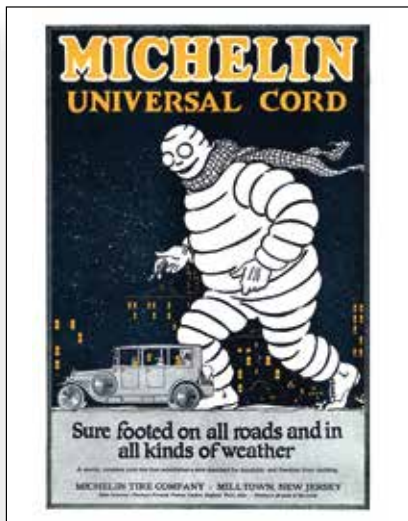
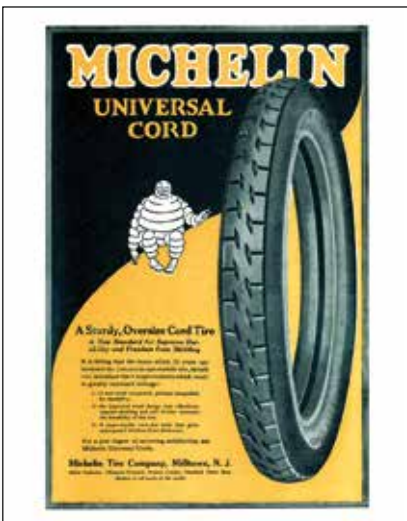
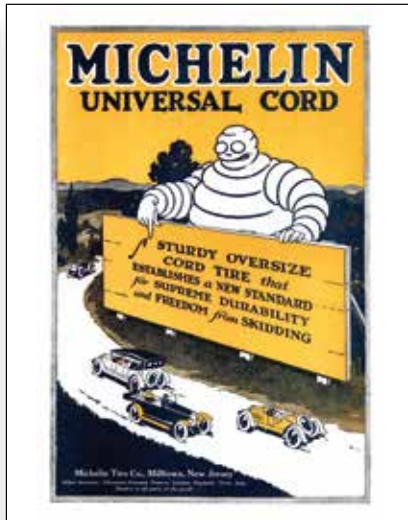
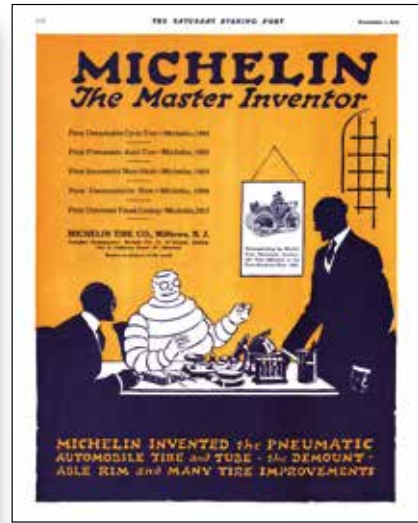
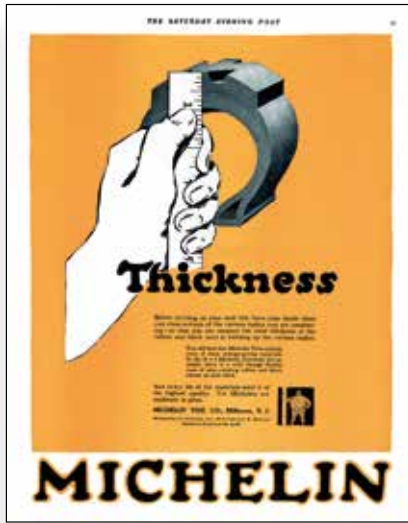
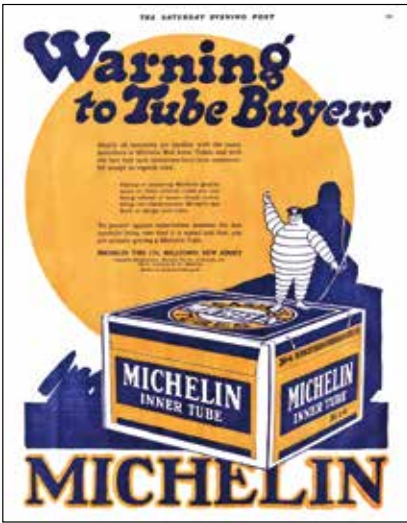
MICHELIN TIRE COMPANY, MILLTOWN, NEW JERSEY

MICHELIN
UNIVERSAL CORD



A Double Corded Good Tire that Establishes a New Standard in Superior Durability and Freedom from Skidding

Michelin Tire Company, Milstown, New Jersey




1921

MICHELIN

an actual test of tube life

MICHELIN tires are the best in the world. This is proved by the fact that they have the longest life of any tire in the world. This is proved by the fact that they have the longest life of any tire in the world.



MICHELIN TIRE CO., WILLIAMSBURG, N. J.

MICHELIN TIRES

how the common causes of tire destruction have been overcome by the world's oldest makers of pneumatic auto tires



No. 1 Tread Cuts

Extra thickness and toughness of the Michelin tread

MICHELIN TIRE CO., WILLIAMSBURG, N. J.

MICHELIN

Cords



Always in the lead—Now better than ever

MICHELIN TIRE COMPANY, WILLIAMSBURG, N. J.

1922

22% mileage free!

MICHELIN "REGULAR SIZE CORDS" versus FABRIC TIRES
30% MORE MILEAGE AT ONLY 8% ADDITIONAL COST

MILEAGE	30% more mileage than fabric tires
COST	8% additional cost over fabric tires

MICHELIN "Regular Size" CORDS

To the 600,000 Dodge Owners!

MICHELIN "REGULAR SIZE CORDS" versus FABRIC TIRES
Automatic 30% Mileage at Only 8% Additional Cost

MILEAGE	30% more mileage than fabric tires
COST	8% additional cost over fabric tires

New Development Averages 25% Reduction in Tire Expense*

MICHELIN "Regular Size" CORDS


News for Ford Owners

The New Way to Reduce Tire Costs
Cord mileage at practically the price of good fabric tires

MICHELIN "Regular Size" CORDS

1923

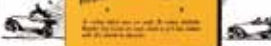
MICHELIN CORDS



Time
The part that it has played in the production of the world's best tires

MICHELIN TIRE COMPANY, WILLIAMSBURG, N. J.


MICHELIN "Regular Size" CORDS



The most efficient means for making the light car ride easy and steady

MICHELIN TIRE COMPANY, WILLIAMSBURG, N. J.

They ought to be high priced—but they're not



MICHELIN CORDS

1924

A new experience awaits you
—ride on
Balloon Type MICHELIN Comfort Cords

These cords are made of the finest quality materials and are designed to give you the most comfortable ride. They are made of a special compound that will not stretch, and they are made in such a way that they will not wear out. They are made in such a way that they will not become hard, and they will not become soft. They are made in such a way that they will not become brittle, and they will not become sticky. They are made in such a way that they will not become noisy, and they will not become smelly. They are made in such a way that they will not become dirty, and they will not become greasy. They are made in such a way that they will not become rusty, and they will not become corroded. They are made in such a way that they will not become oxidized, and they will not become discolored. They are made in such a way that they will not become faded, and they will not become stained. They are made in such a way that they will not become scratched, and they will not become scuffed. They are made in such a way that they will not become cracked, and they will not become chipped. They are made in such a way that they will not become broken, and they will not become damaged. They are made in such a way that they will not become unusable, and they will not become obsolete. They are made in such a way that they will not become outdated, and they will not become obsolete. They are made in such a way that they will not become obsolete, and they will not become obsolete.

MICHELIN TIRE COMPANY
Boulogne, France

THE SATURDAY EVENING POST

Balloon Tires
that fit present rims

These tires are made of the finest quality materials and are designed to give you the most comfortable ride. They are made of a special compound that will not stretch, and they are made in such a way that they will not wear out. They are made in such a way that they will not become hard, and they will not become soft. They are made in such a way that they will not become brittle, and they will not become sticky. They are made in such a way that they will not become noisy, and they will not become smelly. They are made in such a way that they will not become dirty, and they will not become greasy. They are made in such a way that they will not become rusty, and they will not become corroded. They are made in such a way that they will not become oxidized, and they will not become discolored. They are made in such a way that they will not become faded, and they will not become stained. They are made in such a way that they will not become scratched, and they will not become scuffed. They are made in such a way that they will not become cracked, and they will not become chipped. They are made in such a way that they will not become broken, and they will not become damaged. They are made in such a way that they will not become unusable, and they will not become obsolete. They are made in such a way that they will not become outdated, and they will not become obsolete. They are made in such a way that they will not become obsolete, and they will not become obsolete.

MICHELIN Comfort Cords

THE SATURDAY EVENING POST

Let
Balloon Type MICHELIN Comfort Cords
help you over the rough spots

These cords are made of the finest quality materials and are designed to give you the most comfortable ride. They are made of a special compound that will not stretch, and they are made in such a way that they will not wear out. They are made in such a way that they will not become hard, and they will not become soft. They are made in such a way that they will not become brittle, and they will not become sticky. They are made in such a way that they will not become noisy, and they will not become smelly. They are made in such a way that they will not become dirty, and they will not become greasy. They are made in such a way that they will not become rusty, and they will not become corroded. They are made in such a way that they will not become oxidized, and they will not become discolored. They are made in such a way that they will not become faded, and they will not become stained. They are made in such a way that they will not become scratched, and they will not become scuffed. They are made in such a way that they will not become cracked, and they will not become chipped. They are made in such a way that they will not become broken, and they will not become damaged. They are made in such a way that they will not become unusable, and they will not become obsolete. They are made in such a way that they will not become outdated, and they will not become obsolete. They are made in such a way that they will not become obsolete, and they will not become obsolete.

They fit present rims

1925

You can change to Michelin Comfort Balloons without any extra expense
One tire at a time —

These tires are made of the finest quality materials and are designed to give you the most comfortable ride. They are made of a special compound that will not stretch, and they are made in such a way that they will not wear out. They are made in such a way that they will not become hard, and they will not become soft. They are made in such a way that they will not become brittle, and they will not become sticky. They are made in such a way that they will not become noisy, and they will not become smelly. They are made in such a way that they will not become dirty, and they will not become greasy. They are made in such a way that they will not become rusty, and they will not become corroded. They are made in such a way that they will not become oxidized, and they will not become discolored. They are made in such a way that they will not become faded, and they will not become stained. They are made in such a way that they will not become scratched, and they will not become scuffed. They are made in such a way that they will not become cracked, and they will not become chipped. They are made in such a way that they will not become broken, and they will not become damaged. They are made in such a way that they will not become unusable, and they will not become obsolete. They are made in such a way that they will not become outdated, and they will not become obsolete. They are made in such a way that they will not become obsolete, and they will not become obsolete.

MICHELIN

THE SATURDAY EVENING POST

MICHELIN is the choice of the world's automobile motorists. Always a leader, Michelin is now bringing ahead faster than ever. Last year Michelin's sales grew three times as fast as those of the tire industry as a whole. Today, 25,000 men are kept busy in Michelin factories to keep the great demand for Michelin Tires and Tubes.

THE SATURDAY EVENING POST

The Leading Balloon Tire is
MICHELIN

- 1 The first public display of balloons (over 100) was by Michelin at the Paris Automobile Salon, 1923.
- 2 In the year of about 9,000,000 balloons floating throughout the world, 1,000,000 are Michelines.
- 3 They have proved they last longer—in addition to giving a degree of riding comfort never before dreamed of.
- 4 They fit all sizes—the new ones as well as the old. They cost no more than high-pressure tires. And you can change at them one at a time as your present ones wear out. Ask your dealer how to do this.

MICHELIN TIRE COMPANY, BOURG, FRANCE

1926

Out of about 9,000,000 Balloons running 3,000,000 are MICHELINS!

These tires are made of the finest quality materials and are designed to give you the most comfortable ride. They are made of a special compound that will not stretch, and they are made in such a way that they will not wear out. They are made in such a way that they will not become hard, and they will not become soft. They are made in such a way that they will not become brittle, and they will not become sticky. They are made in such a way that they will not become noisy, and they will not become smelly. They are made in such a way that they will not become dirty, and they will not become greasy. They are made in such a way that they will not become rusty, and they will not become corroded. They are made in such a way that they will not become oxidized, and they will not become discolored. They are made in such a way that they will not become faded, and they will not become stained. They are made in such a way that they will not become scratched, and they will not become scuffed. They are made in such a way that they will not become cracked, and they will not become chipped. They are made in such a way that they will not become broken, and they will not become damaged. They are made in such a way that they will not become unusable, and they will not become obsolete. They are made in such a way that they will not become outdated, and they will not become obsolete. They are made in such a way that they will not become obsolete, and they will not become obsolete.

MICHELIN

Tests prove Michelin gives 10% more miles than the average tire.

The leading Balloon Tire is
MICHELIN

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MICHELIN TIRE COMPANY, BOURG, FRANCE

news
about the big swing
that is on toward
MICHELIN

These tires are made of the finest quality materials and are designed to give you the most comfortable ride. They are made of a special compound that will not stretch, and they are made in such a way that they will not wear out. They are made in such a way that they will not become hard, and they will not become soft. They are made in such a way that they will not become brittle, and they will not become sticky. They are made in such a way that they will not become noisy, and they will not become smelly. They are made in such a way that they will not become dirty, and they will not become greasy. They are made in such a way that they will not become rusty, and they will not become corroded. They are made in such a way that they will not become oxidized, and they will not become discolored. They are made in such a way that they will not become faded, and they will not become stained. They are made in such a way that they will not become scratched, and they will not become scuffed. They are made in such a way that they will not become cracked, and they will not become chipped. They are made in such a way that they will not become broken, and they will not become damaged. They are made in such a way that they will not become unusable, and they will not become obsolete. They are made in such a way that they will not become outdated, and they will not become obsolete. They are made in such a way that they will not become obsolete, and they will not become obsolete.

MICHELIN

THE SATURDAY EVENING POST



Like floating on a cloud
—ride on Michelin Balloon Comfort-Cords

They fit personal cars

MICHELIN
Balloon Comfort Cords



THE SATURDAY EVENING POST

Making Fords ride like Lincolns

It's a matter of getting the most out of your car. It's a matter of getting the most out of your money. It's a matter of getting the most out of your life. It's a matter of getting the most out of your car. It's a matter of getting the most out of your money. It's a matter of getting the most out of your life. It's a matter of getting the most out of your car. It's a matter of getting the most out of your money. It's a matter of getting the most out of your life.

MICHELIN
Balloon Comfort Cords

THE SATURDAY EVENING POST

Balloon Tires that fit present rims

Y... (text partially obscured)

MICHELIN
Comfort Cords

THE SATURDAY EVENING POST

90%
of all the cars at the 1925 N. Y. Auto Show were Balloon Equipped

The Leading Balloon Tire is MICHELIN

1. The first quality standard of balloon tires was set by Michelin in the year 1907.
2. Today, out of more than 100 different makes of tires, Michelin is the only one that has been tested and found to be the best in the world.
3. They are the only tires that are made of the best materials and are built to last.
4. They are the only tires that are made in France.

MICHELIN

THE SATURDAY EVENING POST



There's a big swing on toward MICHELIN

Last year Michelin sales grew three times as fast as those of the rest of the industry as a whole. Now over 2,000,000 tire holders are kept busy in Michelin factories trying to supply the great world-wide demand for the Michelin Tires and Tubes.

THE SATURDAY EVENING POST



MICHELIN

where competition is keenest—



In New York more than 25% of all the inner tubes sold are MICHELINS

The remarkable leadership held by Michelin Tubes in New York is due to their high quality, the attention to detail in their construction, and the fact that they are made in France.

MICHELIN


THE SATURDAY EVENING POST



The Motoring World Speaks making remarkable revelations about tires

When just received a review statement of the results of one of the most important investigations ever made among the auto. Representatives of our monthly Department tested the tires on a fleet of 2,000 cars, each equipped partly with Michelines and partly with tires of other

THE SATURDAY EVENING POST



84%
of 102 test drivers are Michelines are best

Tire	Miles	Days	Hours	Minutes	Seconds
MICHELIN	10,000	10	00	00	00
Other	8,000	08	00	00	00

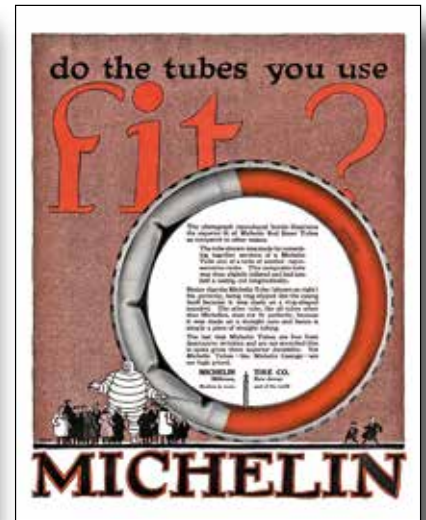
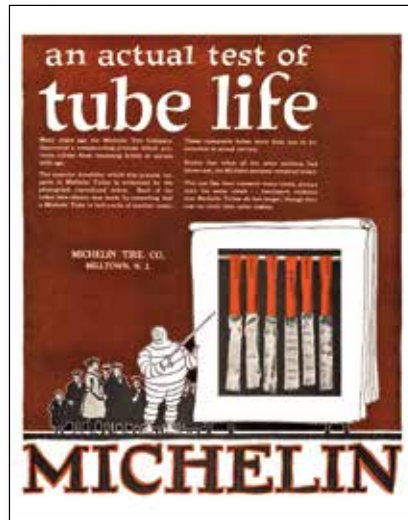
MICHELIN
Balloons, Overlays, Cords, and Ring-Steped Tubes

1918-1919

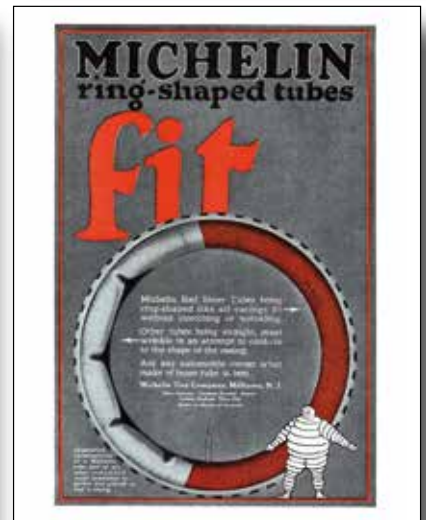
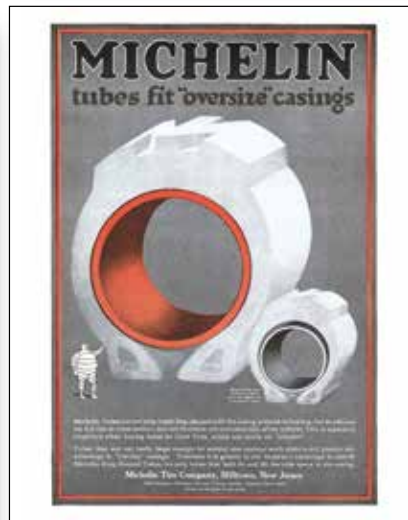
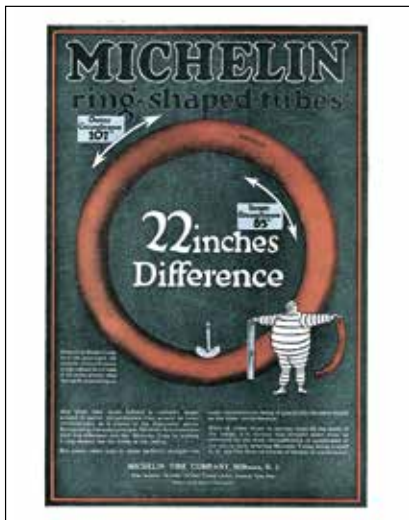
RED AND BLACK.

A visual and chronological review also allows us to certify the consistency of employing certain graphic elements in those advertisements aimed at promoting the pneumatic inner tubes, the Michelin Red Ring-Shaped Tubes. The red color, typical of the product, was combined with the black that was employed in different advertisements of the series to generate gray backgrounds and to incorporate white texts.

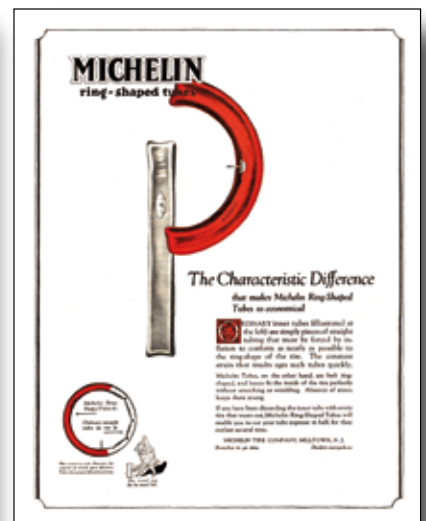
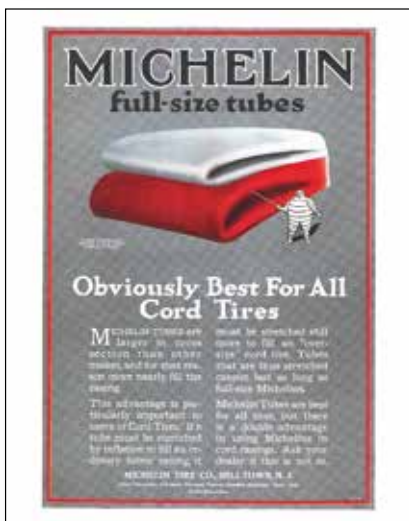
47. Examples of Michelin advertisements by Arthur Norman Edrop, chosen from his vast annual production and ordered in consecutive years.



1920-1921



1922-1923



MICHELIN Toughness

Do you know why Michelin Tubes are so long?
 Many important vehicles use Michelin Tubes because they have a longer life than other tubes. Do you know why? Michelin Tubes are made of a special material that is stronger than other tubes. In fact, you will find Michelin Tubes for more than 100 different kinds of vehicles. Do you know why? Michelin Tubes are made with a special material that is stronger than other tubes. In fact, you will find Michelin Tubes for more than 100 different kinds of vehicles.

MICHELIN TIRE CO., MILLSBORO, N. J.

How MICHELIN eliminates thin spots in tubes

Fig. 1 Ordinary straight tubes are made of a material that is weaker than Michelin's special material. This makes them more likely to develop thin spots. **Fig. 2** Michelin's special material is stronger than ordinary material. This makes Michelin tubes more likely to last longer. **Fig. 3** Michelin's special material is stronger than ordinary material. This makes Michelin tubes more likely to last longer.

MICHELIN TIRE COMPANY, MILLSBORO, N. J.

Where are you going to get those extra 22 inches?

Difference 22"

MICHELIN

MICHELIN full-size tubes

Michelin Ring-shaped Tubes are made full size to fill the casing. Therefore they are not subjected to stresses when inflated.

MICHELIN TIRE COMPANY, MILLSBORO, NEW JERSEY

MICHELIN ring-shaped tubes fit perfectly

Michelin Red Inner Tubes, being made ring-shaped like the inside of the casing, fit perfectly without stretching or wrinkling.

MICHELIN TIRE COMPANY, MILLSBORO, N. J.

MICHELIN ring-shaped tubes

fit and misfit

Michelin Red Tubes are designed like all others and fit without stretching, wrinkling or pinching.

Other tubes being straight cannot be made to fit the shape of the casing.

MICHELIN TIRE COMPANY, MILLSBORO, N. J.

MICHELIN Ring-Shaped Tubes

Are your inner tubes good for more than one tire?

Millions can be saved in this way

MICHELIN TIRE COMPANY, MILLSBORO, N. J.

MICHELIN Ring-Shaped Tubes

Millions can be saved in this way

MICHELIN TIRE COMPANY, MILLSBORO, N. J.

MICHELIN Ring-Shaped Tubes

Michelin Ring-Shaped Tubes fit. Ordinary Straight Tubes do not fit.

The ring-shape of Michelin Tubes—combined with the durability of their famous red rubber—means economy for you.

MICHELIN Ring-Shaped Tubes

THE SATURDAY EVENING POST January 10, 1920

MICHELIN

Disc Wheels



Announcement

Michelin Steel Disc Wheels, famous for their longest service throughout the Great War on thousands of small cars, ambulances, trucks and other army vehicles, are now ready as factory equipment on American cars.

Stronger, lighter, cleaner and simpler. These first-class wheels give distinction to any car, keep it from rocking by holding its steady body, make tire replacement easier, and save time by keeping them cooler.

Manufactured and sold in the United States exclusively by the


BUDD WHEEL CORPORATION

Philadelphia

THE SATURDAY EVENING POST February 7, 1920

MICHELIN

Disc Wheels



7 reasons why they are SUPERIOR

- 1 They add stiffness to every car—large or small—in perfect keeping with modern streamline design.
- 2 They are lighter than wood or other wheels. The heavy, dampenable rim, extra false or double hub.
- 3 Their strength protects against heavy shocks, stabilizing accidents or collisions. Michelin Wheels never break.
- 4 They are easier to clean and they stay clean longer. Nothing to collect dirt. They hide the car's underbody.
- 5 They are simplicity itself. Nothing to get loose or out of order; nothing to squeak, dry-up or break.
- 6 They save time by radiating heat. The 34 x 4 wheel, for example, has over 1,000 square inches of radiating surface.
- 7 They make fire-changing easier. You simply loosen the four or six hub nuts and remove the wheel—that's all.

Illustrated Descriptive Book Free on Request

Manufactured and sold in the United States exclusively by the

BUDD WHEEL CORPORATION

Philadelphia

THE SATURDAY EVENING POST March 6, 1920

MICHELIN

Disc Wheels



DISTINCTION

Grace and stability are here—rare mechanical. Nothing to suggest instability when in rapid revolution. Instead, the long, low roll of the Roman chariot is suggested—soft and sure.

Reliability of order and firmness—qualities of the qualities that make for Distinction are also here. And this all in one structure, one quality is hidden from the conventional, because one must not forget everything to the wheel. This quality is lightness. Lightness that makes for smooth, and sure handling. Lightness that does not mean loss of strength or stability.

No matter what your next car may be, specify Michelin Disc Wheels.

Illustrated Descriptive Book Free on Request

Manufactured and sold in the United States exclusively by the


BUDD WHEEL CORPORATION

Philadelphia

THE SATURDAY EVENING POST April 3, 1920

MICHELIN

Disc Wheels



Cleanliness

Just a single word disc—that's really all there is to clean about a sturdy Michelin Wheel. Anyone can do a better job and will do it faster because it is so easy. Remember, too, that these wheels hide the underbody of the car. If you desire maximum cleanliness and trimness specify Michelin Disc Wheels for your next car. Illustrated descriptive book free on request.

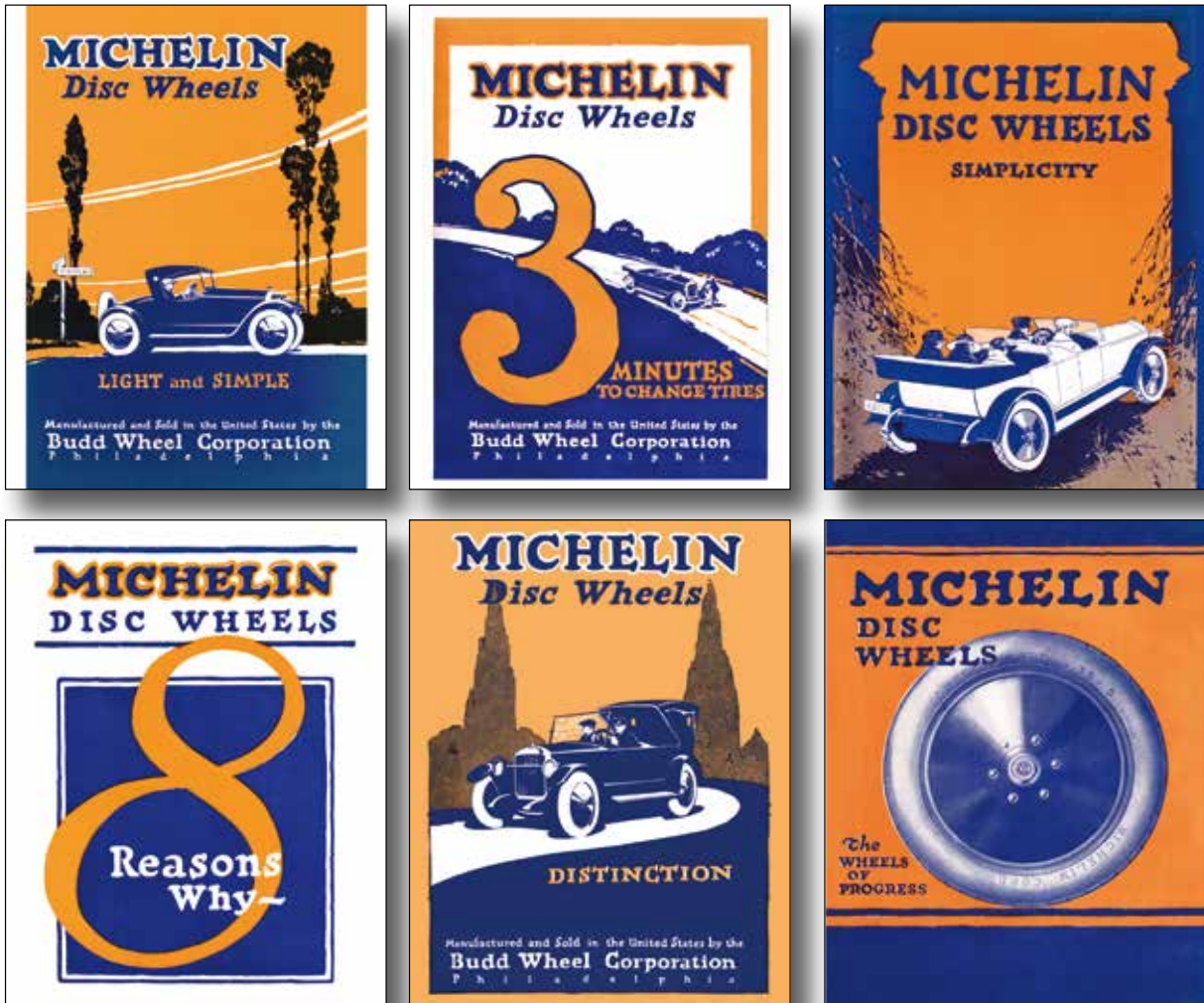
Manufactured and sold in the United States exclusively by the

BUDD WHEEL CORPORATION

Philadelphia

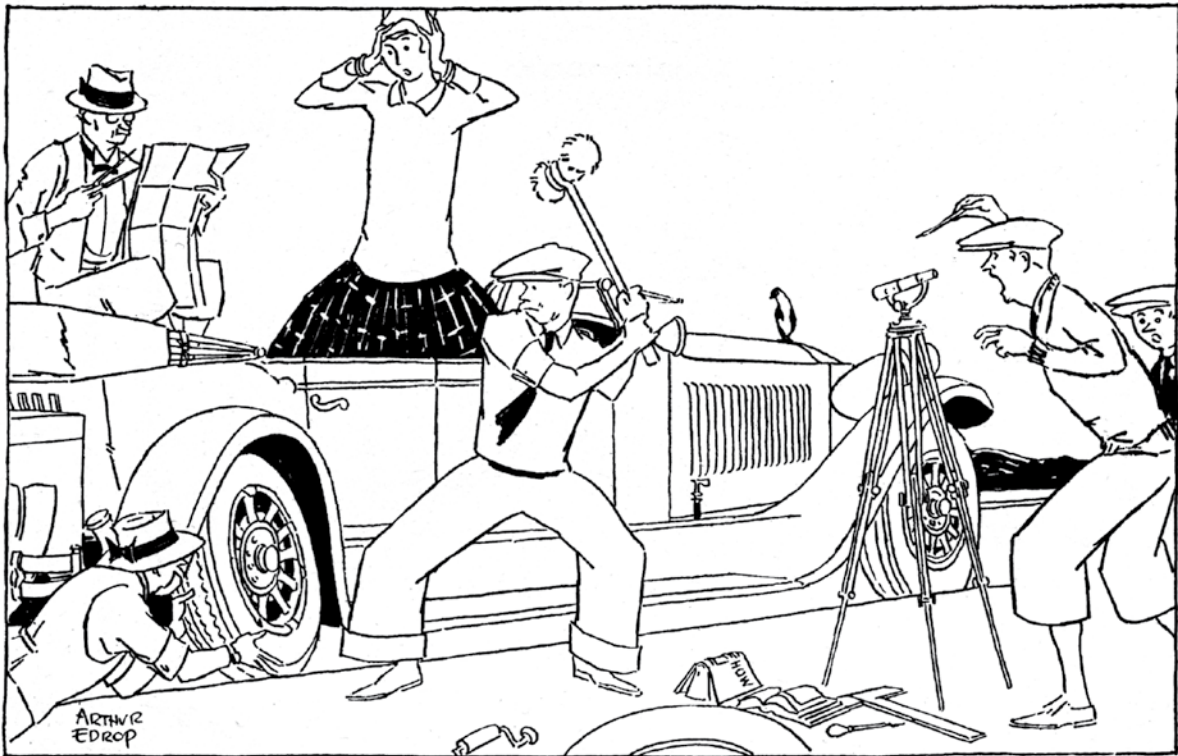
THE MICHELIN WHEELS. The campaign launch for Michelin steel disc wheels in the American market, manufactured by the Budd Wheel Corp. of Philadelphia, maintained the essence of the art direction guidelines for the advertising of their tires. Arthur Edrop was also responsible for the design of these advertisements, as can be seen in their structure and composition, and in the style of elements such as lettering, color and illustration style.

48. Advertisements published during 1920 in *The Saturday Evening Post*, January 10, February 7, March 6 and April 3.



49. Examples of colored advertising inserts advertising the Michelin wheel and published in *Motor World*.





It doesn't take an engineer to get tires on straight

when you use

Budd-Michelin Wheels

YOU tighten demountable rims by hand. You true them up by guesswork. If you get the rims on straight and even—that's luck. If you

don't, it's bad luck—wobbly running that wears out your tires *quickly*.

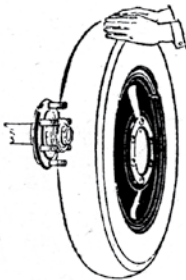
None of that with Budd-Michelins! For their rims are riveted to the discs. They are perfectly aligned by precision machinery—and fastened into place to stay that way. So no matter how quickly you change wheels, you know that the tire is in line to run straight—and straight running tires last longer.

So tire economy is another point to add to beauty, convenience, strength and safety—all reasons that incline the buyer towards a car that rides on Budd-Michelins.

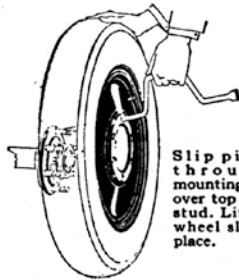
BUDD

WHEEL COMPANY... Detroit

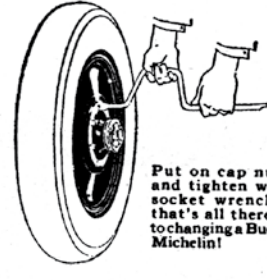
Budd Service Stations in all principal cities—parts and service for wheels of every type.



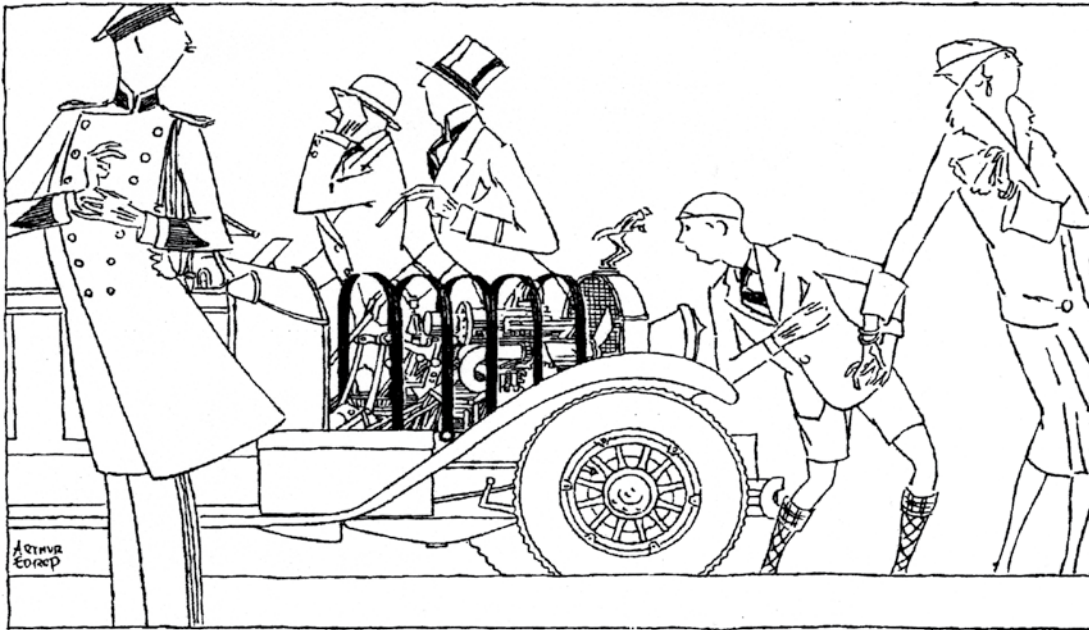
To put on a Budd-Michelin Wheel, set brakes and place wheel in position before the mounting studs.



Slip pilot bar through top mounting hole and over top mounting stud. Lift up and wheel slides into place.



Put on cap nuts and tighten with socket wrench—that's all there is to changing a Budd-Michelin!



**You could
see the engine, too
. . . if the hood
was made of spokes!**

But people don't want to see the engine—so the hood is a streamlined piece of polished steel.

People don't want to see the machinery under the car, either—brake drums, steering rods, etc. They avoid it when their cars ride on Budd-Michelin Wheels—streamlined discs of steel that shield the under chassis parts as gracefully as the hood hides the engine.

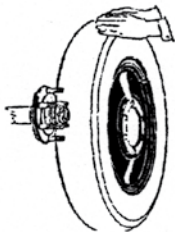
Budd-Michelin Wheels conceal, but they make brakes and other working parts *more* accessible. A few turns on the cap nuts and the wheel comes off—almost as easy as lifting the hood to get at the engine.

Beauty and convenience are increasingly effective sales arguments. Budd-Michelins have them both!

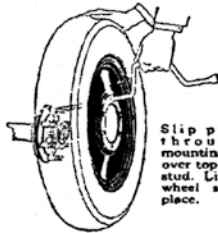
BUDD

WHEEL COMPANY . . . Detroit

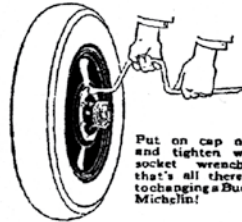
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BUDD-MICHELIN. The press campaign for the wheels manufactured by the Budd Wheel Company with the Michelin patent license, utilized a humorous illustration as an advertising appeal. This was the starting point to develop technical arguments about the characteristics and virtues of disc wheel technology. Arthur Edrop's signature appears in two of the advertisements.

50-51. Advertisements in *Automobile Trade Journal*, (opposite page) January 1927 and, (on this page), undated.

We Have Proved that You can Dominate the Battery Business in Your Locality

90% of all the electric pleasure cars built today are operated by Philadelphia Diamond Grid Batteries—this despite the fact that Philadelphia Diamond Grid Batteries for electrics cost more than other makes.

This wonderful record is due to one thing, and one thing only—namely, the supreme quality of Philadelphia Diamond Grid Batteries.

Diamond Grid Quality is so remarkable that it is difficult to tell the truth about it without seeming to exaggerate. It has proved itself not only in driving electric pleasure cars, but in operating trucks, street cars, locomotives, and in many other types of service that really test a battery.

Today the starting battery field is almost the only one in which Diamond Grid Quality has not as yet had opportunity to win dominant popularity. We have been quietly making Diamond Grid Starting Batteries for six years,

but up to the present time have actually had to turn away starting battery business, because the enormous demand for other types of Philadelphia Diamond Grid Batteries did not leave us facilities for producing starting batteries in large quantity.

Now, however, our new factory gives us the needed capacity, and for the first time we're out after starting battery business.

That Philadelphia Diamond Grid distributors now have a real opportunity to dominate the starting battery business in their localities has been proved—because Diamond Grid Quality has won absolute national domination in the electric car field despite higher prices—whereas in the starting battery field Philadelphia Diamond Grids are priced no higher than other makes.

We have the best of all battery propositions for you. Write us today.



Philadelphia Storage Battery Company

ONTARIO AND C STREETS, PHILADELPHIA, PA.

Atlanta, Ga., 128 W. Peachtree St.
Boston, Mass., 90-92 Brookline Ave.
Chicago, Ill., 1621 S. Michigan Ave.
Cleveland, Ohio, 613 Citizens Bldg.

Detroit, Mich., 205-6 Kresge Bldg.
Huntington, W. Va., Huntington Hotel
Los Angeles, Cal., 1105 W. Pico St.
New York, N. Y., 1789 Broadway

Richmond, Va., 1623 W. Broad St.
Rochester, N. Y., 30-40 Carlton St.
St. Louis, Mo., 5189 Delmar Blvd.
Washington, D. C., 2155 Champlain Ave.



The Key to Success