21.1. ARTHUR NORMAN EDROP (1884-1973)

THE KING OF DIAMONDS. This double page presents selected samples of 1917 advertisements designed by Arthur Edrop for the Philadelphia Storage Battery Co. where the style of his caricature illustrations and the use of lettering come together.

53-57. (above) Advertisements published during 1917 in the following magazines: Motor World, March 7; Motor Age, March 8 and May 10; Automobile Trade Journal, October; Motor World, October 10.
58. Illustration of an advertisement in Automobile Trade Journal, August 1917.

Thoroughly satisfied
21.1. ARTHUR NORMAN EDROP (1884-1973)

CASH-IN CLUB. Between the end of 1917 and during 1918, Edrop illustrated with vignettes an extensive advertising campaign in the press. In the advertisements, the Cash-In Club offered interested people the opportunity to earn extra money by working a few hours a day at home. The advertisement included a coupon that had to be filled out and mailed to the attention of Jim Pepper—probably a fictitious name—which Edrop caricatured in the illustration shown on the left.

59. Detail of the advertisement published in Every Week Magazine, January 19, 1918.
21.1. ARTHUR NORMAN EDROP (1884-1973)

60-67. (opposite page) Advertisement modules published in *Every Week Magazine*, —a magazine with a weekly circulation of 600,000 copies—November 26, December 3 and 17, 1917, January 5, February 9 and 23, March 2 and 9, 1918.

68-76. Advertisement modules published in *Every Week Magazine*, March 16, 20 (cut-out detail) and 23, April 27, May 11, June 1 and 8, 1918. The last two advertisements below on the right were published in the magazine *Farm And Fireside*, July and December, 1918.
21.1. ARTHUR NORMAN EDROP (1884-1973)

DOUBLE CAMPAIGN. The Federal Advertising Agency took advantage of the success of the Ricoro campaign with Edrop's illustrations, utilizing it to promote their services.

77. Advertisement in the Printers’ Ink magazine, July 4, 1918.
78-79. Advertisements in Collier’s magazine, March 23 (above, cropped illustration) and April 20, 1918.
CHARACTERS. Among the range of characters portrayed by Edrop in the 1918 campaign for Ricoro cigars, men in uniform who belonged to certain military establishments stand out, which was understandable considering the war context at that time.

21.1. ARTHUR NORMAN EDROP (1884-1973)

The High Signs of Orlando

Wait! Hold fast, brother—here’s a member. That man with the piercing gaze and the glint in his eye is giving you the sign of the Long Look.

It means the search is ended, the secret is revealed. He’s found it—the perfect smoke. And now he looks no more. He has joined the Order of Orlando.

Join these wise men of Gotham and revel in the inner circle of the Blue Haze. Go to any United Cigar Store, make a noise like a small coin, and give the password—“Orlando.”

Orlando
The Sign of a Good Cigar

If you are looking for a mild cigar of full bouquet, you’ll find it in Orlando. If you are looking for a big cigar or a small cigar or a low-priced cigar, Orlando will answer your every wish. Some say it’s the mildness of Orlando—others say it’s the pleasing aroma. Quality is the answer of many. All are right, and yet, well, try an Orlando and learn the secret yourself.

Orlando comes in ten sizes—10c to 15c. Little Orlando 6c. Ten sizes enable us to use a fine grade of tobacco without waste—the secret of high quality at low prices.

Sold only in United Cigar Stores and United Agencies—“Thank You!”

UNITED CIGAR STORES COMPANY

Over 1300 Stores and Agencies in Over 500 Cities. General Offices, 44 W. 18th St., New York

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21.1. ARTHUR NORMAN EDROP (1884-1973)

Arthur Edrop was also in charge of the 1919 campaign for the cigar brand Orlando, manufactured by United Cigar Stores. His responsibilities focused on creativity and art direction, as the illustrations in this series of advertisements seem to correspond to another illustrator with a style that differed from Edrop’s.

84. Full-page advertisement in The Literary Digest, June 7, 1919.
85. Modular advertisement published in Collier’s, May 24, 1919.
86. Illustrations of several of the Order of Orlando’s High Signs, extracted from different advertisements published in The Literary Digest and Collier’s magazines between April and June 1919.
21.1. ARTHUR NORMAN EDROP (1884-1973)

SILHOUETTES AND SHADOWS. Arthur Edrop resorted to the elements of negatives and positives and silhouetted figures that he had previously utilized in other campaigns for Michelin as well as in one of the 1917 military recruitment propaganda posters. The shadowy characters and the sinuous wisps emanating from the cigar responded graphically to the unsolved enigma posed by the campaign, “Who [first] discovered Ricoro?” accompanied by the prediction: “Sooner or later you will [also] discover Ricoro. You’ll discover Ricoro’s bland and balmy tropic fragrance, and you’ll settle down to it for life.”

TALES OF RICORO. In this double page, several examples of the 1920 Ricoro campaign designed by Edrop are presented. They take the ideas developed in the preceding campaigns one step further as well as the graphic elements employed to illustrate them.

21.1. ARTHUR NORMAN EDROP (1884-1973)


ARMIES, BANNERS AND BAGPIPES. His origins—Arthur Edrop was born in Birmingham, England—and recognized dominion in the field of the British army’s military equipment and uniforms, probably led to his being in charge of art direction for Teacher’s Highland Cream Scotch whiskey’s first American advertisements, after the repeal of the Prohibition Law. The military theme, in which Edrop felt comfortable and confident, contributed to his prestige as an illustrator.

99. Illustration of cavalry in formation, taken from an advertisement published in *Fortune* magazine, 1934.
100. Advertisement published in *Fortune* magazine, 1935.
102. (opposite page) Color advertisement published in *Town & Country* magazine, December 1, 1934.
TEACHER'S "Highland Cream"

Scotch is outstanding by every standard of appraisal... purity, smoothness, full body and that distinctive flavour so typical of Scotch at its best. Distilled, aged and bottled in Scotland by Wm. Teacher & Sons, Ltd., Glasgow and London Established 1830

Sole Agents for the United States:
Schieffelin & Co., New York City Importers since 1794

TEACHER'S "HIGHLAND CREAM"

the Perfection of OLD SCOTCH
SCENES OF SCOTLAND. The camaraderie of the clan around the heat of the fireplace under the vision of the patriarch’s portrait, when hunting deer, hitting a round of golf or in the tavern were some of the typically Scottish scenes and landscapes that Edrop portrayed in his illustrations, mostly for Teacher’s Highland Cream whiskey. In the case of golf, for example, it seems a widely accepted hypothesis to place the origins of this sport in Scottish lands. In an act dating from 1457, drafted by the Parliament of Scotland, golf is mentioned for the first time, prohibiting its practice by Scotland’s inhabitants.

103. Full-page advertisement published in Fortune magazine, 1935.
104. Illustration extracted from an advertisement published in the monthly magazine *Fortune*, 1935.
LESSONS ON WHISKEY. This double page presents two samples of advertisements designed by Edrop which feature the image of the brand’s emblematic character and incarnation of its name, the Teacher, clad in his academic uniform. In the example on the opposite page, Edrop again resorted to the use of silhouetted and flat figures as a background element on which to emphasize the detailed and volumetric drawing of the liquor bottle.

107-108. Teacher’s Highland Cream advertisements published in magazines, January and (opposite page) February 1937.
So many men choose Teacher’s to share their pleasant hours!

Winter swirls outside the door . . . indoors, firelight gleams. And waiting there is Teacher’s Scotch
... tangy, warm, and smooth ... as mellow a good companion as any man could want. Made since
1830 by Wm. Teacher & Sons, Ltd., Glasgow and London.

SOLE AGENTS FOR THE UNITED STATES: Schieffelin & Co., NEW YORK CITY - IMPORTERS SINCE 1794

This advertisement is not intended to offer this product for sale to any person under the age of 18 years in Nevada.
21.1. ARTHUR NORMAN EDROP (1884-1973)
COLONIAL INSIGNIA.
The outlined drawings and the characteristic lettering of Arthur Edrop contributed to the design of the municipality’s commission for a series of signposts based on a historical theme. These hanging insignias welcomed those entering the different neighborhoods or communities comprising the town of Radnor, Pennsylvania, where Edrop and his family resided. The collection of colonial style signposts was presented by the Wayne Committee for Civic Progress as part of the Anthony Wayne Day celebrations that took place on December 14, 1935 in the town of Radnor. Of the eight signs designed by Arthur Edrop, six were painted directly and signed by him (Radnor Township, Wayne and Ithan), while the remaining pair (St. Davids) were illustrated by Wayne Martin, art professor at the Radnor High School.

109-112. Photograph of the signposts indicating the boundaries for the municipality of Radnor Township and Ithan. Designed, painted and signed by Arthur Edrop, 1935.
SAINTS AND THE MILITARY.
The signposts for the communities of St. Davids and Wayne pay tribute to the historical figures who they were named after. Radnor was originally a settlement of Welsh settlers and this explains the choice of the name St. David, the patron saint of Wales. The design of the sign panels reflects this symbolism showing us, in one case, the figure of the saint and, in the other, a heraldic composition with symbols of the coat of arms of Arthur Tudor, Prince of Wales. The latter portrays the Welsh dragon holding the emblematic ostrich feather that represents monarchical lineage. In addition, the town of Wayne is named in honor of General Anthony Wayne, military hero of the American Revolution and the wars against Indian confederations.

113-116. Photograph of the signposts indicating the boundaries for the municipalities of Wayne and St. Davids, 1935. Although all were designed by Arthur Edrop only those for Wayne carry his signature, as the pair corresponding to St. Davids were painted by another artist.
CAVALRY. Military uniforms, battalion insignia and elements of identity for Great Britain’s different historical armies comprised subjects of documented study on the part of Arthur Edrop. The clients for several of his private and professional contracts sought this specialized knowledge to ensure the correct interpretation of their commissions.

117. Original art signed by Arthur Edrop, 29 x 40 cm, c. 1940. Private collection.
ROMANCES AND BATTLES. The image above presents Arthur Edrop's oil painting that served to illustrate one of the advertisements for the British brand of cosmetics King Men in the United States. The portrait of uniformed soldiers—in this case one from the British troops in the 1812 Battle of Badajoz—was a fitting reference for the style and subject matter regularly developed by Edrop in his last years.

UNIFORMS AND COLOR RANGES. The above image shows the cover for the Beau Brilliant catalog, the line of papers manufactured by the Strathmore Paper Company and, in this particular case, distributed in Pittsburg by The Alling & Cory Co. The military portraits correspond to soldiers and commanders of British historical armies. The detailed list of illustrations and the references for each uniform are hidden under the fold-out sheet that holds the colorful fan of paper samples.

119. Catalog for Strathmore drawing paper Beau Brilliant. Illustrated by Arthur Edrop, c. 1937
21.1. ARTHUR NORMAN EDROP (1884-1973)

Catalog: Front and back covers.

Catalog: Interior with paper samples.
21.1. ARTHUR NORMAN EDROP (1884-1973)

The free style of drawing, as a sketch, and the profusion of characters, riders and settings, characterize Edrop’s simple illustrations for the book *The Texans Ride North*, published in 1952. The black and the yellow-orange used in some vignettes reminds us of the color binomial profusely employed by Edrop in his campaigns for Michelin.

120. Book jacket and interior illustrations.

**FAR WEST ADVENTURE.**
WIND-CARVED SCULPTURE.
The illustration by Arthur Norman Edrop for the cover of the book The Wind-carved Tree is an example of the style utilized for vignettes in the book’s interior. These consist of simple drawings with a brush, pen and ink, at times delicate and on other occasions robust, as can be seen in the examples shown here.

121. Book jacket and interior illustrations.