

THE POSTER



VOLUME FOUR

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THE POSTER

AN ILLUSTRATED MONTHLY CHRONICLE.

MARCH TO AUGUST, 1900.

VOLUME IV.

1900:

HUGH MACLEAY,
1, ARUNDEL STREET, STRAND, LONDON, W.C.

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DAVID ALLEN & SONS LTD HARROW, LONDON, BELFAST & MANCHESTER (COPYRIGHT RES'D)

THE POSTER.

INTERVIEW WITH

Mr. Harry Furniss



Artist, Caricaturist, Posterist, Journalist,
Lecturer, and Entertainer.

THE name of Harry Furniss is a household word wherever English citizens are to be found. He was born March 26th, 1854, at Wexford in Ireland, of English and Scotch parents. His father was a Yorkshireman, a civil engineer, whose profession took him to Ireland; but it is from his mother that he conceives himself to have inherited his artistic tastes, she having been a miniature painter of considerable talent and reputation. "There is no national prejudice about me," Harry Furniss laughingly remarked to the writer, "My mother Scotch, father English, I was born in Ireland, and I married a lady of Welsh descent."

As an artist Mr. Furniss is entirely self-taught, and is not indebted for his

skilful technique, any more than for his native talent, to art schools or academies. The art impulse with him was as precocious as spontaneous. When quite a little lad at school he produced a monthly magazine in manuscript, entitled, oddly enough, in view of his later career, "The School-boy's Punch," which the incipient artist and journalist both wrote and illustrated himself. At the age of nineteen he came to London, and at once got work as an artist upon the leading illustrated papers and magazines. For years no first-class periodical starting in England would be launched without the aid of Mr. Furniss's art. For instance, when "The English Illustrated Magazine" was first published, it was a high-class magazine to compete with the Americans:

Mr. Harry Furniss illustrated the very first article. "Black and White" started to revolutionise the English illustrated press and give better quality. Mr. Harry Furniss had four drawings in the first number, and was retained for some volumes to contribute weekly an article written and illustrated by him, at perhaps one of the largest retaining fees ever given to an artist. The "Daily Graphic," when it

of this artist could have been paid, and no one has ever been so much in demand. As a caricaturist he has worked harder, and accomplished more at the age of thirty, than any other in this century has done at sixty; but one forgets the extraordinary amount of work in black and white, outside of caricature altogether, this man has produced as an illustrator of books, magazines, advertisements and illustrated papers, apart from



MR. HARRY FURNISS.

was struggling for a position, called in Harry Furniss "to get it over the stile" (to quote the term used by the chief manager in a letter of thanks to Mr. Furniss). One of the most enterprising efforts in pronounced journalism in England, the starting of the "Yorkshire Evening Post," engaged Mr. Furniss, at an enormous fee, to go to Leeds and illustrate the first half-dozen numbers. No better tribute to the power

those already mentioned. He has been too busy an artist to devote much time to the poster art, although he was one of the pioneers of the new movement. His æsthetic poster for "The Colonel" in flat tones, with bold outlines, is forgotten by the present generation of poster artists, but, nevertheless, it created a sensation at the time, and the artist told me with an amused smile of recollection, "It was my first poster—a large

MARCH, 1900.

The Poster.

5



80 x 60

Printed by Johnson, Riddle, Couchman & Co., 22, Southwark Bridge Road, S.E.

HARRY FURNISS.

sixteen sheet bill—and I painted it *full size*."

Mr. Furniss first contributed to "Punch" in 1880, and began to illustrate Parliament in that paper the following year, and invented Gladstone's collar. His series of "Parliamentary Views" and "Interiors and Exteriors"—dealing with public places and people are among the most noticeable of his numerous contributions to "Punch." In

in their rendering or physical traits and landscape features—of the styles, techniques and peculiar choice of subjects of a number of the leading artists, R.A.'s and others, who annually exhibit at Burlington House. Literally all London laughed at Mr. Furniss's joke and, needless to say, there was a golden harvest, for the venture was his own. An *Edition de Luxe* catalogue of this exhibi-

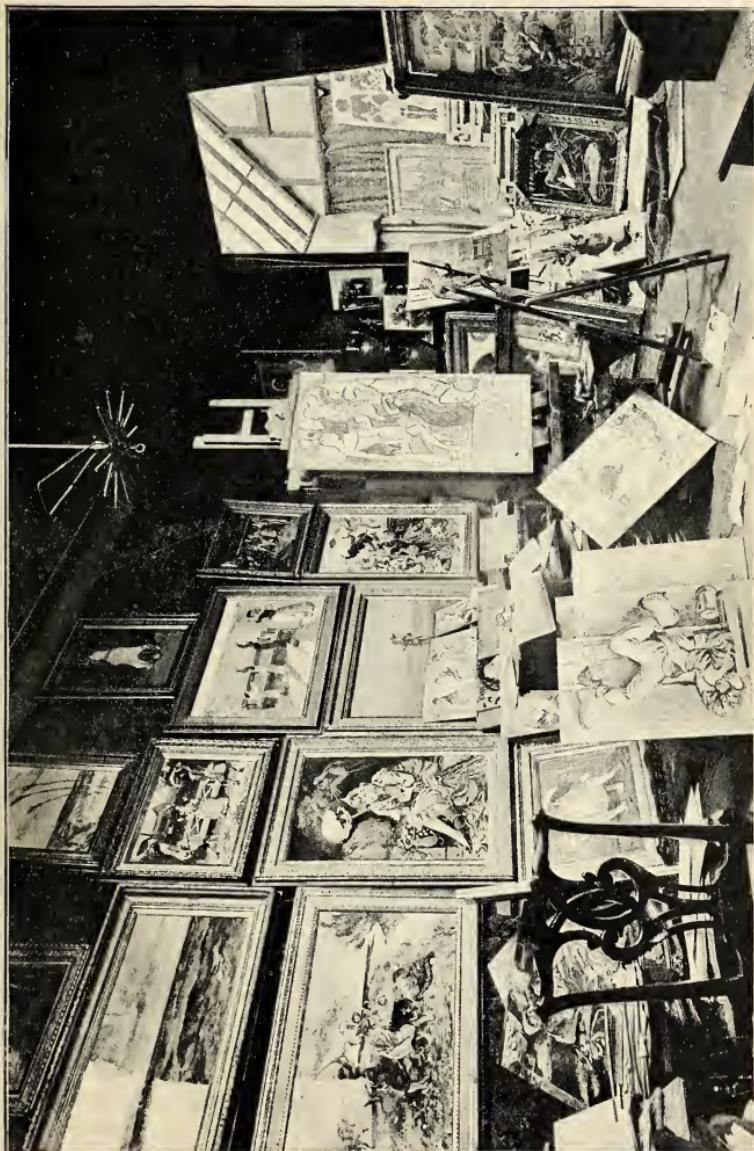


THE "ARTISTIC JOKE" IN TRANSIT—AND ITS EFFECT.

1887 Mr. Furniss startled the town with "Harry Furniss's Royal Academy—an Artistic Joke," which was a bold parody on a large scale of an average Royal Academy Exhibition. The show was held in New Bond Street, and consisted of some eighty-seven pictures of considerable size, executed in monochrome and presented to the public, travesties—some excruciatingly humorous and daringly satirical, others really exquisite

tion was published the following year at a cost of £2,000.

In 1888 Mr. Furniss first appeared on the platform as a lecturer with "Art and Artists"; and he met with great success all over the country, and three years later appeared as an entertainer in "The Humours of Parliament," which attracted enormous audiences during the season, and on tour in the provinces.

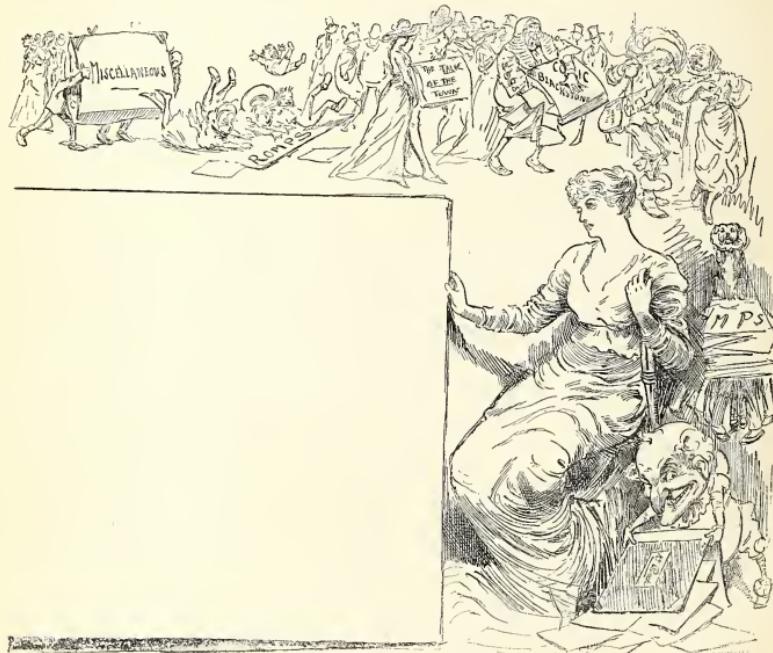


*From a photograph taken during the progress
of the "Artistic Joke."*

A CORNER OF MR. FURNISS'S STUDIO,
23, ST. EDMUND'S TERRACE, REGENT'S PARK,

On retiring from "Punch," Mr. Furniss edited and published a new satirical paper, "Lika Joko," which was originally designed as a monthly magazine, but eventually appeared as a threepenny high-class humorous weekly, and the sale of the first number reached 140,000 copies, but it did not receive the support that was anticipated, so the artist merged it into "The New Budget," a high-class sixpenny weekly,

to visit America specially to prepare a unique, descriptive account of that country. "America in a hurry" was produced at the Great Queen's Hall, Langham Place, and during his entertainment over a hundred elaborate views (from notes made on the spot) were shown. The artist has delivered this entertainment throughout the world with great success, and the poster he prepared to announce it is equally as



FROM AN INVITATION CARD.

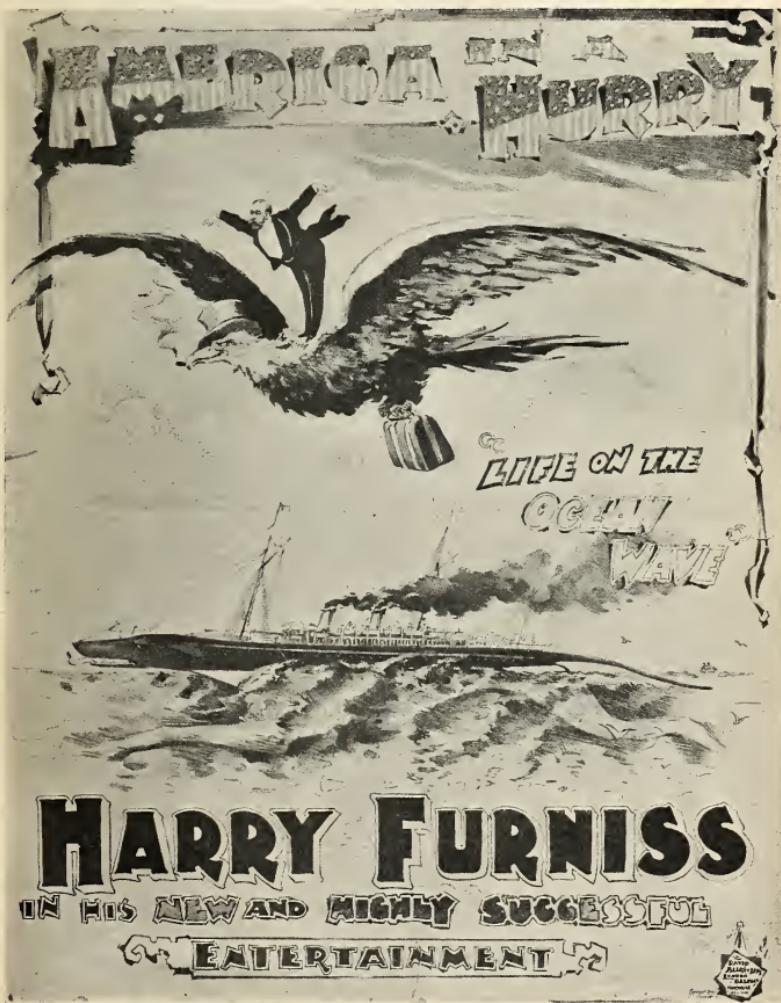
which the artist produced and edited on the decease of "The Pall Mall Budget," and it also failed to command the attention it deserved.

No sooner had the artist put aside juggling with paper enterprises than he came out again as an entertainer. The great success of the "Humours in Parliament," which was given to crowded audiences in London and all over the United Kingdom for two years, induced Mr. Furniss

original and unique as the lecture; the idea of the Atlantic greyhound being particularly happy. On the completion of his tour round the world, Mr. Furniss returned to London, and produced a new monthly, entitled, "Fair Game," which he ran during the Parliamentary Sessions, but he found the many calls on his time prevented him from giving that attention to the paper that it required, and he stopped

HARRY FURNISS.

it, to devote more time to his entertainments, the latest of which is entitled "Humours of a Studio." As Mr. Furniss is the Art and his caricatures are free from malice, he is readily forgiven. Into his brilliant entertainments he has put some of the best



20 x 30

Printed by David Allen & Sons, Ltd., London and Belfast.

HARRY FURNISS.

Director of "The Studio of Design," in Arundel Street, he is trespassing on business preserves, but as his humour is never vulgar,

of his work, and it is difficult to say which are the more felicitous, his pictures or his descriptions.

Posters by Árpád Basch.

THE poster design by Arpad Basch for the oldest established firm of agricultural engineers in Hungary, Messrs. Kühne,

small dimensions, as the rates for bill posting are high. For instance, in Budapest, the city authorities have rented the hoardings

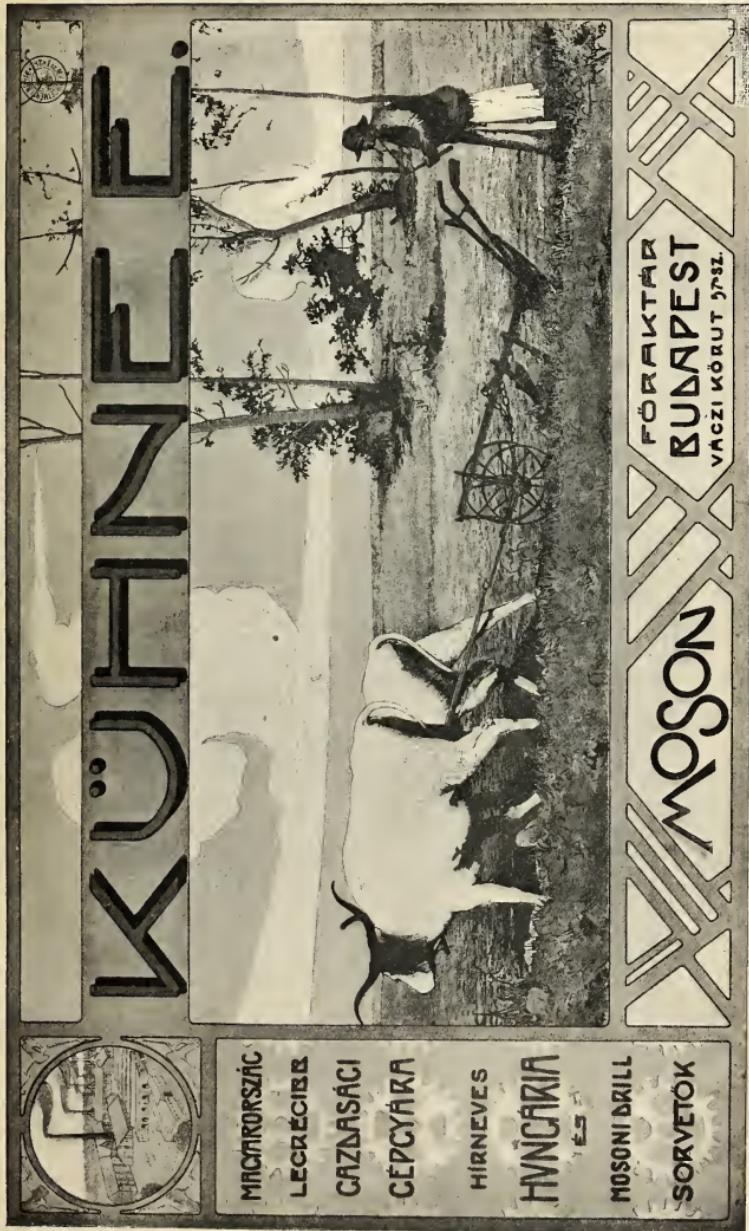


A POSTER FOR SWEETS.

ÁRPÁD BASCH.

of Budapest, is a strong and original piece of work. Hungarian posters are mostly of

to Mr. Emmerling, who has the monopoly and is able to fix his own prices; consequently



the advertisers confine their posters to a size consistent with the high price they have to pay for space.

Generally speaking, the posters in Budapest refer to the commercial and every-day needs of the people or to their amusements. Unquestionably, there is no trade in which

the placards hung upon the poor man's public picture gallery, judged as works of art pure and simple, are superior to those hung upon the poor man's walls at home.

The poster work of Mr. Arpad Basch is rapidly attaining a notoriety for the young artist, and it has already placed him in the



A POSTER.

the improvement has been more marked during the last ten years than in wall-advertising in Hungary. A great number of the pictorial advertisements are reproductions of the works of artists of great ability. The mechanical appliances for reproduction have been so improved that

ARPAD BASCH.

front rank of Hungarian poster art. We have on many previous occasions reproduced specimens of his work, and his name has doubtless become familiar to our readers. His work, however, is always fresh, and cannot fail in time to have an appreciable effect on the English *affiche*.

The Bicycle Poster.

By JEROME K. JEROME.

BICYCLING, according to the poster, is humorously satirised by Mr. Jerome in his new work, "Three Men on the Bummel," now running through the pages of "To-Day," and he has a quiet dig at its restfulness, and the poster cyclist and its costume. The story is a sequel to "Three Men in a Boat," and the heroes are cycling through Germany.

"What bicycle did you say this was of yours?" asked George.

"Harris told him. I forget of what particular manufacture it happened to be; it is immaterial."

"Are you sure?" persisted George.

"Of course I am sure," answered Harris. "Why, what's the matter with it?"

"Well, it doesn't come up to the poster," said George, "that's all."

"What poster?" asked Harris.

"The poster advertising this particular brand of cycle," explained George. "I was looking at one on a hoarding in Sloan Street only a day or two before we started. A man was riding this make of machine, a man with a banner in his hand; he wasn't doing any work, that was as clear as daylight; he was just sitting on the thing and drinking in the air. The cycle was going of its own accord, and going well. This thing of yours leaves all the work to me. It is a lazy brute or a machine; if you don't shove it simply does nothing. I should complain about it if I were you."

"When one comes to think of it, few bicycles do realise the poster. On only one poster that I can recollect have I seen the

rider represented as doing any work. But then this man was being pursued by a bull. In ordinary cases the object of the artist is to convince the hesitating neophyte that the sport of bicycling consists in sitting on a luxurious saddle, and being moved rapidly in the direction you wish to go by unseen heavenly powers.

"Generally speaking, the rider is a lady, and then one feels, that for perfect bodily rest combined with entire freedom from mental anxiety, slumber upon a water bed cannot compare with bicycle riding upon a hilly road. No fairy travelling on a summer cloud could take things more easily than does the bicycle girl, according to the poster. Her costume for cycling in hot weather is ideal. Old-fashioned landladies might refuse her lunch, it is true; and a narrow-minded police force might desire to secure her, and wrap her in a rug, preliminary to summoning her. But such she heeds not. Up hill and down hill, through traffic that might tax the ingenuity of a cat, over road surfaces calculated to break the average steam roller she passes, a vision of idle loveliness; her fair hair streaming to the wind, her sylph-like form poised airily, one foot upon the saddle, the other resting lightly upon the lamp. Sometimes she condescends to sit down on the saddle; then she puts her feet up on the rests, lights a cigarette, and waves above her head a Chinese lantern.

"Less often, it is a mere male thing that rides the machine. He is not so accomplished an acrobat as is the lady; but simple

tricks, such as standing on the saddle and waving flags, drinking beer or beef-tea while riding, he can and does perform ; something, one supposes, he must do to occupy his mind. Sitting still hour after hour on this machine, having no work to do, nothing to think about, must pall upon any man of active temperament. Thus it is that we see him rising on his pedals as he nears the top of some high hill to apostrophise the sun, or address poetry to the surrounding scenery.

"Occasionally the poster pictures a pair of cyclists ; and then one grasps the fact how much superior for purposes of flirtation is the modern bicycle to the old fashioned parlour or the played-out garden gate. He and she mount their bicycles, being careful, of course, that they are of the right make. After that they have nothing to think about but the old sweet tale. Down shady lanes, through busy towns on market days, merrily roll the wheels of the 'Bermondsey Company's Bottom Bracket Britain's Best,' or of the 'Camberwell Company's Jointless Eureka.' They need no pedalling ; they require no guiding. Give them their heads, and tell them what time you want to get home, and that is all they ask. While Edwin leans from his saddle to whisper the dear old nothings in Angelina's ear, while Angelina's face, to hide its blushes, is turned towards the horizon at the back, the magic bicycles pursue their even course.

"And the sun is always shining, and the roads are always dry. No stern parent rides behind, no interfering aunt beside, no demon small boy brother is peeping round the corner, there never comes a skid. Ah me ! Why were there no "Britain's Best" nor 'Camberwell Eurekas' to be hired when *we* were young ?

"Or maybe the 'Britain's Best' or the 'Camberwell Eureka' stands leaning against a gate ; maybe it is tired. It has worked hard all the afternoon, carrying these young people. Mercifully minded,

they have dismounted to give the machine a rest. They sit upon the grass beneath the shade of graceful boughs ; it is long and dry grass. A stream flows by their feet. All is rest and peace.

"That is ever the idea the cycle poster artist sets himself to convey—rest and peace.

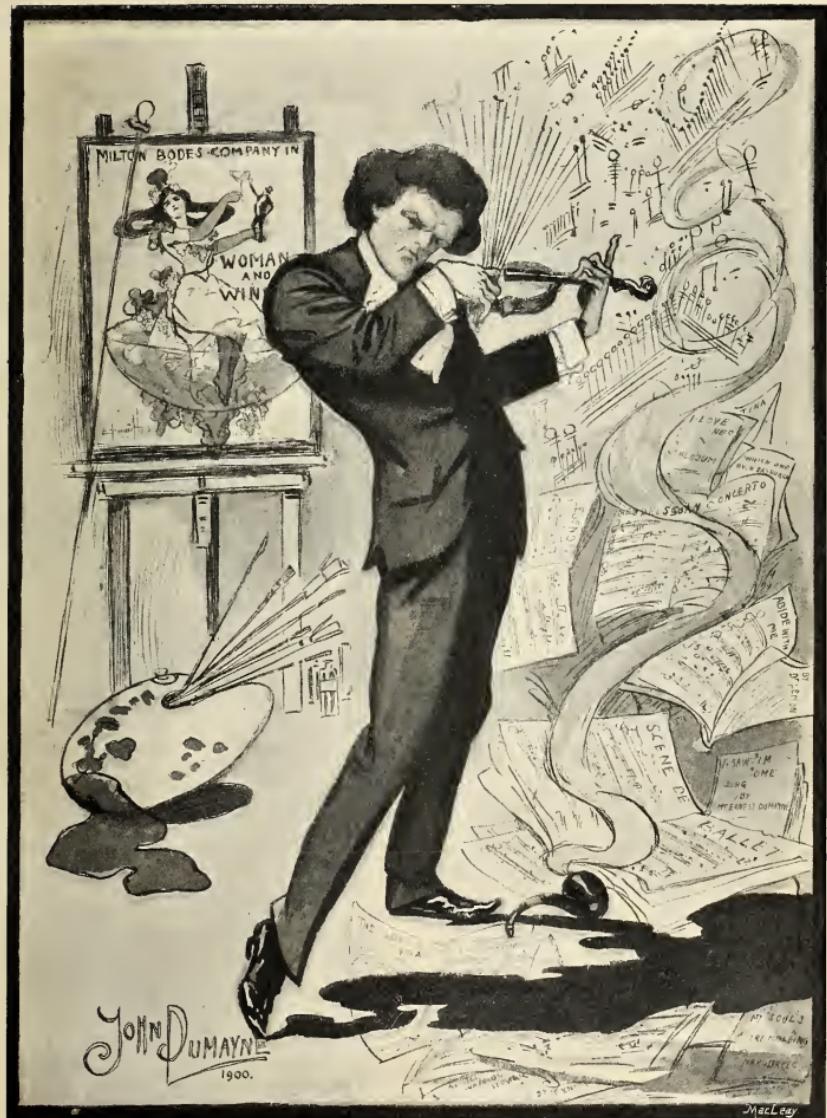
"But I am wrong in saying that no cyclist according to the poster ever works. Now I come to reflect, I have seen posters representing gentlemen on cycles working very hard—over-working themselves one might almost say. They are thin and haggard with the toil, the perspiration stands upon their brow in beads ; you feel that if there is another hill beyond the poster they must either get off or die. But this is the result of their own folly. This happens because they will persist in riding a machine of an inferior make. Were they riding a 'Putney Popular' or 'Battersea Bounder,' such as the sensible young man in the centre of the poster rides, then all this unnecessary labour would be saved to them. Then all required of them would be, as in gratitude bound, to look happy ; perhaps, occasionally to back-pedal a little when the machine in its youthful buoyancy loses its head for a moment and dashes on too swiftly.

"You tired young men, sitting dejectedly on milestones, too spent to heed the steady rain that soaks you through ; you weary maidens, with the straight, damp hair, anxious about the time, longing to swear, not knowing how ! you stout bald men, vanishing visibly as you pant and grunt along the endless road ; you purple, dejected matrons, plying with pain the slow unwilling wheel ; why did you not see to it that you bought a 'Britain's Best' or a 'Camberwell Eureka' ? Why are these bicycles of inferior make so prevalent throughout the land ?

"Or is it with bicycling as with all other things : does Life at no point realise the Poster."

Posterdom Caricatures.

No. XIV.—Bernard Higham.



Drawn by JOHN DUMAYNE.

Poster Recruits.

No. VI.—Arthur Layard.



MR. ARTHUR LAYARD.

LIKE many other artists, Mr. Arthur Layard began his career in a profession which was anything but conducive to the growth of artistic talent. His father was a soldier, and the son became one, too, and it was only after many years wearing of Her Majesty's uniform that he was able to leave the service and entirely to devote himself to the long-wished-for life of an artist. Previous to this, however, he had for some years been illustrating books and contributing to the magazines and illustrated papers. As far back as 1884 "The Graphic" reproduced some sketches sent from Gibraltar, when Mr. Layard was an embryo artist, and a year later when he was sent to Suakin, and served through

the campaign of 1885 under Sir Gerald Graham, the same journal asked him to send home drawings, but, unfortunately, soldiering took up too much of his time, and sketching was out of the question. It was while quartered at Malta that Mr. Layard first made the acquaintance of the world-famed pianist, Emil Sauer, who was then just beginning his career, and who was travelling with H. B. Brabazon, the great watercolour painter. The latter was the first to encourage our artist, who had early shown his poster proclivities by covering the walls of the house where he lived with fresco paintings, which were startling to say the least. The artist has shown his gratitude to his old friend by dedicating to him his illustrated edition of "The Marvelous Adventures of Sir John Maunderville." With reference to the latter, a crank walked



AN ORIGINAL POSTER.

ARTHUR LAYARD.

into Mudie's where this show card was hanging in many places, and enquired where he could purchase 300 or so of them with which to paper his bedroom walls ! It would be curious to know whether it was the fourteenth century demoiselle or the dragon which was the object of fascination ! The original drawings for this book were purchased from the publishers by Mr. Cecil Sebay Montefiore, in whose house they now hang. We may mention that Mr. Layard



AN ORIGINAL POSTER.

ARTHUR LAYARD.

designed the smoking room for this gentleman, the whole of the wall space being covered with mahogany. A lucky chance brought the artist to London whilst still in the service, and he seized the opportunity to study under Mr. Francis Bate, under whose tuition for some years he spent every moment of his spare time. His first advertisement design was one drawn for "Sapolio," and represents the Farnese Her-



A BOOK COVER.

ARTHUR LAYARD.



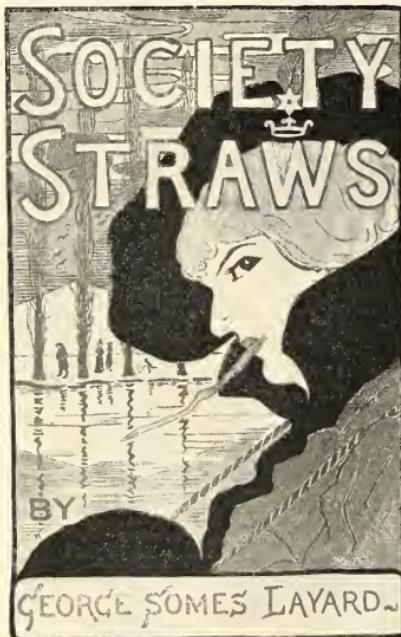
AN ORIGINAL POSTER.

ARTHUR LAYARD.

cules holding a block of the well-known soap, looking at the Augean stables, and saying, "Ah! with *this* I should have made a good job of them."

We reproduce three original posters sent to an exhibition at Leipsic, and two cover designs, which have brought to the artist a considerable amount of work. There is little doubt that Mr. Layard has a strong leaning to decorative work, which is proved by the fact that he is a designer not only of posters, music covers and book covers, but

of textile fabrics : some of Messrs. Burnett & Co.'s most successful ventures having been made from his designs. Mr. Layard writes on Art matters, and is on the staff of the "Dekorative Kunst," which is published in Munich, and the February issue has an illustrated article from his pen on Frank Brangwyn. Mr. Layard is a member of the London Sketch Club, which includes amongst its members such well-known poster artists as Cecil Aldin, Dudley Hardy and John Hassall.



A BOOK COVER.

ARTHUR LAYARD

MARCH, 1900.

The Poster.

19



Printed by Waterlow and Sons, Ltd., London, E.C.



CHARLES L. BURDICK.

SEVEN years ago the Aerograph was placed on the market, since when many valuable improvements have been made which have brought this wonderful little appliance to perfection. At the present moment some 3,000 artists and art workers keep the aerograph constantly in use, and most of them declare that their output of work has been trebled by its use and their incomes correspondingly increased. The perfection of this "air brush" is due to the energy and skill of the inventor, Mr. Charles L. Burdick, a very clever and rapid artist, who gave me ocular proof of the time and money-saving propensities of the appliance. Many well-known artists recommend it in glowing terms, but here and there one can find a few who are as yet somewhat shy of admitting the wholesale manner in which they use it. The reason is not far to seek: They imagine the public might think the work had been done by a mechanical process, or perhaps the buyers might cut down prices if they knew the work was done in a quarter the time. There is certainly something in defending oneself against the ignorance of the public on such matters, but I beg to state that this "brush" would be greatly maligned

THE AEROGRAPH AND IT'S INVENTOR.

By M. YENDIS.

by an imputation of any mechanical attributes. It is not the means by which an incompetent can make a respectable show, it is not a drawing-room make-believe, but a method by which an artist, practised in its application, can more completely convey feeling with a minimum of actual labour. For sepia drawings it is absolutely perfect! Mr. Burdick has a very large drawing of two nude figures, executed in a few hours, which would have taken six months to stipple or wash in the ordinary way with sepia. I admit Mr. Burdick to be a past master in the use of his own invention, but it gives an idea of the trouble and labour, now unnecessary, which is saved by this boon to busy artists. The "brush," so called, is to outward appearances, somewhat like a stylographic pen, attached by means of a rubber tube to a cylinder containing compressed air; made by a roller foot pump. Near the end of the holder is a receptacle for colour, surmounted by a finger button, which, when pressed downwards, opens the air valve, and when pressed in a backward direction allows the colour to pass out in the escaping current of air in the form of a spray. This is regulated by the distance at which the point is held from the work—thus the artist has line or shadow by the manipulation of the finger button. Beautiful



A STUDY. CHARLES L. BURDICK.
Executed in Oils with the Aerograph.

gradations are made with great rapidity (and a little colour); the shading is transparent, and consequently an improvement on stomp work. We shall see no more drawings stippled to death when the worthy stipplers discover the aerograph, which will be a great blessing. I had better take the opportunity of discouraging those conservatives who may wish to condemn the use of the invention by croaking about "illegitimate art." If they would only see the "brush" in action they would not hazard the accusation—but old-fashioned ideas seldom allow of even impartial consideration when the superiority of innovations is not generally known—therefore I trust they will belie their traditions in this case and take advantage of a good thing.

The pottery trade has taken very kindly to the instrument. One reason is that "one worker with the aerograph will keep apace with ten or twelve ground layers, and the fact that one tint may be super-imposed upon another without disturbing the first,

saving one or more firings. Again, no preparation is necessary as in other methods."

Photo finishing, and especially enlargements, is greatly facilitated by use of this "brush." The likeness is in no way deadened by the shading, while the modelling of a face is greatly enhanced, which is not the case with any other method. In fact, it is now considered indispensable by photographers; even the negatives can be sprayed where the shadows are thin. Platinotypes are more perfectly finished, as the colour adheres more securely than lead or crayon. The same applies to crayon or charcoal drawings; the sprayed water colour gives exactly the same effect, besides being permanent. Perhaps pottery and photography have, up till now, benefited most by the aerograph. I have no liking for coloured photos, but I have never seen anything within a mile of aerograph work in that direction. But as regards original colour work it must be considered chiefly in the light of an aid; wash drawings can be toned without the risk of "washing up," and the blending of colours effected are impossible without it. Sharp lights have to be erased—a natural consequence in consideration of the extreme softness of a sprayed design.

In fact, the only thing the aerograph cannot do is a sharp pen line. I have seen a picture in oils, sprayed on in exactly the same way. Of course, it is absolutely flat and devoid of technique, but still artists could put an impression very rapidly on the canvas, and subsequently experiment with tones on a half finished picture. The colours are quickly and easily changed in this instrument, and the surface or texture of paper or canvas is immaterial; tapestry, satin, porcelain, or glass, may be used with the same results. Mr. Burdick has a special "brush" for lithography, throwing a coarser spray, and many litho firms are at present obviating the old "three hours to stipple a square inch" by its use.



THE SPIRIT OF THE CYCLONE.

Drawn with the Aerograph.

CHARLES L. BURDICK.

For lithography it is most desirable and provident, but—and a large but—it should not be used for posters. A real poster should contain no stipple nor anything appertaining to or improving on stipple; gradations are enemies of the poster, and soft blends unheard of in Posterdom. But—

and another big one—where is Posterdom? I am afraid that city is but a mental mirage to a few artists, and ditto *dilettanti*. So while litho printers remain in the dark ages, and buyers demand huge placards containing a maximum of shading and stipple, they will find the aerograph a money saver.

Posters—Old and New.

DURING the past month very little that is new has appeared upon the hoardings, or to be more explicit, very little that is artistic and worthy of being reproduced in our pages. By the courtesy of Mr. Bechstein we are enabled to reproduce Mr. Fred Taylor's two latest designs for pianos, which are printed in flat colours, and make effective, if not very striking, pictures. Messrs. Richmond & Co.

particularly appropriate and is well calculated to raise a smile, and attract attention to Messrs. Richmond's cooking stove.

Mr. Lewis Baumer's design for the Concert Dinner at the Adelphi Hotel, Liverpool, is a delicate piece of work, quite in keeping with the high-class *table d'hôte* served in this Midland Railway Company's Hotel. Several new theatrical posters have recently appeared on the hoardings, but



30 x 20

Printed by Waterlow & Sons, Ltd., London, E.C.

FRED TAYLOR.

have issued a topical poster, which they have had reproduced in three sizes, after using the design on their Christmas card. It is risky business issuing political posters, as events have to some extent to be anticipated, and if by chance any of the personages should die, the humour is snapped, and to continue to post the bills would be the essence of bad taste. At the time of writing, Mr. Caffyn's design is

they do not in any way merit comment. Mr. Dudley Hardy's posters for "The Rose of Persia," at the Savoy Theatre, still hold first place, and by the courtesy of Mr. D'Oyly Carte we are enabled to reproduce one of these designs from a two-colour block kindly lent us by Mr. Carl Hentschel. Mr. Greenbank's design for "San Toy" gives us an effective piece of colouring, but the design lacks strength.



20 x 40

Printed by Bemrose & Sons, Ltd., Derby and London.

LEWIS BAUMER.

RICHMOND'S LTD.

LONDON, WARRINGTON, &c.



Bringing his goose to be cooked



80 x 120

Printed by Waterlow and Sons, Ltd., London, E.C.

E. POSTLETHWAITE.



40 x 60

FRED TAYLOR.

Printed by Waterlow and Sons, Limited, London, E.C.

A Chat with Alphonse Mucha.

SO much has been said and written lately concerning Alphonse Mucha that it will at first appear superfluous to say anything further about the artist and his work, but if the latter is familiar to our readers, many interesting facts may be added about Mucha himself.



34 x 24

L'AURORE.

A MUCHA

When I was in Paris last December I called upon the artist, at his residence in the Rue du Val de Grâce, and a typical Parisian lodge keeper received me, and pointed out the house situated in the garden. I knocked at Mr. Mucha's door and at once an old servant conducted me to the drawing room, and I instantly became lost in admiration of the beautiful and artistic effect of the draperies—the ensemble is simplicity itself, and the eyes are flattered by the harmony of colours, which are blended in an ideal manner. I was awakened from my reverie by the artist himself coming into the room, and he invited me to adjourn to his studio, where, he said, we should be more comfortable.

34 x 24



LE CRÉPUSCULE.

A. MUCHA.

floor. Everywhere the same taste, the same luxury and the same refinement is displayed.

Mr. Mucha is a finely built man of about thirty-five years of age. His face gives the impression of great kindness. When at work he usually wears a Russian blouse.

On opening the door, soft music at once charmed my ears, for by a clever mechanical arrangement, a lyre with four strings, commenced to produce sweet melodies.

As to the studio itself, it is simply marvellous. A spacious room with large windows opening on to the garden, furnished with magnificent tapestries, articles of *vertu*, works of art of all kinds, and also the artist's studies hanging on the walls. A large Louis XV. chair, a saddle-bag sofa, a piano and a rich Turkey carpet form the chief articles of furniture, and in the centre is the easel on which stands an unfinished picture. Overhead is a transparent *étoffe*, formed into a dais and falling most artistically on to the

After he had offered me a cigarette, he lighted up his favourite briar pipe, and then asked the object of my visit.

"Your work has been so much admired in England," I replied, "that an enterprising advertising firm wishes to secure a poster from your brush. They are prepared to pay about £100 for the original, and they have asked me to call on you to facilitate the negotiations."

A. MUCHA.



LA FLEUR

that I have attained a certain popularity, I am afraid people may get tired of my work. Besides, I am too busy with other things. For instance, look at this unfinished marqueterie, ordered about two years ago, for the Exhibition."

"May I ask what remuneration you will receive for this work?"

"Well, . . . there is no secret in it, I shall be paid about £1,000. . . . I

A. MUCHA.



LA PLUME.

"I am very much obliged, indeed, for your kind attention," he said, "and please convey to your friends my best thanks; but, I am sorry I am unable to comply with their request as I have decided to draw no more posters. . . ."

"To draw no more posters!" I exclaimed.

"Yes," he replied, "no more. . . . I frankly admit that it is my poster work which has made my name known, but now

have several other things on hand and consequently it would not be wise on my part to accept any more commissions at present. My intention is to devote myself entirely to painting, and with this end in view, I have not renewed my agreement with my publishers."

"Am I to conclude that we shall not see any more of your beautiful *affiches* or *estampes*?"

"I really do not know," he replied, "but I presume my publishers have still a few sketches of mine in their portfolios and they may publish them from time to time."

The news that Mucha will not draw any more posters is sure to create a sensation in the artistic world, and especially amongst the collectors of his numerous works.

Unlike Chéret, who has been so prolific, that notwithstanding his great qualities he fatigued the public, Mucha is wise enough to rest on his laurels, and no one will blame him for his decision. It is sure to make his latest posters more precious, and his decision may be partly the reason why some of his *affiches* are already getting scarce.

Two sets of his *estampes* have recently been published, namely, "L'Aurore" and "Le Crémuscle," and "La Plume" and "La Fleur."

In "L'Aurore" (dawn) Mucha gives us a decorative piece of work, with his usual refined drawing in the full meaning of the term. The pale blue tints of the drapery are really lovely and form a charming contrast to the tree trunks, which are also in a conventional blue. The figure is reclining in a most graceful pose and is drawn to the utmost detail, and the artist seems to play with the most difficult *raccourcis*.

"Le Crémuscle" (twilight) speaks for itself. Here the keynote of the colours are red purple, an effect obtained by the sun disappearing behind the trees. Although the drawing of the figure is not so pleasing,

the general decorative effect is so elaborate that we are apt to forget small details.

It is to be noted that the hair in these two designs is not drawn in Mucha's usual manner, but is more simple.

Smaller, but almost prettier, are "La Plume" and "La Fleur." Although I cannot say the types of beauty depicted are my ideal, the drawing is so technically correct, the decorative effect so well balanced, and the colours so wonderfully harmonious that I do not hesitate to place these two *estampes* amongst the best works ever produced by this artist. Mucha seems to have paid special attention to the colours, which, in some of his works, are a little faint, but by strengthening them in these designs, he has made progress in the right direction.

Some admirers of Mucha's work may believe that his art is appreciated by everyone. No one being universal, such is not the case.

I have met people who disregard his work entirely, and not long ago an art paper in France, whilst highly praising Lautrec and his school, tried to prove that Mucha and his style were of small account : *Les gouts et les couleurs ne se discutent pas*, they say. But those of my readers who file their back numbers of THE POSTER, will be able to study the *pros* and *cons* of the two schools. In my opinion, and I feel I am supported by many of my readers, Mucha is the Apostle of the Beautiful and of the Ideal.

P. G. HUARDEL.



A BOOK COVER.

F. KOPS.

Condensed Posters.



THE advertisement hall at the Nestlé Milk Factory at Vevey, in Switzerland, is a spacious and handsome apartment, and forms a centre of attraction to visitors, as the walls are hung with specimens of the Company's posters and show cards, and many a familiar design which has already appeared in the pages of THE POSTER. It is, however, not our intention to deal with the designs by Cecil Aldin, Mallett, Mucha, Steinlen, and Venner that have been

good-sized house, but the reproduction we give may be regarded as a condensed poster. Another fine design, of a totally different type, is Mucha's Jubilee poster, an excellent piece of decorative colour work, reproduced on page 17 of the first volume of THE POSTER. Calderon's pleasing "Young Cavalier" in "Where are you going, my pretty maid?" style, not to be confounded with another similar design with the same legend, is also noticeable;



120 x 80.

SWEETHEARTS
Printed by Waterlow & Sons, Ltd., London, E.C.

reproduced in colours in this magazine, but to illustrate other posters which bear witness to the enterprise and good taste of the advertising department of the firm.

The most prominent position in the advertisement hall is devoted to Burnand's masterpiece, "In the high Swiss pastures," which has done the firm admirable service and been seen in every part of the civilised world. This has been reproduced big enough to cover the whole side of a

and standing out prominently among the rest is Steinlen's clever Three Cats poster—one of the best posters ever done.

Many English artists have exercised their talents in poster designs for Nestlé Milk, but Mr. Will True has certainly been the most successful, and the original sketches he made for the advertisement pages of this magazine are among the most notable of the Nestlé announcements.

It is interesting to note that the

NESTLE'S

THE
RICHEST
IN
CREAM



SWISS MILK

McCleary

80 x 120

Printed by Ibbetson and Armitage, Ltd., Stott Hill Works, Bradford.

GEORGE DOUGLAS.

VIKING



A PERFECT UNSWEETENED MILK

80 x 120

M. MALLTT.

Printed by Waterlow and Sons, Ltd., London, E.C.

condensed milk industry had an almost accidental origin. M. Henri Nestlé, who is gathered now to his fathers, but whose good work lives after him in a very real sense, was a chemist in Vevey, and, being both an observant and a clever man, he noticed that babies deprived for any reason of their mother-milk, or getting beyond it, were very badly off for suitable food, and died like flies for want of proper nourishment. So he set to work to supply the need, and did so with such success with Nestlé's Farnie-Lactée, or Milk-Food, that, though there are many competitors now in the field, it has maintained its position as a perfect food for children and invalids, and has gained steadily in popularity ever since. This was in 1868, and the business, once started, increased by leaps and bounds, until one day it was borne home to M. Nestlé's mind that, large as the sale of his food had become, the supply of milk was immensely in excess of what was required

or ever likely to be required for the manufacture of the food, and that there was probably as good a market, if only worked aright, for that as for any other commodity. The outcome of his reflections was Nestlé's Condensed Swiss Milk. This proved an instant and most pronounced success, and in a very short time the sale of the newcomer forged far and away ahead of the older product. Big as the annual output of three million tins of the food is, it is quite cast in the shade by the enormous sale of the condensed milk of thirty million tins per annum. That is more than half-a-million a week, or a hundred thousand for every working day all the year round. To fill this lot of tins keeps about fifteen thousand cows pretty busy all the time; and small wonder.

The secret of this marvellous development

NESTLE'S

MILK

Richest in Cream

STEINLEN.

40 x 60

Printed by Waterlow and Sons, Ltd., London, E.C.

NESTLÉ'S SWISS MILK



80 x 120

Printed by W. H. Smith and Son, Fetter Lane, London, E.C.

W. F. C.

is contained in the two words of the legend which appears on several of the Nestlé advertisements : "One quality only; and that the best." Nestlé's have but one brand of Swiss Condensed Milk, and it is the directors' wise as well as fixed intention that there never shall be more than one. It is true the Company have another brand in the "Viking," which is making such strides in popular favour, but that is a Norwegian product, and not a Swiss, and is moreover unsweetened; it was, in fact, brought out to meet the public demand for an unsweetened milk of the highest quality.

are, too, in every language and most attractive colouring, all of them emphasising the virtues of the food or the milk in dignified and convincing, but quite un-exaggerated language. Several bulky portfolios are full to bursting of photos of Nestlé advertisements from all parts of the world. Finally, the visitor, after he has inspected the factory, and seen all the attractions of the advertisement hall, and after he has stuffed his pockets with picture books and dolls and cow bells, as souvenirs, is conducted to a marble counter in the centre, where—to a liberal spoonful of condensed

IN THE HIGH SWISS PASTURES

NESTLÉ'S MILK

156 x 132

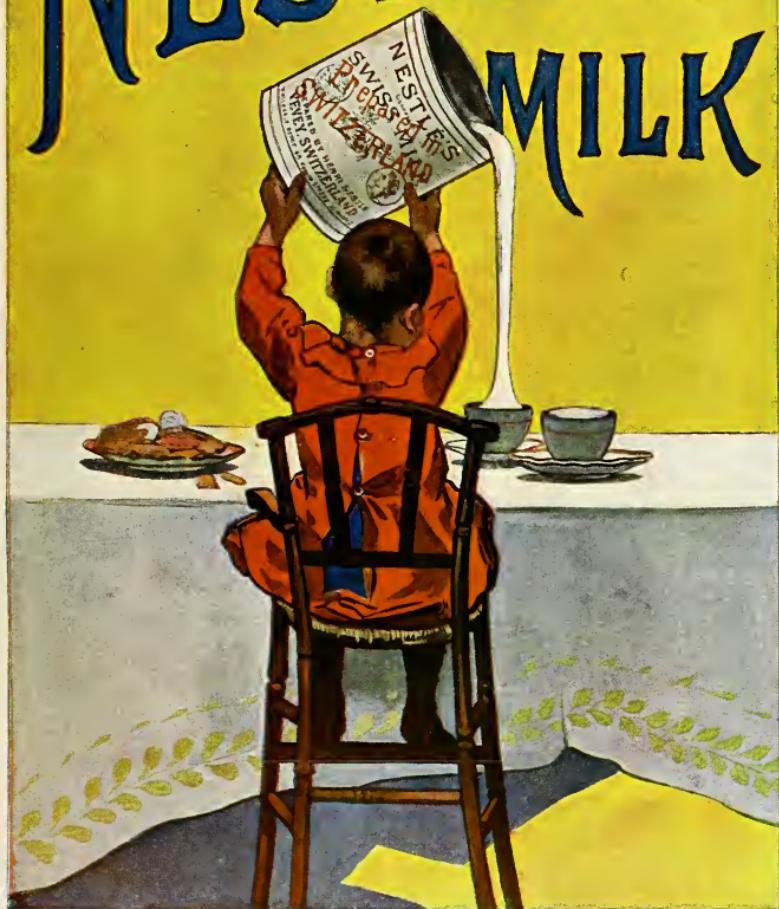
Printed by Chimpenois, Paris.

BURNAND.

Besides the posters and show cards on the walls, the advertisement hall has several large cases full of all sorts of small advertising devices. Here one comes across a set of dolls in coloured card sections, representing twelve different nationalities, whose costumes "take off" like the clothes of an ordinary doll; and there one finds a collection of miniature Swiss cow bells with little mountain scenes painted on them by hand, and with quite a variety of pretty tones. Dainty picture books and pamphlets there

milk from a fresh opened tin, being added delightfully cold crystal water direct from the mountains and drawn from a silver tap—he is invited to try Nestlé's Swiss Condensed Milk, mixed just as it should be to taste at the best. With the flavour of that delicious draught lingering pleasantly on his palate, he goes away with a lasting good-impression associated with the name of Nestlé, and of the popular posters and show cards that have helped to make his milk and food famous.

NESTLÉ'S MILK



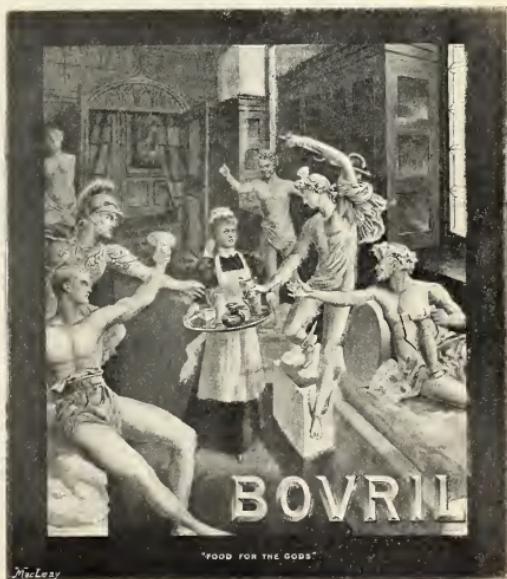
On Originality in Show Cards.



13 x 18

THERE is a great dearth of originality in show cards, and although a much larger sum is spent annually in this branch of advertising than in posters, few artists devote their talents exclusively to the work. It probably arises from the fact that manufacturers are content to adapt pictures to their goods, in preference to commissioning an artist to paint them a picture suitable for their commodities. It is, however, more surprising to note that when one artist hits upon an original idea, how another artist adopts it for another purpose, and it is astonishing how painters persist in working from the same model, which accounts for the similarity of many show cards. Take, for example, Mr. Seymour's heads in the show cards for Hinde's

Curlers, and Hall's Wine, reproduced in the January number of THE POSTER, or the show card for Nixey's Blue, of Miss Ellen Terry in the character of Madame Sans-Gene, and compare it with the show card for Borax, issued by another firm, which represents the actress in the same character and costume. The new show card for Lemco is well calculated to set off the new trade mark of Leibig Company's Extract, but the subject of the Scotch mountain loch is a very familiar one. Even the show card for Bovril, "Food for the Gods," recalls to mind Dewar's advertisement, "The Whisky of his Forefathers," but the idea is so good, that we can understand it being readily accepted in a new form. When a picture is not adapted as an advertisement, the art is generally bad, and the advertiser may well ask himself whether it would not be more profitable to pay an artist a good price for an effective picture, rather than pay the lithographer a high price for a weak design.



23 x 20

Palette Scrapings.

AMONG the many proposals being made to help the Chancellor of the Exchequer to meet the expenses of the war is one for the taxation of exposed advertisements. In France this form of impost provides three and a half million francs, and the calculation is that in England, where it would have a much larger field to work upon, the revenue would be much larger—a million and a quarter pounds, probably.

throttled by a sudden burden. The English are not a particularly artistic people, and the manufacturer will revert to large type and save the money on colours to pay to the Queen's collector.

MR. JEROME K. JEROME has more than one reference to the art poster in his latest book. His description of the bicycle poster will be found on another page, but in



A POSTER FOR A MUSIC ALBUM.

E. COUTURIER.

If the tax had a deterrent effect on bill-posting, it would, at least, reduce the eyesores, and we should be saved from the ringing note on the brain that So-and-So's foods are the best, and that there is no candle like Smith's or Jones's candle. True, France, where the tax exists, is the home of the artistic poster. M. Chéret, its idealist, is a man honoured in the land. But here the effort is in its infancy, and it may be

an earlier chapter he describes seeing, what, we suppose, few living Englishmen have ever seen before—the travelling Britisher according to the Continental idea, accompanied by his daughter. They were not content with appearances ; they acted the thing to the letter. They walked about Dresden station, gaping round them at every step, until the lady's eye caught sight of an advertisement of somebody's cocoa,



20 x 30

Printed by Chaix, 20, Rue Bergère, Paris.

J. CHERET.

and she exclaimed, "Shocking!" and turned the other way. "Really," says the author, "there was some excuse for her. One notices, even in England, the home of the propertaries, that the lady who drinks cocoa appears, according to the poster, to require very little else in the world; a yard or so of art muslin at the most. On the Continent she dispenses, so far as one can judge, with every other necessity of life. Not only is cocoa food and drink to her, it should be clothes also, according to the idea of the cocoa manufacturer."

..

AN exhibition of Mr. Charles Nye's collection of English and foreign posters, and an evening concert, was held in St John Parish Room at Bromley, on February 8th, in aid of St. John's Lads' Club, and the collection shown was a representative one, and included many of the

most artistic posters that have been reproduced in the pages of this magazine. Bradley's rare blue Chap-book bill was particularly interesting, inasmuch as it bore the signature of the late Gleeson White, whose collection was one of the very finest, and of which it formerly formed a part. It should also be mentioned that the poster announcing the exhibition was the work of Miss Maud Foster, who specially designed it for the occasion, and it is satisfactory to learn that the exhibition was a success, and materially benefited the institution for which it was opened.

..

THE campaign against obnoxious advertisements by the side of the great railway lines in France has at last proved effective. We learn that the Orleans Railway



20 x 30

Printed by the Salvation Army.

Company has given a month's notice for the removal of all advertisements placed on boards alongside the line. The *Debats* rejoices at this deliverance of travellers between Paris and Bordeaux from the series of placards of quack medicines and intoxicating drinks. Will English railway companies follow the excellent example set them by the Orleans Company? is a question poster artists will be asking themselves.

THERE is nothing so attractive in an advertisement as an appropriate illustration, and in the accompanying one of the monk, published by G. Whelpton & Son, we have an optical illusion as well, for if you keep your eye on the pill, and draw the picture gently towards you in a line with your face, you will find the pill will disappear into the monk's mouth.

At a London suburb, where somebody is always building something, and the boot-

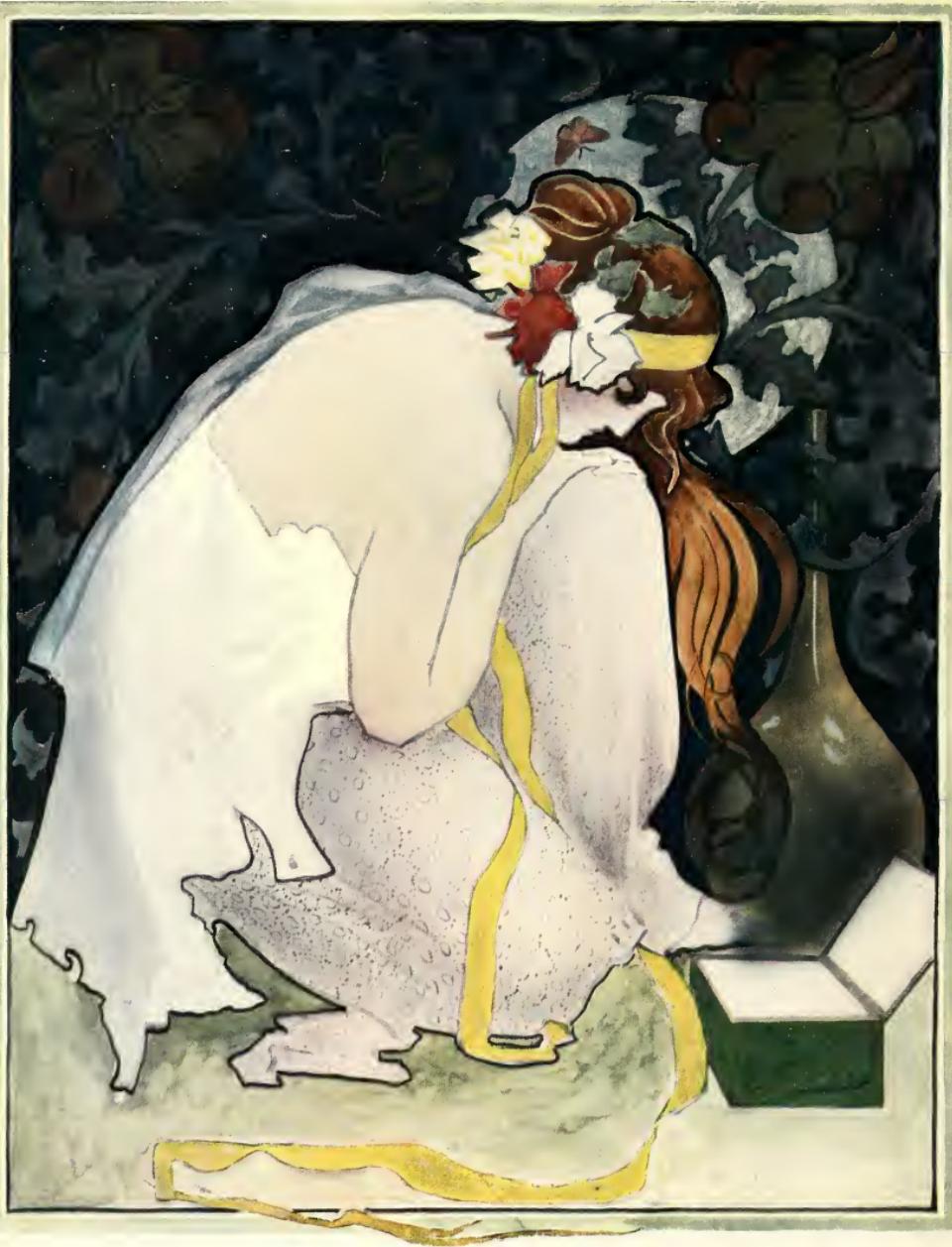


makers' business depends on how often the public treads in a pile of mortar, there are many hoardings. On the 1st of March a genius blocked the traffic by converting the familiar advertisement, "LEMCO," posted on one of the hoardings, into a patriotic announcement of the news.

The crowd stopped to cheer for all it was worth at this statement:
LADYSMITH ENTERED. MANY CONGRATULATIONS. OFFICIAL.



WE regret to announce the death, in his seventy-ninth year, of Mr. Raphael Tuck, the founder of the firm of Raphael Tuck and Sons, the well-known Art Publishers, which took place quite suddenly at his residence in Highbury, on March 19th, after a short attack of influenza. The deceased will be known to most people as the head of the great firm of Christmas card publishers. The business was started by him in a very small way, but by means of competitions for the best Christmas card designs, it became rapidly enlarged. Mr. Tuck retired from the firm in 1882, and since then devoted him self to theological and other studies.



PANDORA.

DECORATIVE PANEL BY HAL HURST



Interview with Henry Mayer.

where the artist has been residing for some months, although he has lately left for Paris to execute a number of commissions, dealing with the Exhibition, for the American papers, and I was fortunate enough to find him at work.

The first thing I noted was the fact that he did not employ a model. When one considers the uniform felicity, originality, and accuracy of his immense output, and remembers he is only thirty-one years of age, one must acknowledge his right to the very highest contemporary recognition. While his work is by no means without that charm of personality that makes it recognisable at sight by one familiar with much of it, it is notably free from that slavish self-imitation, and that tireless repetition of types which so many artists affect, and which make a regular reading of the comic papers an increasingly melancholy practice.

One of the chief contributions to Mr. Mayer's versatility is his unusual acquaintance with people of all sorts and all nationalities. To be born and reared in Germany, to have lived in England, Mexico, and America, and to have travelled widely besides, is not the lot of every acute observer of his fellows. Mr. Mayer is the son of a London merchant, but was born at Worms, on the Rhine, and graduated from

THE most cosmopolitan artist of our time, or any other time, is, undoubtedly, Mr. Henry Mayer, who, besides being interesting through his works themselves, is something of a phenomenon among illustrators on account of the wide limits of his parish. Who, in the world of civilisation, that reads the comic papers, does not know his signature? The English at large read "Pearson's Magazine" and "Pall Mall Magazine," the South Afrikander gets his "Black and White," the Australian bushranger reads "Pick-Me-Up," the French take "Figaro Illustré," and "Le Rire" to Tonquin; "Fliegende Blätter" is sent to the exiled coffee planter in Brazil, the Americans read "Life," "Truth," "The Century," and "Harper's"—and everyone blessed with that literature finds therein his original sketches, and laughs with Henry Mayer. I recently called at the Hotel Cecil,

the gymnasium of this town at the age of sixteen. He came to England and entered business life in a broker's office, but finding this little to his taste, he went over to the States—to Cincinnati—and drew for a comic paper there, called "Sam the Scaramouch," which went the way of most comic papers, good and bad, into the

always slept with a loaded revolver under his pillow, and, on retiring to rest after the quarrel, found, to his dismay, that it had been stolen. He suspected his enemy, and came to the conclusion that he was doomed to be shot. All that night he lay trembling with fear, praying for some miracle to happen that might suddenly take him out of



28 x 40

"THE WOLF AND THE LAMBS."

HY. MAYER.

sardine-packed limbo of "discontinued" publications. Then Mr. Mayer went to Mexico, and soon to Texas; but during his sojourn in the former country he had many rough experiences, one of them being a quarrel with one of his acquaintances, an elderly miner, who all his life had made free use of his revolver. At that time Mr. Mayer

Mexico, until, at last, after four nights, he thought so preyed on his mind that he summoned up his courage and went to the "adobe" hut where his enemy slept, and, walking boldly in, called him by name, and said, "You've stolen my revolver."

"Yes," was the sullen reply.

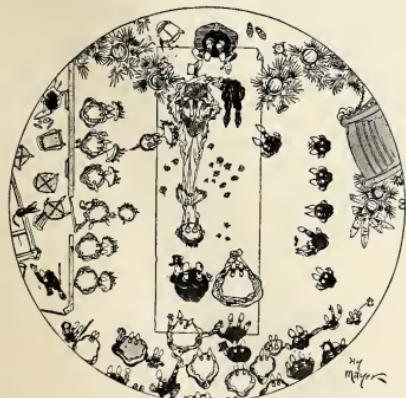
"Then I can stand it no longer," said



A Poster Design.

young Mayer, and laying bare his breast, added "shoot me now!"

"You darned fool," replied the old villain, admiring the youth's pluck, "I took your

WORM'S EYE VIEWS OF US
A VARIETY

By permission of James Henderson.

revolver because I thought you were going to shoot me!"

Chicago next called Mr. Mayer, by way of Cincinnati, and he drew for another ephemeral "Light," or as the artist put it, "The light that failed." On one of his journeys to Europe, seven years ago, he formed a connection with "Fliegende Blätter," and still does special work for its



MR. HENRY MAYER.
From a photograph by Langfier, Ltd., 23a, Old Bond St., W.

pages. On his return to the States, his drawings found wider and wider market among the best periodicals using illustrated jokes, and something less than seven years ago he settled in New York, where he remained until last year.

A sterling feature of Mr. Mayer's work, is the correctness of his drawing and the unusual success with figures in all sorts of



A RISQUÉ SITUATION.

motion. This consorts ill with the story of his schooling ; as a youth at the gymnasium he was distinguished more for his bad work in the drawing-classes than for excellency. He studied awhile later at the Cincinnati Art School, at the time Charles Howard Johnson was there, by the way. But, on the whole, Mr. Mayer must be considered self-taught. He has been thorough in his schooling, and has acquired a most excellent working knowledge of anatomy.

His ideas and jokes are his own. In these he shows many minds. He is now a satirist by means of some neat classic, or Egyptian anachronism, such as the satyr-familias, who orders her young to quit sliding down the hill since she cannot afford to continue reseating their shaggy "nether integuments;" or such as the really beautiful idyl of the original roof-garden with the Egyptian lovers and its decorative borders of sacred cats. He is now a caricaturist up-to-date, finding food for his wit in tram-car scenes, in bicycling, in high life, low life, and middle life, and politics. He has a most fantastic imagination ; inanimate objects suggest ideas ; even billiard balls work out a romance ; the figures in playing cards have their ins and outs ; and statues come to life. Odd fantasies in animal-kind widen his wide, wide world. Strange scientific inventions prove that he is full of the *Zeitgeist* Topsy-turvydom, that un-Mother-Hubbard-ly cupboard for humorists, swings wide to his "Open Sesame!" In fact, fancy may be called Mr. Mayer's most distinctive talent.

Unlike many of the cartoonists, Mr. Mayer is not primarily interested in drawing pretty girls ; but he can do it when he wants to, and can be almost ravishing, as for instance in some of his poster designs. Take that delicious caprice, "Stop tickling," as an example, where an exquisite house-maid is dusting a marble satyr's head, or that poster, "The Wolf and the Lambs," the lambs being a line of ancient and ogling

roués, the wolf being a most fetching demoiselle.

Mr. Mayer has done a good deal of poster work in his time, but for the last few years has been so full of work that he has not

interview, he told me he considered the majority of the posters he had locked up in his trunks did not do him justice, when compared with his later work, but he lent me the original sketch of "A *Risquée* Situation,"



AN ADVERTISEMENT.

DEAR SIR,—I have used two bottles of your Hair Restorer. For heaven's sake send something, for I can't stop it from growing.

given that attention to the poster art that he would otherwise have done had not commissions been so plentiful. When I asked for a few specimens to illustrate this

as he is drawing a poster on these lines for the *chic* Anna Held.

An amusing incident happened during his stay at the Hotel Cecil. The French



BOOK COVER.

HY. MAYER.

R. H. Russell, Publisher, New York.

contingent in London gave a dinner in aid of the French Hospital in London, to which the Lord Mayor and other City dignitaries were invited; Mr. Mayer was also numbered among the guests, and when he entered the room the flunkey at the door asked his name, and he said, "Mr. Mayer." The flunkey understood him to say "Mr. Mayor," and the name passed up the room to the Chairman, "Mr. Mayor, Mr. Mayor, Mr. Mayor," while Hy. Mayer bowed his way to the host, whilst the distinguished Frenchmen, with their sashes and ribbons, bowed and scraped to him as he passed, and the band played. The arrival of the Lord Mayor shortly afterwards explained matters, and relieved Mr. Mayer from an embarrassing position.

Mr. Mayer believes that a caricaturist should be potentially an actor, especially for the sake of mimicry. He is himself an adept in the art of facial manipulation. As an example of his ability in this respect, he gave me representations of Napoleon, Paul Kruger, and Her Majesty the Queen,

all being really wonderful for completeness and variety of metamorphosis. Mr. Mayer is preeminently, a caricaturist, but space forbids my writing of this branch of his art. There is, however, the more strictly artistic side of him. He has the decorative mind, and shows it almost everywhere—in a fine feeling for the beauty of lines; in a fine eye for colour and a broad courage in the use of it; in flat backgrounds and panel effects. This is especially true of his reds, which he always handles bravely though not gaudily. His manipulation of heavy blacks is noteworthy, too; they are not bold blotches, holes in a picture, but solids and tints. He uses them often with an impressionistic method, working up the faces and hinting the clothes in vague silhouette, as the eye really sees most people. If he has a hobby, he thinks it is in his use of white, which he says is "a beautiful colour." His composition is very generally decorative.

Two books, called "Fantasies in Ha-ha" (Meyer Brothers, New York) and "In Laughland" (R. H. Russell, New York), form a souvenir of the work done by Mr. Mayer during his sojourn in America.



BOTHE (sotto voce): "My long lost brother!"

Curiosities of Theatrical Advertising.



"**A** COMEDY," said H. J. Byron, "is like a cigar. If it's good everyone wants a box; if it's bad, no amount of puffing will make it draw." This aphorism contains a deal of truth, and the principle of it is, no doubt, the reason why some managers omit to keep their plays well advertised; and it must have been these

"Go forth in haste
With bills and paste,
Proclaim to all creation
That men are wise
Who advertise
In this our generation."

A great deal might be said about theatrical posters, one of the largest of which was produced for the Adelphi drama "The



80 x 50

Printed by David Allen and Sons, Wealdstone Works, Harrow.

BILLY.

WILL TRUE.

self-sufficient men that gave existence to the proverb flatteringly cherished among themselves—"Good wine needs no bush." However, in spite of this axiom, there are numerous instances where a play, formerly a failure, has been turned into a success by adroit poster advertising; therefore, we cite the valuable advice contained in the following verse:—

"Harbour Lights." It measured twenty feet by fourteen, and represented fifty-six double-crown sheets. It was printed in twenty-eight parts, and in five colours. One hundred and forty stones were used, one for each colour, twenty-eight times. Each stone cost £5, and weighed about seven hundredweight. This huge poster cost something like £600 a thousand. Three-

pence a sheet was the charge for posting the bill, so that each time it was displayed it cost fourteen shillings, and if fifty copies were posted, which is about the number used in a town like Manchester, Birmingham or Glasgow, the outlay was £35. This was the cost of one bill, and only intended to last a week or two, so that our readers can conceive the amount of capital to take a well-billed play on tour.

them out into the country. The largest colour printers in this branch of the theatrical industry are Messrs. David Allen & Sons, of London, Harrow and Belfast. Tons of placards are despatched weekly from their works to all parts of the world, and at Christmas time, pantomimic printing alone for over two hundred theatres, including Australia, India and Cape Colony, is supplied by this well-known house. The



80 x 90

TURPIN A LA MODE.

JOHN HASSALL.

Printed by David Allen and Sons, Ltd., Wealdstone Works, Harrow.

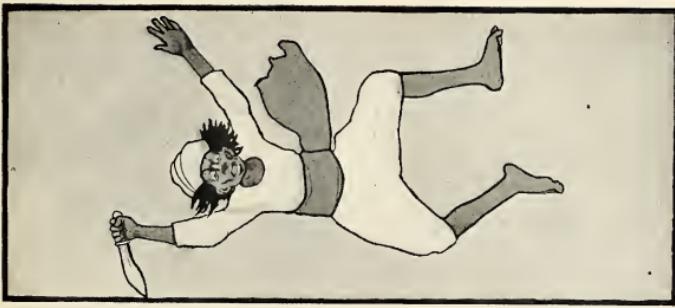
Nearly £20,000 was spent on pictorial advertisements for "The Silver King," and almost as much for "The Lights o' London." It is not therefore surprising to learn that the minor theatrical companies touring the provinces, adopt designs for their plays that have done service for town productions which have not been such successes as to warrant the London managers to send

illustrations that accompany this article are taken from some of their stock posters, and copyright is in each case strictly reserved. The name of the play for which they were originally produced is printed under each illustration. During the past ten years there has been a considerable improvement in the art side of the theatrical poster, although the stipple-melodramatic placard,

Posters by John Hassall

FOR

"BLACK OR WHITE."



30 x 80



80 x 91

Printed by David Allen & Sons, Ltd., Walthamstow Works, Harrow. Copyrights reserved



30 x 80



30 x 80

J. HASSALL.

BLACK OR WHITE.

Printed by David Allen and Sons, Ltd., Harrow.

that can be defined as "a blister which draws an audience," still predominates, as the general run of theatrical managers are very conservative in their views of advertising. It is essential that the picture poster of to-day should contain certain points of attraction, without which it is absolutely useless for its purpose, and it is this set desire to gain the attention of the public by size and surprise, which makes advertisements a most unfortunate field for design. A few of the London managers have, however, taught us to recognise the principle that art should serve the purposes of modern commerce. The hoardings of London are, at the present time, embellished with a few artistic theatrical posters, but they are so few that they could be counted on one hand.

In America, when a manager wishes

to make what he would call a "splurge," he supersedes the poster or compliments it by a waggon with various devices erected upon it. When "Pinafore" was being played in New York, a full-rigged frigate, at least eight feet long, was carted through the principal avenues of traffic as a counterfeit presentment of that famous vessel. When "Uncle Tom's Cabin" was revived at the Grand Opera House, in the same city, a large truck was seen in the streets with a little log hut built upon it, and out of the window an old negro with white hair was peering. When the Maddoc war was dramatised at the Old Bowery Theatre, a detachment of real Indians, with the genuine brogue of Killarney, were displayed in Broadway



30 x 80

J. HASSALL.

BLACK OR WHITE.

Printed by David Allen and Sons, Ltd., Harrow.



80 x 90

WILL TRUE.

A MARRIAGE OF CONVENIENCE
Printed by David Allen and Sons, Ltd., Harrow.

on fine afternoons. It does not say much for American theatrical combinations that the managers of one of them ostentatiously proclaim: "We pay our salaries regularly every Tuesday; by so doing we avoid lawsuits, are not compelled to constantly change our people, and always carry our own watches in our pockets."

A member of the company of Callenbach's Theatre, Berlin, was to have a benefit night, and the question was how to get together a large audience. Accordingly, some days before, there appeared in the papers an advertisement to the following effect:—

A GENTLEMAN, who has a niece and ward possessing a disposable property of 15,000 thalers, together with a mercantile establishment, desires to find

a young man who would be able to manage the business and become the husband of the young lady. Apply to —.

Hundreds of letters poured in, in reply to the advertisement. On the morning of the benefit day, each person who had sent a reply received the following note:— "The most important point is, of course, that you should like one another. I and my niece are going to Callenbach's Theatre this evening, and you can just drop in upon us in Box No. 1." Of course, the theatre was crammed. All the best paying places in the house were filled early in the evening by a motley male public, got up in a style which is seldom seen at the Royal Opera itself. Glasses were levelled on all sides in the direction of Box No. 1, and eyes were



80 x 90.

OUR VOLUNTEERS
Printed by David Allen and Sons, Ltd., Harrow.

WILL TRUE.



80 x 50

J. HASSALL.

THE CELESTIALS.⁴*Printed by David Allen and Sons, Ltd., Harrow.*

strained to catch the first glimpse of the niece when she should appear in company with her uncle. But uncles are proverbially "wicked old men," and, in the present case, neither uncle nor niece was to be found, and the disconsolate lovers—of a fortune—were left to clear up the mystery as best they could. The theatre had not had such an audience for years.

Forty years ago the famous impresario, Mario Somigli, of the Niccolini Theatre, in Florence, got up a dramatic performance, in which three eminent artistes were to appear, Adelaide Ristori, Tommaso Salvini, and Ernesto Rossi. When he sat down to compose the announcement, he was assailed by a terrible doubt. In arranging the names for the large posters, to which of the

two actors of equal celebrity, Rossi and Salvini, was he to give the precedence without offending the susceptibilities of the other? The wily impresario soon found a way out of the dilemma. Adelaide Ristori, being a lady, naturally stood first. As for the other two, he devised, in consultation with his printer, the following arrangement:

ERNESTO SALVINI
TOMMASO ROSSI

Thus everybody was satisfied, and both actors afterwards applauded Mario Somigli as a man of genius.



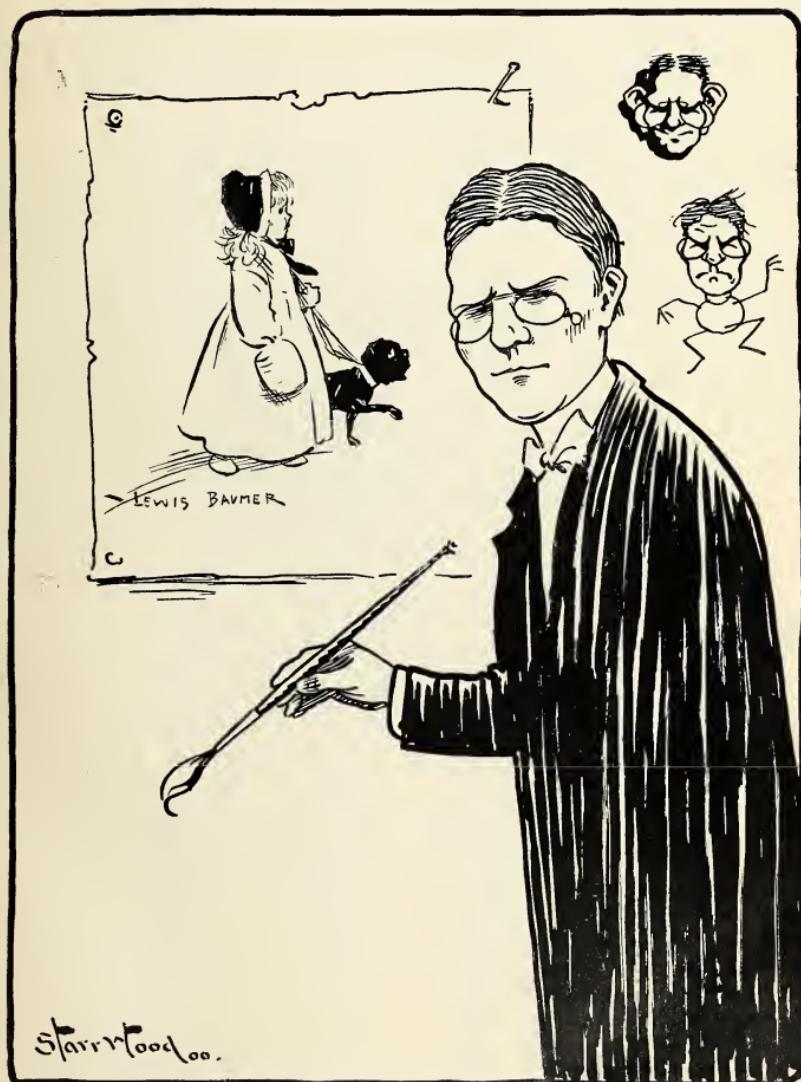
80 x 90

BLANCHE MELROSE.

Printed by David Allen and Sons, Ltd., Harrow.

Posterdom Caricatures.

No. XV.—Lewis Baumer.



Poster Recruits.

No. VII.—Jack B. Yeats.

WHEN we requested Mr. Jack B. Yeats to furnish us with a few details of his artistic career, he replied courteously, but omitted many of those particulars that are usually incorporated in biographic notes of this description. In fact, his letter, written from Dublin, is as original as his work, and we give

Finds being a spectator at all sorts of sports very satisfying, with a large preference for the noble art of hit-stop-and-get-away. Has done some few posters. Was with David Allen's in Manchester five or six years ago. Paints water-colour a good deal now, largely Irish subjects, and boxing. Is an Irish boy. Is still ALIVE. Will these do?"

Mr. Yeats is the son of the artist who kindly drew the portrait which accompanies these brief notes. His brother, Mr. William



JACK B. YEATS, JUN.

Drawn by his Father.

it, minus the thumb-nail sketches that accompanied it, in its entirety.

"You ask me to send a few notes about my fierce existence. Here they are. The Native did the usual thing about drawing on desks at school, including the legs: first known drawing (still in existence) 'THE EYE OF A PERSON.' Was not a cowboy, nor an actor, nor a policeman, before electing to be an artist. His first love: sketching at very small race meetings in the West of Ireland. Still true to his first love, fond of *all* county race meetings.

Butler Yeats, the well-known poet, was also an art student for three years, but left art for literature when twenty-one, and suggested and took part in the foundation of the Irish Literary Society and the National Literary Society, of Dublin. Although we have published one or two of Mr. Jack B. Yeats' designs in THE POSTER, and have reproduced a cover design from his brother's book of poems, we have not hitherto published anything so characteristic of his work as the accompanying original drawings.

Original Designs
by
Jack B. Yeats, junr.



No. VIII.—G. Henry Evison.

MR. G. HENRY EVISON commenced his art career by serving five years' apprenticeship with a lithographic artist in Liverpool, and, during the same period, spending his evenings at the School of Art. At the end of this probation, he was not satisfied with the work and gave it up in

Slade School, and worked there for twelve months, at the same time still contributing to the weekly humorous papers. Other commissions quickly followed, and the artist illustrated two serials for "To-Day" under Mr. Barry Pain, and also worked for four of the Newnes', and four of the Pearson's publications, "The Idler," and other



G. HENRY EVISON.

Drawn by J. G. Gurney.

favour of black and white, pure and simple. This he studied for two years, day and night, under Mr. John Finne at the Liverpool School of Art, and succeeded in winning a Scholarship for £60. In the meantime he had a few drawings accepted by the Editors of "Pick-Me-Up" and "Judy," and the success that attended his efforts induced him to come to London, where he joined the

magazines. Although Mr. Evison has forsaken his first love and cast her from him, he still has a sneaking regard for the jaded mistress, as when he was tempted to design the cover design for THE POSTER this month, but still he believes if he sticks to black and white, he will ultimately astonish the gods and retire gracefully with a balance at his bankers.



Practical Posters.

A Chat with Mr. Maltwood.

THERE are few firms in England that have patronized the hoardings so constantly and so consistently as the proprietors of Liebig Company's Extract of Meat, recently, if I may be permitted to use the expression, acrosticised into Lemco; and for this reason there is no man in England more competent to speak about posters than Mr. John Maltwood, the advertising manager for Liebig's. Mr. Maltwood, who has been about eighteen years with the firm, is quite willing to talk about his branch of the business, and when I called upon him the other day, he very courteously admitted me into his inner sanctum and told me to proceed.

"Which do you think the more advantageous methods of advertising, newspapers or posters?" was my first question.

"Well," answered Mr. Maltwood; "any one who wishes to keep well before the public must use both methods, but I think a poster that has nothing striking about it is more likely to waste money than a badly set advertisement. Granted that both forms of advertising are well done, you cannot lay down a hard and fast rule, but my belief is that the cheaper the article the greater will be the balance in favour of the poster, for it appeals essentially to the man in the street. For this reason I am inclined to think the press pays my Company best, though, you know we patronize the hoardings as much as any British advertiser."

"Have you any particular law, or shall I say motto, to govern you in your choice of a design?"

"The main thing is to make your advertising as interesting as possible—give the public something worth seeing or worth reading."

"Of the many posters you have issued, which do you consider the best?"

"I should say the Union Jack, to be seen at the present moment on the London hoardings. From the time the idea of using the flag as an advertisement design was conceived no time was lost in getting it out, considering only a week elapsed before I had the first supply printed and posted. After that, I have a regard for Dudley Hardy's butcher boy, carrying a tray laden with a pot of Liebig Company's Extract, though it is perhaps a trifle too subtle."

"Do you consider it as good a 'selling' poster as any you have published?"

"Not by any means. The '40-lbs.' poster caught the public eye, and brought home the fact that a pound of Liebig Company's Extract is the concentration of that amount of beef, and, so far as it is possible to judge, I think this proved to be our best seller."

"Do you do the Continental posting from London?"

"No; only the British, American and Colonial. The different branches in the various Continental capitals use their own designs and their own posters."

"Do you find Continental posters effective in this country?"

"We never use any. Indeed, I think that many posters that might be very effective on the Continent would be useless, or worse, in this country."

"Can you say, from your experience, Mr. Maltwood, whether in the matter of posting we are behind our French neighbours?"

"In no way, I should say. In the first place, there is much more posting done in England than in France; but, as far as our



Printed by Nathaniel Lloyd and Co., 81, Queen Victoria St., E.C.

designs go, I think the French are in advance of us."

"I notice that you seldom admit more than a single figure in your posters. Is this on principle, or merely an accident?"

"Principle, of course. I do not believe in crowding a picture with figures. A multitude of detail is more likely to confuse the public than to impress it."

"Do you think that the posting art is advancing in England?"

"Advertising, in general, is advancing. Advertisements are at the present day much better reading than they were ten years ago, and posters much more worth looking at."

"Do you find any essential difference between our methods of advertising and those adopted by the Americans?"

"There is a good deal of difference. Here a single poster may last and be effective for a long time, but in America you require to have a constant change. The same thing applies to newspaper advertising. Where one form of words pass

muster in England sometimes for months at a time, in America they have to be constantly changed. But in England, as well as in America, advertisements should be like news, constantly varied; and the more varied they are, the greater will be the sales, provided the advertisements are to the point."

Not to pursue the catechetical method, Mr. Maltwood goes in for practical posters, and would make mere artistic merit subordinate to the main idea of catching the public eye. The object of a poster, he declares, is to draw the attention of the



60 x 120.

Printed by Nathaniel Lloyd and Co., 81, Queen Victoria St., E.C.

LIEBIG COMPANY'S EXTRACT

J. Liebig



FOR SAVOURY DISHES,
SOUPS & GRAVIES.

THE FUTURE BUTCHER BOY.

78 x 116

Printed by Waterlow and Sons, Ltd., London, E.C.

DUDLEY HARDY.

public to the wares the advertiser wishes to sell, and the poster which does this most effectively is the best poster.

"One needs," he said "to be in close touch with the feeling of the public, and to key one's advertisements in such a manner as to appeal to them through the medium of their pleasures and the various ideas which are occupying their minds. The up-to-date advertiser must keep his eyes all over the world quite as much as the journalist."

"The amount of criticism the advertiser

the use to which one of our latest Lemco type bills was put on the relief of Ladysmith has not escaped your editor's notice. Ladysmith Entered Many Congratulations Official is the one sort of bill defacement an advertiser can tolerate."

The sight of so many South American photographs carried my thoughts back to the Company's River Plate Factories for I have travelled in the realms of Lemco, and had a more than casual acquaintance with many of the animals

LIEBIG "Company's"

ONLY GENUINE WITH

Liebig

SIGNATURE IN BLUE
ACROSS EVERY JAR

THREE GUARANTEES OF STRENGTH.

GIBRALTAR.
ROYAL SOVEREIGN.
AND LIEBIG COMPANY'S
EXTRACT OF BEEF.

EXTRACT of BEEF

AS USED
IN THE
ROYAL NAVY

Printed by Bemrose and Sons, Ltd., Derby and London.

has to go through who utilizes posting is incredible, everyone has some bright idea to suggest in point of scheme, design, or colour, always, of course, after the bills are printed, and it frequently happens that the idea one launches with the greatest amount of trepidation proves to be the most successful."

"Our Future Butcher Boy came in for a considerable amount of free notice by the press, which I think is usually a good sign that it is attracting attention, while I see

whose concentrated essence served afterwards to nourish and stimulate my fellow critics. And what a delightful region is that which skirts both banks of the broad Plate! And who that ever witnessed a pampero lashing its waters into fury could ever forget the sight! The Plate, or as the Spaniards call it, the Rio de la Plata, is the broadest river in the world, though at Fray Bentos, where the Liebig factory is situated, it is only six miles wide. Fancy a fresh water stream



twenty miles wide and so full of fish that it is difficult for anyone to avoid catching them. Indeed, so numerous are the fish in the river near Fray Bentos that the Liebig Company catch them in sufficient quantities to provide oil for making gas to illuminate a portion of their factory. What a happy hunting ground for the ardent disciple of Isaac Walton! The extensive works of the Company are located on an eminence, where fresh air and an unlimited supply of fresh water are secured: indispensable

more than from 200 to 300 oxen annually for his Extract of Meat, which was then sold at from twenty to twenty-five shillings a lb., and used simply for medical purposes.

A Gold Medal awarded at the Paris Exhibition in 1867 to the Company as being "the founders of a new industry productive of an article eminently cheap and useful" was the Company's first distinction, and a few years later the Franco-German War demonstrated the immense advantage of portable meat essence; since that time the



A SHOW CARD.

Printed by The Avenue Press, 32, New Bridge Street, E.C.

30 x 19

necessities in an establishment where, for seven months during the slaughter season, upwards of 1,500 are killed daily. The Company employ about 1,000 hands, who, with their wives and children, form a community of about 3,000 souls.

Since the Company was started in 1865, the number of cattle slaughtered exceeds 5,000,000 head, representing a value of about £14,000,000. These statistics are very curious when it is considered that previous to the origin of the Company Baron Liebig never succeeded in using

sales have gone on expanding. One building after another has been added to the factory, one distributing centre after another has been opened, until the Company to-day have branches in nearly every capital in Europe and the colonies, and supply Lemco to countries having a population of some 900,000,000 souls.

The sales last year exceeded all previous records, while on leaving I elicited the fact that the £20 shares stand to-day at £84; a marvellous record of the power of advertising when properly directed.

The Essentials of a Show Card.

SINCE we have devoted a few pages of THE POSTER each month to show cards, we have commented on the dearth of originality in the designs, and now that we have gone farther afield we are struck with the absence of good drawing in the majority of the show cards that have come under our observation. The only per-

with an idea in it, illustrating the article advertised, and coloured to perfection.

The nearest approach we have found this month is the show card for Stower's Lemon Squash. Against a light blue background stands a nigger boy with an expressive smile on his copper-coloured countenance, which is shaded by a white straw hat with a red



19 x 24

Printed by Nathaniel Lloyd and Co., 81, Queen Victoria Street, E.C.

fect show card that we have come across emanates from France, and as we do not wish to reproduce it until we have exhausted the English field in our search for our ideal, we may state at once, what we consider the essentials of an artistic trade advertisement. We are seeking a good drawing

ribbon round it. His hands rest on the two halves of a gigantic fresh-cut lemon, which looks deliciously cool and sour; whilst its bright yellow colouring stands out well against the background and the light blue shirt of the nigger boy. The idea of working in the bottle of Lemon Squash in the

fruit from which it is extracted is good, and although we do not like the drawing of the boy, we admire the card as a whole, and regard it as an excellent trade advertisement.

On the other hand, in Player's Cigarette show card, we have a picture, the artistic merit of which entirely meets with our approval, but regarding it as an advertisement, we feel that the picture was adapted, instead of painted for, the firm whose goods it is supposed to advertise. It would be

on show cards so often that we could fill a number of THE POSTER with reproductions of them, if we were so minded. The portrait of John Bull in Epps's Cocoa advertisement is not our ideal. We reproduced a show card in the December number of THE POSTER last year, in which John Bull was shown as a far more intellectual personage, and we like to associate character with John Bull, as expressed in Washington Irving's well-known essay on the subject. The idea in Brook & Co.'s Coffee advertisement must

BROOK & CO'S
DANDELION COFFEE

ATTRACTION. APPRECIATION. SATISFACTION.

"**MOST DELICIOUS**"

MacLeay

A SHOW CARD.

equally applicable as a wine advertisement, and in casually glancing at the picture, one would not have one's attention immediately concentrated on Player's Cigarettes. The text naturally helps to this end, but the picture ought practically to tell its own story, and the lettering ought to be subservient to the picture.

The remaining show cards we reproduce are not marked for their originality, art, or colouring. John Bull has been reproduced

have been done to death, and the manner in which it has been treated in this show card is not particularly attractive, but we reproduce the picture as being typical of the ordinary run of the English show cards. It is a pity that advertisers who spend a considerable sum in show cards do not exercise as much study in getting something good as they do in buying the raw material of the goods with which they manufacture the commodities they advertise.



IN PACKETS & TINS ONLY.

18 x 23.

A SHOW CARD.

Printed by Bemrose & Sons, Ltd., Derby and London.

The show card for Faulder's Specialities is a pretty picture spoiled by hard lettering, and is not particularly applicable to marmalade or cocoa. The design represents a Grecian maiden reclining in a chair by the side of a table covered with delicious fruit; in her hand she carries a fan, from behind which she glances inquiringly at the observer. The design is in Mr. Henry Ryland's usual style, and the colouring and drapery are very charming.

The majority of show cards are unsigned as the lithographic firms are desirous of advertising their own business in preference to the outside artist, from whom they purchase their designs. This is only natural, as it stands to reason that if a manufacturer observes a show card he admires, he would like to have one painted by the same artist. The bugbear of the show card

**FAULDER'S
"SILVERPAN"
MARMALADE**

BOILED IN
SILVER PANS

FAULDER'S CHOICE COCOA
PUREST OBTAINABLE

Printed by the Avenue Press, 32, New Bridge Street, B.C.



*Printed by Johnson, Riddle, Couchman & Co.,
22, Southwark Bridge Road, S.E.*

business is the fact that the manufacturer refuses to pay for the sketches he rejects, when they are specially drawn for his approval. Consequently, many lithographers do not care to commission artists to draw designs, unless the artist takes the risk of it being accepted, and the artist who is worth his salt has not always the time or disposition to draw "chance orders." The leading lithographers ought to combine and establish a rule to remedy this evil. We have heard many complaints from the managers of lithographic firms and from the artists whose work has been rejected, not on the score of merit, but on account of the manufacturer having altered his mind.

A careful perusal of the volumes of *THE POSTER*, in which we have reproduced some two thousand pictorial advertisements, good, bad and indifferent, is an education in itself to the man who contemplates purchasing a new show card.



Leading Lithographers.

I.—Weiners, Ltd., London, Paris, and Vienna.

PROMPTNESS in producing posters promised for a certain date is the exception rather than the rule in the lithographic world, and it is, therefore, interesting to learn the history of a firm who pride themselves on their speed and originality. Messrs. Weiners was founded by the late Mr. J. Weiner, at Vienna, forty-two years ago, when that gentleman introduced the first posters in the Austrian capital with great success, and established, besides the letterpress and lithographic works, an extensive billposting business. The firm are holding at present in Vienna and suburbs six hundred hoardings and advertising spaces on columns similar to those now used in Paris and other Continental towns. The columns in Vienna are made of iron, constructed from Mr. J. Weiner's own designs. For some years the Vienna firm has held, and is still holding, large contracts of Government work, and are the appointed printers to His Majesty the Emperor of Austria.

Mr. Joseph Weiner, the eldest son of Mr. J. Weiner, the founder of the Vienna firm, established the business of the present company in Paris in 1889, which is well-known in France for its artistic work, and Mr. Weiner was awarded the first prize (medal and diploma) for posters executed there, in 1894, at the International Exhibition, *Du Livre* (English Section), held at the Palais de l'Industrie, Paris.

In 1892 Mr. Joseph Weiner established lithographic works in London, making, principally, a speciality of posters and show cards, and all other kinds of colour printing referring to advertising, and the business has grown rapidly ever since,

and was amalgamated, after the death of Mr. J. Weiner, of Vienna, with the Paris and Vienna firm, forming one company, and since the death of Mr. Weiner, Senior, his younger son, Mr. Adolph Weiner, has managed the Vienna business. The London business is under the personal management of Mr. Joseph Weiner, and is carried on at their works in Munster Square, Euston, where we were fortunate in finding Mr. Weiner on the premises. When we explained our mission, he good-naturedly placed himself at our disposal, and under his guidance we made a tour of the works.

When Mr. Weiner opened his Paris house in 1889, he received so many enquiries from London that he determined to open premises here, and secured a place in the Gray's Inn Road, where under the style and title of J. Weiner & Co., he turned out much commercial and theatrical work that will be still fresh in the minds of advertisers, as, for instance, the posters for "Charley's Aunt," of which "The Queen of Trumps" may be mentioned. Many of the large posters in connection with the gigantic display of Quaker Oats were printed by the firm, whose reputation was soon well established. The premises in the Gray's Inn Road were found to be altogether inadequate for the accommodation of the firm's work, and, accordingly, a limited company was formed, and Weiners, Ltd., now occupy extensive works at Munster Square, Euston, which were specially built for their requirements.

"To what do you attribute your rapid success, Mr. Weiner?"

"Mainly to having had the works con-

structed in such a manner that I have every department under my personal supervision."

"Have you printed many of the posters that appear on the hoardings at the present time?

"I believe we have done our share, which includes posters for Quaker Oats, Lemco, the American Tobacco Company's

new Channel steamer 'Arundel' leaving Newhaven harbour."

"I notice you have quoted commercial work, but what about theatrical posters?"

"We turn them out in great quantities, and here speedy delivery brings many orders. Some Americans told me that we were behind the times in this country,



MR. JOSEPH WEINER

Old Gold Cigarettes, W. D. & H. O. Will's Capstan Cigarettes, Sandow's Combined Developer, Salmon & Gluckstein's Dandy Fifth Cigarettes and Uneeda Cigars, Edwards' Harlene, London Chatham and Dover Railway, and we have a new poster on hand for the L. B. and S. C. Railway, of the

because in the States they are able to get their orders executed in about a third of the time it takes an English house to turn out the work. We immediately engaged three American lithographers and resolved that we would make 'speed' our speciality. The result is that we have done

most of Mr. Charles Frohman's posters—'The Adventure of Lady Ursula,' 'The Christian,' 'Miss Hobbs,' and others. We have also done posters for 'San Toy' and many others of Mr. George Edwardes' posters, including 'The Gaiety Girl' design by Mr. Rogers. We also printed 'The Belle of New York' posters, the Alhambra posters, and many of the posters for the Drury Lane dramas and pantomimes. For the past four years we have obtained the contracts for the Earl's Court Exhibition posters, and the designs for this year are a marked improvement on what we have hitherto printed for Mr. Kiralfy."

"As you say that it is absolute punctuality in delivering orders that has enabled

you to establish a good connection here, will you give an instance of what you consider quick work?"

"The Lemco Union Jack poster—16 sheet double crown—which is to be seen on nearly every hoarding in London and the Provinces. We printed 10,000 copies in four colours in four and a half working days. Many other posters in the finest art colours, up to 64 sheet, were turned out in less than a week from the date of order."

This is quick work indeed, and can only be successfully accomplished, as in this case, by personal supervision by one who has a thorough knowledge of all branches of the trade, and is capable of exacting good and prompt work from those who labour with and for him.



COVER OF "THE ELF" MAGAZINE. J. J. GUTHRIE.

The Sandwich Man.

❖ ❖ ❖

THE world knows little of the wounds it inflicts on the peripatetic sandwich man. He conceals his embitter-

left to his discretion. The one thing required of him when between the boards is constant motion, and if he keeps on the



THE SANDWICH MAN.

ment under a placid condition of mental reservation, unrippled by the faintest indication of any disturbance. He is silent and cogitative, like a philosopher. Nothing is

move he fulfills his unenviable duty to his employer's satisfaction. Although he has been a good friend to the poster artists, many of them have not spared to ridicule

and burlesque him. Mr. Phil May devotes five of his "fifty hitherto unpublished pen and ink sketches" to the humble sandwich man, and by the courtesy of "The Leadenhall Press" we are permitted to reproduce one of them. Vendis treated the subject less flippantly in his poem and illustration, which formed the frontispiece to the third number of THE POSTER. The manner in which Mr. Yeats has treated the subject is original, if unkind. An amusing sketch appeared some years ago in "Punch," representing a sandwich man boarded between the advertisement of Mr. J. L. Toole, in the farce "Ici on Parle Français." "Ha ! Un interprète ambulant. Quelle bonne idée !" exclaims a stranger from Paris who meets him in the street, and who wishes to know the way to the South Kensington Museum. "Pardon, Monsieur Tôle," this gentleman says, "Mais par où fait il prendre, s'il vous

plait, pour arriver au Musée de Soutte Quinzingueton ?"

A famous comedian was walking down the Strand a few years ago with a friend, when he came upon a long string of melancholy-looking sandwich men with ridiculous caps, such as acting managers very unkindly oblige these serfs to carry nowadays, though when thus arrayed they are paid three-pence per day extra. "I pity these poor beggars," the friend said, "dressed up like that, and condemned to trudge the street for eighteen-pence." "Eighteen - pence and their board !" the actor replied, with a sad smile. Mr. Phil May depicts three jovial sandwich-men with the text "As it might be, half-a-crown a day and coffee and soup," and on the following page shows us three pitiful figures with boards bearing the legend "As it is, sixteen-pence a day and find yourself." A mere pittance at the best.



80 x 90

THE CELESTIALS.

JOHN HASSALL.

Printed by David Allen and Sons, Ltd., Harr

NESTLÉ'S MILK

RICHEST
IN
CREAM



80 x 120

Printed by Waterlow and Sons, Ltd., London Wall, E.C.

JOHN HASSALL.

Palette Scrapings.



AMERICAN posters are much to the fore on the hoardings in London this month, owing to the production of American plays, namely, "Zaza" at the Garrick, and



A SPANISH POSTER.
18 x 24 3 colours

R. CASAS.

"Quo Vadis" at the Adelphi. Mrs. Leslie Carter has created a furore in the former play, and the most artistic poster which announces her performance is by Archie Gunn, and was reproduced in the April number of THE POSTER last year. The commercial world is represented by new posters for Spratt's Dog Biscuits, Hall's Waterproof Paint, Henkel's Bleaching Soda, Tropon and others, but none call for comment, except Mr. John Hassall's new design of a gentleman in khaki standing on the top of a kopje, holding up a tin of Nestle's Milk, proclaiming it is "always at the front," which is in this artist's bold and striking style.

At the request of a large number of advertisers, the Directors of the Crystal Palace have decided to widen the scope of the International Advertisers' Exhibition, to be opened on Thursday, May 3rd, by allowing advertisers of all classes to exhibit. Sir James Linton has been elected president of the Art Committee, which comprises such well-known poster artists as Messrs. Cecil Aldin, Anning Bell, Charles Ffoulkes, Dudley Hardy, John Hassall, G. C. Haite, Bernard Lucas and W. S. Rogers. THE POSTER will be duly represented, and we shall be very pleased to welcome our readers at our stall at any time during the exhibition.

DURING the month the International Ad-



10 x 28
4 colours.
NAVARRETE.



A BELGIAN POSTER.

PRIVAT-L VEMONT.

vertisers' Exhibition will remain open, a Poster Carnival will be held on the skating rink, and the Directors of the Crystal Palace will offer some valuable prizes to the wearer of the most artistic costume representing some well-known poster on view in the Exhibition. The prizes will be exhibited in a glass case, in the central transept some time before the Carnival takes place. It has been suggested that a large frame should be erected at the end of the rink, and during the evening the skaters should pose as the posters they represent, with the limelight thrown upon them. It would certainly add interest to what is sure to be an unique and amusing Carnival.

THE greatest poster on record, according to a correspondent of the "Scientific American," was one designed and issued by a Cincinnati firm in 1883, which contained a hun-

dred sheets, each 30 x 40 inches in size. The poster was nearly 85 feet long and 10 feet high, and the picture consisted of one single scene—a circus interior. It was a complete single picture from end to end. There are a large number of 36, 40, and 48 sheet posters produced annually, but larger ones than this are rare, on account of the difficulty of posting. One or two great circus companies use regularly posters containing 64 sheets, bearing a single complete scene.

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In Belgium a municipal art society has initiated competitions for beautiful signs. They give liberal prizes for the best designs. Sculptors and skilful workers in iron compete because of the value of the prizes and because of their interest in the work, and the merchants because of the advertisement which it gives them. The result has been that all over Brussels you find pretty signs, and the curious part is that the beautiful ones pay better than the ugly; for while the latter only receive a passing notice and then a feeling of disgust, the signs which are beautiful attract permanent attention.

.

We have often heard that Paris sets a good example in advertising in the streets, or



A BELGIAN POSTER

HENRI MEUNIER.

rather that Paris streets are not disfigured by advertisements in the same way as London streets. For a thing of beauty, however, we should not select a sentry-box, eighteen feet high, with various panels filled with posters; yet in Paris they are erecting two hundred and fifty of these monstrosities. At the head of every cab stand in Paris is a kiosque, which acts as a sentry-box of a

350 newspaper kiosques or stalls, yielding 83,900 francs annually; 225 Morris columns, exclusively reserved for theatrical posters, 80,000 francs; 320 pillar letter boxes, called *boites bornes*, 32,000; isolated *urinoirs*, 21,000; the public water-closets, 22,000 francs; and 250 new police kiosques, 31,000 francs; the rest of the amount emanating from minor concessions.



A BELGIAN POSTER.

gendarme, who has charge of the stand and registers all arrivals and departures. The Municipal Council have leased these sentry-boxes to an advertising contractor, who is to build new ones and pay 125 francs per annum for the right of advertising on them. There are things in Paris which are worse than our hoardings, and out of which the Municipal Council derive 300,000 francs per year for advertising privileges. There are

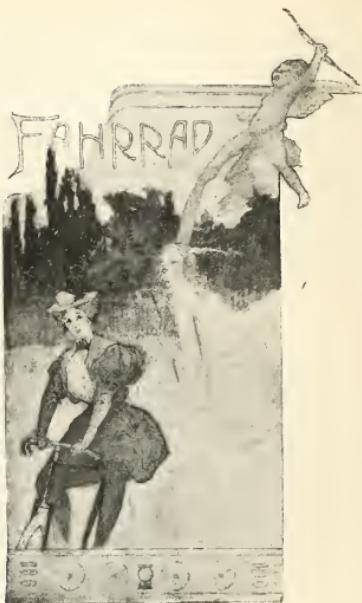
MESSRS. ANDREW REID & SONS, Ltd., are to be complimented on the recruiting posters they have turned out for the War Office. The designs are attractive, and the chromo-lithography is worthy of the firm's great reputation. This firm, who have also recently done some admirable posters for steamship companies, are extending their premises at Newcastle-on-Tyne.

ENGLISH poster artists find it pays them best to be free lances, and one or two prominent artists, hitherto tied to well-known lithographic firms, are now free to receive commissions. Mr. John Hassall and others have recently been released from their contracts. Mr. Hal Hurst informs us that he has always been a free lance, and has never attached himself to any particular firm, as erroneously stated in the article on his panels that appeared in the last January issue of *THE POSTER*. We regret the mistake, but we are pleased to add a pendant to the article in the panel of "Pandora," from a water-colour drawing



AN HUNGARIAN POSTER.

ARPAD BASCH.



ARPAD BASCH.

by this artist, reproduced in three colours by the Carl Hentschel Colortype process.

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A BILL prohibiting the use of the American flag for advertising purposes passed the New Jersey House of Representatives on February 20th. It would fare hard with certain English advertisers if a similar law were passed in this country with regard to the Union Jack.

.

"I AM not superstitious. Are you? Yet I believe in signs. Don't you? If you do and want one, write G. S. McKenzie, 1,160, Monadnock Block, Chicago, Ill." is a sign in Kansas. In the same city a restaurant-keeper has a modern sign reading "Try our Corn Beef Hash—it is a work of Art."

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"The dead wall ceases to be dead when clothed with an attractive poster," is one of "Printers' Ink" latest aphorisms.

Posters by Arpad Basch.



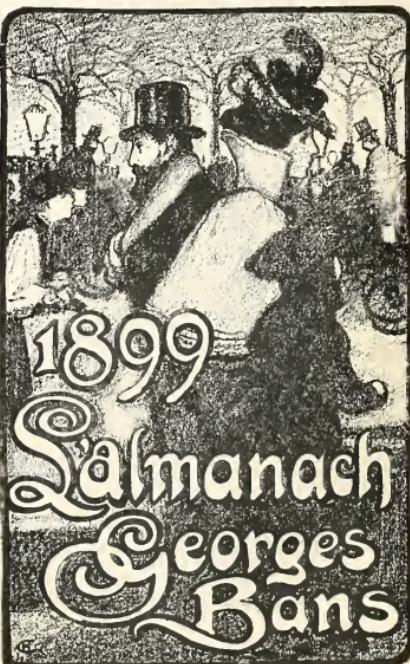


POSTER FOR AN ALMANACK.

F. A. CAZALS

LOVERS of the beautiful will welcome the re-issue of Doré's great work, "London," at a price that is not so prohibitive as the initial issue, although it must be admitted that the original work, as an art production, was fully worth the price set upon it. To us, Doré seemed to be at his best in some of the illustrations which adorn this work; they are at once delicate and strong, and pictured with an amount of feeling and expression which at once appeals to artistic senses. From the full-page engraving to the somewhat minor initial letter, all blend with a harmony which is unique, and unfortunately rarely present in other works; the artist, the litterateur, and the printer seem to have been imbued with a *bon accord* which is highly praiseworthy. No other artist has, we believe, endeavoured with any degree of success, to pourtray the topography of our vast city; every salient feature of the life, turmoil and commotion is touched upon. The Fleet Street scene is worthy of more than passing comment, the hurly-burly, hustle and jostle seem to have the reality of life about them that one almost feels that they are at the place itself through looking

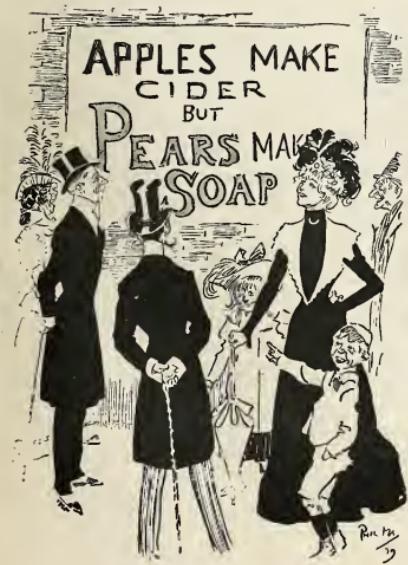
at the illustration. Another very effective scene is a hay barge on the Thames with the occupants slumbering peacefully; such scenes as these may be observed every day and the absolute realism of the picture verified. Both day scenes and night scenes are depicted, some of the latter being more especially noticeable owing to the wonderful effect the artist has obtained by a manipulation of light, comparable only, in many instances, with Rembrandt. A word must also be said of the literary portion. Mr. Blanchard Jerrold was a keen observer of all that is worthy of notice. The style is pleasing and has a well connected thread of thought running through it which impresses one with the idea that the author was not only enthusiastic in his work but had at the same time a deep seated love for the



DESIGN FOR A COVER OF ALMANACK.

H. CHRISTIANSEN.

Pictorial Advertisements by Phil May.



Oh dear! Day and night!

traditions of the civic life of the great metropolis upon which he has written. So far as the mechanical portion of the work is concerned it leaves nothing to be desired. It will form a most handsome addition to any library, and we are confident that the re-issue of this great work will meet with such unhesitating public support which will more than attain even the most sanguine expectations of its publishers. "London:—A Pilgrimage," by Gustave Doré and Blan-

drawing for the defendants twelve months ago, and as the order for the labels was not forthcoming they now asked to be paid for their sketch. Mr. Hyde said that he had never given the plaintiffs any order at all. He asked them for a quotation for a label, and they submitted a proof to him with a view to getting an order. The plaintiffs, in reply, said it was not their custom to prepare designs for strangers, and they repudiated the suggestion that they had pre-



EDUCATION—FIN DE SIECLE!

chard Jerrold, 180 illustrations, including 54 full page engravings, complete in twenty-four fortnightly parts of 6d. each, or bound cloth, gilt, 15/- London: "The Christian Budget" Office, 12, St. Bride Street, E.C.

..

An action was recently brought by Messrs. McCaw, Stevenson and Orr., Ltd., to recover the sum of £3 10s. against Messrs. J. Hyde and Co. The plaintiffs' case was that they were asked to prepare a

Drawn by LOUIS WAIN.

pared the drawing with a view to getting an order. The Deputy-Judge was of opinion that the defendants had not given any order for the drawings; the plaintiffs had offered to supply it. They must be non-suited.

..

THE advertisement with a picture in it is never half so strong as the picture with an advertisement in it, although Mr. Louis Wain's drawing of the Williams's Typewriter is not one of the strongest examples of this theory.

George C. Haité—Artist.

By AUSTIN FRYERS.

If Mr. G. C. Haité were not a famous artist he would have been a well-known writer, or a popular wit, or a parliamentarian, or something else—and something distinguished to boot. I have never, that I can call to mind, been acquainted with a man whose *ego* is so dominant. It almost obscures himself, and is constantly express-

design whom England can boast—some go so far as to proclaim him *the master*, and to regret that South Kensington cannot claim him officially for its own—who has proved himself also a painter of such commanding excellence that every gallery of note at home and abroad is not only open to him but lays itself out to secure his patronage, who has



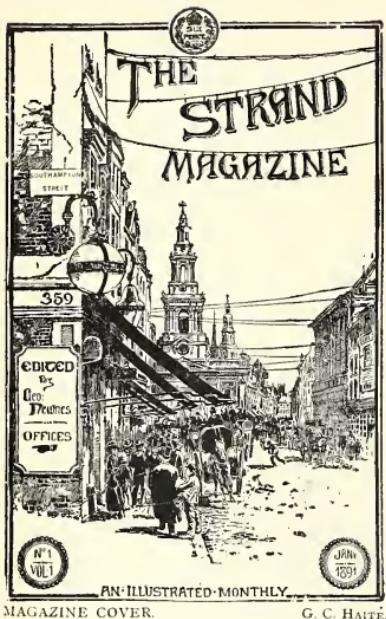
G. C. HAITÉ, R.B.A.

(From a bust by Miss Florence Fitzgerald, exhibited
at the R.A., 1891.)

ing itself in witticism, sheer diablerie, masterful opinion, or unadulterated artistic enthusiasm. Haité himself, being only a human being, might have his dull moments; but Haité the artist being constantly in evidence maintains a mercurial note and pitch which fills one almost with amazement.

Here is one of the few great masters of

held positions which place him in the hill-top ranks of science and literature as well as art, and who is yet ready with quip and crank, with epigram or sketch, with histrionic ability, or the subtle art of the practised *raconteur* to tackle any subject or any incident at a moment's notice and score. An instance came within my experience



MAGAZINE COVER.

G. C. HAITÉ.

quite recently. We were dining with a few friends, and the conversation turned on his recent wanderings in Spain. Bull-fighting was mentioned, and most of us—especially those who had never seen a bull-fight even in a cinematograph—expressed the conventional British horror of such affairs. It is quite the respectable thing to do, and one is quintessentially British at dinner. Haité defended the Spanish function with vigour, and unless you know Haité you cannot quite realise how much that means; and then, taking pity on us, he launched out into a description of it. He told us how it would appeal to us if we were there, how it appealed to him, what he thought of it, what the spectators thought, what the bull-fighters thought, what the *bull thought*. The bull was Spanish; but Haité gave it to us in English.

It was all delightful. It fairly carried us away, and it carried him away too, for he had to put his chair on one side and

stand up to it. We laughed till our sides ached and our chairs cracked. It was excruciatingly funny; it was distinctly original; and what was most wonderful of all was that we felt it to be true—a clear bit of description faithful to view, to intellect, to sensation. I have read about bull-fights, but never in my life was the echo of the vast crowd in the great arena, the sense of colour and life, the fascination which it exercises—which we all must know it exercises, or it would not be a national sport—so clearly and convincingly brought home to me; and yet it was all delivered in the best after-dinner style: convincing while it convulsed.

Such is the man as I know him; a personality apart from his work; exuberant



A CHRISTMAS CARD. W. G. CHURCHER.



PROGRAMME
CONCERT
in aid of
The Widows' and Orphans'
Transvaal War Fund

FRIDAY 26th JANUARY 1900 8 P.M.
ST MARTINS TOWN HALL TRAFALGAR SQUARE



LONDON SKETCH CLUB
INVITATION CARD.

LUDDEY HARDY.

1. Phil May.
2. Geo. C. Haité.
3. C. W. Quinell.
4. — Coggeshall.
5. Cecil Aldin.
6. Walter Fowler.
7. Hamilton Jackson.
8. Tom Browne.
9. Lance Thackeray.
10. Robt. Sauber.



KEY.

11. R. Humphries.
12. J. Hassall.
13. Frank Jackson.
14. Walter Churcher.
15. Sir J. D. Linton.
16. F. Shepherd.
17. Le Hankey.
18. Dudley Hardy.
19. P. Konody.
20. J. Thorpe.

in qualities which would make half-a-dozen reputations.

One never understands a man's work until it can be seen in all its familiar aspects, and it was at Haité's residence and studio, Ormsby Lodge, The Avenue, Bedford Park, that I first realised fully the comprehensive significance of the word "artist." A knowledge of Haité's work shows what utter ignorance underlies the popular error that the words "artist" and "painter" are synonymous. Haité is a great painter, but he is much more than that, and that is why I call him "artist."

He has been "called" to many Presidential pulpits in the Arts Ministry, which I will enumerate as some excuse for not going into further details about the numerous important positions he has held on various learned and artistic committees. He has been President of the Society of Designers for the last five years; of the Nicholson Institute, Leek; of the Langham Sketching

Club for five years; of the Society of Artists; of Ye Sette of Odd Volumes; and is the reigning head of the London Sketch Club.

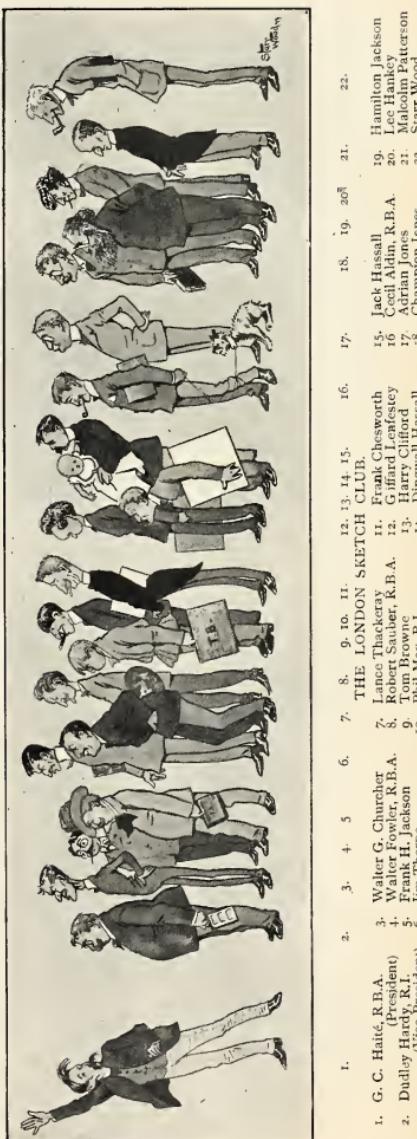
A chat with Mr. G. C. Haité is a most convincing proof of the fact that genius is the capacity for taking infinite pains. To Mr. G. C. Haité is largely due the artistic revolution in commercial products which has marked recent years. That mastery of design which has placed him above cowl or criticism has turned the various things which are necessities or adornments of our homes and public places into sources of delight. Nothing has escaped his attention—wall-decorations, flat and relief, tapestry and carpets, lace and materials, iron, copper, bronze and silver, glass, mosaic, tiles, wood-work, carving, panelling, etc. And all this and much more, in addition to oil paintings, water-colours, black and white drawings, and all that is comprised within the whole range of design has been mastered by him.

It is when we realise the technical knowledge which underlies such application that we realise the meaning of genius, and it is impossible as we grasp its meaning to refrain from casting our thoughts back to Michael Angelo and those other giants of the past whose painting was but one expression of the knowledge and genius which dwelt in them.

Put quite simply, designing necessitates a full knowledge of the intended material. Designs for artistic furniture, to be practicable, must suit the wood to be employed, as what would suit one would not suit another; and so in like manner the temperaments of the various metals have to be carefully borne in mind. Mr. Haité, to perfect himself for practical design, served periods in an art furniture manufacturer's, in an architect's office, and also directly studied the practical processes of the various manufactures. In consequence of this he is able to achieve the most artistic results on the most economical bases; and I have seen one instance where in the designing of iron gates a considerable saving was effected by the use of the raw iron, while the artistic beauty was considerably enhanced thereby.

Mr. Haité is one of the quickest painters of the day. His "time sketches" at the London Sketch Club are complete pictures, perfect in every detail. His view of the matter is that a painter working by inspiration can finish such subjects in two hours, and he quite rightly insists on all such works being judged by their merits. This is so obvious that a contrary course would be as ridiculous as the famous excuse for bad acting that the actor "was very good to his mother."

Mr. Haité secured his first recognition as a painter at the Crystal Palace, where one of his earliest efforts was exhibited and attracted much attention. It had therefore more than usual interest for him to judge the efforts of aspirants in the current exhibition.



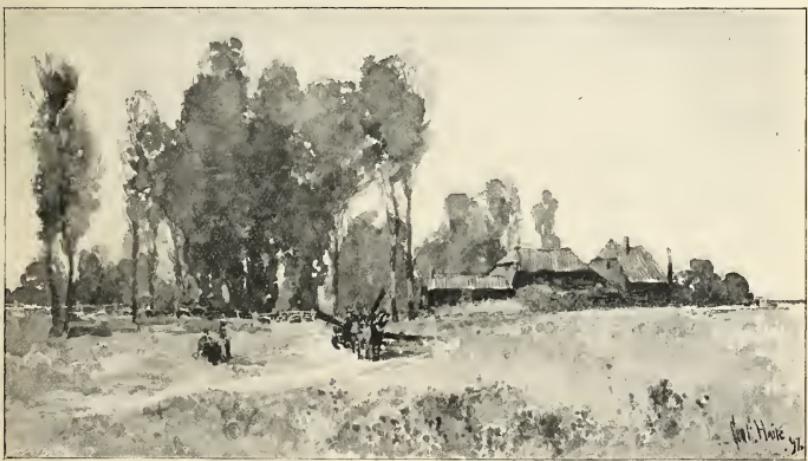
MAY, 1900.





HAY-HARVESTING. OLD STYLE.

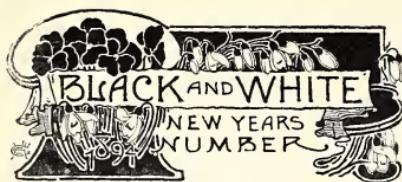
G. C. HAITE.



HAY-HARVESTING. NEW STYLE

G. C. HAITE.

(Illustrations from "Side-Lights of Nature in Quill and Crayon," by permission of the Publishers
Messrs. Kegan, Paul, French, Turbner and Co., Ltd.)



He confessed that he was disappointed on the whole with the competitive designs. "Seeing how much they have had in the way of incentive and example," said he, in a summing-up phrase, "the result is disappointing. It should be much better next year, and the idea of a 'Poster Academy' is admirable—just what is wanted."

Poster Art is essentially the combination of artistic method and advertising necessity, and although Mr. Haité has not entered the ranks of poster artists, few of his standing have been more associated with the popularisation of this very combination. One very popular and well-known effort of his is the design for the cover of the Strand Magazine, where every conceivable difficulty which the mere trading instinct could suggest had to be overcome. This, let me confess, I only surmise, but it seems to me that the design is intended to embrace "everything," and a great deal more than was in the minds of the architects of the

Strand thoroughfare. That the result of the artistic licence, which obviously has been taken, is so happy says a great deal for Mr. Haité's ingenuity and skill.

This is by no means the only book cover he has designed, while glorified examples of the same art in the shape of menus, also stand to his account.

But the value of art to trade is not viewed in its true light when regarded solely for the purposes of advertisement. Mr. Haité's art applied to wall papers, such decorations as the marvellous "Anaglypta" (for the cover of the catalogue of which for the Paris Exhibition he has made a most chaste design), grills, windows, doors, gates—everything has been brightened by the magic touch of art, and in many instances the transformation from clumsiness to beauty has effected a noteworthy economy simply because the artist is a craftsman as he should be. "For the greater," to use Haité's own words, "should always include the lesser." Two of the illustrations will amuse the reader. One is an invitation card to the London Sketch Club drawn by Dudley Hardy, the other is the Club as seen by Starr Wood. In each sketch the artist caricatures himself. Haité is seen in two aspects—if all the members sketched him there would still be no repetition.



A BATTLE WITH HORNETS.

G. C. HAITÉ.

(By permission of the Proprietors of "Home Art Work.")

Posters in Vienna.

IT is only within the last few years that Vienna has produced artistic posters and given them a local character. Formerly, it counted on Jules Chéret, Eugene Grasset, Réalier-Dumas, Dudley Hardy, and the other English, French and American artists.

The posters by J. Auchentaller bear trace of the work of well-known French

risk being not understood. Take for instance the design for the mountain railway at Vienna, with passengers perched on the back of the allegorical figure, and the truth of our assertion will be readily admitted. The poster is not a work where subtle art should be displayed.

We do not, however, wish to disparage



J. AUCHENTALLER.

poster artists, and we recognise several old acquaintances in this artist's designs, but he is young, and every man forms his style from that which most pleases him.

The four posters by A. Roller, which are reproduced in these pages, fail to be striking. They are too deep, in a sense, and

the poster art in Vienna, and it is with pleasure that we turn to the work of Kolo Moser, who is to be congratulated on his design for "Richardsquelle : the best table water in the world," and it will be conceded that of all the designs that accompany these lines his posters are the best.



J. AUCHENTALLER.



J. AUCHENTALLER.



A. ROLLER.



POSTER FOR POSTER EXHIBITION.

A. ROLLER



A. ROLLER.



A. ROLLER.



KOLO MOSER.



KOLO MOSER.

The Gladiator, the Bull and the Lady.

EVERYBODY has seen the poster of "Quo Vadis?" But everybody does not know what "Quo Vadis" means. Try "Quo vadis, mihi filia pulchra?" This means—"Where are you going to, my pretty maid?"

The pretty maid in the poster is apparently going to be tossed by the bull, whilst

"Yes. He comes from Germany. Raised in the Hartz Mountains, and specially trained for this act by some Teutonic beggar with a name like Hagenbeck."

Thus said a member of the Adelphi company to a "Daily Express" representative scenting sensational stage effects.

"And the Gladiator?"

ACT 6. THE ARENA.

120 x 80

Printed by J. Morgan and Co., Cleveland.

AN AMERICAN POSTER.

the gladiator, whose brawny back view is an exaggeration of Sandow, holds on to the spreading bovine horns and baulks his fell intent.

The chief interest of the poster lies in what the three characters wear. The bull, who is the most modest of the three, wears his hide; the gladiator wears muscles and a loin cloth of pale blue; the lady wears a far-away look of resignation.

"Is it a real bull?"

"Well, he is not a real gladiator, of course. 'Ursus' is his stage name; in private life he is Mr. Edmund Gurney. You know Gurney, of course—a robust actor, weighs about sixteen stone, and stands over six feet in his gladiatorial bathing-drawers. It is worth the price of admission only to see the muscles of his brawny arms, as self-asserted as German bands."

"Well, about the lady——?"

"Oh, that's Lygia, the Christian martyr young woman. Does she wear anything? Well, of course. Do you suppose the Adelphi Theatre is like a Paris Salon? She wears—let me see—a full suit of fleshing tights. Like a living picture, you know. Very nice, too. The bull is going to make cold meat of her when Ursus intervenes and vanquishes Taurus by sheer brute strength."

"But suppose the bull changed his mind about this agreement to arrange the fight, and took things seriously? Suppose he made things warm for Ursus?"

"Oh, it wouldn't matter. Ursus isn't wanted after that scene, so he wouldn't be missed."

"I know. But the piece would be played again next night. And if the man who plays the gladiator was seriously hurt——"

"We shouldn't mind. There are heaps of actors walking about the Strand who would sooner face a German bull than their landlady."

"Well, it'll be exciting. But isn't the scene a little—well, you know. What'll happen when the County Council inspector sees it."

"He won't see it."

"Why not? He can come in front like anybody else."

"Yes. But—the fact is, you can't see it from the front. The scene takes place 'off.' The bull and the gladiator and the lady are viewed by the people who are taking a Roman holiday on the stage. The audience only hear about it."

"So we won't see the lady."

"Not in that act."

"Nor the bull?"

"No—but you'll hear him bellow. We have arranged with our stage manager to stand in the wings and give an imitation of himself conducting a rehearsal of supers. It sounds just like a bull in a bad temper."

"Seems rather a fraud to me. I was just looking forward to the realization of that poster."

"Very sorry, old chap, but I'll tell you, in confidence, how it was. We did mean to have a bull, but the management found that Mr. Gurney (the gladiator) is an Irishman, and prefers to make his own bulls."



A Morning with Jules Chéret.

By CHARLES HIATT, Author of "Picture Posters."

WHEN I undertook to write a book on the pictorial placard it was my obvious and altogether delightful duty to run over to Paris and spend some time in the metropolis of the artistic poster. Quite naturally I first sought out Jules Chéret, for who should know more than he of a development of applied art of which he was, roughly speaking, the originator? But I was destined to make several journeys to his fine studio on the other side of the Arc de Triomphe before I ran him to earth. In the meantime I saw many of the brilliant poster artists whose works have from time to time adorned these pages, and they, with singular unanimity, spoke of Chéret with a friendliness which amounted to personal affection. He was "gay," "light-hearted," "mercurial"—in a word a true Parisian who did not know what it meant to be *triste*. It fell out that when at length I did see Chéret it was not at his quiet studio in the outskirts, but at his *atelier* at the vast printing establishment of Messrs. Chaix, right in the noisy heart of Paris. It was mid-day and the back street was teeming with blue-bloused workmen and work girls who had something of that *chic*, that coquettishness, which distinguishes the Parisienne of even the lowest class. With light-hearted chatter they surged in all directions in search of recreation and refreshment. My way lay up crowded stairs and through interminable passages, and I was not sorry when at last I escaped the laughing throng and reached Chéret's doorway. The room in which I found myself was a lithographer's workshop of the most business-like kind, bearing evidence on all sides of the craft which was practised in it. Lithographic

stones, first sketches and proofs of posters lay about in disordered stacks and heaps.

Chéret is one of those men with whom a stranger at once feels at home. In the sunshine of his temperament the icy barriers which separate Englishman from Frenchman melt as if by magic. He was indeed all that his co-workers had painted him, and beneath his gaiety, with its occasional spice of malice, one felt instinctively that there lay a nature essentially kind and generous. Chéret resolutely refused to talk about posters before lunch, and we therefore strolled to a café in the neighbourhood at which, he said, one found alike good cooking and good company. Two or three of his acquaintances were already in possession of one of the little oblong tables and quickly made us welcome, so that soon one fancied one had been there a hundred times before, and that every man was an old friend. Presently Massenet, the great composer, joined us, and from the moment of his arrival mirth prevailed and the grave concerns of life were most happily forgotten. The musician had lately conducted one of his operas at Covent Garden, and for my benefit discoursed of things English in fashion so airy and good humoured, and at times with such delightfully fantastic ignorance, that one laughed with him at our most cherished national institutions and thoroughly enjoyed the jest. But he grew serious for a moment when he spoke in enthusiastic admiration of our chorus singing and our stage-management. In consideration of these things he forgave us our cooking, our habitual gravity, even our impossible breakfasts and undrinkable liquids. But upon Mrs. Grundy with her antic prudery, her amazing inconsis-

tencies, he had no mercy. The estimable lady was beyond his comprehension, and outside the wide pale of his tolerance. Why we should render irreproachable statues indecent by making portions of them conspicuous with fig leaves was past his French understanding—as, indeed, it is past the understanding of many true-born Englishmen.

And so the minutes slipped merrily away; we returned to the workshop and it became my business to make Chéret talk of himself. It was harder work than I anticipated, for I found the artist possessed of a most inconvenient thirst for information, so that before I could frame a single remark I was bombarded with questions. "What of the poster in England?" "Have the hoardings improved?" "Is Mr. Dudley Hardy appreciated?" "Have you any new men who are likely to do anything?" I could only wait until Chéret's curiosity had exhausted itself, and even then he proceeded to reel off sentence after sentence in praise of the designer of "The Gaiety Girl," "The Yellow Girl," and "St. Paul's." But at length my turn came. Like most practical exponents of art, Chéret had few theories on the subject. He insisted with emphasis on the uselessness of posters which, however beautiful they may be as mural decorations, fail in the primary business of advertising, and advocated the use of daring colours, bold and well displayed lettering. He confessed—and, looking to his vast output, the confession is in no way astonishing—that he was weary of poster designing, that he longed for fresh fields of activity. He talked with animation of his share in the decoration of the Hotel de Ville, and showed me part of a frieze in pastel on which he was engaged. This

was intended to add gaiety to the walls of a café, and seemed to be exquisitely appropriate for that purpose.

In this frieze, clowns, pierrots, harlequins, columbines and acrobats chased one another in radiant and never-ending procession. Below the frieze was a broad band of gold, broken at intervals by those fantastic masks which Chéret knows how to draw better perhaps than any other man. And then he insisted on giving me a souvenir of my chat with him, which took the form of copies of the four well-known panels of which dancing, pantomime, music, and comedy are the subjects. To these he added unlettered proofs of one or two of his best *affiches*, two or three book-covers and other trifles, which in my eyes were not trifles at all.

Before I left him he told me that he felt pained because he believed that in England some of his designs had been objected to as indelicate, not to say indecent. He grew quite serious in defence of his work from this point of view. I was surprised, for had he not lived in England and had the opportunity of appreciating at its true value the hysteria of the pure to whom all things are impure? However, I assured him that these outbursts were of importance only to those who gained glory in their own eyes by making them, and he was compelled regretfully to admit that in France, even in Paris, they had people whose chief joy in life was to find an excuse to be shocked.

It was evening before I got home. Hours had seemed to be made of seconds in the company of this great master of the poster beautiful, who has done more than any man living to make dull places bright with alluring and victorious colour.





INTERNATIONAL ADVERTISERS' EXHIBITION.
FIRST PRIZE DESIGN.

MARY WATSON.

Posterdom Caricatures.

No. XVI.—Edward Penfield.



Show Cards.

POSTER publicity pays, but it is an open question whether show card publicity is equally profitable, as so many of the inartistic designs are never shown by shop-



Printed by Benrose and Sons, Ltd., Derby and London.

keepers. It is, therefore, of the highest importance to select a pleasing picture, and for this reason many advertisers say to the lithographic printers: "Give me a pretty picture," without troubling about its suitability to their specialities. The Eastern maiden who smokes Players' Cigarettes is a fair specimen of a show card, but has nothing striking about it, beyond that it is artistic; but Messrs. Players have taught us to appreciate their artistic acumen as well as their cigarettes.

Messrs. Rowntree's show card gives a representation of a small boy in a brown coat and blue tie, and white Eton collar, writing in a copy-book on an ink-stained desk. On the boy's cheeks and collar are dabs of ink; and in the interval of copying out the virtues of Rowntree's Cocoa, the youngster has evidently been executing an original line drawing. The background of the card is greenish blue with a narrow yellow and a wide blue border. The rapt attention of the rosy-cheeked, golden-haired young Britisher, and the uncomfortable position in which he executes his early essays in the art of calligraphy are well depicted. For effectiveness this card will be hard to beat, but for humour, we prefer the show-card for Ross's Table Waters. A bird's-eye view of the United Kingdom is shown, surrounded by a pale blue sea. John Bull in a blue coat, figured vest and white breeches, with one top-booted foot some-



Printed by McCaw, Stevenson and Orr, Ltd., Belfast and London.

where in the neighbourhood of Swansea and the other at Bristol, is standing, with a satisfied smile, holding out his glass to fair Erin to fill with Ross's ginger ale. The colleen, who is dressed in a green bodice, with full sleeves figured with shamrocks, and striped skirt, has a full glass of ginger ale in one hand, and is reaching across the Irish Channel to fill John's glass with the other. A Scotsman in traditional costume, and bearing an empty glass in his hand, whilst his plaid and sporran are flying in the wind, is pelting down post-haste from the Highlands to get a sample of the precious liquid before the



30 x 21.

Printed by Nathaniel Lloyd and Co., 81, Queen Victoria Street, E.C.

bottle is empty. The whole is capitally drawn, and cannot fail to attract attention wherever it is shown



17 x 22

Printed by Nathaniel Lloyd and Co., 81, Queen Victoria Street, E.C.

First Annual International Advertisers' Exhibition, Crystal Palace, 1900.

A REVIEW. By AUSTIN FRYERS.

I fell to my lot to prepare the catalogue of the First International Advertisers' Exhibition at the Crystal Palace, which will about have run its course when these lines appear in print, and, as I put in the preface to that compilation my views on poster art in the briefest possible expression, I cannot do better, as an introduction to a review of the Exhibition, than reproduce it.

It runs as follows :—

"In no branch of art is progress more manifest than in the designing and printing



SECOND PRIZE.

A. W. PEARCE.



J. HASSALL
Printed by Bemrose & Sons, Ltd.

of posters. To Jules Chéret belongs the credit of being the pioneer in the discovery that a poster could all the better serve its purpose by being artistic, and he laid down the golden rule of success in this line—that poster art is distinct in itself and quite different from pictorial art.

"In literature there is a parallel worth noting. The plot, which may be admirably treated as a novel, might possibly make an inferior and unworthy play: and, in like manner the plot, which may be dramatically treated with the greatest effect, might make

but a poor show if presented by the novelist to the reader. And so it should be understood that a good picture is not necessarily a good poster ; while it would be absurd to judge a good poster as a picture.

"A poster is primarily intended as an advertisement and should effect its purpose. To do this it should be simple, striking, and intelligible. These are the first qualifications, but it is also essential that it should be pleasing, and to achieve this it should be an example of poster art. The characteristic of poster art is that the treatment of the subject should be decorative ; and this can

branch of art must first study the tools it is necessary to employ.

"That poster work is essential and distinctly artistic is proved by the employment of artistic posters for home decoration, a practice which has led to the production of panels, purely decorative, specially designed for this purpose

"The present Exhibition affords an opportunity of comparing International tastes and attainments in poster art. It is intended that it shall be an annual function, and it is hoped that this will lead to the encouragement of this art, and to its adoption by



THE TRANSIT OF VENUS.

Printed by David Allen & Sons, Ltd.

only with artistic consistency be departed from when the inspiration is humorous and the 'idea' must be accentuated. Many instances of this latter class of posters will occur to the reader, but in every case where a humorous idea has inspired the artist—when he is one of our well-known poster artists—it will be found that the design has been worked out with a due regard to a decorative utility.

"Success in poster work necessitates a technical knowledge on the part of the artist of the work of the colour printer ; and those who would wish to excel in this

advertisers. The idea is not to teach, not to enforce, but to foster. The belief is honestly entertained that the most artistic advertisement of a commodity is the best ; and if, on practical grounds advertisers adopt this view, the artistic gain will be great, and will in itself justify the holding of the Exhibition.

"To Mr. Hugh MacLeay is due a few words of acknowledgment for the pains he has taken to present a catalogue which must prove an interesting souvenir of the various exhibits. As Proprietor of THE POSTER he had unique advantages for such a work, and I think he has used them to the utmost."

The judges of the Exhibition were Messrs. Cecil Aldin, G. C. Haité, J. Hassall, and H. Windsor-Fry, and I reproduce their report as at once the frankest and most comprehensive criticism of the Exhibition, and also as the clearest possible exposition of what should be aimed at in such an institution. It reads as follows :

" In presenting their report the judges have to express their regret that a better response was not made, as far as quality of work is concerned, inasmuch as generous

direct plagiarism from the work of well-known artists which came under their notice; and also the unmistakable evidence of an impression existing that care and neatness in execution is not an essential in poster designing.

" Crudities of colour schemes also marred some of the examples, commendable in other respects. The lack of taste and ability in the lettering was most marked—the more to be regretted, as lettering is an important essential in poster designing.



60 x 40.

Printed by Bemrose and Sons, Ltd.

CECIL ALDIN.

recognition in the way of medals, and facilities for bringing the work before advertising firms and agents, have been made by the Crystal Palace management.

" In several classes the awards could not be made as there were not enough examples to justify the term 'competition,' apart from the standard of work being very low.

" The judges avail themselves of this opportunity to express their regret and disapproval of the numerous instances of

" In considering their decision the judges had to keep before them the following points, the knowledge of which may be useful to exhibitors and those who may desire to compete in the future :—

" The purpose for which the design is intended.

" The practicability of the design.

" The lucidity and the necessary element of originality, to which good drawing and care in execution should be added."



Printed by David Allen and Sons, Ltd.

This report should prove of the greatest value to students of poster art, and it must strengthen the artistic methods of those who have already shown ability and adaptability in this direction. That slovenliness should be thought admissible in poster-work is only a proof that those guilty of the error have yet to learn how much art is necessary to achieve a poster perfect in colour and design. Why such an error should be committed by a novice in poster-work who aims at rivalling the masters of poster-work it is hard to conceive. If the work be so contemptible that it is not worth doing well, it is amazing that it should offer any temptation to pursue it at all. The report of the judges of the present exhibition will go far to correct this in future competitions, and in any case it will carry such weight that it may lead to the adoption of decisive measures being taken to exclude efforts in future competi-

tions on which the designers have not spent sufficient pains to make them worthy of serious attention.

The strictures on the lack of originality were inevitable, and for more reasons than one. The very simplicity of poster art—perfect poster art—renders it all the more difficult. Greatness in poster designing is achieved by individuality. In no other sphere of artistic effort is individuality so essentially the expression of genius. The idea, the point of view, the touch—all are individual. We can tell the work of one of our leading poster artists at a glance almost as surely and as quickly as we can recognise his handwriting. Poster work, therefore, leads almost inevitably to the performance of characteristic work or the duplication, more or less, of well-known types. It is because of this—a fact which I think exam-

J. HASSALL.
Printed by Messrs. David Allen and Sons, Ltd.

ination of poster work would establish—that I am not prepared to accept, without some reservation, the strictures on plagiarism to which the judges have appended their names.

I will even go farther and submit that even within the ranks of recognised poster artists the stamp of individuality is only distinctly found in the works of the absolute leaders. I mean that there are several grades, and I would roughly classify them thus:—

1. Great poster artists.
2. Acceptable poster artists.
3. Tolerable poster artists.

great men. All novelists cannot be Thackerays, Dickenses, and Scotts (I quote the past to avoid invidious distinctions), and all poster artists cannot be (but I have determined not to mention names).

And now as to the Exhibition itself.

It starts with a great advantage of being held in a building which is beyond question the most suitable in England for the purpose. Spacious, well-lighted, symmetrical, it lends itself admirably to the purpose. A strong light is necessary for the poster whose primary reasons for existence is to give bold advertisement on the street hoardings. The colossal scale, too, of the principal



Printed by The Avenue Press.

W. H. CAFFYN.

I am afraid the list of the first-named is not very extensive, and in the second class I would place several very well-known names whose works duplicate the style, method, and ideas of prototypes in the first class. I would not call the acceptable poster artists plagiarists; I would simply deny them the greatness of the creative faculty, and point out that they follow—sometimes with a power of almost masterly technique—in the footsteps of the really

designs necessitates a frame-work on which they will not appear out of place. Here, then, is an admirable ground of common interest for the advertiser and the artist—where each can judge the merits of what has been achieved and see at a glance how the best effects are attained. I have little doubt that such a possibility of comparison under ideal circumstances—and such they are—will lead to a still fuller appreciation of the true artistic method on the

part of the advertiser. To me it seems obvious that as what is best undoubtedly attracts the most attention, so it must be the most suitable for the purpose of the advertiser.

The international character of the Exhibition—and in this respect it was a most representative collection—also affords an instructive object-lesson, and one on which I will not hesitate to express this opinion : that the English section not only compares favourably with the exhibits of the various continental countries, but in at least one respect is the superior of all. This feature in which the English poster excels is humour. Not always grotesque humour,

sometimes it is mere quaintness, but rather in the clear and coherent expression of idea. In the French poster this quality finds expression in mere riotous fancy; and in the German in unqualified grotesquerie. Any-one acquainted with poster work will know how strikingly this quality, which I claim to be the especial possession of our own artists, is exemplified ; and I am glad to see that it is the dominant note in most of the competitive designs. Many of these which struck me I should like to have singled out for mention, but to have done so would be a departure from the scope of this article, which aims at indicating the quality, influence and trend of the Exhibition.



J. HASSALL.

Printed by David Allen & Sons, Ltd.

Original Designs at the Advertisers' Exhibition.

WHILE its International character is, perhaps, the most outstanding feature of the section devoted to published posters, all the designs in the artists' competitive section are, with one or two exceptions, the work of English amateurs. As a general review of their efforts will be found

petitors in their efforts display absolute ignorance of the essential features of a poster, while others will derive instruction and profit by a careful study of the judges' report, which will be found in this number.

There are, it is true, several practical and artistic designs by well-known posterists.



A MORROW.

Printed by David Allen and Sons, Ltd.

in the preceding pages, it is only necessary for us now to refer to the principal prize winners, and to express our disappointment at the average standard attained. Out of the 500 designs exhibited—and a much larger number were sent in—only a very small percentage will, we fear, pass out of the artists' possession. Several of the com-

These are to be seen on Mr. Hugh MacLeay's stand, or upon the screens of Messrs. Anderson-Wilson and Hughes, and other firms. Mr. Hal Hurst is the only artist who makes an independent effort to bring his work before visitors to the Exhibition.

Curiously enough, the judges found the poster worthy of the gold medal in Class I.,

and the successful claimant for the second prize in Class II. The winner of the former is Miss Mary Watson, of North Shields, whose design is recognised as the best poster irrespective of subject. As it is reproduced in these pages, the reader can easily observe its artistic features. The entry from Mr. A. Pearce, it will be at once conceded, is a very close second, but his design might have been greatly improved were the artist more judicious in the matter of colouring.

The following is a list of the awards. The names of the winners of the silver medal in each class is given first. The second prize is a bronze medal in each competition. Class I.—Mary Watson, F. G.

GARDINER & CO.

THE SCOTCH HOUSE

LTD.

The Largest Clothiers in the Kingdom

The Triumph of Value

Commercial Rd. E. DEPOSITS ISLINGTON N. DEPTFORD S.E.

Printed by the Avenue Press.



A. MORROW

Printed by David Allen and Sons, Ltd.

Kent. II.—A. W. Pearce, L. G. Bird. III.—No silver award, B. Higham. IV.—V. James, E. Martin. V.—H. Lawton, Marie Webb. VI.—A. W. Pearce, C. T. Nightingale. VII.—No silver award, R. H. Facey. VIII.—No award. IX.—No silver award, M. V. Wheelhouse. X.—No silver award, I. L. Gloag. XI.—No award. XII.—T. Kinsella, no bronze award. XIII.—J. H. Thorpe, E. U. Jackson. XIV.—No award. XV.—No award. XVI.—E. U. Jackson, Arthur Layard. XVII.—A. C. Soutten, L. Mandeville. XVIII.—P. Wheelwright, no bronze award. XIX.—No silver award, F. J. Mortimer. XX.—No award. XXI.—No silver award, E. Wolf. XXII.—F. G. Smith, P. Balcock. XXIII.—May Furniss, no bronze award. XXIV.—No silver award, T. H. C. Taylor.



PAUL BERTHON.

Trade Exhibits at the Advertisers' Exhibition.



MANY of the leading poster and colour printers are represented in the trade section, which also includes engravers and makers of enamelled iron tablets, and other advertising devices.

Leaving THE POSTER stand, the visitor comes first upon the screens let to the Avenue Press, 32, New Bridge Street, E.C., a considerable number of whose posters have, from time to time, appeared in these pages. The large size posters selected to demonstrate the excellence of this firm's work, include one for Erasmic Soap, Bird's Custard Powder, Drooko Umbrellas, Bovril and Richmond's Stoves.

The exhibits of Messrs. Anderson-Wilson & Hughes, of 76, Chancery Lane, W.C., are perhaps the most useful as a means of securing business. In addition to showing posters already published by them, this firm has also on view a number of originals. Prominent amongst the latter is a design by J. Hassall for a meat extract, which, according to an announcement, has been accepted by the proprietors of Lemco, and will be printed at the exhibition. A representative of the firm is always in attendance, and in these and other ways they display commendable enterprise.

Messrs. J. J. Keliher & Co. exhibit various posters executed by them to advertise the special attractions at the Crystal Palace. They also show Colonel Baden-Powell's poster for the Royal Military Tournament, in which so much public interest has been evinced on account of the artist's heroic defence of Mafeking, the news of the relief of which, arriving while these notes are being

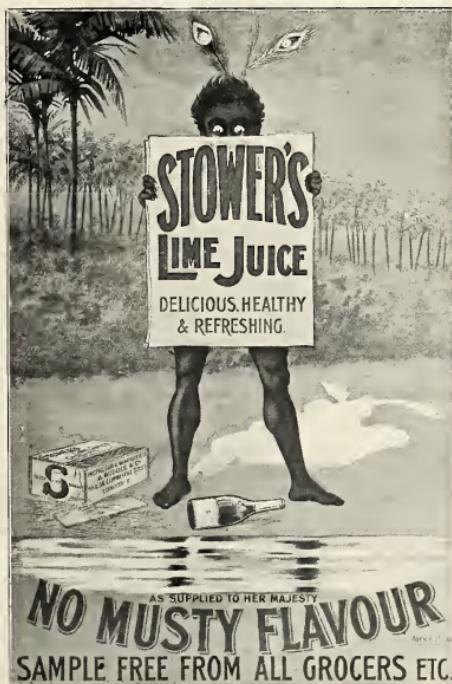
written, has caused such an outburst of delight throughout the British Empire.

Messrs. P. G. Huardel & Co., poster dealers, are showing a large selection of English, American, and foreign *affiches* and *estampes*.

Messrs. David Allen & Sons, Ltd., of Harrow, London, and Belfast, have on view

The latest War Office poster for the Royal Regiment of Artillery, executed by Messrs. Andrew Reid & Co., Ltd., of Newcastle-upon-Tyne, is amongst examples of pictorial lithography, exhibited by this well-known firm.

Messrs. Bemrose & Sons, Ltd., of London and Derby, are represented by specimens of



Printed by The Avenue Press.

several excellent specimens of theatrical and commercial posters, reproductions of which illustrate these pages.

Messrs. G. Ricordi, of Milan and London, whose Italian posters are greatly admired, have a beautiful display from the works of Hohenstein, R. Galli, and A. Villa.

their work. These are chiefly posters designed by Cecil Aldin, and include Messrs. Cadbury's latest, and a Rudge-Whitworth Cycle poster, both of which are here shown.

Messrs. W. H. Smith & Sons and Messrs. Grant & Co., Ltd., have some very fine specimens of lithography, while Messrs. W. J. Morgan & Co. and the Donaldson

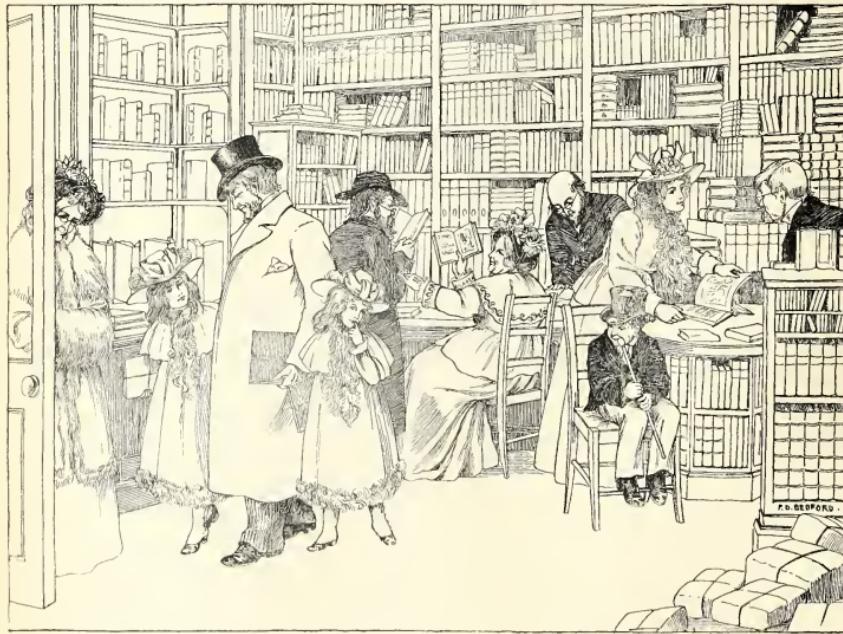
Lithographic Co., exhibit typical American placards.

Several *affiches* issued by Belgian firms are shown on the screens of Mr. J. F. Goffart, of Brussels. Privat Livemont's poster for Brussels International Exhibition of 1897, Sauber's "Lady's Field" poster, as well as others by Albert Castille, are on view.

Messrs. Weiner, Ltd., of Stanhope Street, N.W., and Vienna, make an effective display with their posters, while several bill-posting and engraving firms use their space to the best advantage.

Views from their Grafton Works at Holloway, and a variety of commercial posters, are displayed by Messrs. Hill, Siffken & Co.

Mr. Koehler, the inventor of the patent multi-colour printing machine, which we hope to review in a future number, is in attendance with a model of his machine on the flat bed system, which can be seen at work. We are also informed that a model on the rotary system will be in working order before the close of the exhibition on 2nd June.



THE BOOKSELLER.

Reduced from "The Book of Shops" by permission of Grant Richards.

F. D. BEDFORD.



Interview with T. Leman Hare.

TIME is very precious in E.C. Mr. T. Leman Hare is a very busy man. He is also the manager of the Poster Department at Messrs. Bemrose & Sons, Ltd. I caught him in the offices of his firm in the Old Bailey. Questions and answers followed fast.

"Talk about the war spoiling trade, do they? All nonsense. I never had my hands so full. I was born approximately 38 years ago in the South of England, or not, as the case may be. Such questions interest no one but my wife, myself, and the insurance company, so you must excuse my evasion."

"Since leaving college I have devoted all my attention to colour printing in its various branches. I saw it was the coming thing, and it has come to stay, for sure."

"About posters? They're coming along towards improvement slowly. I find that advertisers are beginning to see that simplicity is the secret of attraction. In fact *anybody* can read PICTURES."

"Do I think they'll ever put a tax on the picture galleries of the streets? No. Not yet at any rate. The idea is too novel for our legislature. It has not been done before in this country, so for the present we are safe in saying the hoardings will not be taxed—pecuniarily."

"They say colour printing is cheaper and better on the Continent, do they? They err. The better class of foreign printing is certainly excellent and hard to beat, but it is hardly cheaper than the same class of thing here. They make cutlery and glassware abroad which costs less also, but no one would say the home made article was inferior. The same thing with their colour printing."

"But time flies, and so must you. P.D.Q."

"What! more about myself? Fond of golf? Rather. But I never play, no time."

"Hobbies? Well I suppose everyone has a hobby of some sort or other. Let me see. . . I may say [here Mr. Hare consulted a dictionary] I have a penchant for old china collecting myself, and violin playing in others."

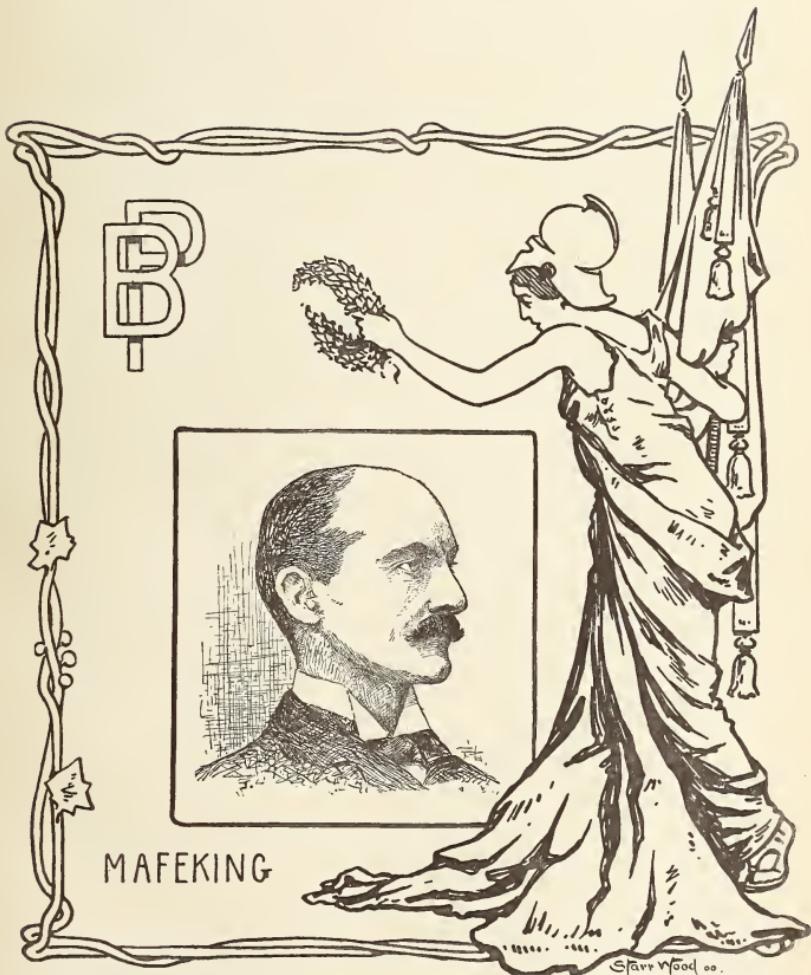
"No. I do not go in for landscape gardening: but strongly disapprove of the huge trade announcements along the railway lines."

"A photo? I'm afraid I have none, but you may use this libel of me, if you care to, so that I may escape identification in this matter. Good-day." J.H.





This only is the witchcraft
I have us'd"



MAJOR-GENERAL R. S. S. BADEN-POWELL, D.S.O., SOLDIER AND POSTER ARTIST.

Why not a Poster Academy?

Now that a genuine bid has been made for a public appreciation of distinct poster art the question remains as to what should be done to continue the effort towards perfection—the effort to maintain a popular appreciation of what is artistic? Our proposal is that a "Poster Academy" should be held annually in the Picture Gallery of the Crystal Palace in connection with the International Advertisers' Exhibition, which should afford the facilities to poster artists for the exhibition of their best efforts which the Royal Academy affords to painters. This scheme will depend for success on its being supported by poster artists from a distinctly artistic standpoint. At present they are largely hampered in putting forth their best work by the dictation of commercial clients whose destruction of an artistic design rarely, if ever, enhances its advertising utility, but who have yet this lesson to learn. The exhibits in the "Poster Academy" should be examples of poster art pure and simple, not primarily designed for the exploitation of some particular commodity. The poster artist in exhibiting such work helps to maintain the artistic quality which has been the source of his own success. If it does no more than maintain an ideal in poster art it will be worth the heartiest co-operation of the best poster artists whose interest it is to guard against a deterioration in public taste or the adoption of a lower standard by the advertiser. This proposal has received the hearty support of such of the leading poster artists as we have had the opportunity, up to now, of discussing it with; it has also secured the hearty sympathy and support of the Directors of the Crystal Palace. Should the idea be carried out—and everything seems to favour the supposition that it will—we feel sure it will be a useful and a popular annual func-

tion, helpful to artists and advertisers alike, and interesting to the general public.



THE GIRL IN GREY.

J. M. FLOGG.

(From "Yankee Girls Abroad" by permission of Messrs. Sands and Co.)

Palette Scrapings.

ROCHESTER, in the State of New York, is a little town which holds its own in the world of poster art, and we know at least two local artists whose work merits distinction, namely, C. F. Bragdon and the designer of the accompanying poster, which shows Mr. George P. Humphrey sitting at his desk, with his ears covered by his hands so that the noise of passers-by shall not distract him from his work. His fair hair and light garments show up well against the dark wall, the blue table and the rose-coloured draperies, the whole being harmonious and well designed. Miss Stewell is one of the vast phalanx of lady artists



A TITLE PAGE.

F. D. BEDFORD.



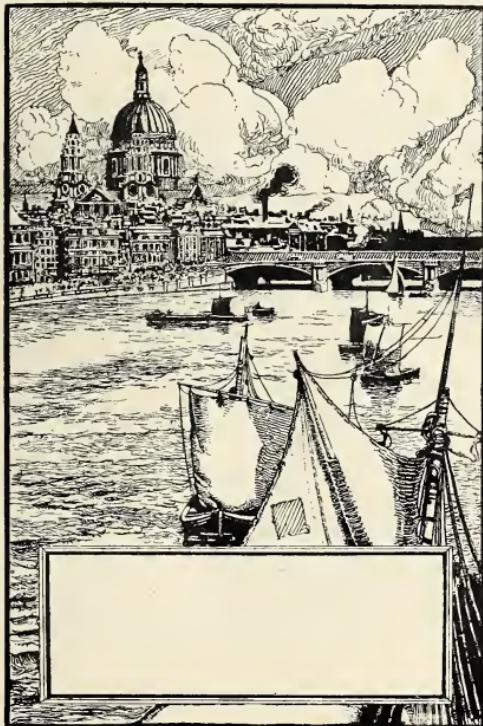
M. L. STEWELL.
Printed by the Peerless Co., Rochester, N.Y.

who devote themselves to posters in the United States, and if we are able to judge by her first effort, she will soon take an honourable place by the side of Miss Ethel Reed, Miss Loury and Miss Ella Sheppard.

ANY of our readers who have not already visited the First International Advertisers' Exhibition, now being held at the Crystal Palace, are strongly recommended to do so. We shall also be very pleased to see them at THE POSTER stall, which will be found near the principal entrance. Advertisers in quest of designs for posters, show cards, etc., are cordially invited to examine the originals on view.

AN injustice has evidently been done to an artist who writes in reference to a sketch which he sold some months ago to a leading firm of lithographers to be used as a poster for a particular play. "A reproduction (?) of it is," he continues, "already to be seen on the hoardings, and it might be of interest to your readers to know how such a placard

did I dream that the enlarging process would be placed in the hands of an incompetent draughtsman, that new and grotesque figures would be substituted for those I had drawn, and that the last result would be one the most elementary art student would blush to be responsible for. It seems a cruel injustice to have one's



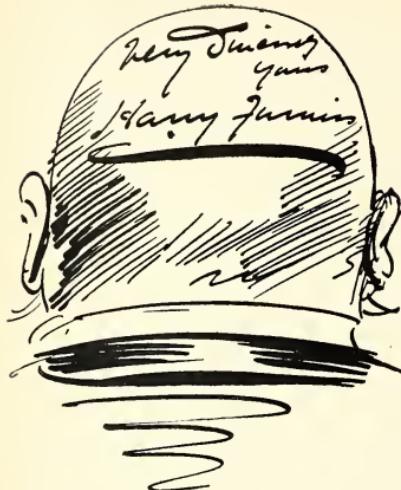
BOOK COVER.

(By permission of Mr. Grant Richards).

WILLIAM HYDE.

could ever make its appearance to offend the eyes of the long-suffering British public. The original sketch had (I trust) *some* artistic merit, even after the many suggestions of 'advertisers' had been carried out, and in disposing of it I bargained that my name should appear on the poster. Little

signature permanently attached to bad work for which one is not responsible, and I am perplexed to know how I can disown this production of another's, publicly enough, as I am given to understand the appearance of my name is beyond recall."



"THE Poster, it is true," says Mr. Walter Crane, "affords the only outlet for popular mural design, but it is doubtful whether, owing to the essential conditions of the hoarding, this is not crushed by the very efforts of the designer and printer to appal the eye rather than appeal to it." According to Mr. Crane's report to the London Technical Education Board there is an increased number of poster designs amongst the drawings from art schools for the competition in the annual award of art scholarships and exhibitions. He regrets, however, that effect is too often gained by raw contrasts of colour or eccentric form.

THREE posters have appeared upon the hoardings to advertise the Woman's Exhibition at Earl's Court. They are pleasing and effective, and should admirably serve their purpose. The apparent weakness in drawing is in a measure compensated for by boldness in design and colouring. We hope to reproduce them in a future issue.

WE reproduce several book covers and title pages from Mr. Grant Richard's list,

and would commend their artistic attractions to other publishers.

WE were anxious to secure a caricature of Mr. Harry Furniss which he executed some time ago. It was our intention to include the same in our list of Posterdom Caricatures. Mr. Furness now regrets he cannot find the particular sketch, but generally illustrates his letter with accompanying back view. It is the more interesting as Mr. Furness has recently shaken the dust of Effingham House from off his feet.

WE have also pleasure in reproducing a sketch of Mr. Hatton Mitchell by Mr. Ernest Godwin. Mr. Mitchell has done some very artistic posters and show cards, while Mr. "Gee" is one of the competitors



MR. HATTON MITCHELL.

Drawn by ERNEST GODWIN.

in the Artists' Section at the International Advertisers Exhibition now being held at the Crystal Palace.

A SHORT time since Mr. Edwin Bale, of Messrs. Cassell and Co., read an interesting paper at a meeting of the Society of Arts, John Street, Adelphi, on "Artistic Copyright." Discussing the main features of the proposed new Bill to protect artists, engravers, and photographers, Mr. Bale

been a general slackness of trade. The pictorial advertisements in the magazine and daily papers have been largely influenced by the war fever, but the hoardings have not been affected to any considerable extent "The Daily News," "Lloyds," and the "Weekly Times" have issued special war posters.

Now that the seaside season has opened, and communities and municipalities are set-

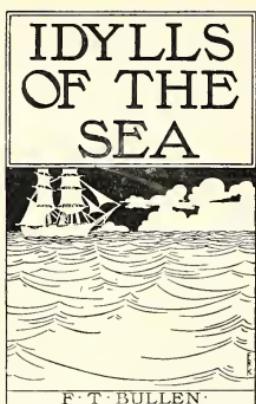


(By permission of David Allen & Sons, Ltd.) J. HASSALL.

said that under the existing Act the artist was placed in a position of great disadvantage when compared with the photographer, but the proposal of a new Bill, giving the life of the author and thirty years after his death as the duration of copyright, would do away with every disadvantage.

THE war has had considerable effect upon the poster business, and there has

ting forth their advantages and attractions by means of the flaunting poster, it is interesting to note that a little progress is being made in the direction of better designs, although we are sorry to see the Eastbourne Chamber of Commerce advertising the attractions of the popular southern resort by a German poster. In some cases the mural advertisements are representations of females of grotesque figure and impossible counten-



(By permission of Mr. Grant Richards).

ance, but so long as they arrest attention the object of the advertiser is presumably achieved, and the *Umpire* has published some amusing verses on the subject.

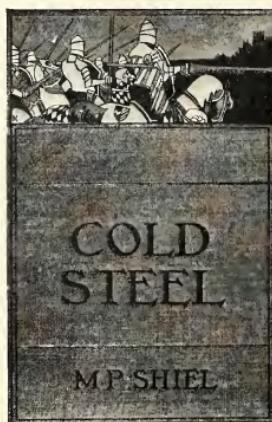
In Poster-town the maidens all
Are lank of limb and strangely tall,
And lengths of mauve and ochre hair
Writhe round their features in the air ;
 The sky is dun, the sun dark brown,
 In Poster-town.

In Poster-ville the law decrees
That there must be an endless breeze
To swish the skirts in dizzy whirls
Around the gawky poster-girls ;
 The poster-wind is never still
 In Poster-ville.

In Poster-land the straightest line
Curves like a "scorcher's" humping spine ;
The streams all run in whirls and curves ;
And all the poster-people's nerves
 Have long since fled, I understand,
 From Poster-land.

In Poster-dom the people eat
No food except raw nightmare meat,
And drink, to quench their crimson thirst,
The wine of jimm-jam till they burst,
 Or sip hot collywabbie rum
 In Poster-dom.

THE aesthetic idealists who periodically denounce the "unloveliness" of London, and worry themselves with unattainable visions of a metropolis converted into a species of Brobdingnagian fairy growth, are as grudging in their recognition of the real spectacular attractions of the capital as they are slow to acknowledge the many practical improvements which it has undergone within recent years. Instead of girding, for instance, at the ugliness and architectural poverty which still characterise many of our streets, Mr. Richard Whiteing and his sympathisers would be more profitably employed in congratulating London upon that recently multiplication of stately and decorative buildings which is rapidly transforming the aspect of its leading thoroughfares. If they doubt this, let them compare the Oxford Street, the Holborn, or even the Strand, of thirty years ago, with those same streets as they are developing to-day. Nor is it fair to overlook such minor yet important improvements as the raising of the artistic standard of mural posters, or so recent and welcome a reform as the suppression of the



A BOOK COVER. F. KIMBOROUGH.
(By permission of Mr. Grant Richards).

intolerable "flash-light" advertisement nuisance by the London County Council.

ANOTHER clever design by Mr. Cecil Aldin is reproduced in this issue, and will soon be used by Messrs. Cadbury as a show-card or poster. It is entirely a winter design, and shows a frozen pond as it might have been in the days of Mr. Pickwick and

taken off her skates. On the bank under the pollard willow is an old dame dispensing hot cocoa from a stall. The design is pleasing, and we look forward to seeing it everywhere next winter.

IT seems strange that a man should be fined for paying too much, yet this has recently occurred in France. Every bill

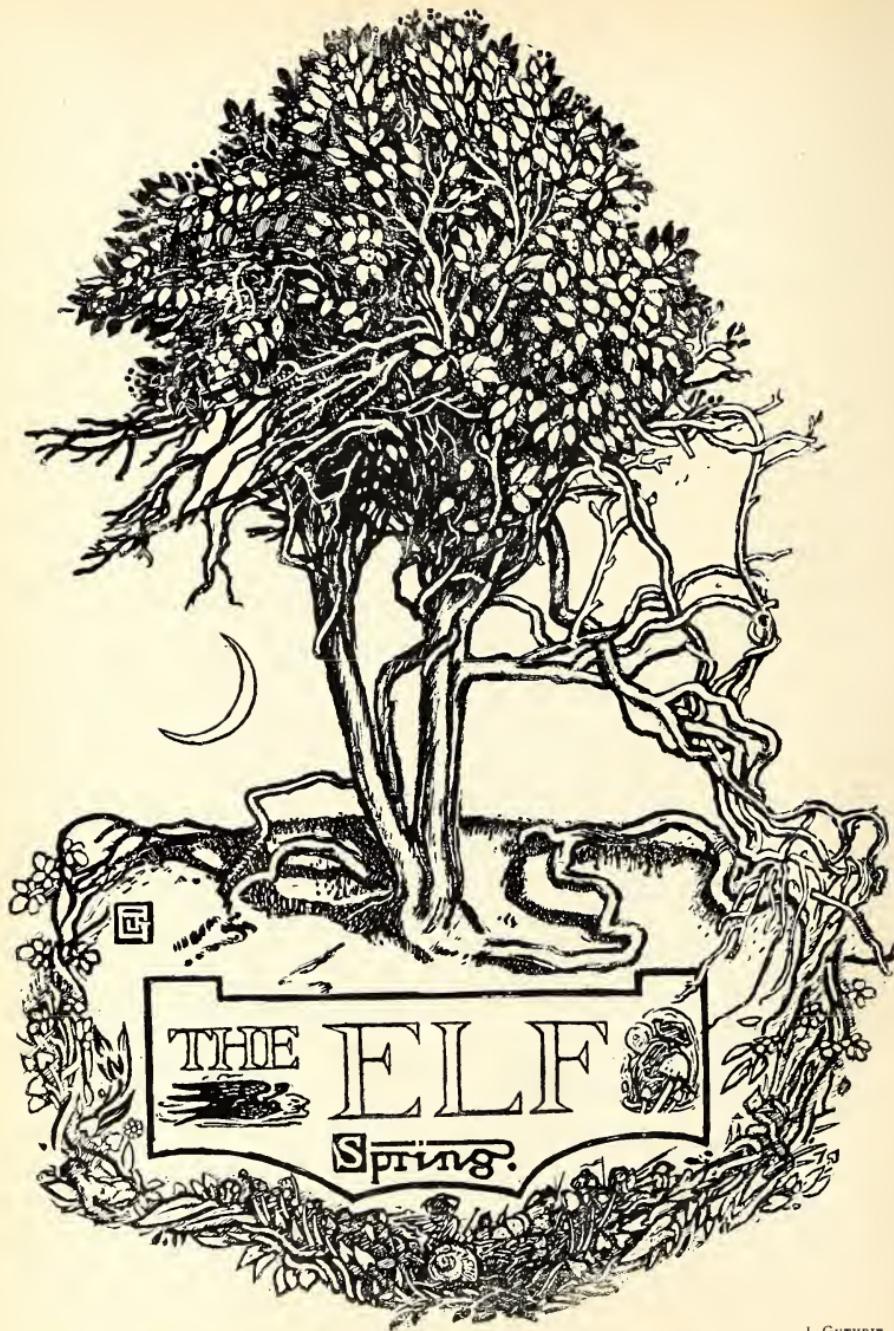


Printed by Bemrose & Sons, Ltd.

CECIL ALDIN.

Mr. Winkle. In the foreground an unhappy dog is trying to get out of the way of two small boys coming down the slide, who look as much alarmed as the dog. In the centre of the picture an elderly gentleman is holding on to a chair with one hand whilst he offers a cup of steaming hot cocoa to a dainty young lady, who has evidently just

posted on the hoardings in that country has to bear a revenue stamp, the value of which varies according to the size of the poster. A country advertiser recently was unfortunate enough to affix a stamp of 15 centimes value to a bill for which 6 centimes only should have been paid. The irregularity resulted in a summons and fine of 125 francs





Chas. A. Buchel.

20 x 30

CHARLES A. BUCHEL.

POSTER FOR
“A MIDSUMMER NIGHT’S DREAM”
AT HER MAJESTY’S THEATRE,
LONDON.



The Past and Future of "The Poster."

THIS is the third birthday number of THE POSTER, and it is only in accordance with custom that the Editor should give some indication of its success in the past, and reasons why it should be tolerated in the future.

In publishing the first number the founders undoubtedly trod upon virgin soil, and the interesting and instructive articles and illustrations that have graced its pages fully justified their prediction that there was sufficient material concerning the artistic poster to form an excellent magazine, such as would not only receive the sympathy of those directly interested in posters, but also the cordial support of a large section of the general public. Its success has been undoubtedly due to its constant admiration of the artistic and the beautiful, and its condemnation of the pictorial atrocities which have at times been permitted to disgrace our hoardings; and I need hardly add that the policy which has characterised its efforts in the past will be vigourously pursued in the future.

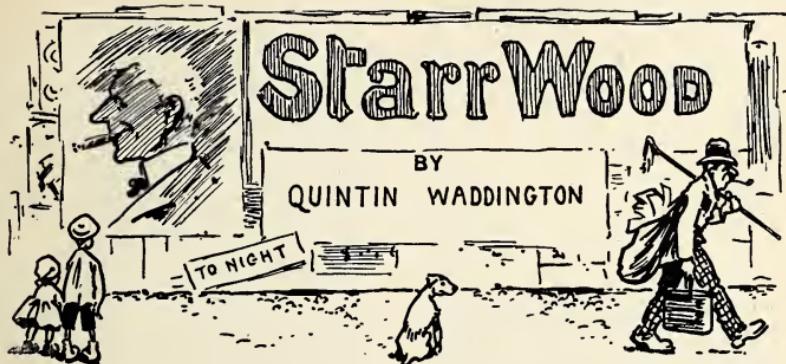
The originators in submitting the magazine to the public also pledged themselves that it would be "to the artist, lithographer and printer, a volume of information by means of which he can keep in touch with all the latest developments of his profession, and to the advertiser an indispensable guide."

That the conductors of the magazine have fully carried out the first part of this promise is evidenced by the subsequent issues and the large number of subscribers amongst artists, lithographers, and printers it at present enjoys. While the general advertiser has also exhibited an appreciative interest in all that has hitherto appeared, it is apparent that there are many other directions in which THE POSTER can more practically carry out the original intention, particularly as regards all-round requirements of modern advertising.

I have therefore widened the scope of the magazine so as to include all phases of publicity adopted, or capable of being adopted, by the advertiser of to-day. I fully recognise that in doing so I shall frequently tread upon soil which is at present only partly cultivated, while I also hope to find some that has been absolutely untouched. That this is not merely a personal view is shown by the fact that since THE POSTER came into my hands I have received an ever-increasing number of requests from leading advertisers to make the magazine of even more practical value to them. While it will delight a very considerable number of my readers, I trust the introduction of these new and interesting features will not be disfavoured by any.

HUGH MACLEAY.





MR. STARR WOOD having designed the cover for next month's POSTER, the editor has asked me to write a few words about him for the benefit of its readers. He thought I should be a good

reason is supposed to have a craving for information.

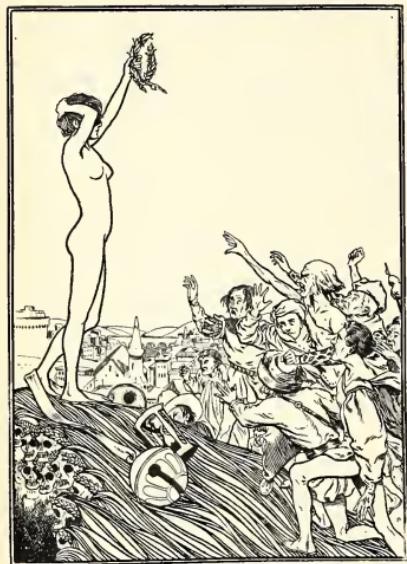
Personally, I can't see what business or interest the aforementioned public can have with an artist's methods. He gives it the



MR. STARR WOOD.

man for this job, seeing that I had known Mr. Wood intimately for many years, and so would be seemingly able to throw some light on his "methods of work" and "views on art," these being two subjects on which the public for some inscrutable

results, and that ought to be enough. And if he lets me have his art, he is quite welcome, so far as I am concerned, to keep his views to himself. But some people are so grasping. In this particular instance, anyway, the editor has pitched on the wrong man.



FAME.

STARR WOOD.

Doubtless had he sent his interviewer-in-ordinary to Mr. Wood's studio at Fulham, there would have resulted from the visit a series of crisp, well-turned paragraphs, stating clearly and categorically the artist's ideas on the function of the poster, the influence of the practice of painting on a black-and-white artist's work, and so forth. The shocking untidiness to which he reduces his work-room by leaving tennis-racquets, golf-clubs, newspapers and antique weapons of war about the floor or on the chairs and couches would have appeared described as "a pleasing disarray," and I don't suppose he would have even mentioned the prodigious number of burnt-out matches which really form the most conspicuous feature of its decoration.

I have never been able to discover that Mr. Wood has any views whatever upon art, and, moreover, that if he had they would probably be such as neither you nor I, nor any other sensible person, could agree with.

Having accompanied him on many a sketching expedition, I have had excellent opportunities of studying his methods. They are somewhat as follows: He selects a part of the country where there is a large stretch of water. This he does neither because he is afraid of running out of the wherewithal to moisten his pigments, nor because he thinks it will come in well as background, but in order that he may get a couple of swims during the day. The intervals between these important exercises he fills up by amusing the children of the neighbouring villages. Meeting them on the village green as they come out from school, he teaches them to ride on his bicycle, and makes them run races for halfpence, or scramble for sweets. After a few hours thus profitably employed he betakes himself to the inn for tea. Should the accommodation here prove to his liking the same programme is repeated for an indefinite number of days. I should mention that I believe he always religiously carries a



MY LADY'S ESCORT.

STARR WOOD.



A STUDY.

STARR WOOD.

sketch-book with him on these occasions. At least I know he has a big pocket inside his Norfolk jacket especially made to hold it.

It is not surprising that one who so assiduously follows his calling met with early recognition.

To Mr. I. Zangwill, who was then editing the short-lived "Ariel," belongs, I believe, the honour of first recommending Mr. Wood to "go in for Art." From the day when he took this advice, and gave up useful work, his career has been unchecked, until we find him to-day having reached the

height of being allowed to do the cover for **THE POSTER**. Most of his work, so far, has been of the black and white order; and it is probably mainly owing to his attendance at the weekly meeting of the London Sketch Club that he has latterly conceived the idea that he may really be a colourist after all. Perhaps there may be some grounds for his suspicions; at any rate he threatens to bring out an Alphabet of Golf and a series of children's pictures before long.

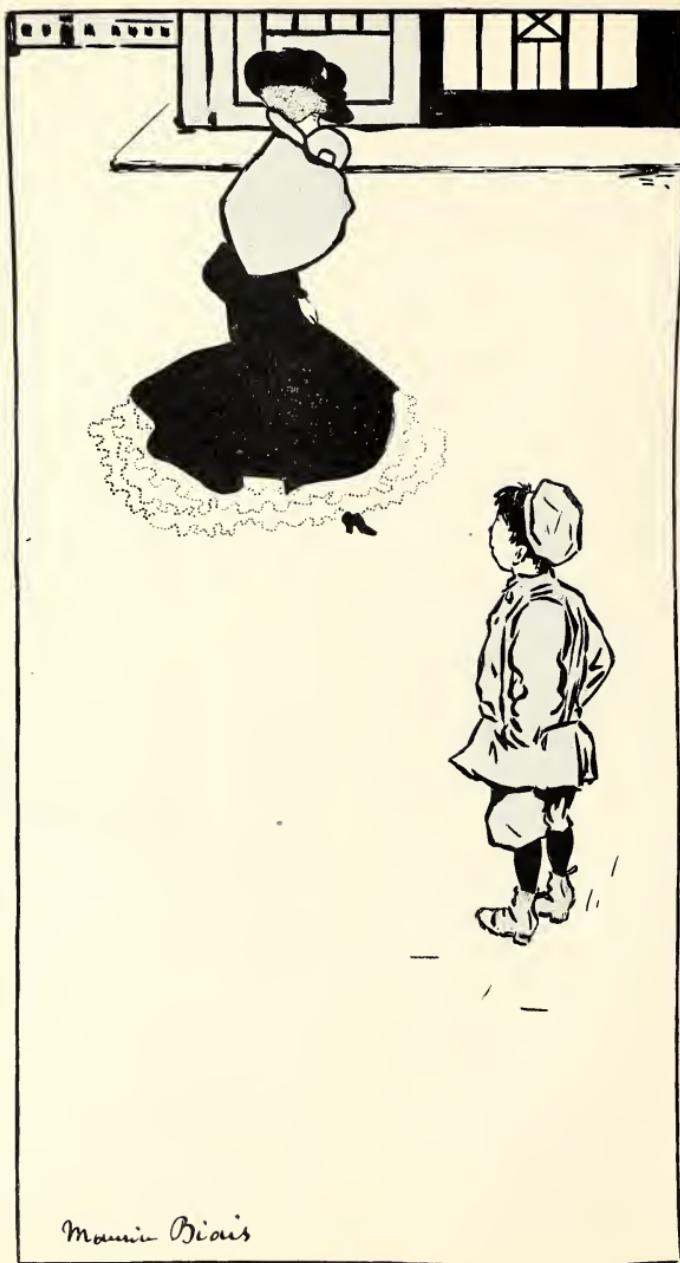
But, as I was saying, the public after all really only takes a secondary interest in such matters. What the public, as represented by the boy in the street, always remarks when first it sees the subject of this sketch is, "There's 'air," and the first question I am always asked about him is, "What made his hair white?" The answer would make an interesting story, but I can't see, as I remarked before, what business it is of the public's.

[The Editor does not hold himself responsible for the opinions expressed by his contributor.]



A COVER.

STARR WOOD



Maurice Biaias

From "La Critique."

MAURICE BIAIAS

The Posters at the Advertisers' Exhibition.

By CHARLES HIATT.

(Author of "*Picture Posters*,")

THE International Advertisers' Exhibition which has just been held at the Crystal Palace is one that assuredly needs nothing in the way of elaborate apology. The idea of it is excellent, and in not a few respects that idea was happily carried out. Amongst other things it proved that advertising, so far from being a necessary evil, may be a source of very genuine delight. Such an exhibition could not fail to arouse the interest of the public in a branch of applied art which, until recently, was very generally held in slight esteem. The cosmopolitan nature of the show should have the effect of educating alike those Englishmen who design illustrated placards and those who commission them. The Palace exhibition was incomparably the most important held in this country. The collections at the Westminster Aquarium and at the City Art Gallery, at Leeds, were extremely interesting from the point of view of the collector and connoisseur, but they had, and could only have, a slight and indirect influence on the practical business of poster designing. In the exhibition held more lately at Niagara Hall, the poster was relegated to an un frequented gallery where the works shown were, with a few notable exceptions, indifferent when not positively bad.

Poster designers may be divided into four classes—those who achieve art and advertisement; those who achieve art and not advertisement; those who achieve advertisement without art; and those who achieve neither one nor the other. To the first belong a few, to the second more, to the third many, and the number of the fourth is legion. We hear a great deal too much

of the "art of the poster," as if the making of pictorial placards were fundamentally different from any other branch of design. As a matter of fact the poster is analogous to a fresco painted for external decoration. That the poster is produced on a perishable material in order that it may be easily multiplied is not of the essence of the matter; while the fact that it calls attention to the merits of an article, instead of illustrating history or legend, or symbolizing a religious, ethical, or emotional idea, is not of vital importance. The poster is own brother to the sign; indeed, in the elaborate signs which are hung in front of booths at fairs and wakes to attract the passer-by, we have the primitive and original picture poster. The two are absolutely identical, save in method of production. In the object and circumstance of their exhibition they are the same. Again, the pictorial placard which aims at art achieves art in precisely the same way as the oil painting—by means of correct draughtsmanship and fine colour. These two qualities are not essential to successful advertisement, but they are as essential to artistic advertisement as to a water-colour or a wall picture in tempera. Half the failures in the competitive section of the Palace exhibition may be attributed to the unfortunately prevalent idea that drawing of any kind, or of no kind, will do for a poster so long as one employs crude colours in raw juxtaposition. The poster artist has just as much need to mix his colours with brains as had Sir Joshua Reynolds himself.

I think that every fair-minded person will allow that the judges in the Palace competition have done their work well. Their



TURPIN A LA MODE.
6-Sheet.
JOHN HASSALL.
Printed by Messrs. David Allen and Sons, Ltd.

report, in my view, is likely to be the most valuable outcome of the present show in that, if their advice is taken and their warnings are regarded, the designs at the next exhibition will be altogether of higher quality. We shall have a genuine effort to attain the ideal which they have so clearly indicated, and in consequence the designs will be relevant to the object advertised, lucid in explanation or praise of that object, practicable for reproduction, and original in conception and execution. Stress may fairly be laid on the last of these. Some of the designers at the Palace seem to have forgotten that, while it is perfectly legitimate to be eclectic and to employ the experience of others, it is absolutely dishonest to imitate the work of another in fashion so servile that the value of the productions of the originator is thereby lessened. Study

the posters of Chéret or the Beggarstaffs, of Mucha or Hassall, by all means, but do not give bastard imitations of them, or your posters will be as was the ass who masqueraded in the lion's skin.

The exhibition authorities offered, besides a gold medal for the best design irrespective of class, silver and bronze medals in twenty-four classes. In five of these the judges were unable to make any award at all; in seven they withheld the silver medal, and in three no bronze medal was given; thus in only nine of the classes did the judges feel themselves justified in making a complete award. At the first blush this seems discouraging, but we should remember that the idea is a new one and is entitled to be judged as an experiment. It seems to me that both courage and wisdom have been shown by the judges in their refusal to put a premium



THE CURATE.
6-Sheet.
WILL TRUE.

on poor work by giving prizes to those who have produced it, and I am glad to see that they have refrained from flattering mediocrity by "honourable mention." I desire in no way to criticise the manner in which they have performed their exacting task, but I may be allowed to say that the designs of Miss Mary Barnard and Mr. J. B. Yeats gave me considerable pleasure. They are both in the right way, and it is

It is time I turned to the Exhibition proper, in which an attempt was made to get together a collection of the best picture posters of all countries. France was first here as surely as she was first at the Aquarium show some years ago. Since then, however, it seems to me that she has done little to improve her position or increase her supremacy. Mucha (who is to all intents and purposes a French designer) has mean-



THE KANGAROO GIRL.
16-Sheet.

Printed by Messrs. David Allen and Sons, Ltd.

HOWARD DAVIE.

to be hoped that the hoardings will soon have on them proofs of their simple, vigorous, and original placards. The majority of the designs for a decorative panel were inspired by Mucha when they were not obvious imitations of him. Most of the defects of the French designer were carefully reproduced, while his merits were not less carefully avoided.

while arisen and obtained immense applause, and the practical homage of wide imitation. Whatever the merits of his panels as pieces of decoration, they are ineffective and, therefore, bad as posters. To multiply detail, however beautiful, to invent a colour-scheme, however daintily harmonious, is not to achieve a decoration which will be victorious in the battle of the hoardings.



ANNOUNCE.

16-Sheet.

WILL TRUE

Printed by Messrs. David Allen and Sons, Ltd.

The fact that you can make agreeable fire screens of the Sarah Bernhardt posters in itself proves their unfitness for their avowed purpose of mural advertisement. Properly, to appreciate their intricate and careful pattern and their delicate colour, they must be studied close to at leisure, under conditions which cannot possibly obtain in the case of the poster. The Muchas at the Palace were hung next to the Chérets, and, from the advertiser's point of view, suffered positive extinction. Both of these artists had large and representative panels devoted to their works, while Toulouse-Lautrec's wonderful art was inadequately illustrated by a few scattered examples. His "Le Matin," "Aristide Bruant," "Caudieux," and "Reine de Joie," as well as the scarce "Le Pendu," were conspicuous by their absence. Pierre Bonnard was not repre-

sented at all, nor were Valloton and Auquelin, whose splendid bill for the comic journal, "Le Rire," is one of the finest posters in existence. One missed also the "Escarrouche" and "Mévisto" of H. G. (not H. S., as the Catalogue has it) Ibels; the "Eugénie Buffet" of Métivet; the symbolic "Guillaume Lekeu" of Carloz Schwöbe; the "Salons des Cents" of Cazals; and some of the best of Steinlen's fine wall pictures. The important decorative work of Grasset was incompletely represented. The charming bill for the Odéon Theatre, and the impressive one for the "Librairie Romantique," show him in a comparatively realistic and, therefore, infrequent mood, and might have been included with great advantage. The absence of an example by Aman-Jean is likewise to be

THE DAUGHTERS
OF BABYLON

6-Sheet.

J. HASSELL.

Printed by Messrs. David Allen and Sons, Ltd.

JUNE, 1900.

The Poster.

147



H. CASSIERS.

Printed by D. de Rycker & Mandel, Bruxelles.

41½ x 58

regretted. Most of the other great French designers were represented, but a few of the pleasing commercial bills for railway companies by Hugo d'Alési, G. Fraipont, and Orazi, should have been exhibited, as they are the best of their unambitious kind.

The Belgian examples bore a strong likeness to those which came from Paris, though for the most part, a somewhat Batavian grace took the place of the French charm and lightness of touch. Very decorative were the examples by Privat-Livemont, who in Belgium holds a place among poster designers somewhat similar to that of Mucha in France. If his work possesses less refinement and intrinsic beauty than that of Mucha, it is stronger in contrast and therefore more appropriate for the purpose of advertisement. I did not see the Spanish section, and the Danish, Russian, Austrian, and Japanese sections together only contained some five-and-twenty specimens, and could not therefore be considered in any sense representative. The Italian exhibits were comparatively few, but in some cases of great interest. Although doubtless suggested by French models, the designers of the Italian bills seem to stop short of mere imitation, and to infuse into their work something of their own personality. In some of the placards decoration has run riot, every inch of the paper being covered with detail, most of which is of necessity lost at a distance. The modern Italians have evidently still to learn the value of that crowning virtue of simplicity which characterized the work of their great masters in ancient days. The most impressive exhibits in the section were those of G. Carpanetto, A. Hohenstein, Alerdo Villa, and G. M. Ma'aloni. For the most part the bills are admirably reproduced, especially those printed by the firm of Ricordi.

In the German section we have designs not a few of which are racy of the soil and loudly proclaim their Teutonic origin. Simultaneously with the show at the Crystal

Palace, an exhibition of posters was held at Leipzig, the honours of which, I am informed, fell chiefly to designers whose work is as yet little known outside Germany. Amongst these were W. Püttner, Feldbauer, Seiler, Finetti, Beckerath, Fraulein Licht and Fraulein Haeger. None of these artists are represented at the Palace, but so far as one may judge by small reproductions in half-tone, their work should be at least interesting. Of German posters generally it may be said that the pattern is rather heavy and the humour—when humour is attempted—somewhat coarse. Such designs, however, as the "Nicodé Concert" of Hans Unger, the "Jubeläum Ausstellung" of Arnold Boecklin, and several by members of the Munich Secession, would add to the dignity of any section. It is evident that in the designing of posters Germany is making rapid progress, and it is agreeable to see that the productions of the new school are in great measure original. At the Palace few large bills were shown: most of them would go into a moderate-sized portfolio without folding, a fact for which collectors will doubtless be duly grateful.

When I turn to the American section I have no longer to deplore under-representation, but rather to protest against superfluity. Numerically, the American section was the most important in the exhibition. Two hundred and forty-six examples hailed from the United States, as against two hundred and thirty from Great Britain, and one hundred and fourteen from France. In quantity, therefore, America led the way. The exhibits were for the most part of small size, but I think the hanging committee extended to the States a somewhat unwise hospitality. In the production of window-bills advertising new books and magazines, the Americans more than hold their own, and English publishers and magazine proprietors might well imitate the American example and herald new publications in

fashion equally artistic and attractive. The greatest credit is due to the proprietors of "Harper's Magazine" for employing the talents of Edward Penfield in so happy and appropriate a manner. A collection of his little window-bills for various issues of the magazine is an altogether desirable possession, and almost as much may be said for similar productions by Louis Rhead, George Varian, C. H. Wright and others for "The Century." Bradley's series for

"Lark," and the beautiful advertisements of Miss Ethel Reed. With the exception of those of Louis Rhead and Will Bradley, the larger American posters have as a rule little to recommend them, and are inferior to our own.

I have left the English section for consideration last, though I need hardly say that in it my interest is by no means least. If we were to divide our native artistic posters into three main schools, I think



THE KING'S SWEETHEART.

12-Sheet.

Printed by Messrs. David Allen and Sons, Ltd.

WILL TRUE.

the "Chap Book," and his own "Book;" J. J. Gould's for "Lippincott's Magazine;" J. C. Leyendecker's for the "Inland Printer;" Will Carqueville's for "Lippincott's;" Frank Hazenplug's for "The Chap Book;" and L. Maynard Dixon's for the "Overland Monthly," as well as those by various artists for "Outing" and other publications, which should all appeal to collectors. I was glad to meet once more Miss Florence Lumborg's interesting designs for "The

that those schools would properly bear the names of the Beggarstaffs, Dudley Hardy, and John Hassall. Other artists have displayed originality and possess conspicuous merits of their own, but the three just named seem to me the most representative and influential. I have not overlooked Aubrey Beardsley, but he was a genius who dwelt apart. His curiously personal talent could only be imitated with disastrous results. No more fascinating, effective,

and compelling, if at the same time repellent, posters than the "Comedy of Sighs," "Pseudonym Library," and "Children's Books" have ever come from the hand of man. It was Beardsley who removed from English poster designing the charge of lack of originality. What Beardsley began, the Beggarstaffs completed. Mr. Pryde and Mr. Nicholson devoted more consideration to the limitations of the pictorial poster

glad to recognise the rare contents bill for "The Hour," and an admirable unpublished design. If these and the "Harper's Magazine" had been placed together as a distinct panel they would only have received a distinction most properly due to them.

There are, I believe, persons who are inclined to damn Mr. Dudley Hardy's posters with faint praise. I would ask those thus foolishly inclined to contrast his



ANNOUNCE.
12-Sheet.

Printed by David Allen and Sons, Ltd.

than did Beardsley in his tragically short life. They attained complete triumph by achieving the absolutely irreducible minimum of detail. Contrast was pushed to the furthest point compatible with art. Lettering was properly regarded as an integral part of the design. At the Palace I looked in vain for the great "Cinderella" poster, and found a small version of the Rowntree advertisement hung so high that it could not be properly seen, but I was

fine advertisements with work of similar intention by ——, but no, "the task of filling up the blank I'd rather leave to them." Mr. Hardy pays the inevitable price of his astounding fertility by being sometimes unfair to himself, but he is nevertheless a master amongst English poster artists. Skill and imagination, a nice instinct for telling effects, a bold gift of glowing colour, are amongst the gifts which rarely fail him. The Beggarstaffs

invented a formula : Mr. Dudley Hardy found one ready to his hand, and proceeded joyfully to experiment in it : Mr. Hassall has, so to speak, produced a seemingly new formula by means of adroit compromise. From the new school he has learned the lesson of simplicity, the knack of broad effective flat surfaces. From the old he has taken joyousness of colour and variety of pattern. Like Mr. Cecil Aldin, whose method is somewhat similar, he has retained his own personality, and has thus escaped dulness.

My space has almost run out, but I cannot conclude without mentioning the graceful decorative designs of Mr. Lewis Baumer ; Mr. Frank Brangwyn's excellent Grafton Gallery bill ; Mr. Gordon Craig's curious advertisement for "The Dome," and that of Mrs. Dearmer for the reading of Ibsen's "Brand"; Mr. Max Cowper's design for "The Minster," and that of Mr. Ffoulkes for "The Century Magazine"; Mr. Holiday's elaborate poster for "The Quiver," and the very different one of Messrs. Hyland and Ellis for "The Gay Parisienne"; the humorous Nestlé's cats by the gentleman who conceals his identity as "M. Mallett"; Mr. Raven Hill's "Pick - me - Up" posters, and that of Mr. Phil May for his exhibition ; as well as those of Edgar Wilson, P. Wilson Steer, C. R.

Mackintosh, Tom Browne, Robert Fowler and Miss I. L. Gloag. These have little in common, save that the makers of them have displayed skill and ingenuity.

In conclusion, I would point out that the future of the artistic poster in England is in the hands of the public as well as in those of the artist and the merchant. Unless artistic posters pay, manufacturers will not commission them, and unless manufacturers commission them, artists will not, and cannot produce them. There has been improvement; of that I think there is no question, but let us not congratulate ourselves too soon. When we are sure that the improvement is actual and not skin-deep we shall be fully entitled, if I may use an expressive vulgarism, to shake hands with ourselves. Again, if the pictorial poster in England is to be really worth anything artistically, if it is to have any real æsthetic significance, let it be frankly English. Let it have on it emphatically the stamp of its native place. The nations of the continent are taking their poster cue from Paris as unquestioningly as women take their fashions thence. If we are condemned to perpetual inferiority to the French in the matter of poster making, so must it be, but at least let us abstain from the crowning stupidity of imitating that in which it is impossible that we can ever attain any degree of credit or success.



SAPHO.

A. MORROW

Printed by Messrs. David Allen and Sons, Ltd.

Poster Hanging at the Crystal Palace.

By EDGAR WENLOCK.

LET me at the outset of this brief note expressly disclaim any intention to cast a reflection on either the fairness or the ability of those who were responsible for the hanging of the pictures at the Crystal Palace Exhibition. My remarks are intended rather as suggestions than as criticism, and I am well aware of the difficulties in the way of the realization of my views. My notes apply only to posters actually printed, and not to unpublished designs, nor do I deal with the trade section at all. In the first place it seems to me that the hanging committee should consist of not more than four persons, three of whom should be artists. The fourth should be a connoisseur or critic of experience. To these a practical advertiser might be added if anything would be gained thereby. The first business of this committee should be the maintenance of a high standard of quality in the exhibits. I think it would be well to limit the number of posters exhibited by any one artist. The space at the disposal of the hanging committee would practically determine this, but, save in the case of deceased artists of universally recognised ability, I think that a maximum of six would be quite sufficient. It would, needless to say, be open to any artist to exhibit on his own account in the trade section of the show, a course which was in fact taken by Mr. Hal Hurst this year. Mr. Hurst's example is one which any artist may legitimately follow. The exhibition of designs for sale is no more derogatory to the dignity of an artist than the exhibition of pictures at the Royal Academy, which is in reality little more than a huge sale room conducted on rigidly commercial principles. No better place than the Crystal Palace for a poster show need be desired. Except in the matter of accessibility it is probably the

best place for such an exhibition in the neighbourhood of London.

It seems to me that it would be well, so far as possible, to exhibit all works by one designer in a panel and to leave a space between each panel. Taking five hundred and fifty, the number of exhibits at the Palace, as a basis, this should be an easy matter. It was done in the case of Mucha and Chéret this year, and the effect was entirely satisfactory, so satisfactory, indeed, that one could have wished that it had been applied to such designers as Lautrec, the Beggarstaffs, Hassall, and Ibels. The position in a panel should be determined by the style and size of the poster. At the Palace, the Beggarstaff "Harper" was placed *below* the small Rowntree bill, with the effect that the latter interesting and curious design was seen with great difficulty under unfavourable conditions. Again, small bills for sandwich-boards and window-bills should be in a separate section. Screens might be devoted to them, the wall space being given up entirely to posters proper. Between the smaller bills by each artist as much space as possible should be allowed. Such advertisements are designed to be seen separately at short distance.

The committee, in my view, should in every case give the name of the artist, and of the publisher and printer in the catalogue. In a poster, anonymity serves no good purpose whatever. Indeed, it is positively unjust, for whatever credit is to be gained from a poster should belong mainly and primarily to the designer, and not to the man or firm who mechanically reproduces and multiplies it. I should therefore be inclined to reject *all* posters recently produced by living artists which did not bear their signature.



W.T. Rogers

WEINER'S THEATRE CO. BOSTON



Posterdom Caricatures.

No. XVII.—Henry Mayer.



Drawn by EDWARD PENFIELD.

Miss Mary Watson.

MISS MARY WATSON, whose clever poster at the Crystal Palace Advertisers' Exhibition last month gained for her not only the silver medal in its class, but the gold medal for the most artistic design entered for competition, resides in North Shields, at the mouth of the Tyne, where she was born about five-and-twenty years ago.

succession, including a Queen's prize gained as the leading student in her class in the United Kingdom. Whatever differences of opinion there may be as to the value of the general art instruction for which South Kensington and its branches are responsible, some at least of the provincial schools of art have of late years done splendid work, more particularly in design and applied



MISS MARY WATSON.

Drawn by herself.

She is a niece of the late Birket Foster, himself a native of North Shields, and from her childhood has taken a keen interest in art in many directions—music, painting and the designing of theatrical costumes being her favourite pursuits.

Her career as an art student was an unusually brilliant one, innumerable certificates and prizes falling to her in rapid

work, and Miss Watson was fortunate at Newcastle-upon-Tyne to come under the influence of Mr. R. G. Hatton, the head of the local South Kensington Art School, whose handbooks on "Elementary Design" and "Figure Design" mark him out as a teacher who realises that art training must nowadays concern itself, not only with drawing from the cast and the painting of

landscape, but also with the designing of common objects of everyday life—whether wall papers, furniture, costume, or posters.

An extremely effective design of three mediæval ships gained for Miss Watson the silver medal in the National Competition at South Kensington for "A Mural Decoration," and was reproduced in the "*Artist*." She has now turned her attention to the designing of posters, and although she has as yet done but little in this field, her Crystal Palace success leads one to predict for her a brilliant career amongst poster artists.

Her work is characterised by bold, simple decorative colouring, and is distinctly personal in design and treatment, for whilst rightly influenced by a study of such masters of poster work as Steinlen, Hardy, Hassall, and Aldin, she has been able to give her own individuality full play and thus avoided the snare which seems to await most beginners at this work—the slavish modelling of style on that of some distinguished predecessor.



POSTER DESIGN.

MISS MARY WATSON.



POSTER DESIGN.

MISS MARY WATSON

English Magazine Covers.

The Recollections of a Collector.

By H. ASTLEY WILLIAMS.

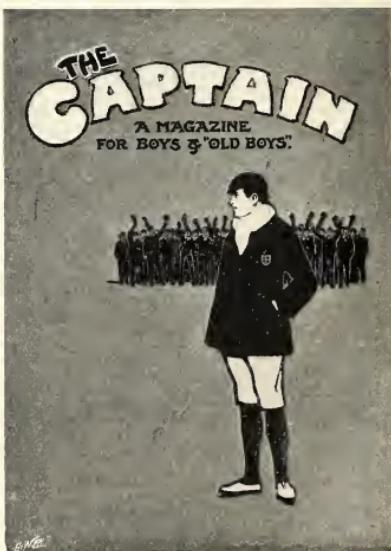
THE evolution of magazine and paper covers, from the simple wrapper to the present gorgeous and often highly artistic designs, would serve as a subject for a very interesting paper. Here, however, I will only point out the adaptability of these productions for the formation of an interesting and delightful collection. Not so cumbersome as the poster, they can be almost always mounted in an album of moderate size, and their production in large numbers render them comparatively inexpensive to obtain. Again, the prominence of the cover, and its power of catching the public eye have induced publishers to expend a considerable amount of attention on its production, and to secure the services of artists of repute in its design.

I do not think I am wrong in naming the cover of "Punch" as that longest before the public, and though many more ambitious have been produced since, yet few have better filled the conditions desirable in a cover design; that is to say, balance and composition, good drawing, relation to the contents, and last but not least, the retention of the *idea* of a cover, in opposition to the substitution of a picture, good or bad, which would be equally suitable in any other position. Compare the effective cover designed by Walter Crane for the "English Illustrated Magazine," and used by this publication for so long, with the later covers, good (as pictures) though some of these undoubtedly are, and I think that the former will be pretty unanimously considered the fitter cover.

I think the first publication to break away from the custom of always appearing

in the same cover was "The Century Magazine," which in the early eighties had some very good designs by Elihu Vedder, printed on a "khaki" coloured wrapper. After these I do not know of any similar departure till the issue, in 1893, of "Sketch," with the familiar series of statuesque ladies, by Linley Sambourne. These and Vedder's series were each kept in their own style, but when "The Album" was published in 1895 no homogeneity was preserved, but each artist was apparently left to work out his own idea; however, this did not last long, as after fourteen or fifteen numbers had been issued, a design by Cecil Aldin was adopted which continued to appear on the cover for the rest of this periodical's life.

If I were asked to name the most successful covers published in England of late years, I think I should first enumerate



J. HASSALL.



two for "Table Talk," by Dudley Hardy ; "The Hub," by Harold Nelson ; and Mucha's "West End Review." I am only writing from memory, and have no doubt that there are many more equally meritorious, but the fact that these designs, none of which are particularly recent, are the first to occur to my mind, shows that they at least answer well one purpose of a pictorial cover, which I take it is to help form an individuality for the paper or magazine it encloses.

Some idea of the extent of a collection of this kind it is possible to form may be gathered from the fact that although I have been a collector something less than three years, and that in only a desultory fashion, I have managed to get together some 400 examples.

Of course, poster artists form the majority of cover designers, and perhaps naturally they are some of the most successful. J. Hassall has designed covers for "The Favorite," one of which was repro-

duced in THE POSTER, Vol. III., also for "The Captain" and "Home, Sweet Home." Cecil Aldin, besides that before-mentioned, did a delightful set of illustrations of nursery rhymes, serving as covers for "Woman's Life." Hal Hurst has a notable series for "Cassell's Magazine," though these are more in the style of decorative panels, a good cover design by this artist being "Wheels."

Of course, a good many posters have been reduced and used thus as covers, for instance, the "Pick-Me-Up" poster by "Pal," which formed the cover for the 1897 Christmas number of that paper ; a poster by W. H. Low for "The Century" was also utilised in the same manner, and also numerous others. One of Beardsley's was used for "Unwin's Chap-Book," and another for a paper-covered novel. "The Idler" has used posters by Forrest and S. H. Sime as covers, and I think Maurice Greiffenhagen's solitary poster was used as a cover for "The Pall Mall Budget,"—



though of this I cannot be sure, as I am not happy enough to possess a copy.

I must not conclude these notes without making mention of Edgar Wilson's long series of covers for the now defunct "Rambler." Though these were pictures on the front page independent of the title, they were in keeping with the idea of the

The Ideas of an Artist.

By G. HOWELL-BAKER.

IT is a short step from the poster on the placards to the covers of the magazine on the stationer's bookshelf, and what is more to be expected than a magazine that



paper, and many of them were delicious little pictures.

One remark I should make to collectors, and that is not to overlook the most ephemeral and worthless magazines and papers, for often the excellence of a cover bears no relation to what is underneath it.

. . .

is placarded for sale to also find its cover a poster in miniature. I am not going to say so because I know that this is coming out in THE POSTER, but I consider some of the best covers I have so far seen are those of this magazine.

The first reason for this is because its colour schemes are effective, and at the same time delight and far from hurt the eye. I



E. M. TURNER.

have rarely noticed greys in them. Greys are very well to pronounce an individual colour either in brilliancy or composition of colours. But, however they may be placed to catch the public eye, there is nothing like a galaxy of colours in all their untrammeled brilliancy. Look at the gaudy parasols in the streets; they strike the eye like a Nasmyth hammer. This is the object and errand of a good cover.

The second reason is that its wording on the cover is short. Look at the wording on the posters of our largest advertisers, one never sees more than a few words, just the thing advertised and a succinct formula or catch-phrase. Bovril, Colman's, etc., etc., never overdo it in this respect, and several of our theatrical posters are good and acceptable under this category. They are more readily grasped, and work with the centralising quality of a poster pictorial and illustrative. It's a thing in a nutshell. **THE POSTER** has its name, its volume number, date, and the fact that it is

an illustrated monthly chronicle, and that is all you want. If you want to know anything else, buy it and look inside; the same is to be said of the article advertised, taste it and try it. A lot of printed matter is like a garrulous woman, one never pays strict attention, and in regard to the overprinted cover, rarely, if ever, does one read all that is printed—and its errand is lost.

Put that, and that only, which is absolutely imperative to induce the busy man of to-day to see it at a glance, and then he is sure to ask himself what is inside; don't overdo it, as his eye will soon wander and his mind will go with it—the chance of selling your book has likewise gone.

I hold with virgin colouring and heavy line—the guiding spirit to be in as few lines as possible compatible with intelligibility and design.

There is design in colour as well as



Vol. XXI, No. 12.—10s.

FOUNDED BY ALFRED C. HARNESWORTH.

LONDON: D. HARRIS.



E. LANDER.

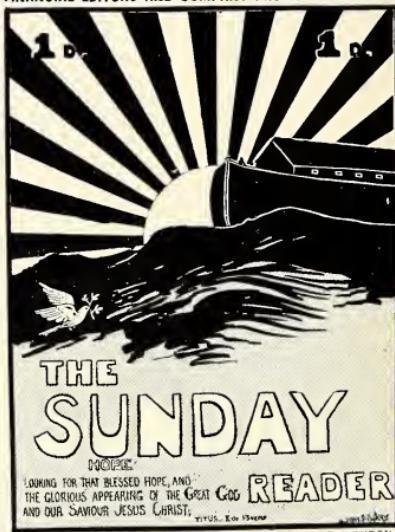
balance of colour, and some drawings I have seen are apparently on the principle that to go against all the canons of accepted and acknowledged artistic sense is to produce a striking thing. The very fact of its falsity in principle needs no words of mine to condemn it. The good book cover is a poster of the work on the book *in brevis*. A thing that is good to look upon can never be ugly, however we may focus our sight, for true art cannot produce else than its likeness of itself, which is the best of a poetical and sensitive eye—it cannot bring forth another nature than itself—it can never offend those better senses that are awakened when looking at a thing that is to become a joy for ever.

Another point I wish to touch upon, and which I consider of some importance to the subject, and that is the lettering; good

lettering is of the picture a part, and should go hand-in-hand with the whole scheme of technique, colour and composition. Straight-laced printers' lettering is never suitable to a good design and holds no striking qualities—the freedom of true art abhors it like nature a vacuum. Some of the best lettering for book covers and posters are the American types, and there is an encomium of praise to be awarded to them for many of their covers of to-day.

We can learn from others, our cousins across the sea, France, Germany, Holland, etc., but never let it be said that they taught us an art. As sure as our flag waves supreme everywhere and makes every right-hearted Briton feel better for the thought, so let us transcend in art and furnish the world with a subject for their praise, and a worthy joy for all.

FINANCIAL EDITORS AND COMPANY PROMOTERS. See p. 371



C. ARTHUR PEARSON LIMITED, HENRIETTA STREET, LONDON.

MAY 12, 1900.—

1/-

G. HOWELL-BAKER.

The Experiences of an Editor.

BY PERCY W. EVERETT, *Editor of
"Pearson's Magazine."*

THE three chief aims of an editor, or an art editor—in the case of "Pearson's Magazine" the two rôles are combined in one—may be tabulated as follows :

aims on the all-important cover question. Undoubtedly both can be well served by a good cover.

A striking picture on the front of a magazine, or other publication, be it printed in monochrome or colours, if prominently displayed on a railway bookstall or in a newsagent's shop is more likely to attract the eye of a man or woman with money to



1. To attract new readers.
2. To please the regular subscribers to the publication under his charge.
3. To satisfy the proprietors for whom he works.

As success in Nos. 1 and 2 will mean success in No. 3, it will be sufficient to consider the bearing of the editor's first two

spend on papers, and a doubt as to the best way in which to spend it, than a flat, colourless cover can ever hope to do; and the chance purchase of a periodical, made mainly through the attractions of a good cover, may result in a regular subscriber who will not only buy the periodical himself, but will also recommend it to his friends.

A good cover is, therefore, a very important factor in aim No. 1 ; so, too, in aim No. 2, it has its uses. A taking picture is always a good advertisement. The regular subscriber buys his copy of a magazine ; he leaves it perhaps on his library or drawing-room table, where the cover attracts the attention of his home circle ; he is seen

the most popular periodicals which have been before the British public for years are quite unknown to an extraordinary large portion of the inhabitants of this country.

Take "Pearson's Magazine." It is in the fifth year of its existence ; it has a circulation only equalled by one other sixpenny magazine in England ; it stares one in the



with it in his hands on his way to and from his business ; he discusses the design of the cover with his friends : this is all splendid advertising, which, of course, would cease if there were never any change in the costume of the periodical.

One of the most difficult problems to be faced by a publisher is to get a new paper or magazine thoroughly well known. Even

face on every bookstall, and has been noticed and reviewed thousands of times by the chief newspapers of the English-speaking world, and yet I am continually coming across people who have never seen a copy, and some even who have never heard of its existence.

This is the class of person with whom the proprietor wants to get into touch, and



*Photo by kind permission of Mr. Fellows Willson,
118, New Bond Street, W.*

an attractive cover will help him as much as, or more than, any other advertising scheme.

Of course, even the best of covers will have in itself little permanent effect on the circulation of a paper or magazine. The contents must be good as well. But the great use of the cover is to introduce the contents to new readers. After that, the cover has done its chief work, and the contents must cement the connection.

One sometimes hears the criticism that a certain cover is not artistic. Perhaps not; there is no necessity for art in a cover; in fact, an artistic cover would be a mistake, if we are to accept the standard of art laid down by the critic—an art which I have no hesitation in saying is not understood or appreciated by one person in a thousand.

A cover should be attractive rather than artistic, eccentric if you will, but not so outrageously fantastic as to make the possessor of the magazine long to remove the cover surreptitiously, nor so glaringly

coloured as to put to shame the ordinary decorations of the room in which it may be reposing.

I do not pretend to deny that there are many sound arguments from the points of view of publisher, editor and purchaser in favour of keeping the cover of a publication unchanged from one year's end to another. The large numbers of extraordinary successful magazines and periodicals, illustrated and unillustrated, which have never changed their cover from the day of their birth, are sufficient arguments in themselves on this point, but I still believe that a well varied cover is an additional attraction of considerable value to a paper, especially of the magazine class; and that the popularity of those publications which have been content with the same dress from year to year would have been greatly enhanced if each issue had appeared in a different costume of fresh and attractive design.





ALICE P. F. RITCHIE.

I need only add that the two most widely circulated magazines in this country, "Harmsworth's" and the "Royal," both change their cover from month to month with excellent effect; so, too, among the American magazines, "Munsey's" and "McClure's," which easily lead the way in point of circulation, never appear twice in the same outward garb.

A Review by the Editor.

WHILE the foregoing articles very fully treat the artistic—and not so artistic—English magazine covers of to-day from the various standpoints indicated, it may be advisable for me to at once point out that, in reproducing the wrappers which illustrate these pages, I do not necessarily favour the use of photographic designs on the cover of the popular English magazines. The style which, in my estimation, approaches nearer to the true ideal of an artistic cover is represented by those repro-

duced from time to time on THE POSTER. When it occurred to me to publish such an article in the columns of THE POSTER, I was fully aware of the lack of proper material wherewith to illustrate the same, but I hope in some future number to give my readers facsimiles of all that is artistic on the covers of the periodical literature, not only of this, but of the other countries that have done so much to further the application of art to advertising. At present I will only deal with pictorial covers illustrative of the kind now largely adopted by the publishers of English magazines.

On the cover of the January issue of "Pearson's Magazine," the publishers reproduced the first of a series of pictures emblematic of the signs of the Zodiac, and intended to run the series throughout the year, but in the next number they dropped these in favour of war illustrations, which have been continued until the current number. They have now, however, revived the series and will give one in each future number until a dozen have appeared. The idea was, I understand, introduced by

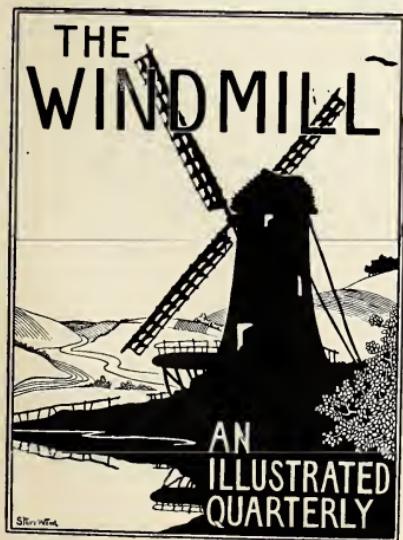


E. KINSELLA

the editor, Mr. Percy Everett, who contributes the previous article, while the pictures were drawn by Mr. Abbey Altson, R.B.A.

The "Royal Magazine," which made its first appearance about the same time as "Harmsworth's," and was originally published at 3d., has established a reputation for its smart and attractive covers. These, as well as many pictorial wrappers of the other publications issued by Messrs. C. Arthur Pearson, Ltd., are executed by their own artists from suggestions originated by the ingenious and enterprising managing director, Mr. Peter Keary. Interrogated on the point, Mr. Keary informed me that the firm rarely receive designs from artists which prove sufficiently original and attractive to warrant their acceptance. Messrs. Pearson are, I gathered, open to give full consideration to such designs for covers as can be reproduced in one, two or three colours, and artists with ability to execute covers of an equally meritorious character might with advantage turn their attention in this direction.

Messrs. Harmsworth adopt photographs



STARR WOOD.

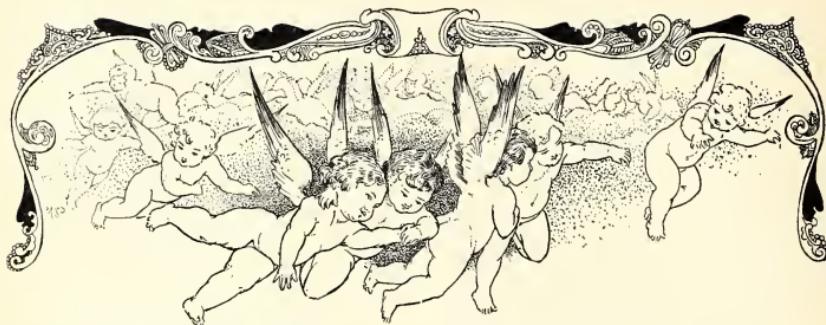


and wash-drawings to a large extent in their magazine covers, and, with Messrs. Pearson, thoroughly believe in the changing system. I have no doubt Messrs. Harmsworth would also favour colour drawings were the right stuff submitted to them.

Many of the publications issued by Messrs. George Newnes, Ltd., continuously appear with the same cover, the chief exception being that smart little monthly, "The Captain." Their principal magazine, "The Strand," always bears the well-known design by Mr. George C. Haité, reproduced in the May issue of THE POSTER.

Messrs. Cassell, Ltd., have turned out some artistic and attractive covers on their various publications which are decidedly worthy of mention.

In a future number I hope to deal with cover designs of American publications, as well as those which delight our continental friends.



The Story of Mellin's.

"MELLIN'S Food" are household words, and it was for the purpose of probing the cause therefor that I set out to visit the works.

Mr. G. A. Maull, the technical manager, who seemed to have everything at his fingers' ends was guide and friend in my quest, and all he told me goes to make up a story of quite romantic interest.

Mr. Gustav Mellin has achieved a position for the product of his skill only after rebuffs which would have discouraged the ordinary man. A chemist,

his son was in his thirteenth year. Heligoland soon proved too small a place for both father and son, and the latter was apprenticed to a chemist at Otternorff, the ultimate object being that he should in time succeed to his father's business. The younger Mellin, however, thought he would like some English experience first. This was the turning point in his life, although the early stages of his English life were none too promising. He commenced as a dispenser at the German Hos-



Photo G. Fredericks.] MR. GUSTAV MELLIN. [Heligoland.

and the son of a chemist, the latter moved from Danish territory to Heligoland when pital, then joined a German firm of pharmacists in Houndsditch. Just as his

prospects here looked promising, one of the partners died and the other took another business. Mr. Mellin then betook himself to a West-end chemist's in Oxford Street. Still another change to Paris followed, and here another stage in his career arrived. It was while engaged in the analytical laboratory of his employer, a fashionable physician, that the idea of an infants' actual food came to him. Shortly afterwards Mr. Mellin returned to England to the service of a Regent Street chemist, whose treatment was such he transferred his services to a surgeon named Marshall, next door. This marked another important stage in the affairs of Mr. Mellin, with whom his master entered into partnership. Mr. Marshall did not live long and Mr. Mellin then became the proprietor of the business, and he at once persevered with his research into the possibilities of a scientifically prepared food for infants. Success at last crowned his efforts in the shape of a liquid preparation.



Printed by F. Waller & Co., Hatton Garden, London.



Printed by Oxford Smith, Ltd., St. Albans.

At first the bulk of this was disposed of through a ladies' charitable organisation. Another crisis in the affairs of Mellin's Food occurred in the first summer, when the heat proved too much for the preparation. Many men would at once have dropped the idea as having no further possibilities. Not so Mr. Mellin, who at once set about the discovery of a means of reducing the liquid to a powder. The discovery was made in 1868, and it was a complete success.

In 1876 the West-end premises were all too small for the ever increasing manufacture, and the present site at Peckham was secured. The business continued—and continues—to increase.

The never-ceasing increase is due in the first place to the quality of Mellin's Food, but the measure of the increase is largely due to the unique and clever advertising employed. We are all familiar with the



Printed by Walter Black, Nottingham.

posters and show cards so generously displayed in all directions, but there are other advertising means at work which are not likely to come beneath the notice of mere men. Rightly assuming that "the hand that rocks the cradle rules the world," Mellin's go direct to the mothers.

For instance what mother could resist looking through the "Album of Healthy Infants" (with letters upon the feeding and rearing of children—the said letters one and all mentioning Mellin's Food as being more or less responsible for each baby's healthy appearance), or "The Feeding of Infants and Growing Children" (a semi-scientific book for mothers and nurses); whilst the book, "Baby's Record," in which the fond mother may record the many little trivial

things about birth, baptism, vaccination, weight, food, teeth, etc., concern her "ownest own baby," and will be treasured and exhibited as such to other past, present, and future mothers. Copies of these books are addressed to the mothers at addresses obtained from the "births" columns of the newspapers.

In all their advertising it is never forgotten that to a mother the finest picture is that of a fine baby, or that the best literature is letters or information about the self-same future man or woman. These things do not interest mere men, but they are everything to a woman—who is a woman.

Mellin's Food is also advertised in magazines, periodicals and newspapers, whilst its claims as a scientific substitute for mother's milk are also placed before members of the medical profession with the not unnatural hope that the Food will be remembered in cases where exists a need for infants' artificial food.

Contrary to the now general plan of local branch depôts, the whole of the Food for the entire world—with the exception of North America and India, which are supplied by Mellin's Food Company for North America, Boston, Mass., U.S.A.; and Mellin's Food Company for India, Calcutta Works, Upton Park—is supplied direct from the London works.

Everything about the works pleased me very much. Cleanliness is a striking feature, whilst the many hand-labour saving devices in use testify to the ability of the management—Mr. G. Mellin (Chairman), Mr. E. C. Bliss and Mr. G. A. Maull, the Directors of Mellin's Food, Limited.

I am enabled to reproduce a photo of Mr. Gustav Mellin by the courtesy of the Editor of "Commerce."



JUNE, 1900.

The Poster.

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MELLIN'S



FOOD



THE Birmingham School of Art Union Sketch Club, in conjunction with the Crow Sketch Club, is now holding its fifth and last exhibition of the year ending in September next. Amongst the prominent exhibits are a fine collection of posters lent by the proprietor of *THE POSTER*. This includes a large number of fine American examples, some of which are mounted and framed. They give an excellent idea of the art of the hoarding in the United States. In addition to them are some good specimens of first-rate English and foreign bills which have recently been seen at the Advertisers' Exhibition at the Crystal Palace.

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MISS MARY NEWILL, a prominent member of the Birmingham School, which includes Mr. Gaskin and Mr. New, is well represented by a series of designs for stained glass. Two good miniatures are exhibited by Miss Clara Hill, and characteristic architectural designs come from Mr. James A. Swann. Amongst the best landscapes are those of Mr. L. Roberts, Miss Georgina Tanner, Miss M. Audrey, and Miss Stella Hill, while the flower studies of Miss Mary Lowe, and the Shakespearean illustrations of Mr. A. J. Davis, should not be overlooked. A fine piece of needlework in silks for a

table centre is pleasing evidence of the skill and taste of Miss Estelle Lermitt. From the studio of "Arjay" comes a poster for the Club itself. It represents a boat with rich brown sails, on a green sea under an intense blue cloud-flecked sky. Three good designs for posters are contributed by the Secretary, Mr. Courtney Pollock, of which one dealing with boots is effective in pattern and colour. An advertisement for a night-light by Miss Woolner should also be noticed. Altogether the promoters are to be congratulated on a very creditable exhibition.

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SAYS the "Sun" (London) :— "Mr. Harrison Fisher, who is touring the world in search of subjects to sketch, has struck fame and fortune at an early age. He is twenty-five years of age, and has made a world-wide reputation as a magazine and book illustrator, having received many valuable commissions. He is an American by birth, but both he and his work are well known in England. Mr. Dudley Hardy, who is as humorous personally as his own very humorous drawings, is perhaps the most rapid-working black-and-white artist of the day. Some of his most elaborate sketches occupy him but a very few hours.



Mr. Hardy's chief recreation is cycling, but he confesses not to have learned to ride without trouble, and to have been sorry for both the bicycle he experimented upon and the man who owned it."

THE sum of £5 was sued for by Mr. David Cunningham, 25, College Hill, for designing work done for the Licensed Victuallers' Press, Limited, Bishopsgate Street Without. Mr. W. H. Booth, the defendants' managing director, complained that pen and ink sketches had been prepared and finished when orders were only given for rough drawings to be made. Then he said that the instructions given had not been carried out. The plaintiff's witnesses said that the work had been done according to orders. Numerous alterations had to be made, and eventually the sketches were accepted. Judgment was given for the plaintiff.

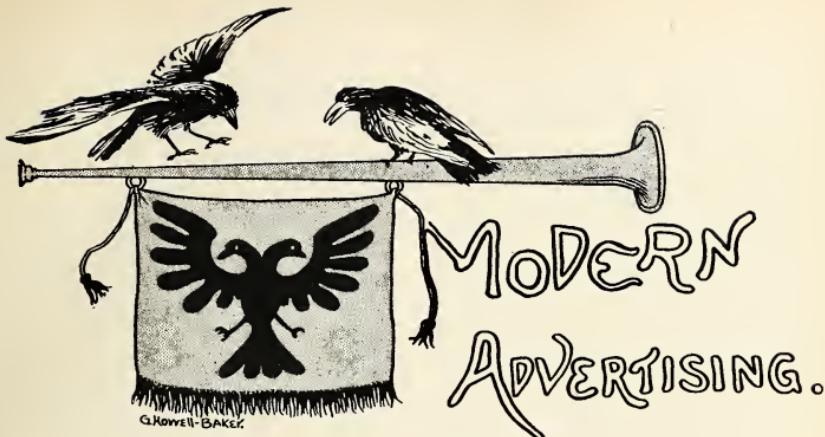
I have pleasure in reproducing the poster by General Baden-Powell, which caused so much interest at the Crystal

Palace. I am enabled to do so through the courtesy of the Editor of the "Sphere."

THE "Gazette des Amateurs," Paris, a facsimile of whose cover appears on this page, speaks of THE POSTER as follows:— "Parmi les revues vivantes et vivaces, THE POSTER tient certainement le premier rang. Ce beau magazine de l'affiche, édité à Londres, retient l'attention de l'ami de l'art de la rue par la variété de ses études, la justesse de sa critique, la multiplicité de ses illustrations. Et c'est une contradiction vraiment bizarre que la plus belle revue affichiste vive et prospère en un pays dont les artistes—hors des exceptions des plus rares—n'ont pas encore saisi le sens de la décoration murale."

In English the above reads thus:—"Among the much alive and perennial reviews THE POSTER certainly occupies the foremost place. This beautiful magazine, devoted to posters and published in London, holds the attention of all friends of the art of the street by the variety of its studies, the justness of its criticism and the multiplicity of its illustrations. And it is a really strange contradiction that the most beautiful poster review lives and prospers in a country of which the artists—with some very rare exceptions — have not yet grasped the signification of mural decoration."





A Monthly Journal for Advertisers.

No. 1. EDITED BY HUGH MACLEAY AS A SUPPLEMENT TO "THE POSTER."

No extra charge is made for "MODERN ADVERTISING," which is included in the yearly subscription of 7/6 to *THE POSTER*.

Special terms can be obtained by publishers desirous of sending copies to their advertising patrons.

Contributions are invited, and must be accompanied by the name and address of the writer. Address all literary matter to the Editor.

Business communications and enquiries regarding advertising space should be addressed to the Manager of *THE POSTER*, 1, Arundel Street, Strand, London.

The Editor's Ideas and Ideals.

I WANT to make this supplement an indispensable guide to advertisers—small as well as large. I am open to deal with all matters affecting their interests, and you can write to me on any subject coming under this category.

THIS supplement will be as practical as possible, and each succeeding number will contain interviews with persons who have achieved success in advertising. The opinions of recognised authorities in all branches will continuously be sought after and published.

LET it not be supposed that this supplement will be servilely American in the principles and methods it will advocate. There is much in American advertising that is worthy of consideration, but in some of its forms could never achieve success elsewhere. I shall, however, deal with such American methods as can be adopted with or without modifications.

THE first advertising successes were achieved in England, but there is no use disguising the fact that where we in England have one good advertiser there are in America a good round dozen. Conditions, of course, favour this pre-eminence of the American advertiser. The United States and Canada are young countries compared with "Old England," and in young countries men are found to be more speculative—they have to be. "Nothing venture, nothing have" is their keynote, and an object once defined is kept steadily in focus, and because of this self-same singleness of vision the article to be pushed is more rarely hindered from achieving universality than it would be in England. With the possibilities of money-making limited to one article, or one class of goods, the manufacturer or merchant is bound to exhaust a larger proportion of its selling capacity than when he has to divide the same amount of energy behind a multiplicity of other lines.

IT is not that English folk are less responsive than Americans to good advertising; they may be less quick in responding, but once awakened to a good thing they—like the national bull-dog—"hang on" longer.

TAKE such typical examples of successful American enterprise as the Kodak (no need to say camera), the National Cash Register, and Quaker Oats. Were there no good cameras, no good cash registers, no good oats on the English market prior to the American invasion? Yes—and no. There were good cameras, there were

good cash registers, and there were good oats, but they were never advertised and pushed in a way to achieve universality. No—because the American goods possessed new and striking features—"talking points." Before the advent of the Kodak, the National Cash Register, and Quaker Oats, you never knew anything about what constituted a good camera, a good cash register, or good oats. A camera was a camera, a cash register was a cash register, whilst oats were—simply oats. Pardon the unintended slight on your education, but you were even unaware of the pleasurable possibilities of a camera until the advent of the Kodak, the assistance to your business of a cash register until the National informed you, or the importance of *rolled oats* until you had actually tried and liked a sample of Quaker Oats. Reason all this for yourself and tell me if I am not right.



I HAVE in mind several English firms whose products are really good, and which might be made universal with a fair share of energetic and discriminate advertising and general push. An even better instance of how not to achieve success—or, rather, how to fail after having one good try—is that of a cocoa so smartly heralded before the public not so many months ago. Where, now, do we see the slightest sign of any evidence of this firm's conversion to modern business methods? Why, there is even no trace of their back-sliding, much less of their previous converted action, and it cost me quite some mental raking-up of memory before I even could think of the firm as an illustration of my argument.



THERE are other firms who think they are on the right track because their business shows steady progress. Their perceptive faculties are not of the quality which enables them to see below the surface of things. One firm gets out a poster, and, by a coincidence, the following season sees increased progress of the business. Straightway does the particular member of the firm who proposed the poster set about claiming the credit for the offspring of his idea cabinet, and for a month or so he positively beams forth the reflection. Henceforth the poster is the only way to advertise, and pity 'tis true, but continued progress of the business always only tends to confirm him to his narrow-minded view of things, when the credit should be given to one or more of many causes, such as absence of rivalry, large capital, the quality of the product, or a smart traveller.



DID our friend but know it, his business might be doubled or trebled in just the same time as it may be increased only 25 per cent., but this measure of success would necessitate advertising successful because of a better-reasoned basis than that whereon he staked his faith in posters, and posfers only.

LET me commend the article on another page, on Show Cards as an aid to sales, to those whose businesses are hindered from attaining full growth by the one-idea-advertising method, and whose products are of a character likely to be successfully—though not exclusively—pushed by show cards.



THE idea of a Poster Academy—the outcome of the article "Why not a Poster Academy?" in the last number of *THE POSTER*—is one which should secure the active support of both artist and advertiser. The artist, instead of hiding his talent in his studio, will be enabled to display such where it can be appreciated from both artistic and commercial standpoints. Further, the artist, aware of such an opening for the exhibition of his skill, will be encouraged to do his very best work. On the other hand, the wide-awake advertiser would be afforded an opportunity of inspecting a representative selection from the works of the leading poster artists. The busier and more important advertiser cannot waste so much time as would be involved in the visiting of even two or three artists' separate studios. Besides, he is deterred from adopting this—to him—extreme measure by fear of not finding something suitable, or through fear of being expected to purchase what he may not fancy. Looking at the matter first from the artist's standpoint, and then from that of the advertiser, I must say I feel that a Poster Academy is just the very thing needed to bring the artist's work and advertiser together. There is no better locale for the headquarters of such an academy than the Crystal Palace, more particularly as the "Great Glass House" is now so popular a centre for trade exhibitions.



SINCE writing the last paragraph, I see that the Poster Academy idea is taking practical shape. The initiative was taken by several well-known artists, including Messrs. John Hassall, Cecil Aldin, Robert Sauber, Tom Browne, W. S. Rogers. Mr. Austin Fryers has been selected as hon. scribe. I wish them every success.



AS examples of misplaced advertising, the placing in third-class carriages on the Underground Railway of advertisements of "Hunyadi János," "Phoenix Fire Office," "The Trustees, Executors and Securities Insurance Corporation" (above all, with the catch-phrase—"Do you wish to appoint Executors or Trustees?"), "Employers' Liability Assurance Corporation," and "National Burglary Assurance Corporation" would be hard to beat. In the first or second-class carriages these advertisements are not out of place, but I should not care to pay, as a business investment, for the same advertisements in the third-class carriages.

Commission on Renewals.

Expert Evidence Both Ways

THE vexed question of commission on renewals—so often the bone of contention between advertisement canvassers and their employers—recently came before Mr. Justice Mathew in an action by a Mr. Bettany *v.* The Eastern Morning and Hull News Co., Ltd. The action resolved itself into a question of the plaintiff proving that it was trade custom to pay commission to a canvasser on renewal of an advertising order obtained in the first instance by him. The judge decided that the plaintiff had failed to prove established custom, and gave judgment in favour of the newspaper company, with costs.

The plaintiff had formerly been the advertisement agent in London for the newspapers owned by the defendants, and had been paid a commission of 10 per cent. upon all advertisements obtained in London for the newspapers. In June, 1898, the defendants terminated the plaintiff's engagement, after notice. The defendants paid the plaintiff commission up to Christmas, 1898, on all advertisements published in their papers which had been originally obtained by the plaintiff. The claim in this action was for commission for advertisements published since Christmas, 1898. Advertisements are of two kinds—those the publication of which is required by the advertiser to continue until countermanded, and those which are published for a definite period, and then either lapse or are renewed. The plaintiff alleged that, although his engagement with the defendants had terminated, he was, by the custom of the trade, still entitled to commission on all advertisements which might appear in the defendants' papers, if they had been obtained by him in the first instance; and it was contended that the custom applied to both kinds of advertisements, provided that in the case of renewals the renewal was made within a period of 12 months from the previous publication. For the defence it was denied that there was any such custom as alleged.

The plaintiff himself, Mr. Cunnison, advertisement manager of the 'Daily News,' Mr. Nott, advertisement manager of the London 'Echo,' Mr. Macdonald, formerly advertisement manager of the 'Speaker,' and Mr. Vernon, an advertisement agent, gave evidence in support of the custom. For the defendants the following witnesses were called:—Mr. Thame, advertisement manager of the 'Standard,' Mr. Madge, manager of the 'Globe,' Mr. Leslie, of the 'Pall Mall Gazette,' and Mr. Edwards, assistant-manager of the 'Daily News.' All these gentlemen stated that there was no such custom as the plaintiff contended for. Mr. Justice Mathew, in giving judgment, said that the plaintiff insisted that by the custom of the business he was entitled to the payment of commission in two cases—first, where the advertisements were inserted "until countermanded;" secondly, where advertisements originally procured by him were renewed with less than a break of 12

months, even though the renewal of the advertisement might have been obtained by the plaintiff's successor. The question was whether the alleged custom had been proved. It had been laid down over and over again that the way to prove a custom was to show an established course of business, at first contested but ultimately acquiesced in. A number of witnesses had been called to prove the custom. First there was the plaintiff himself, who admitted in cross-examination that it might not be quite fair that the payment of commission should go on for more than three or four years, although he said that the custom justified him in saying that the commission was payable for all time if the publication of the advertisements continued. Several of the plaintiff's witnesses were obliged to admit that they knew of no instance where the supposed custom had been acquiesced in by newspaper proprietors. Mr. Macdonald had made a claim against the 'Speaker,' but there had been no dispute, the payment was made without question, and therefore that instance did not support this case. Then another witness, Mr. Vernon, had recovered commission in a case tried before Mr. Justice Wills. His lordship was not aware what materials for a decision the learned judge had in that case. He could in this case act only on the evidence which had been given before him, and he was of opinion that the evidence of the alleged custom was most unsatisfactory. The defendants' witnesses said that vague claims were made from time to time, but they were always stoutly resisted.

The whole question of payment of commission on renewal orders is one which should never arise. Let the newspaper, etc., managers and canvassers always agree in writing upon this matter at the same time as the question of salary and commission percentage is decided.

The Writer of this Advt.

got up very early one morning last week and walked into the office of a large cycle manufacturer to find that the man at the desk was reading the CYCLE TRADER advertising page and was taking a great many monographs, so that he could order samples and get prices. When the telegrapher arrived. If your advt. was not in the CYCLE TRADER at the time, you will know why your competitor is prospering so nicely.

UNLET SPACE WELL UTILISED.

THE CUMULATIVE EFFECT OF ADVERTISING.

By Taylor Z. Richey, in "Printers' Ink."

THE too general impression that advertising should always bring immediate profits is responsible for a great many advertising failures. Advertising is, and should be, regarded as nothing more than investment. When a man invests money in an enterprise of any kind he doesn't expect to realise a profit the day after he invests the money; he's content if he gets a profit six or twelve months after making the investment.

Very few businesses pay from the beginning. Gold-mining is usually considered a profitable business, and yet the expense incident to the opening of a gold mine is sometimes enormous. It matters not how rich the vein of gold may be, before the money invested can bring a profit, the first dollar's worth of gold taken from the mine will have cost many times its value. The expenditure of money in opening the mine brings no immediate profit, but the investor knows that this expense is necessary in order to derive future profits. It's a great deal like that in advertising. Money invested in advertising new articles rarely brings immediate profits. Confidence must be established; the goodwill of the people must be developed. One's first advertising merely prepares the soil, and makes it possible for future advertising to pay.

Success in any line is usually the result of long-continued effort. It's the cumulative force of all past efforts acting upon present efforts that brings success. This cumulative force might be likened to momentum. It requires the expenditure of much energy to start a heavy freight train, but when once fairly started the energy expended in moving the train the first foot will probably move it twenty feet. Likewise, when once fairly started one's advertising will bring constantly-increasing returns, because of the cumulative force engendered by all past advertising.

RUSKIN DIDN'T ADVERTISE.

THE late John Ruskin, poet, philosopher, critic, once attempted to engage in retail business. His failure points a moral for his less brilliant brothers, who care more for ready profits than did the philanthropic Englishman. Ruskin's idea was to establish a teashop in one of the poor districts of London "to supply the poor in that neighbourhood with pure tea in packets as small as they chose to buy, without making a profit on the sub-division." The shop was opened, but the first principle of business was overlooked; not even a sign was put over the door, "owing," Mr. Ruskin explained, "to that total want of imagination and invention which makes me so

impartial and so accurate a writer on subjects of political economy. I could not for months determine whether the sign should be of a Chinese character, black upon gold, or of a Japanese, blue upon white, or of more pleasant English, rose colour on green, and still less how far legible scale of letters could be compatible on a board only a foot broad with lengthy enough elucidation of the peculiar offices of 'Mr. Ruskin's tea shop.'" The shop was a failure, Mr. Ruskin discovered that "the poor only like to buy tea where it is brilliantly lighted and elegantly ticketed, and as I resolutely refused to compete with my neighbouring tradesmen either in gas or rhetoric, the patient sub-division of my parcels by the two old servants of my mother's, who managed the business for me, hitherto passes little recognised as an advantage by an uncalculating public." All of which is full of meaning to the man who wants to reach the public purse.

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MISSTATEMENTS IN ADVERTISEMENTS.

The following appeared in "The Autocar":—
To the Editor.

"It is regrettable to see that the practice of making misleading statements in advertisements is creeping into the motor trade, and I submit that it is the duty of the editor of a newspaper to see that statements calculated to mislead the public, as well as to injure the business of other motor makers, are not allowed to be published. In your last issue, for example, there is an advertisement stating that all three of the Benz cars entered for the 1,000 miles 'ran throughout at the limit of speed allowed by law,' whereas the truth is that not one of the three did so. The editor of 'The Autocar' must be well aware of that circumstance. There is also an advertisement in which a Surrey agent for the Components' Dion motors heads his advertisement 'Successful in the 1,000 Trial,' which is absolutely incorrect; neither his machine nor the motor with which his machines are fitted was entered for the 1,000 miles trial, so that neither could be successful therein.

SCRUTATOR.

"[It is no part of the duty of an editor to deal with advertisements, which rightly belong to the commercial department. Indeed, if responsibility for statements made by advertisers were a part of the editorial duties, we are afraid the editor's life would not be worth living. An advertiser who buys space has a right to put what he likes in it, with certain extreme reservations, always bearing in mind that incorrect statements and misuse of his opportunities must recoil on his own head in the long run.—En.]"

True, Mr. Sturmy, but you would not like to know that any reader purchased an unreliable article in consequence of any misleading statements appearing in the advertisement pages of "The Autocar." Is it not also true that all advertisements are received subject to the approval of the Publisher of the journal in which they are to appear?

ILLUSTRATED ADVERTISING.

ILLUSTRATED advertising, when rightly illustrated, is the best form of advertising for obtaining profitable results. Illustrated advertising, when poorly or inappropriately illustrated, is the poorest kind of advertising.

To be effective, illustrations in advertising must illustrate the article advertised. The word "illustrate" means to make plain, and if in advertising the illustration does not embody this meaning the advertising is poor, despite whatever qualities of excellence it may possess. Because of the popularity of illustrated advertising many advertisers go in for illustrations merely for the sake of style, without considering whether or not any connection exists between the illustration or the text of the advertisement. These advertisers write copy so as to make it fit the cuts, whereas the cuts ought to be made to fit the copy. Where an advertiser uses stock cuts to illustrate some unimportant part of his ad, which part has but an indirect bearing to his business announcement, the effect is very similar to that produced by "beating around the bush" in printed description.

A great many advertisers place too much reliance on illustrations. The illustration catches the eye, holds attention, creates interest, etc., but it's the printed description, in plain, simple, terse language, that induces people to part with money. The best illustration cannot in itself sell goods. The illustration, to be effective, must picture printed description—must be a pictured duplicate of what one says in an explanatory way. In illustrating advertisements the advertiser should not forget to give due attention to the descriptive matter.—*Mr. Taylor Z. Richey in "Printers' Ink."*

A DISPUTED ADVERTISEMENT.

The Licensed Trade Press, Limited, as the owners of the "Licensed Victualler," Bishopsgate, sought to recover the sum of £4 12s. 6d. for an advertisement inserted to the order of the defendant, Mr. A. Dahl, trading as the Empire Filter Company, Finsbury Pavement. One of the plaintiffs' canvassers said that the defendant gave him an order to advertise his stand at the Brewers' Exhibition. The stand was photographed, and the advertisement appeared. The defendant said that the canvasser made up the advertisement without his (defendant's) authority. He wanted to advertise his beer filter, which did not appear. The deputy judge thought that the defendant had had value for money, and he found for the plaintiffs for the amount claimed, less 7s. 6d. for a photograph.

HALF-TONE POSTERS.

Referring to the half tone posters (*i.e.*, posters printed from a half-tone block) which are at present being used to advertise Mellin's Food by

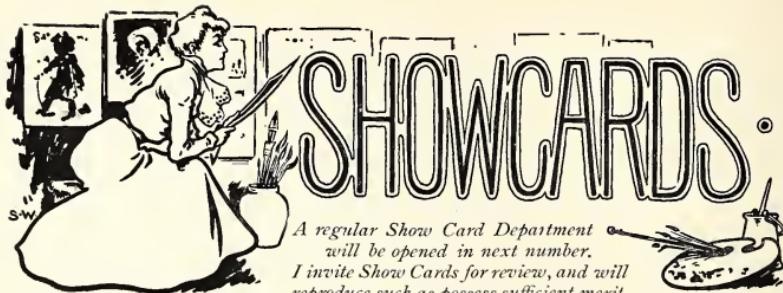


means of portraits of babies, a writer in the "Photographic News" thinks the idea good, that it will surely spread, and ought to be encouraged. There is really a fine field open for half-tone poster work. In a later issue of the same journal reference is made to the same subject again in connection with the exhibition of posters at the Crystal Palace.

The writer continues:—

"The difficulty and cost of preparing and making half-tone negatives and blocks of anything like a large size, such as is used for poster work, probably accounts for this, and also the fact that such work is on the whole somewhat too fine for such broad masses of colour as are generally used in poster work. Lithography still holds its own in this field, and probably will for some time yet, though in the smaller sizes photography is creeping in."

One of the latest forms of advertising of which we have heard, is that adopted by a firm at Kankakee, Ill. A trained dog is carried into the air by a hot air balloon. Some little advertising is attached to the balloon, but the bulk of the advertising comes from the fact that people stop and wonder, and they probably ask by whom, and for what reason was the dog sent up. In this way the advertiser's name is passed from one person to another and forced upon the people's minds.—*Publicity.*



COMPARATIVELY few firms properly appreciate the importance of the show card as an aid to the sale of an article. The vital difference between a poster and a show card is that the former's influence is of a general character, principally familiarising beholders with the name and, possibly, the purpose, of an article; whereas a show card's influence should be more direct and instantaneous in its result.

It is just the want of this appreciation of the difference of purpose and capacity of a poster and show card which is responsible for the very large proportion of ineffective show cards. Because a design is a good one for a poster it does not follow that a miniature reproduction will make an equally good show card. And it is the smaller advertiser who can least afford to do this. Beecham could do this to advantage because it is more than nearly sufficient to merely mention a well-known article, the name of which will naturally suggest its use. But the proprietor of other than a well-known article, who merely mentions the name of his product, is making a grand mistake whereby he loses anything up to 90 per cent. of the total advertising value of his show card.

A show card should be as bright and attractive as possible, and the shopkeeper will then give it a good place in his window or shop. Readers will notice how rarely a poor-looking show card is seen in a shop window, and seeing that a really smart show card secures a free show right where the article it advertises can be obtained, it is difficult to understand why anything short of the best should be thought good enough.

Again, your travellers will tell you it is much easier to secure orders for one article when the retailer sees he will be assisted in the making of sales by a really good show card. On seeing a bright, attractive and convincing show card the shopkeeper will oftentimes say, "Well, that ought to sell it; I'll try it, anyhow." Now a traveller may cost you £1 or more a day, yet you shortsightedly scruple to pay for more than a common, three-a-penny, insignificant show card, which if left by your traveller will be deliberately thrown away immediately he has left the shop—and without an order. You directly negative the expense of your traveller by neglecting to pay

the difference for a really good show card which would probably work out at about a penny per show card per shop. The three-a-penny show card is an utter waste of money. In the first place it will not induce the shopkeeper to order, whilst, secondly, it will not be shown so as to make and increase sales. Truly a case of "spoiling the ship for the ha'porth of tar."

As before stated, a good show card is bright and commands attention. But, having attracted attention, it must do more—it must sell the article it advertises. The quality of attraction is worth about 25 per cent. only. Have the card show the article and its use, particularly emphasising any specially good feature. Always state price, and if more than one price explain the advantages which go with the higher prices. Clinch the whole thing by a line at foot—"For sale here."

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YOUDE'S BILL POSTING LTD.
PROMOTION.

MRS. SARAH HANNAH YOODE sued Mr. Crowther, of the well-known firm of advertising agents, Mather & Crowther, Ltd., to recover £2,000. Mr. Crowther, and also Mr. Bliss of the same firm and of Mellin's Food, were desired as directors and agreed to join the directorate if their qualification of £1,000 each was paid them. The amount, £2,000, was paid to Mr. Crowther, but the Co. not going to allotment, the plaintiff desired to recover. Mr. Crowther claimed the amount as a set-off against cost of advertising and before his case had been completed the jury intimated that they intended to give him judgment.





The Editor of MODERN ADVERTISING invites Specimens of Catalogues, Booklets, and other printed matter for review.

AN evidence of the want of resource displayed by some English advertisers, from whom better might be expected, is shown by the fact that out of a dozen advertisements appearing in the Illustrated Guide to the Midland Railway, published in French, for distribution at the Paris Exhibition, only two of these advertisements are written in the same language as the booklet, the remainder being in English. It is apparent that these ten advertisers will not receive full value for the money expended.

The Midland Railway Guide is smartly written, artistically arranged, and carefully printed. The more interesting buildings and views in the district served by this railway are illustrated and described in a manner which will doubtless be the means of enticing many visitors to the Paris Exhibition to see these parts.

"Moonshine" seeks to advertise itself by means of a 16-page booklet, containing portraits of its staff and examples of its illustrated humour. It is a very good method, because most of us like to become better acquainted with those whose work give us pleasure, whilst if not already acquainted with their efforts it may induce us to sample them. The book has an appropriately humorous cover design in olive green and black, with further relief afforded by the cover being left white to help out the design of winged boy elves fishing by moonlight, two hooked fish representing "humour" and "wit," whilst at foot is the motto, "There are just as many good fish in the sea as ever came out of it." Inside the letterpress is in black, the portraits being surrounded with moon design border in green, the moonshine being typified by white openings. I rather think Mr. F. W. Sears, of 50 and 52, Ludgate Hill, is responsible for the plan of the booklet, the printing of which does credit to Messrs. Bemrose, of Derby, and who seem to be making a speciality of good catalogue work just now.

A small oblong booklet intended to advocate the use of the "Binder" Letter File reaches me from Mr. M. Lindner, of 170, Fleet Street, E.C. The advantages of the file are set forth pretty clearly, but the whole booklet suffers by not being made more attractive and uncommon. Not enough has

been made of what strikes me as one of the principal good features of the file, viz., "it opens like a book." How much better to have stimulated curiosity by using this phrase only on the cover instead of the usual collection of matter and type, including even patent number and telegraphic address. Such information is not interesting and detracts from the prime object of inducing the recipient to read all about your article.

An *edition de luxe* of Kipling's "Absent-Minded Beggar" poem, done in colours by the Orloff Process, which prints number of colours at one impression, is intended to benefit the "Daily Mail" Fund, threepence being deducted from the price of one shilling per copy sold, the said threepence being described as the profit. This helps one to the conclusion that the Orloff Process must be rather expensive, a matter probably affected by the question of quantity. As a specimen of the Orloff work it must be said that it does not eclipse good lithography, so that its advantages must be looked for in the economy of time and other directions. A heavy stiff glazed paper is used, and it is cut oblong with tricolour ribbon knot at back. The imprint is that of the Printing Arts Co., Ltd., Shaftesbury Avenue, W.C.

"An Illustrated Advertising Booklet" is the outside title of a handsome album got out by A. J. Wilson & Co., Ltd., 168, Clerkenwell Road, E.C. The inside title is "A Few Words about Advertising by Booklets," and the illustrations and letterpress following combine to demonstrate the authors' ability to get out similar business aids for others. As befitting a firm whose business is advertising, a very strong and convincing case is made out for booklet advertising. The cover has a Wedgwood blue base, with title, bordering, and a classical female figure with wreath and trumpet embossed in white relief. The inside matter is nicely arranged and printed in two colours, murillo brown and green black. The book as a whole, however, would have been improved a long way beyond the extent of the difference in cost by the inclusion of blank pages between cover and matter. I don't like to see reading matter coming next to cover—the reverse side of an embossed cover especially.

The Allan Line have got out a large size illustrated album book. The good heavy glazed paper is the best thing about it. The words, "The Allan Line," run diagonally across the cover in poster size type. In the top left-hand corner is the red, white and blue flag surmounted by red pennon, both lettering and flag being embossed. The blue in the flag is the only instance of the use of this colour, and this evidence of expense should have been justified by the use of a less stereotyped flag, in which the folds occur exactly where the colours join, and where in reality they do not fold. There is a repetition of the title on the first inside page facing cover, whilst ordinary handbill size type is set to full page measure facing inside back cover. The illustrations are mostly full page, and bear evidence of no artistic touching-up, and the general effect is very flat. The type is ordinary heavy-faced Roman, and the occasional italics do not help to combat the idea that the same type is used for all sorts of jobs. The ink used is the ordinary harsh-looking black, and, as before stated, the paper is the best about the whole thing.

As showing what sort of book the Allan Line might have had, the album issued by the International Navigation Company (American Line), of London and New York, is a splendid example. The beautiful art employed quite overshadows the matter of quantity, but the mere bulk of the book suggests generous liberality. As to the art side of the book, it is of that imitable style which only the deservedly famous American catalogue specialists seem capable of. Placed side by side with the Allan Line book, the latter is as shoddy compared to cloth of the finest texture. The cover is of a heavy card paper. The design is a masterpiece of art: an angel with outspread wings in cloudland, and bearing a sword and extending a palm-branch, is presented in bas-relief, this effect having been obtained by a photo-engraving from a plaster model. It is difficult to analyse the colouring, and it is probable that two or even three delicate shade printings of green and blue-black were necessary. Deep shadow and high lights add to the general magnificent effect. Similar plaster model effect illustrations appear inside amongst reading matter, in many cases a beautifully vignetted tint underlying the latter, which is printed in a soft Rembrandt brown shade, whilst the illustrations and tints are in a delicate process black. Four blank pages precede the reading matter, and the impression remaining after merely glancing through the book is that it is a high honour to be able to secure a place on board an American Line boat.

I hope to reproduce in next number the cover and inside page as examples of the possibilities in the direction of fine catalogue work.

Another fine piece of work is the bijou booklet of the Swan Electric Engraving Co., 116, Charing Cross Road, W.C., and entitled: "The Art of Modern Illustration." A drab coloured card paper cover bears a swan panel design in olive green, with title in red. Inside the type and illustrations are bijou in size, the latter painted in a red brown. The illustrations are printed as marginal vignettes in various delicate tints, and depict scenes at the Swan Co.'s works. The Swan Co. claim that their's is the only English work which is being used in America, the home of the finest process work. Further evidence of the quality of the Swan Co.'s work is afforded by the numerous testimonials from

most of the leading artists—than whom none are more difficult to satisfy in the matter of doing justice to their work. The Swan Co. have every reason to be satisfied with their really fine booklet, which is as well nigh convincing in their favour as it is possible to be.

The catalogue or cycle frames, fittings and accessories published by Messrs. Perry and Co., Ltd., Birmingham, differs from those of other houses only in respect to being of more than average quality paper and printing (The Colmore Press). There is no attempt to strike out on original lines. I wonder why the 11 in. x 9 in. size limp covered catalogues are not sent out ready strung? It would be an inducement to the trade to hang it up for reference instead of leaving it around to get torn and dirty, and then thrown away. The chances are that the catalogue which most effectively resists being thrown away will secure the most business. The terms of business look as if copied from the first catalogue issued by the firm and other firms—nothing inviting about it, just cold-blooded, freezing, old-fashioned, British take-it-or-leave-it style. The well-beloved introductions are as heavy in style as the "Terms of Business" meaningless generalities—no evidence of honest, deep-rooted and strongly and convincingly expressed belief in the goods.



COMPETITOR (Glasgow).—You will be pleased to observe the realization of your wishes in regard to a Prize Competition. I will make these Competitions a regular feature of *THE POSTER*, and they will be varied from month to month so as to give every reader interested in any branch of advertising an opportunity of competing.

ADVERTISER (Birmingham).—Certainly; I will be very pleased to submit the designs you require, and also to write your advertisements as instructed. Both the advertisements you mention were written by me and illustrated by artists on my staff. Your selection of mediums is good, but better delete Nos. 5, 7, 11, and 25, their circulation being out of all proportion to their charges.

J. S. M. (London, E.C.).—The first firm you mention are sellers of space only, and cannot possibly offer you better terms or give greater satisfaction than the other concern mentioned.

SITUATION (London, W.C.).—Insert it in the "Daily Telegraph" on a Tuesday, and in the "Chronicle" on Saturday.

ARTIST (Leicester).—Mr. Austin Fryers will give you any particulars you may desire regarding the Poster Academy. His address is 20, Victoria Street, London, S.W.



LA STRAGE DEGLI INNOCENTI
ORATORIO DI DON LORENZO PEROSI
G RICORDI & C EDITORI

The Poster as a Mirror of Life.

By CHARLES HIATT.

THE writers of ancient history are forever complaining of lack of materials.

The Greeks and the Romans told us much of themselves, and left us such a goodly heritage of literature and plastic art that we can appreciate their remote civilisation far more completely than that of comparative recent date. The story of the time which elapsed between the fall of the Roman Empire and the invention of printing is seen only in shadowy twilight. Only in the vast churches and castles which are dotted about our land, in the few and fragmentary remains of domestic architecture, in the picturesque but untrustworthy pages of monkish chroniclers, in customs which in quiet places have remained unchanged in changing times, have we the materials wherewith to re-construct our island story when England was in the making. For the costumes of those stirring days we have to go to the tombs whereon in rigid effigy we may see the knights and dames who then played their parts on the world's stage. In the pages which were painfully illuminated in ancient monasteries, and in tapestries woven by Norman and Plantagenet fingers, we have other glimpses of the heroic age, while here and there a wall painting which has escaped whitewash and destruction is eloquent of mediæval Britain. Unlike the historian of the past, the historian of our own times will be confronted with an overwhelming mass of material, for ours is an age of publicity. The apparatus of civilisation seems designed specially to reveal what is hidden and to illuminate dark places, and every little incident of our lives

is so minutely chronicled, so profusely illustrated, that the writer of recent history has to face, not inadequate material, but a vast mass of matter from which he must nicely select. Not a little of the social history of England from the days of the Stuarts onwards is to be found in the advertising columns of the newspapers. There the passing fashions of the time are reflected, and there the subjects which occupy the minds of men are set forth. The materials for not a few serious and permanently important historical studies, such, for instance, as "The Memoirs of Bartholomew Fair," by the late Professor Henry Morley, are to be gleaned only from announcements in the public prints and advertisements by means of broad-sheet and handbill. The craze of the English people for giants, dwarfs, and so-called "monsters"—a craze which was common alike to the Court and the slum—can only be appreciated by the perusal of these things.

But if the advertisements of a time when the art of publicity was in its infancy are thus important, how much more so will be those of our own time to the social historian of the future. To genius we readily accord the privilege of dogmatic assertion: of this privilege Mr. Ruskin was wont to avail himself to the full. It was a favourite *obiter dictum* of that great writer that in England at the present time there was only one living art—the art of advertising. Painting, sculpture, architecture and the rest were dead. On advertising in every shape and form Ruskin delighted to expend his best bad language. In his eyes it was as

abominable as a corrugated iron mission church, but he recognised that it was alive with a life of, to him, the most deplorable vigour. This is not the place in which to discuss the ethics of advertisement, nor to argue the question of the effect, deleterious or otherwise, of advertisement on society. For good or for ill it is here and is growing at a prodigious rate. Every day sees advertisement adapted to some new object or ingeniously contrived to fit new circumstances. And of all forms of advertisement the pictorial placard is, perhaps, the most strikingly effective. No form can be

we eat and drink, the literature which appeals to us most strongly are all suggested and reflected there. We can trace fashion as it rises and—so to speak—shoot folly as it flies. What would not the historian of the spacious days of great Elizabeth, to say nothing of darker and less distinct times, give to have such a series of criticisms of them as will be easily accessible to him who shall depict the Victorian era? Imagine a series of pictorial placards of the Elizabethan theatre when Shakespeare wrote and Burbage played!

As a mirror of the drama—and the



FORAIN.

imagined which is more obvious or more certain of its effect: it is capable of embracing every conceivable thing, of proclaiming every variety of enterprise. Under these circumstances the picture poster becomes valuable as a mirror of life.

We may convince ourselves of the omniscience of the pictorial placard if we take the trouble to turn over the pages of the volumes of this magazine. In the illustrations which adorn them we are reminded of every aspect of our existence. The clothes which we wear, the sports with which we pass our time, the amusements which we pursue, the food and liquids which

drama we are assured on the very highest authority is itself, or ought to be, a mirror of life—the picture poster is extremely important. Therein we may see more or less faithful representations of the great actors of our time, and of great scenes from popular plays. The incomparable Duse and Sir Henry Irving have, it is true, rarely announced themselves save by the severest of displayed type. But most other great players of our day have, at one time or another, followed the example of Sarah Bernhardt and employed an artist to call attention to their impersonations in graphic fashion. The souvenir of the hundredth

performance of a play, which is, after all, only an advertisement of the more gracious kind, is very frequently really valuable as a theatrical record. The excellent souvenir of the revival of "King John" at Her Majesty's Theatre is, for example, one which is very properly prized by collectors

sensual charm of Anna Held, the dainty grace of Cissie Loftus. A comprehensive collection of such bills forms a bazaar of smiling and alluring and sometimes of not wholly innocent fancies.

As a mirror of sport the pictorial placard is by no means so effective as it is as a



VALLOTON.

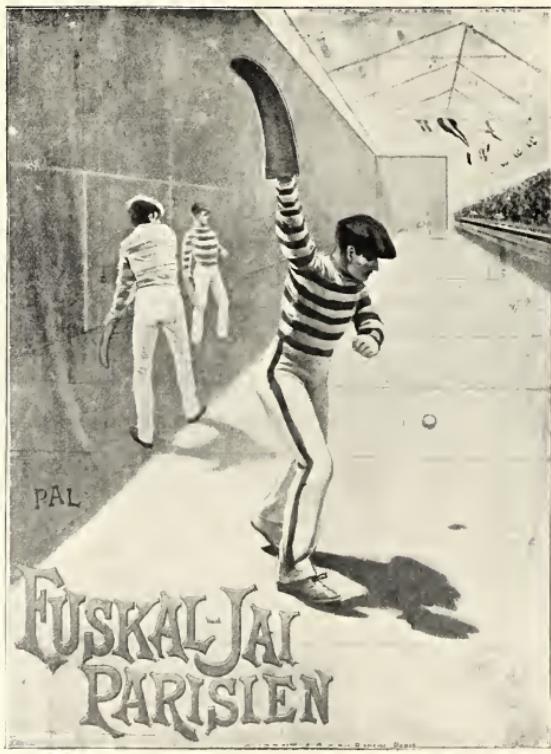
of the *ephemerides* of the stage. And again, the pictorial posters which deal with the music halls are valuable as showing what manner of performers they were who filled those places with mirth. In such posters we may appreciate the strangely fascinating personality of Yvette Guilbert, the intensely personal drollery of Dan Leno, the very

mirror of the stage. Indeed, looking to the fact that we are essentially a sporting race, it is not a little astonishing how rare amongst us the really effective illustrated sporting bill is. Boating assuredly is a pastime which should lend itself to charming advertisement, and yet we, lucky dwellers on the banks of "the river of pleasure," within

a couple of hours' journey of classic Henley, produce almost no good pictorial placards relating to the sport.

In the United States they order this matter better, and I remember charming bills by Mr. Penfield and other artists in which the delights of the sport are insisted upon. Of golf, also, Mr. Penfield has given

bill a huge kangaroo wields the bat and a roaring lion keeps the wicket. The execution of the thing is worthy the inspiration of its idea. Of bicycle posters the number is legion, but I fear we cannot honestly flatter ourselves that the most artistic and effective are those which come from English hands. I reproduce here a beautiful one by Forain,



PALÉOLOGUE.

us some charming illustrations in his posters. Football and cricket, despite their enormous popularity, have caused the production of absolutely no posters of interest. The sort of thing for which they have been responsible may be judged by the huge placard published by "The Sportsman" when last the Australians visited our shores. In this

one of the greatest draftsmen of the age. An interesting bill as a souvenir of a sport which once had a considerable vogue in Paris is that of Paléologue which bears the words Euskal-Jai Parisien.

But it is, after all, those posters which reflect the common life of the common people which are of the highest interest.

The best of these have been produced by Frenchmen, and, speaking from the psychological standpoint, they are of infinitely greater importance than the idealized decorations of Mucha or the frivolous excursions of Chéret. Amongst them several of the most brilliant and mordant are signed by Toulouse-Lautrec and have already been reproduced

capital. The fat *patron* and his still fatter wife, the sodden blue-bloused workmen, the mean zinc-topped counter are drawn to the life, and the artist, with unerring instinct, has caught the very spirit of the scene. In his "Lés Montmartroises," De Feure has depicted for us another variety of *café* life. Here we see the *cocottes* with their atten-



IBELS.

in these pages. Few can forget the lewd vulgarity of the "Divan Japonais," or the brutal ferocity of "Au Pied de l'Echafaud." Again, the "Escarmouche" of Ibels, in which with the utmost vividness we are shown a typical Paris dram-shop, is an extraordinarily powerful comment on an incident of modern existence in the French

dant cavaliers, and a waiter who is typical of the rapacity and inanity of his class. In the "Eugénie Buffet: Concert de La Cigale" we are introduced to the work-girl, surrounded by the curious landscape of the Boulevard Rochehouart, with its characteristic chimney pots and windmills in silhouette. This is an excellent

JULY, 1900.



work by Métivet. Valloton, in the poster, with the legend "Ah! La Pé . . . La Pé . . . La Pépinière," caricatures for us, in fashion the most faithful for all its grotesque exaggeration, a modern theatrical audience.

But in good truth I might multiply examples until my unambitious article reached the dimensions of a volume. I might expatiate on the bull fight bills which adorn the streets of Seville and Cordova, or the bills for the great fairs which take place in the various towns of the continent. It is needless. I have said enough to show that in pursuance of their craft the makers of posters depict each side of many-coloured life and represent all sorts and conditions of men. It follows that, assuming in them even a small degree of skill and fidelity, their wall pictures are of great value to the social historian of to-day.





L. CONCONE.
Printed by G. Ricordi & Co., Milan and London.

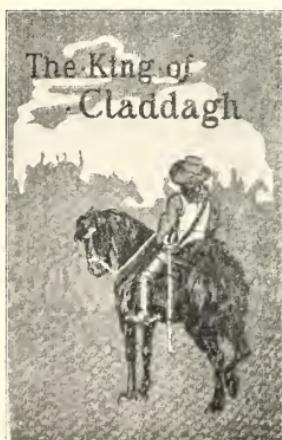
Book Covers.

OF the making of books there is no end, and the more up-to-date publishers vie with each other in the production of works which shall most successfully appeal to the public.

The sombre-covered three-volume work has practically disappeared. The famous "yellow-back," with its melodramatic or tragic cover, dealt it a mortal wound, and now the "railway novel" has in turn received its death-blow from its more vigorous and artistic coloured-embroidered and cloth-covered younger rival.

There are now quite a number of publishing firms who make a speciality of colour-printed stiff cloth covers. The best designs are decidedly vigorous in style. The colours and design are arranged for an effect which quite eclipses the old-pattern railway novel, and yet withal they are far more artistic than the fashion plate style of drawing of the "yellow-back."

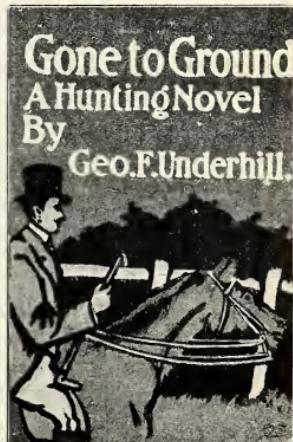
The "yellow-back's" success was undoubtedly due in the first place to its quality



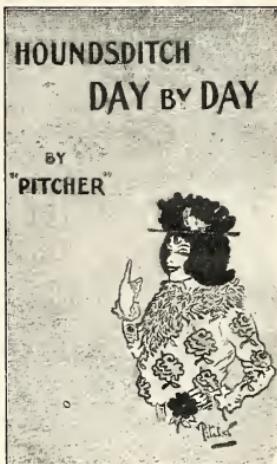
of attraction by means of its dramatic cover. Travellers in hasty search for something to beguile a tedious journey had their attention immediately seized by pictures which gave some sort of clue to the contents. The reader partial to the literature of the sea beheld the hero upholding the heroine in mid-ocean. Such highly concentrated dramatic force scarcely ever failed in its purpose, and the warning whistle of the departing train was also the signal for the hasty purchase of the volume.

Readers fond of hunting stories had their attention secured in just the same way by a picture of the hero overhauling the runaway steed of the heroine. The designs of the covers depicted every phase of life, ranging from Royal to mere baronial interest—it rarely dropped below that.

It was impossible for a class of book bearing only the title on its uninvitingly sad-looking covers to compete against the brighter and more explanatory self-advertising of the railway story book, and the



BOOK COVERS. (*By permission of Messrs. Sands & Co., London*)



BOOK COVERS. (*By permission of Messrs. Sands & Co., London.*)



**CORRIERE
DELLA SERA
MILANO** Via PIETRO VERRI 14.
ABBONAMENTO ANNO L.40 SEM. L.20 TRIM. L.10.
ECCEZIONALI PREMI AGLI ABBONATI

G. BELTRAMI.
Printed by G. Ricordi & Co., Milan and London.



plain-covered book languished, and is now really dead.

The faults of many of the new coloured covers are more or less inartistic drawing, design and colour combination, but these are faults which will disappear when publishers employ good artists. On the other hand artists as a whole have failed to recognise their possibilities in the production of book covers, but this, again, is a matter which will be quickly remedied with the bestowal of a little more attention to the requirements of a good book cover.

The ideal book cover design embodies many of the essentials of a good poster and show card. The effect must be a little broad like the poster, capable of attracting attention at some distance, but must also possess the quality of repaying close examination. Detail must be subsidiary for the long range view and yet apparent at close quarters. Colours, when more than two are employed, must not be quite so garish as permissible in the poster, otherwise there will be a discordant effect on close examination.

As with the "yellow-back," the design should bring before the reader an incident of the story in such a way as to arouse an irresistible curiosity as to the sequel of the

situation portrayed. The title, author's, and publisher's name should also appear, as also the price.

I know that the latter is usually omitted from covers of books priced more than one shilling, but I am in favour of the addition of the price. More sales are lost than are gained by the omission, which deters many people from buying through fear of price being too high.

I am enabled by the courtesy of Messrs. Sands & Co., the publishers, of 12, Burleigh Street, Strand, W.C., to reproduce a representative selection of different types of book covers, though the reproduction, of course, suffers by the omission of the colours employed in the originals.

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MR. HUGH MACLEAY has published an artistic and profusely illustrated book forming the official catalogue of the International Advertisers' Exhibition at the Crystal Palace. It contains coloured insets and numerous reproductions of English, American and Continental posters, estampes, etc., and is wrapped in a special coloured cover. Copies, 8d. post free, may be obtained from the office of THE POSTER, 1, Arundel Street, Strand, London.—*Drapers' Record*.



A Rote on Maurice Biais.

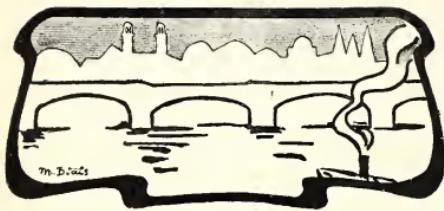
By CHARLES HIATT.



UNE longue silhouette, jeune, amusante, s'esquisse, agile, preste, en perpétuel, mouvement; un profit original s'éveille d'un œil bleu fureteur; une immuable cigarette aux lèvres narquoises"—thus does M. Emile Straus, editor of the French literary journal "La Critique," describe Maurice Biais. It were hopeless to attempt to translate this vivid picture into English. The French language is peculiarly adapted to verbal sketching in this manner, whereas our own ponderous, though noble, tongue does not admit of this brief and brilliant method of portraiture. Under these circumstances I have thought it better to give in this note the sum and substance of M. Straus's remarks on Maurice Biais rather than literally to translate them into English, for in the process of conversion they would inevitably lose their savour. Maurice Biais is one of the vast number of young artists who have commenced their lives by adopting a career entirely uncongenial and unsuitable to their gifts and temperament. His first impulses were towards a naval career, and in order to prepare himself for it he entered the Government training school. Very soon, however, he felt himself inevitably drawn towards art, and more especially towards decorative art. He first gained recognition and applause by a series of markedly original humorous drawings in which invariably there was strong evidence of instinct and feeling for decoration. He did

not content himself with depicting and emphasising the grotesque aspects of life, he attempted always to reduce those aspects into decoration. Paris was his studio: the Boulevards, the Bois, the theatres, he made his chief places of study and observation. He was an amateur of the light side of things, enjoying greedily whatever was gay and joyous in the life of the gayest and most joyous of cities. He delighted above all in the Parisienne whose flower-like, bird-like grace is coupled with an adorable artificiality. He recognised, as the promoters of the Exhibition have recognised, her dominant place in the economy of *la ville lumière*. It is no idle and meaningless symbolism which has accorded to her statue the most conspicuous place at this World's Fair.

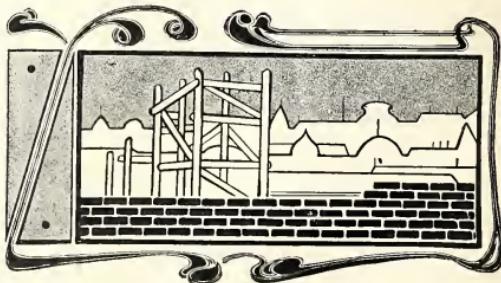
It were utterly unjust to dismiss Maurice Biais as a merely facile and amusing draughtsman, for, looking to his years, we owe to him a very large quantity of serious and ambitious decorative work in many branches of applied art. M. Emile Straus calls him, by no means inaptly, *un artisan d'art*. We must, amongst other things, credit to him wall papers, mural decorations, furniture, pictorial posters, and objects of every-day use, which are distinguished by remarkable ingenuity and refreshing originality. While he has not been so foolish as to overlook the work of his predecessors in decoration, he has never condescended to mere slavish imitation. He is of his own age, and though he is intelligently eclectic, he never wastes his time in futile mumbling of old formulas. This is specially noticeable in his typographical ornaments, some of which are reproduced in these pages. In



**Designs
by**



**Maurice
Biais.**



his decorative capitals, Biais is innocent of the stupidity of rendering the letter illegible by reason of excess of ornament. In his posters he shows a nice appreciation of the purposes for which they are designed and the conditions under which they are to be exhibited. It follows that he sacrifices detail to broad and striking effect. The recent craze for pictorial post cards has been the excuse for much that is foolish and more

It is impossible to foretell the direction which Maurice Biais' talent will ultimately take. Whether he will continue in his present line of gay and agreeable ornament, or whether he will devote himself to strict decorative work of a more severe kind it is idle to speculate. Suffice it to say that he has already given proof of the possession of a gift at once personal and distinguished. Some of the illustrations to this article were

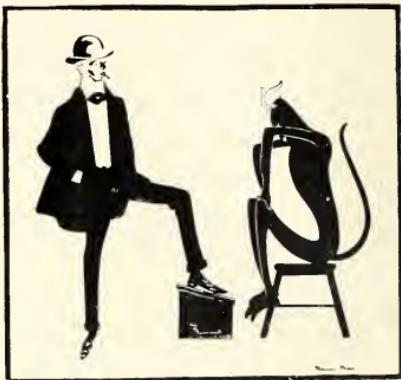


that is vulgar and meaningless. To Maurice Biais we owe some of the best decorated cards which have yet been produced : his series in "Les Maîtres de la Carte Postale" contains some charming things which are really worth rescuing from the waste paper basket. Even in these trifles he exhibits style and restraint which are especially welcome when we remember that a post card seems to call forth all the stupidity of which a designer is capable. To decorate post cards merely for the sake of doing so is about as intelligent as to print postage stamps merely that they may be collected.

done for the German periodical "Die Weltausstellung, Paris, 1900."

THE POSTER, 1, Arundel Street, Strand, London, W.C., est toujours la brillante chronique mensuelle de l'affiche et de l'art décoratif que nos lecteurs connaissent déjà. Couverture originale en couleurs et plus de 50 illustrations dont quelques unes en couleurs. Abonnement annuel 10 fr. Le numéro 0 fr. 75 (franco de port). Reproduction d'affiches de tous pays.—*L'Affiche Artistique*.

Original Designs
by
Maurice Biais.



Posterdom Caricatures.

No. XVIII.—Maurice Biais.



Drawn by LUCIEN FAURE.

Bicycle Posters.

BICYCLE posters are not so much *en evidence* this year as in the memorable boom year, when money was plentiful. Yet few things lend themselves to out-door advertising as the essentially out-door exercise and pastime of cycling.

The "first and foremost" tyres have undoubtedly had the benefit of the most extensive of all cycle advertising, and their various posters have been designed to attract the different classes of riders—the touring, racing, and other sections of the cycling public.

I do not think enough has been made of the many pleasurable features connected with cycling. The figure of a rider with an uninteresting background would not appeal to me as would a



GEORGE NEWBALL.



GEORGE NEWBALL.

cycle poster which suggested some of the delights associated with cycling. A tree-shaded lane, with glancing sunlight and cool roadside, pool, and a landscape perspective of the cornfields and distant purple hills would prove an irresistible inducement to straightway buy a bicycle, and most probably the one advertised if a foot-slip bore the name and address of a convenient agent.

I am well aware that the carrying out of my idea of a landscape cycle poster would entail a large broadside, but it would be simply suiting advertisement to the need of breadth in cycle advertising.

There are many very excellent bicycle posters issued by several manufacturers, and I hope at some future date to reproduce a representative set.

JULY, 1900.

The Poster.

195





THERE seems to be a paucity of striking new posters on the hoardings this month, in spite of the fact that at this time of year the hoardings secure more attention than at any other time.

London especially is now crowded with foreign and country visitors with all-observant eyes, and striking posters from the fact of their position, would be sure to secure attention.

It does not seem to have struck advertisers that there should be a seasonable treatment of their poster advertising. Hot red and yellow offends when the temperature is at 90° in the shade, whilst a cold blue, which in winter gives one the shivers, in the summer simply creates an illusion of welcome coolness.

Of course, the ideal manner of carrying out the season colour scheme would be to have four different posters designed to suit the four seasons. For instance, the spring poster should have a spring-like treatment, the summer, a cooling atmosphere, and the autumn, an autumnal harmony of warm and cool effects, whilst the winter sombreness and coldness should be relieved by a warm and cheerful design. It will be noticed that the extreme seasons of winter and summer should be treated as extremes

requiring reactional treatment, whilst the medium seasons of spring and autumn simply require harmonious handling.

Failing the above thorough treatment of seasonable hoarding advertising, it is yet possible to "season" one and the same poster in an inexpensive and yet wonderfully successful manner. It can be done by giving a poster a marginal bordering of the colour required to neutralise or emphasise an unseasonable or seasonable poster, as the case may be.

For the present summer season, try the effect of a pale blue or pale green border. As to the width of this bordering, this depends on size, design and position of poster. Up to half the greatest diameter of the poster may be regarded as the safe maximum limit. It is best, though not necessary, to use a glazed paper, as being more brilliant and pronounced in tone. Carried out to the maximum extent, it, of course, means the using up of double space, but not necessarily double the expense, whilst a poster so treated would stand out from its fellows.

About the brightest posters now on the hoardings are those for "San Toy," which we reproduce with this article. The one containing the uncommercial traveller

with his bag, is spoiled by the use of a vile blue for the printing of portions of the design, which in no original would be blue in colour. Who has ever seen a blue handbag, for instance. The dotted lettering on another poster renders the latter almost valueless at no great distance. The other "San Toy" poster, however, is both pleasing and good.

Another good poster seen on the hoardings is that for the American Line. A knot of sea loafers are loafing over a pier barricade with backs towards the beholder, whilst looking at an outgoing American Liner. The colours are rich, and in big washes. The whole thing is bright and attractive.

Sea-side panorama posters are also plentiful on the hoardings, Blackpool, Morecambe and Yarmouth being advertised in



H. GREENBANK.



Printed by Messrs. Weiner, Ltd.

this way. It seems strange that places so much nearer London as Southend, Brighton, Margate (true, Margate is represented, but it is by a London Steamer Co.'s poster, which has undoubtedly done duty for years, as a sea-wall parade which has been in existence for some years is not represented), Ramsgate, Deal, Dover, Folkestone, Hastings, etc., do not wake up to meet rivalry of places not so well situated to secure visitors.

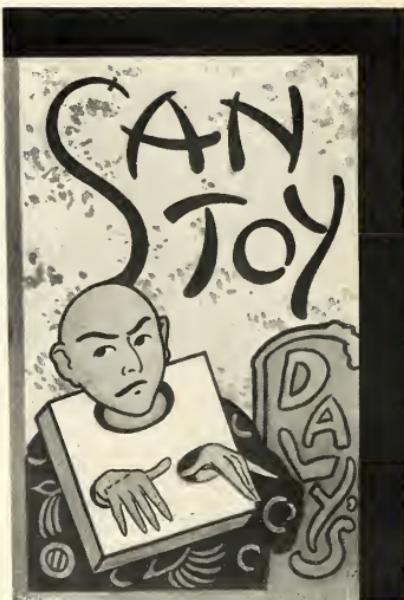
Whilst on the subject of holiday posters, I may mention a poster got out by Gazes', the tourist agents, and who make a speciality of allowing one, two, three, four, five, six, seven, eight, nine, ten, or more days to see the Paris Exhibition. The figures commence towards the bottom left hand corner of the poster and run diagonally right across to the other side. They are big and bold, but everything else is pretty

small. "Paris Exhibition," and the word "days" following the figures, ought to be as bold as the figures.

"A timid traveller" calls my attention to a coloured poster issued by the South-Eastern and Chatham and Dover line on which are portrayed two trains steaming away from London to the seaside. He says :

"If you look at the train on your right hand you will find that it is tearing away on the up line, and will sooner or later crash into a train coming from the seaside to London."

I have not had an opportunity of examining the picture, but it seems to me that if a down train runs on the up line there is every probability that the up train would run on the down line, and thus all would be well. The critic also alleges that the signals are all wrong, but here again it seems to me that if signals at danger are taken to mean full speed ahead, then you have only to regard signals at safety as meaning "stop," and once again all would be right.



R. T. PRAILL.

SOMEONE has sent me a number of hotel advertisements from Cologne. Apparently, what the various proprietors wish to make clear is that their establishments are not far from the Central Railway Station. Here are the different claims set forth in the advertisements :

The only first class hotel opposite the principal entrance to the Central Railway Station.

First class hotel in the immediate vicinity of Central Station.

Excellent hotel near the Central Station.

Finest second class hotel in proximate vicinity of Central Station.

There are subtle distinctions here. Thus we begin right opposite the entrance, next we move on to "the immediate vicinity of," after that we get so far off as to be only "near"—but when even an advertising hotel proprietor can only claim that his place is "in proximate vicinity" of a station you may be sure that it is not within a Sabbath day's journey thereof.—*Morning Leader*.



A. FERRAGUTI.
Printed by G. Ricordi & Co., Milan and London.

Stanley Cock's Music Hall Posters.

By "STICKFAST."



STANLEY COCK.

Drawn by himself.

new wherein to make a name for himself. This gentleman is no other than Mr. Stanley Cock, the son of the popular Peckham physician (mind your P's, Mr. Printer), who started life as a medical student at Guy's Hospital. A descendant of the family that gave birth to Sir Joshua Reynolds, it was only natural the boy should have a penchant for Art with a big A. His facile pencil, to the amusement of his fellow students, oft beguiled the tedium of a dry lecture. Caricatures of the doctors came fast and furious, and "caught on" to such an extent, that young Cock became a terror to the staid professors, who objected to having their physiognomies drawn in all manner



STANLEY COCK.

In the January number of *THE POSTER* this year, we were lamenting the dearth of originality and art in the English music hall placards. Mr. G. F. Scottson-Clark has devoted his talent to a collection of portraits of eminent music hall performers, which was printed in three colours in book form, but not one of the drawings, to my knowledge, attained to the dignity of a poster. Even Mr. Sime's artistic poster for Chirgwin, which I consider the strongest music hall poster produced in this country, was originally designed and used for a magazine cover before it was sold to the popular comedian. But a new artist has sprung up in our midst who recognises the clear field the music hall world affords to a beginner seeking fresh fields and pastures



of grotesque shapes. The caricatures attracted sufficient attention to enable the artist to found "The Guyscope," a merry, but short-lived magazine, that was more conspicuous for its crude wit than for its good taste. During his five years' probation at Guy's, Mr. Cock drew one or two posters for entertainments given on behalf of that Institution, and put them on the stones himself at Messrs. Ash and Company's lithographic works, in Southwark. This experience has been of considerable advantage to Mr. Cock in preparing his

latter designs, but it disturbed his medical studies. Tiring of the restrictions of a student's life, young Cock threw up his work to devote himself solely and wholly to the fickle jade Art. Struggling but jovial days ensued, as the artist left his parental roof in order to strike out a career of his own—to stand or fall by his own efforts. For a time Mr. Cock worked in an Advertisers' Agent's office in Fleet



Street, and this gave him an insight into the requirements of advertisers, in the way of designs, and on more than one occasion his work, which he executed in his spare time, was sold to his employer. Finding that there was a market for his advertisement designs, Mr. Cock took an office in the same street, and boldly launched out for himself, filling in his odd moments by drawing caricatures for one or other of the papers, until he joined the staff of "Table Talk," for which he draws a page illustration each week.

A short time ago, Mr. Cock turned his attention to "lightning sketches" on the concert platform. This led to the music hall poster, and in this his twenty-fifth year, two or three bear his name. The first was drawn for Mr. Arthur Roberts, to whose courtesy we are indebted for its reproduction in these pages. The placards of Mr. Joe

Elvin are far and away above the average of music hall lithographs, and the smaller of the two, showing Mr. Elvin holding "The Sketch," is happy in conception. The back of the cover is left blank, in order that the name of the music hall sketch in which Mr. Elvin will appear the following week, may be inserted. I am also permitted to reproduce an original sketch for a poster by Mr. Cock, of Mr. Albert Chevalier singing his yokel song, "'E can't take a roise out of oi." These early posters by Mr. Cock are by no means perfect, but the young artist is so conscious of his own defects, that it would be a thankless task in others to point them out; but at the same time his talents are so eminent, and the love of his art, joined with indomitable perseverance, so strong, that they will sooner or later carry him a very long way.



STANLEY COCK.

Palette Scrapings.

❖ ❖ ❖



NO. 1.

JACK B. YEATS.

I PRESENT above the first of a series of caricatures of the schools and styles of pictorial posters now in vogue. Mr. Jack B. Yeats will, in succeeding numbers, hold up to good-natured satire the work of the masters of modern poster-making, English and foreign. He has commenced with a skit on what may be called the "Commercial-Grotesque" type of placard. The cheap cigarette may be considered the father of this particular school, which, to judge by its ubiquity, has a host of admirers.

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THE August number of "The Ludgate" commences a new series under the editorship of Mr. Hyatt-Woolf, and is of considerable interest to readers of THE POSTER, as

it contains an interesting article on "The Poster Academy," by its honorary scribe, Mr. Austin Fryers, in which he has said a good deal about Art and very little about the Poster Academy. We have for some time past made it clear why poster art should be fostered, encouraged, and preserved, and our readers know why the Poster Academy is in existence. It is to do all the things we have advocated in THE POSTER since its inception two years ago.

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THE Committee of the Poster Academy is entirely composed of leading poster artists who have each undertaken to send in not less than three finished original designs to the Poster Academy Exhibition, which will be held in connection with the second



J. HASSALL.

annual International Advertisers' Exhibition at the Crystal Palace next year. Artists or "posterists" in general who desire to become members—the subscription is half-a-guinea a year—should address their applications to the offices of the Poster Academy, 20, Victoria Street, S.W., and submit not more than three specimens of their work. Election rests with the Committee.

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NEXT year's Poster Academy Exhibition should give an immense impetus to poster art in this country. The hearty and enthusiastic support which has been given to the project by practically all the well-known men is an earnest that their very best efforts will be put forth to give poster art next year its highest expression.

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MESSRS. W. J. SHAW & SONS, the well-known Limerick Bacon firm, are about to issue an excellent poster by John Hassall, which I hope to reproduce in colour in the September number. It is being executed by Messrs. James Walker & Co., of Dublin, who, on the occasion of the Queen's visit to Dublin, were honoured with the Royal Warrant as Colour Printers to Her Majesty, who was much pleased with the excellent specimens of the work produced by the firm.

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BOTH the Navy and the Canine Defence Leagues firmly believe in the poster as a means of publicity. The Navy League's posters have aroused a lot of attention, and it was quite American aggressiveness which prompted the League to send the sandwich-men to parade in front of the War Office and along Pall Mall, displaying posters emphasising the shortcomings of our Navy. So much attention was aroused by this, in fact, that Mr. Goschen, First Lord of the Admiralty, was "drawn" in Parliament, when he used the memorable reply to the effect that he was "not inclined to argue with sandwich-men."

THE Canine Defence League are just now engaged in stirring up popular opinion against the muzzling of dogs. One of their best posters is a strong appeal to democratic feeling. There are illustrations of a hunting dog in "full cry," and labelled "Long's Hound," and another in an attitude of masterly inactivity and inutility, labelled "Shepherd's Dog." The accompanying wording reads: "Class Legislation. Muzzle all or muzzle none," with name and address of League, and offer of prospectus of objects of the League.

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THE Chairman of the Oldham Watch Committee, on the occasion of the renewal of the Oldham Theatre Licenses, took occasion to remark on the character of theatrical wall posters. "They were neither educational nor elevating," he said, "and it seemed to him, appealed to the worst passions of human nature." He had observed a picture advertising a play called "Humanity," representing a staircase fight with the fire-tongs, champagne bottles, plates and jugs, and covered with gore. He should be sorry to think that the theatre-going public needed a bill of that kind to draw them to the theatres. It was, not to his mind, complimentary either to the theatres or to the theatre-going public. The Mayor also drew attention to another hideous poster showing a man lying across a railway line waiting to be run over. The theatre representatives deprecated responsibility in the matter, as it was the custom for the travelling companies to carry their own advertising matter. They, however agreed to bring the matter before the next meeting of the Theatre Managers' Association.

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MR. HUGH MACLEAY has sent me a copy of the third birthday number of *THE POSTER*, a smartly-edited monthly journal which is doing excellent work for the artist, the printer, and the advertiser, by the en-

Italian Posters.



R. GALLI.



E. DALBONO.



A. VILLA.

Printed by G. Ricordi & Co., Milan and London.



A SHOW CARD.

couragement of artistic advertising—in all departments. Many of the illustrations are produced in a manner that I have only seen equalled in the best illustrated journals of Paris and New York, which are far ahead of our London journals in the artistic department. The hints furnished by the paper on modern advertising are well worth the attention of all those who find that it pays to advertise their manufactures, their journals, or—themselves.—*The Empire*.

A NOVELTY in the way of street advertising is being used by the Born Brewery, of Columbus, Ohio. They have placed in the sidewalks some round, heavy glass discs, perhaps 20 in. in diameter, and on these have lettered "Drink Born's Pale Ale." At night they have incandescent lights beneath them so that the man who passes along the street cannot fail to see the brilliant sign in the middle of the sidewalk. The idea could be used by any sort of a firm for advertising any sort of goods—*The Advertising World*.

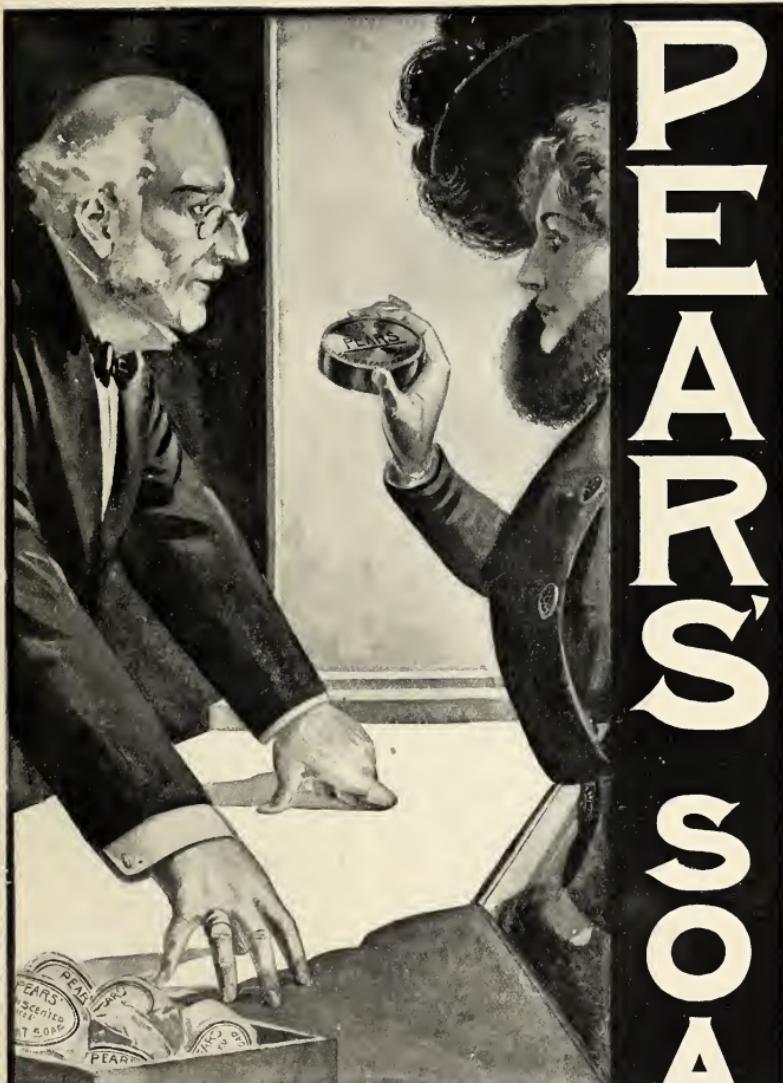
A NOVEL idea, brought out by an American firm, and which has caught on in the States, ought to prove an advertising success over here. It consists of a life-size man and woman, made in stamped and embossed sheet metal, and is very durable. It is painted in natural tints, and makes a very life-like appearance when set up a few feet from the road.



ONE product of the war is the extraordinary quickening of the artistic appreciation of the value of the soldier and the naval man for advertisement purposes. That is what strikes one most about the ingenious and clever illustrated pamphlet which Messrs. Jas. Elliott and Company have just issued for Horlick's Malted Milk. It is a pithy snapshot compendium of the career of Thomas Atkins from the recruiting station to the moment of triumph.—*Morning Leader*.

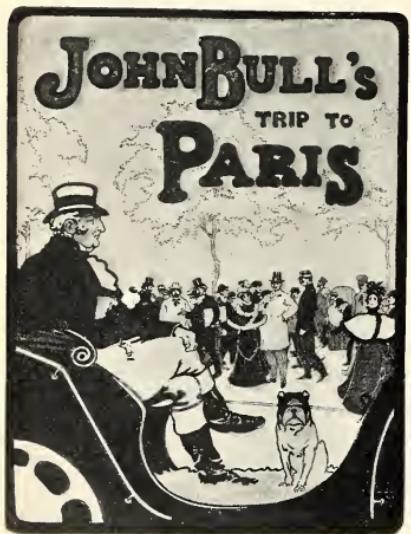
A POSTER.

Printed by Mansel Bros.



"YES, THAT'S THE GENUINE,
and it has no equal."

Established over 100 Years—20 International Awards.



A BOOK COVER.

TOM PEDDIE.

"JOHN BULL'S TRIP TO PARIS" is the title of a new Sixpenny Guide to the French capital, and is published at the office of "The Favorite Magazine." The text is anecdotal, chatty and readable, and is embellished with over eighty illustrations, drawn by the leading English and French poster artists. A plate of the Paris Exhibition of 1900, drawn by F. Hoffbauer, is presented with the book, and the whole forms an interesting souvenir of a fascinating city.

ONE of the peculiar sights of Paris, from the advertising point of view, is the prominence given to sidewalk "pillars." These are round structures about seven feet in diameter that have the most prominent positions on the gutter kerbs of the most important boulevards. They vend newspapers and are used for purposes which, in this country, we do not permit in such public places. Paris enjoys itself out of doors. The principal patrons of the cafés sit around tables which are on the open sidewalks, and there they dine and wine and have their

evening pleasures in full view of all these "pillars," which are brilliantly illuminated and decorated from top to bottom with advertising signs. There are as many as eight or ten of these places to a single block, and on some of the boulevards there are hundreds in a line, all brilliantly lit up and showing advertisements through different coloured glass.

One of the most striking points in many advertisements is the headline. There are some people who possess a natural genius for the invention of smart headlines which instantly arrest the attention and creates a desire to read more. We all recollect Sam Weller's opinion as to the right way of composing a valentine. The great object was to make the receiver wish there was more of it. Similarly the headline of an advertisement should excite a desire to know what can be said in reference to the particular topic.—*British Printer.*



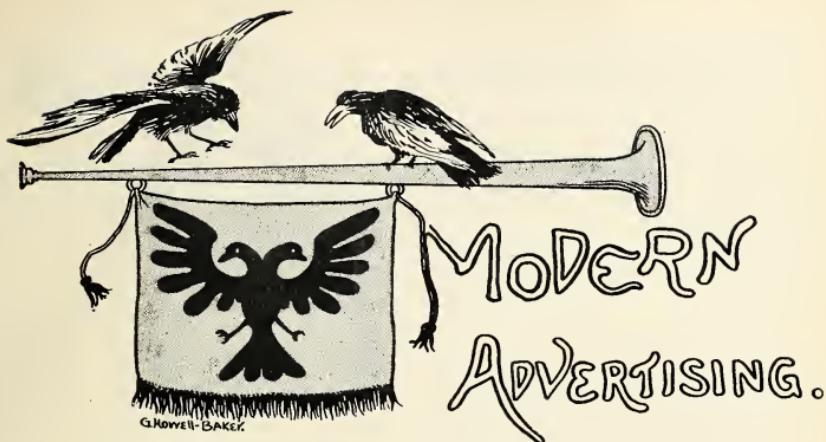
A FRENCH POSTER.

TOULOUSE-LAUTREC.



MODELLED DESIGN.

(By permission of the Photochrom Co., Ltd., Cheapside.)



A Monthly Journal for Advertisers.

NO. 2. EDITED BY HUGH MACLEAY AS A SUPPLEMENT TO "THE POSTER."

No extra charge is made for "MODERN ADVERTISING," which is included in the yearly subscription of 7/6 to *THE POSTER*.

Special terms can be obtained by publishers desirous of sending copies to their advertising patrons.

Contributions are invited, and must be accompanied by the name and address of the writer. Address all literary matter to the Editor.

Business communications and enquiries regarding advertising space should be addressed to the Manager of *THE POSTER*, 1, Arundel Street, Strand, London.

The Editor's Ideas and Ideals.

THE imitative tendency is very strong. Some time ago the "Morning Post" fixed up an outside clock on which the letters forming the paper's name took the place of the ordinary figures. The "Daily Telegraph" have lately followed suit.

In China the traders take down their signs when the higher class Mandarins pass. This is said to be done as a mark of respect; this proceeding certainly does not bear the hall mark of good advertising.

WHY will both the British advertiser and printer crowd his space, whether in newspaper, on card or paper? A good margin in printing is as beneficial as a good margin of profit.

POSTERS, etc., thought to be too small for certain positions or purposes, can be figuratively and literally "enlarged" to suit by using a margin of either the same or another colour paper, or with a combination of several coloured borders.

I KNOW a small suburban paper which is always pressing its readers to push its circulation and interest: yet the other day on asking a bookseller for a copy I was informed that he had not received his supply, that he had sometimes got the paper on publishing day, but generally the day following, and oftener none at all—this in spite of his having repeatedly complained by post.

THERE should be a good field for the American follow-up card system. I some time ago wrote privately for several catalogues, etc., of various advertised articles. Although more than a fortnight has elapsed I have not received a single attempt at following up my enquiry, and only one firm sent with its advertising matter a letter expressive of its desire for my patronage, tendering further particulars if required, etc. Only the firm writing this letter scored with me, although I more particularly wanted something else.

THE Lords and Commons Committee on Municipal Trading has received evidence in sup-

port of Municipal advertising from the Chairman of the Harrogate Wells and Baths Committee, Alderman D. S. Ward. I mention the gentleman's name as he seems more than ordinarily enlightened on the benefits of advertising, inasmuch as he does not fail to give credit for indirect results. The alderman said they advertised at the railway stations on the North-Eastern, in the public papers and the medical journals, whilst they were also arranging for advertising at King's Cross and other largely-frequented stations. Yet on the baths, added Mr. Ward, they made a loss, which, however, was more than counterbalanced by the indirect gain to the town. For the past seven years the influx had increased.

I WAS much interested while on a recent tour of some of the larger centres of population in the North of England and Scotland to see the widely varying latitude allowed in the matter of street advertising. In Glasgow, for 3s. 6d. a day, I think, one can hire a man to push along on two wheels a veritable hoarding, measuring, as near as I can remember, 6 feet high. This travelling hoarding is really two hoardings set about 8 inches apart at foot, but joined together at the top. The usual plan in using these hoardings is to have hand written placards affixed.

In Glasgow there are a number of ticket-writing firms who make a speciality of this thing. I paid a visit to one place. On huge counters and tables lay regulation size sheets of paper of different colours. The lettering, etc., was rapidly sketched in by a special hand. A finisher followed, who inked in the outlines, which were afterwards filled up by boys or girls. (In North Britain girls and women are largely employed in the printing and allied trades.)

No further away than Edinburgh some of the powers that be would seem to have an objection to what is about the same thing being wheeled, and the Auld Reekie sandwich man requires a companion to sweat along with shaft handles on their shoulders or in their hands.

SOME of the Liverpool billposters seem anxious to oblige in the matter of "fly" posting on walls, windows and other undeniably good sites, this being done all right when no one is looking, hence the appellation of "fly" posting.

MANCHESTER, Liverpool, Glasgow and Birmingham traders desirous of creating a stir, use a "scratch paper" poster for a top section of their window or building fronts. This "scratch" paper has a woolly covering of any desired colour, which forms a background to the scratched away lettering. The effect is very good, and the thing can be rendered durable and waterproof by sizing and varnishing.



S. S. (Aberdeen).—See current issue.

JAMES (London).—Vol. I., pages 141 to 149.

J. J. (London, E.C.).—He has gone abroad.

MAC (Edinburgh).—The firm are undoubtedly liable.

DESIGNER (London). — See advertisement columns.

ALISON (Dysart).—Your sketches have been received.

MARY V. WHEELHOUSE (Fulham).—I will refer to yours and similar cases in the next issue.

"ACTIVE" (Manchester).—An advertisement in the paper named would be almost worthless. The designs have been despatched.

R. S. MILLER (Glasgow).—Thanks for congratulations. The matter will be dealt with in the next issue.

R. S. S. (Birmingham).—See the conditions. There are two more competitions announced in this number.

BERT STORY (Nottingham).—If your communications have still failed to secure a reply, write to the Secretary, Crystal Palace Co., Sydenham, S.E.

ADVERTISING IN CHILI.—The Chilian code of law and morals gives great prominence to veracity in advertising. Some years ago a dealer, in New Orleans, sent a lot of patent medicines to an American agent at Santiago, Chili. Amongst the stuff was a supply of toothache drops, which were warranted on the bottle to cure the worst case of toothache in ten minutes. Here nobody would take such an assertion seriously, but down there it is different. The first man who bought a bottle made an immediate application, and then pulled out his watch. When ten minutes had elapsed and the tooth continued to ache, he was furious, and at once had the agent arrested. The poor fellow was fined one thousand dollars and sentenced to three months in gaol. Through the efforts of the American consul the imprisonment was knocked off, but he had to pay the fine, and it broke up his business.—*New Orleans Times-Democrat*.

Dailies, Weeklies and Monthlies.



In looking over the various daily, weekly, and monthly publications, I notice a marked advance in the use of illustrated advertisements, but at the same time I regret that many of the illustrations fall below any fair standard of art. In the use of illustrations American advertisers are far beyond us. The advertising pages of the average American monthly magazine, such as Munsey's, McLure's, and others, contain as fine half-tone illustrations as are found in any other part of the paper.

In another way I think the Americans surpass us—in the matter of display of letterpress advertisements. In this display they show more artistic use of type and more use of borders, with the effect of making each advertisement individually prominent, while in most British papers they are set like so many bricks in a wall. Even in our own monthly magazines I notice that the most artistically displayed advertisements are of American origin. As I said above, the use of the picture is increasing, and a new field has been opened for many an artist who has struggled in vain to exhibit a painting at the Royal Academy, in designing catchy and attractive advertisements.

This use of pictures, although steadily increasing, has but begun, and there can be hardly any doubt that the great bulk of the advertising of the future will be illustrated. There are, of course, advertisements in which pictures would be out of place, but I do not believe there are any in which little artistic work of some kind would not add to the effectiveness of the advertisement.

There are many people of such conservative habits that they would not allow an illustration to appear in their advertisements, but the more progressive advertisers recognise the value of the picture, and not only keep their advertisements up-to-date in style, but greatly increase their effectiveness in comparison with their rivals.

The war has provided material for many timely advertisements, and I think the majority of these have been very successful. As a rule, I consider that any advertisement, well constructed, and introducing timely topics, is a good advertisement, but I have noticed some which have outrun their usefulness by not being kept up-to-date with the incidents upon which the illustrations are based.

I see an increasing number of advertisements of American goods, and this is pretty good proof of the value of good advertising as an aid to the marketing of goods. American advertising and general push have made even greater strides in our colonies. In Australia and New Zealand, American agricultural, mechanical, and other machinery is being imported in larger quantities every year. Examine Australian and New Zealand advertising and note the attractive bright and informative character of the American advertising compared with that of English goods. In the majority of publications, too, American advertising is more largely represented than that of English firms.

Now is the summer of discontent for the advertisement managers of daily, weekly, and monthly publications. Not without reason does the general adver-

tiser refuse to continue in his usual space. There are many articles unsuited for summer advertising, that is, no immediate results can be expected. And it is more or less immediate results that are wanted by the advertiser. It needs "go" of a high order, backed up by a long purse, to advertise Bovril when even the shade temperature is quivering between 80 and 90 degrees. No, the average man cannot be expected to advertise out of season.

This does not mean that the advertisement manager should despair of keeping up his record of business. At this time of year lemonades, cordials, light clothing, holiday resorts, railway and boat excursions, and many other things are in season, and it is reasonable advertisements of this kind he should seek.

A seasonable article in Eiffel Tower Lemonade is being very well advertised by long single column illustrated advertisements. One is an illustrative hint of the Tower, with a lemon on top and at bottom; another shows the face and hands of an attractive and cool-looking girl engaged in the cooling operation of drinking the Lemonade from a glass through a straw. A good talking point is the mention that the goodness and flavour of ripe Messina lemons is concentrated in Eiffel Tower Lemonade."

From "John Bull's Trip to Paris."

"THERE'S MANY A SLIP BETWIXT CUP AND LIP."

"An
absolutely pure,
highly
nourishing and
easily
assimilated
Cocoa,
unparalleled for
flavour and
strength;
in short, an
all-round
ideal
Food
Beverage."
—The Sanitary
Record

Fry's PURE
CONCENTRATED
Cocoa,
300
GOLD MEDALS, etc.

THE OLDEST HOUSE IN THE TRADE.

"A STRIKING ADVERTISEMENT."

TAILORING AND OUTFITTING ADVERTISING.

"WHAT is the best way to advertise in my business—tailoring and outfitting?" writes a correspondent. "Mine is lower middle class trade in manufacturing town of 75,000. I am willing to chance £100 to cover a year's advertising. There is one evening paper and four weeklies. I find I spent about £50 last year in church monthly, bazaar, and sports programmes, and similar things, but am not satisfied it has been the best advertising for me.—YOURS, ETC."

WITH £100 you should be able to do very satisfactory advertising. The newspapers should be your chief, if not your only, advertising medium. Do not waste a single halfpenny on programmes and other such ephemeral mediums. In the first place they are too shortlived to form a desirable advertising medium, whilst secondly, it must be taken into account that programmes are in people's hands when their minds are concentrated on matters directly connected with the programme. Therefore, any money paid to such should be considered as a charitable matter not chargeable to the advertising account.

The only departure I would be inclined to make from a general rule to do newspaper advertising only would be in the direction of a nicely printed card or folder, bearing on one side a panoramic display of different styles of dress, and on the reverse of card, or on other pages of folder, reading matter relative thereto. The fashion publishers supply half-tone and line "costume style" blocks suitable for fine and newspaper printing respectively. The card should be headed "Latest fashions for 1900," and this should be followed by a few pertinent remarks regarding each style. For instance, about a blazer or summer suit you might say :

"Looks, and—what is more important—also feels cool. Our flannels are selected for lightness and durability, whilst in the matter of colour shades we take pride in the fact that we *know* what is in the fashion and, at the same time, looks well. Another feature about our blazer or holiday suits is that we have solved the puzzle how to make a light inmaterial keep proper shape. The jackets we make do not fly open at the front (if unbuttoned), neither do the trousers hang in limp, big rolls. Just how we do this is our strictly guarded secret. Prices elsewhere (for same material and workmanship), 36s. to 42s. OUR PRICE, for same material and workmanship, 32s."

Now, as regards newspaper advertising, I would be inclined to take the evening newspaper only, especially if the bulk of your customers are young and middle-aged men, who as a rule do not read weekly papers when they can get an evening paper. The advertising rates of an evening paper in a town of your size are usually pretty low, and by contracting for regular space you might get it as low as 6d. or 9d. per inch, even for next-matter position with right to use blocks. A 3-inch double space would thus cost you 3s. or 4s. 6d. per day ; or at the rate of 18s. or 27s. per week ; or

£46 16s. od. or £70 4s. od. for one year. The first-mentioned amount would give you a bigger margin for a good card or folder and blocks, also extra space for Easter, Whitsuntide, August and Christmas trade. This extra space you would arrange to take any time you chose at *pro rata* rates ; you should also arrange for advertisement to be changed every day. Just now, for instance, matter like the foregoing about blazer holiday suits would be apropos.

If you also sell hats, ties, shirts, etc., you have simply endless material to work upon, but always, if possible, insert block of article or articles you are talking about. Your manufacturer or wholesaler should supply you with suitable blocks, but if not, you should have them made for yourself.

HERE is a specimen straw hat "talk," and to follow blocks of flat and crown "straws":—

LATEST FASHIONS IN MEN'S HATS.

THIS year brims and bands are narrower than last year. The most fashionable "straw" is very small plain and with a very delicate yellow tint. It is fashionable to wear either black or coloured band—and you may leave to us the important matter of selecting colours to suit you. Anyway, our acknowledged good taste is at your service.

Prices of this year's flat crown "straws," 1s. 11d., 2s 6d., 3s. 6d., and 5s. 6d.

As regards Alpine "straws," brims and bands are also narrower than last year, and colours are pale yellow, white, light brown, and black and white. There is a very peculiar curl to brim and crown angle in the most fashionable "Alpines." It is hard to describe or illustrate in print, but we have them.

Prices from 3s. 6d.

P.S.—We also have the latest fashions in coloured shirts, ties, etc. See our windows and stock. You can walk in and out without buying or being asked to buy. Also watch this space every day for latest fashion notes.

Now, do you not think that advertisements like the foregoing are more interesting, and are going to bring you more business than the usual type of advertisement? Try to talk naturally and informative and if you back up what you say—and this is most important—in the matter of stock, service, workmanship and other qualities which go to make a good business—you will next year be spending double your present advertising appropriation—because you will have found that advertising—good advertising—pays.



MELLIN'S FOOD, LTD., have paid 14 per cent. dividend. Does advertising pay ?



Mr. J. T. SEGRUE, whose speciality was financial and company advertising, has joined his business with that of Messrs. Mather and Crowther, for whom he will manage that department.

Catalogues, Booklets, Circulars, etc.

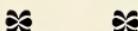
The Editor of MODERN ADVERTISING invites Specimens of Catalogues, Booklets, and other printed matter for review.

I DON'T suppose the town of Bedford has given any sort of official municipal backing to the local guide-book, "Environs of Bedford," published at 1s. by Mr. J. A. Reid, of Bedford. It is only two or three of the most enterprising seaside and inland holiday and health resorts who are enlightened enough to do this. Anyway, the traders and others who directly or indirectly benefit by an encouragement of sightseeing in the locality should feel indebted to the author for an attractive guide to the district. The book, which is pocket size, contains one of the clearest local maps I have ever seen, this being the work of Gall and Inglis, Edinburgh. The—presumably—good roads are coloured. The arrangement of reading matter is good, objects of interest standing up in black type under larger distinct headings. The illustrations are both half-tone and line, the latter by Kew Barnes, being of the fashionable impressionistic order. The half-tones lack definition, and I believe this to be due to the poor quality of the photograph rather than the blocks.

In the drapery trade, a branch of business which, perhaps more than any other, is flooded with circulars, originality must count for something. Messrs. Jerrard, Darby, and Clegg, trimming manufacturers, of Wood and Goldsmith Streets, E.C., issued through their representative—Mr. J. Wilson-Haffenden—something out of the common for the purpose of directing attention to a sale of feather boas. A four-line notice set in the printer's smallest type occupies the centre of the paper, the wording being: "J. D. & Co.'s 'Sale' is on Tuesday next, Dec. 5th. The advantages offered on this event require no magnifying.—J.W.H." At foot in opposite corners, in small type: "Furs value exceptional" and "Remember December 5th"—the latter only in red ink. The firm's name, etc., and address appear at top with representative's fac-simile signature. Another circular attached shows side by side a "Prognostication" and "Verification" as to rise in price of feathers. The first is a "tip" from J. D. & Co.'s "Spring Calendar," whilst the latter is a par. from the *Westminster Gazette* as to short supply and consequent rise in price. Beneath the foregoing are paragraphs congratulating those who took the "tip," a statement as to J. D. & Co.'s close watch of markets and fashions, and an expression of the firm's hope that their Calendar may prove of special use in the future, the whole winding up with another word or two to effect that J. D. & Co. will esteem favours, etc. The whole idea is a good bit out of the common, and I feel sure repaid the authors. It should also bespeak more careful attention and respect for the firm's future "calendars." I have also received samples of "Kalendar" cards used for advising calls. The date on which Mr. Wilson-Haffenden (who says "they well repay outlay") will call is denoted by a red seal, with an extra seal for placing on the buyers' diaries. The backs of these cards bear trade "tips" as to goods which are, or are not, to be in demand. (If these tips have been proved good in the past they should certainly secure attention.) The cards have hanging loops of lacing cord sold by the firm, and thus they serve a double purpose. There is also a pretty good catch phrase over firm and representatives' names and addresses, viz.: "You will always find the LAST NOVELTY at the FIRST MOMENT presented by, etc., provided by, etc., at etc." The two principal faults

with the cards are type too near edges and the use of indistinct shade of one colour with a very distinct colour—a bad combination of softness and comparative harshness.

There is a magnificent opening in London for some really good tailoring and outfitting advertising. Perhaps the best advertising of the kind at present is that of Messrs. Hoare and Sons, but it is a long way short of being as good as it might be. I have seen H. & S.'s advertisements in various "class" publications only, and have also seen some of their printed matter. I will deal more fully with tailoring and outfitting advertising elsewhere, and will here confine my remarks to a specimen of Messrs. H. & S.'s circulars. The paper is a heavy 15 x 9 sheet lithoed in blue-black and red, the latter used principally for the borders and divisional flourishes so dear to the average litho. artist. The sheet is simply crowded with matter, and the arrangement is such as to attract the eye in all directions at once—a great fault. Then affixed to the top of the sheet is a pink slip calling attention to special "Remnant Days," "Sweeping Reductions to effect a Clearance." Four flannel patterns are neatly stuck to the bottom of the circular proper—always a good plan. Prices and other particulars are given. Judging the cost of the thing, I would rather have had a small octavo 8 or 12 page booklet, on the various pages of which the matter and patterns could have been classified so as to make the whole more easy and convincing reading. I will add that a perusal of Messrs. H. & S.'s advertising matter conveys the impression of an earnest desire on the part of the firm to give their patrons every satisfaction; but this valuable factor might be made much more valuable as a factor of success—if the arguments were in a more presentable form.



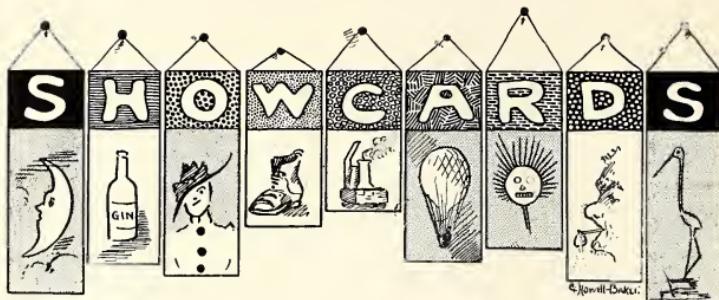
APOLLINARIS & JOHANNIS, LTD., increased their last year's output by three million bottles over that of the preceding year.



THE "Chicago Daily News" claims to have received the largest amount from one firm for a year's advertising, viz., £20,000.



"ALL about Dunlop Tyres" is the title of one of the most complete trade manuals we have ever seen. The title is a very comprehensive one, but is not an exaggeration of the character or the contents, which are presented in an easily understood and well-classified style. Explanatory diagrams are plentiful, and a nice relief is afforded by an admirably selected series of half-tone cycling scenes. The cover is of stiff card paper, printed stone colour, with lettering left white and embossed on a border ground of a solid sage green. The letterpress is in a reddish brown, with illustrations in black and colours. The credit for this fine trade booklet is due to Messrs. A. J. Wilson & Co., Ltd., 168, Clerkenwell Road, E.C.



WHAT artists term "the human interest" is a valuable feature in a show card. A merely decorative design gratifies the eye—and even then only the artistic eye—with its beauty, but it is, so to speak, a beauty that is only skin deep, and fails to make a lasting impression.

A good example of "a human interest" show card is the one with the title of "The Whisky of our Forefathers." In this a modern Scotch nobleman is sitting in his library with whisky on the table. Presumably the time is the witching hour of midnight, when the dead come to life, as the pictured forefathers are seen bending from their frames and reaching eager hands in the direction of the whisky bottle. The whole design is good, and it is one that once seen is never forgotten—especially by the whisky drinker. The design, too, is one that does not itself attract and hold the attention, but rather attracts and then diverts attention to the labelled whisky bottle. Here we are constrained to see the object which induces dead men to display such eagerness, and we thus cannot fail to note the label on the bottle.

A parallel example of human interest and properly focussed attention is furnished in the Colman's Mustard poster and show card, in which a tramp, amid winter surroundings, is seen warming himself before a mustard tin occupying the place of coal on some sticks of firewood. Here, again, the article it is sought to advertise is the object in focus.

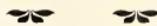
There is an opening for a show card with a narrow flap at top, after the style of the shelf strip. A tear-off, bold figure diary might occupy a bottom corner, and its utility would then practically ensure its being hung where, among much smaller cards, it would simply dominate the position. The flap should be a free hinge one, with linen at back of joint. The card could then be easily lifted upwards and articles taken from behind, when it would afterwards drop into proper position again.

The drug stores are the most indulgent in the matter of showing show cards, but there is more than one reason for this. Their show cards are smaller and finer than those of any other trade. The articles they handle are also smaller, and allow more scope for their use. Grocers come next in appreciation of the show card, but they fail to make such artistic and effective use of them as the druggist; and manufacturers, etc., are just now devoting a lot of attention to the matter of securing a good showing for their goods. This has taken the shape of handsome cartoons for cereals,

butters, etc., and finely enamelled tins for teas and coffees. Cocoas are not so well put up. The tobacco trade was the forerunner in this direction, and it is still ahead of all other trades in the handsome tin boxes it uses. Therefore, where ever one cannot depend on show cards being intelligently and properly displayed, it is best to secure somewhat the same effect by putting up the goods in so artistic a fashion as will nearly always secure them a "front seat" in the window and on the counter.

Artographs, or lithographed thin tin sheets, are coming to the fore in the show card world. They are durable, can be cleaned, and by reason of their being generally tacked in position, are likely to stop up for a long time.

The Bath Eucryl show card which I reproduce on next page is printed in eight colours, and as effective as any I have seen for some time. The lettering is white on a bottle green border, whilst the brightly coloured figure is drawn in Mr. Dawson's characteristically strong style. It is 14 in. by 10 in., and is bound to gain a good position in every store and chemist's shop to which it is sent.



MR. HUGH MACLEAY has sent me a copy of the third birthday number of the *Poster*, a smartly-edited monthly journal which is doing excellent work for the artist, the printer, and the advertiser, by the encouragement of artistic advertising—in all departments. Many of the illustrations are produced in a manner that I have only seen equalled in the best illustrated journals of Paris and New York, which are far ahead of our London journals in the artistic department. The hints furnished by the paper on modern advertising are well worth the attention of all those who find that it pays to advertise their manufactures, their journals, or—themselves!—*The Empire*.

...

"THE POSTER."—To those interested in the business of advertising—and in these days of commercial competition who amongst London's tradesmen is not?—this illustrated sixpenny monthly, issued from 1, Arundel Street, Strand, will prove of interest both in suggesting new ideas for attracting public attention and in showing how some of our best-known advertisers set about bringing their marketable commodities before the public attention.—*Hackney Gazette*.

IN SUMMER HEAT



BATH EUCRYL USE

ORIGINALITY IN ADVERTISING.

ASK a man who has spent his life selling clothing, about the millinery business, and he will tell you he doesn't know anything about it. The grocer will tell you the same about the hardware business, and so on; but it's strange that they all think they understand the advertising business.

Many bright men have spent years studying advertising and still they admit they don't know it all. But the man who hasn't given the matter any particular thought or attention insists that his own ideas and plans in writing and placing advertising are always right. It goes without saying that he usually gets little or nothing in the way of results and at once denounces all advertising. There are hundreds of men now spending money in advertising which is simply thrown away. Why? Because they fail to attract attention, the very thing they are striving for.

One-half the advertising done has nothing about it to attract or hold attention. The reader doesn't even know he has seen it. Now, put something there that is unusual, striking, unique, something different, and you get the attention every time.

Put originality in your ads and you will hear from them; they will do you good. But don't understand this to mean something "freaky." There are plenty of things about any business which will interest people and bring them to you. There are plenty of ways to say a thing which will convince them that your goods or way of doing things is better than your competitor's.

If you don't know how don't be ashamed to say so. Get the advice and help of a man who does. But be careful to get a man who knows advertising just as well as you know shoe selling or fruit buying. Then let him combine your knowledge and his, and you will get ads that are "different."—*Pacific Coast Advertising.*

THE BUTCHER'S CUSTOMER.

THE ultimate success of advertising depends to a great extent upon the business methods to which it introduces the customer. That is one reason why the following letter from a correspondent may be of interest to readers of the Little Schoolmaster:—

The talk against trusts seems to be increasing every day.

And the trusts and their resources seem to be increasing quite as rapidly.

There are many people who are justified in making complaints against trusts, but I am inclined to believe that the majority of those complaining would not have occasion to do so if they would treat their customers as liberally as the majority of trusts do.

A short time ago I "dropped" in the restaurant on the twenty-third floor of the American Tract Society Building, and in course

of a conversation with the proprietor some facts were brought out which illustrated my point.

He said: "My meat bill is about seventy five dollars a week. I had been patronising a small dealer—one to whom that amount seemed large—but he really forced me to buy from a big company, one of the most extensive meat companies in New York.

"It was this way: I preferred to help along the small man who needed the help but one day he sent me about forty pounds of meat that was tough. It was good and fresh but not up to my standard. I complained and gave him a chance to correct his mistake but he refused to do so. He wanted to fix the matter up by making a slight reduction in the price. Of course, that wouldn't do. I told him that I would require another lot of meat to take the place of the tough lot and that no other arrangement would be satisfactory. Well, he was too short-sighted to see when he was well off. The result, as I said before, was that I quit him. That was a number of months ago, and I would be patronising him yet if he had done the right thing.

"Seventy-five dollars a week isn't 'a drop in the bucket' to the company I am now buying from, but they are very careful and prompt and liberal about correcting errors. A short time ago they sent me some meat that wasn't just right. I told them about it and they gave me credit accordingly. They didn't attempt to convince me that the meat was all right. They didn't do any dickering. They simply made sure that I would be satisfied with the proposed adjustment and then they said no more."

Good advertising is essential but there are other essential things.

The advertisers too often lose their seventy-five-dollars-a-week customer because they are backward about losing their forty pounds of meat.

And then the seventy-five-dollars-a-week customer often talks enough to offset a lot of their good advertising.—*Printers' Ink.*

THROUGH THE BUYER'S EYES.

PUT yourself in the buyer's place. Step outside and take a peep at your store. See what arguments would be necessary to make you a buyer, and advertise accordingly. It's a faculty that all do not possess, but seeing your store as others see it is necessary to successful advertising.—*Advertising World.*

"PROFITABLE ADVERTISING"—a magazine conducted by C. Vernon, 118-119, Newgate Street, E.C.,—consistently advocates sound advertising principles. The pithy advt. news pars, criticisms, hints, and suggestions, with the sample advts., make up a compilation of very useful material to the advertiser. A novel size is adopted (9½in. x 4in.) with tasteful paper covers in art shades.



LIBRETTO DI SARDU LILLI - O. GIACESA
MUSICA DI G. PUCCINI
G. RICORDI & C. EDITORI

Some Posters Parodied.

BY CHARLES HIATT.

Illustrated by Jack B. Yeats.

FOR a long time the illustrated placard has cried aloud for the pictorial parodist, and at length, in the person of Mr. Jack B. Yeats, it has found him. This is not the place in which to discuss the merits of Mr. Yeats as a designer, but it will be generally admitted that his work is rich in the quality of humour, a quality which stands him in good stead in the task of poster parody. The first of the series which Mr. Yeats has produced for this journal appeared on page 203 of its last issue. It will be remembered that it held up to good-natured ridicule what may be called the "Commercial-Grotesque" type of placard, by means of which the superlative merits of various brands of cheap cigars and cigarettes are insisted upon. Wholly innocent of art as most of this class of advertisement are, they not seldom possess the very real merits of ingenuity and appropriateness. But, truth to tell, we are somewhat tired of the commercial-grotesque, and would fain see good tobacco recommended in fashion somewhat less crude. And this reminds me that the advertisement of tobacco might be the excuse for many charming and artistic things. For some reason or other it is considered necessary to present to each purchaser of a packet of cheap cigarettes a little picture. Sometimes it takes the form of a portrait of a popular soldier, a jockey, or a soubrette; at others it is the illustration of a popular sport. In any case its fate is to be thrown away after a single hurried glance. If in place of this banal picture a dainty trifle informed with art were presented, it would stand a much better chance of preservation, and

might thus become a perpetual advertisement.

The caricature which Mr. Yeats has given us of the melodramatic poster is excellent, and the severity with which he treats it is most thoroughly deserved. Many persons who cannot possibly be dismissed as mere busybodies who have no business to attend to save that of other people, have entered grave and sincere protests against the lurid representations of scenes of crime and violence with which the colour printer's hack, instigated by the low class theatrical manager, is allowed to cover our hoardings. The orgy of horrors which Mr. Yeats depicts in his suggested poster for "The Quarryman's Luck" is typical of the sort of "art" which is paraded in order to lure the errand boy to the gallery of the cheap theatre. Mr. Yeats has imagined his three scenes of sudden death quite in the best manner of the transpontine melodramatist. Personally, I have a profound distrust of censors and censorship, but some means might safely be taken to keep the advertisement of melodramas within decent bounds. It may be argued that the poster, after all, only represents what is acted on the stage, but in the poster we see only the vice and the bloodshed without the virtuous climax, the utter rout of the ungodly, which is the inevitable ending of all popular plays of this kind. And again, the illustrated melodramatic placard knows not the restraint of veracity: it exaggerates on a scale which is simply gigantesque. Closely kin to the melodramatic poster, but by no means open to the same objection, are the circus bills which from time to time

make their appearance in our country towns. We all know what the proprietor of a "Mammoth Aggregation of Equestrian Eye-Openers and Unparalleled Splendours" promises on the hoardings, and how he fulfils, or rather fails to fulfil, the promise in the tent. In Mr. Yeats' parody the bare-backed rider is performing a feat which I, who have never ceased to love a circus, would go a long way to see.

Commonplace as these things are, the designer of the "quaint" poster does not hesitate to change the colour scheme and perspective of nature in order to proclaim them with effect. Thus we have purple cows browsing in blue fields under the shade of vermillion trees. Gigantic and terrifying daisies of the size of a well-grown oak charmingly fill up vacant spaces, or occupy commanding positions on the



THE MELODRAMATIC STYLE.

Posters for melodramas and circuses are very Philistine things, designed without any pretence of art to serve their purpose as directly and emphatically as possible. If they arrest the passer-by, and perchance cause him to hold his breath, they fulfil their mission to the entire satisfaction of their inventors.

What Mr. Yeats christens "The Quaint School" of placard is altogether more ambitious. It seeks soulfully to announce inexpensive boots or tinned lobster, evening newspapers or cheap corsets.

crests of infinitely little hills. To give human interest to the whole a woman of weird anatomy wanders about the strange landscape in a silent agony of introspection. Red-haired, hollow-cheeked, epicene, she might well be a scare-crow, but is in fact merely a symbol of æsthetic yearning. The connection of this arrangement with the boots and lobster, the newspapers or corsets is far from obvious. But it is the first object or the designer of "quaint" posters to escape the obvious at all costs. Doubtless there is some subtle meaning

in the thing which is very precious to the initiated. Posters of this kind started in England with Beardsley's "Comedy of Sighs," but they appear to have flourished best in America, whither they were transplanted by Mr. Will. Bradley and Mr. Louis Rhead. To do the "quaint" poster badly is the easiest thing in the world: to do it really well is given to very few.

We now come to the type of placard of which Mucha in France and Privat-Livemont in Belgium are the most prominent exponents. In designing a poster of this kind the main object would appear to be to achieve as much decorative detail to the square inch as possible. The central figure is generally a young woman more or less fair, of whom as a rule not more than the



THE CIRCUS STYLE.



THE QUAINT STYLE.

head and shoulders are shown. What there is of her is gorgeously bejewelled and beflowered, and her raiment outshines in glory that of King Solomon himself. Thus equipped and caparisoned, she is deemed appropriate for the effective advertisement of anything under the sun from a disinfectant to a picture show. In the hands of Mucha and Privat-Livemont themselves this style of poster is frequently the opportunity of learned and beautiful decoration, but in the hands of those who do them the homage of close and even servile imitation the result is too often merely a decorative orgy. That the decorative poster may be a really noble thing we have the placard of Mr. Brangwyn for "The Studio" to prove. In that production, however, Mr. Brangwyn is as sparing of detail as less



THE MUCHA STYLE.

brilliant designers are lavish of it. Most of the mock Muchas which are found on our walls suggest that those who invent them labour under the delusion that one has only to bring together a variety of rich materials in order to produce a sumptuous effect. They entirely overlook the fact that felicity is generally the outcome not of elaboration, but of simplicity. It often happens that the most artistic examples of this type of placard are precisely those which from the advertiser's stand-point are the least successful.

The type of poster which Mr. Yeats describes as that which "looks easy and isn't," is the one of which Mr. Pryde and Mr. Nicholson—the "Beggarstaff Brothers"—may fairly be said to be the inventors.

To my mind it is incomparably the most effective, as it is undoubtedly the most artistic, form of pictorial placard which has yet been devised. It is striking enough in all conscience, and it is striking without being either ugly or revolting. The first business of the poster is that it should attract attention; its second business is that, having obtained attention, it should raise feelings of interest and pleasure rather than a sensation of shuddering repulsion. It is comparatively difficult to design even a bad Beggarstaff poster—to design a really good one calls for a great deal of thought as well as much technical dexterity. Before a satisfactory beginning can be made the artist must decide exactly what he wants to do and how he is going to do it. It is altogether unfortunate, and it is not very encouraging, that one can count on one's



THE BEGGERSTAFF STYLE.

fingers the posters which have come from the hands of Mr. Pryde and Mr. Nicholson. It is safe to say that in almost any other country than England their services as pictorial advertisers would have been in much demand. And it is to be observed that their products have almost invariably been received with enthusiasm. It cannot fairly be charged either to the press or the public that their efforts have met with scant recognition. Save Aubrey Beardsley's bill for the "Comedy of Sighs," I can call to mind no English placard which has been so universally discussed as the Beggarstaffs' "Harper's Magazine."

Of the rest of Mr. Yeats' ingenious and amusing caricatures nothing particular need be said. They are sufficiently obvious to explain themselves and to be enjoyed.



THE VAGUE STYLE.



THE CHÉRET STYLE.

Upon bad posters the shaft of ridicule cannot be too often or too skilfully fired. It is not, to me at all events, the frankly commercial placard which is most detestable. I hold that those in which art is ostentatiously and vainly attempted, those which are innately meretricious, are far more displeasing than the unpretending bills of the tradesman. The hack-lithographer is by no means so great a sinner as he who struts in borrowed plumage and attempts to conceal the poverty of his invention and the weakness of his technical resources by ambitious and insincere parade.

I WOULD direct the attention of those who have not yet completed their sets, to the announcement in this issue regarding back numbers and volumes of THE POSTER.

Posters by Victor Mignot.



A Belgian Poster Designer: Victor Mignot.

By H. R. WOESTYN.

EARLY in the eighties we witnessed an important artistic movement, which has gradually progressed ever since. Under this new impulse art in all its branches has undergone a most interesting evolution, thanks to the intelligent efforts of young artists in different countries.

This movement was not originated anywhere in particular, but seems to have sprung up in many places at about the same time. The new artistic development at once found many young adherents in Belgium. An art publisher, A. Bénard, with considerable activity succeeded in gathering round him the group of designers which forms the famous Liège School, which counts amongst its members such artists as Donnay, Berchmans, and Rassenfosse. Others, without joining any particular group, worked individually, and their indefatigable efforts entitled them to distinguished places in the new movement. Amongst them should be mentioned Privat-Livemont, a master of decoration whose charming posters were a revelation to Mucha, Cassiers, Duyck, Crespin, Evenepoel, Belloguet, Dardenne, Toussaint, Delville,

Oury, Gaudy, Ottenacre, and many others.

Prominent among them stands one artist whose works have attracted great attention, namely, Victor Mignot. His draughtsmanship is generally good, and his line almost impeccable.

Like most *affichistes* abroad, Mignot draws his own designs on the stone, trusting no one else with this delicate part of the work, and no doubt therein lies the secret of the excellence of the reproductions.

In this country, unfortunately, this example is seldom followed, owing, doubtless, to the fact that few of our designers have a practical knowledge of lithography.

Victor Mignot was born in Brussels in 1872, and therefore, although a master of his art, he may still be counted amongst *les jeunes*.

His first efforts were turned to the fanciful illustration of books. But, strange as it may seem, while all other branches of art were well supported, the publication of artistic books, illustrations, and *estampes* was illogically neglected and received with deplorable and incomprehensible indifference. "Le Cycliste Belge," a



VICTOR MIGNOT.



A MAGAZINE COVER.

VICTOR MIGNOT

sporting magazine, was published in Brussels about the year 1891, and Mignot, with the self-confidence of youth—he was only nineteen—proposed to the editor, Mr. Bossut, to undertake the illustration of the magazine. Mignot was fortunate enough to have met with a publisher sufficiently enterprising to agree to his proposal. The "Cycliste Belge," however, notwithstanding the generous efforts of its editor, was not destined to live very long, and after an ephemeral existence, it met with the fate of many a good publication, and died. Mignot's illustrations were really only the work of a beginner, but of a beginner who had a bright future before him. Gradually his designs improved and in 1893, growing more and more confident in himself, he brought out a small illustrated sporting paper, having gained his experience in everything connected with sports while he was working for Mr. Bossut.

The publication of Mignot's paper was the decisive step, the artist revealed what

he was able to do, and since then scores of his illustrations have appeared in English, French, and Belgian papers and magazines. He produced likewise a great number of menus, programmes, etchings and posters.

After a few early attempts, Mignot signed in 1895 his famous poster for "Le Cénacle," done to advertise a theatre of shadowgraphs, opened by a group of Belgian artists. Conducted in the same style as the Paris "*Chat noir*," this enterprise was soon backed by fashion and met with a success to which the "Cénacle" poster contributed not a little. The effect produced by the shadows of Harlequin, Colombine, and Pierrot, reflected on the dresses of two fair ladies, was entirely novel and curious. Well noticed by the press and the public, this *affiche* called attention to Mignot's name,



A POSTER

VICTOR MIGNOT.



A POSTER.

VICTOR MIGNOT.

and in a competition started by the Town Council for the design of a poster for the annual Brussels "Kermesse" or fair the artist took the first prize.

His poster for "Le Cénacle" was soon afterwards followed by others, several of which referred to different kinds of sports. The task seemed easy to Mignot, as he is an expert in matters relating to sport. Successively he brought out a bicycle and motor-car poster for "Le Cycldrome," the composition of which is decidedly clever, although the lettering is perhaps a trifle too prominent. It must be said that Mignot's strange lettering is one of the most striking factors in the artist's works ; it calls the attention of the passer-by as effectively as the design itself. Unfortunately many advertisers seem to forget this vital item and treat the question of lettering as a

secondary matter. This is a great mistake, for the wording of a poster ought always to be drawn by the artist as an integral part of the composition itself. This every real artist understands, and if, for instance, we take the works of the Beggarstaffs, we see that the lettering of their posters has been carefully studied. If, again, we take Privat-Livemont or Mucha's works we find their letters worked into the composition in a decorative and very pleasing manner. In a chat the writer had with Privat-Livemont, the latter deplored the fact that commonplace letterpress should spoil so many otherwise good posters, and he insisted on the point that letters can be decoratively treated and that poster designers ought always to keep this in view, carefully avoiding, however, excess of lettering, which may kill the composition or render it confused.

Other sport posters followed the "Cycldrome." Amongst them was a very amusing one for the "Record Cycles," the *fin-de-siècle* mother on her bicycle, and in the background a typical continental nurse, rather afraid of the acrobatic feat of the new woman kissing her baby. Another design was made to advertise the fencing school of De Bar, with its two amateurs performing an assault-at-arms. The effect is good with very few details.

Then came the "Tramways Electriques d'Ostende-littoral," where Mignot proves that with a commonplace subject such as a tram it is not impossible to obtain an effective result. It is surprising—and especially so in England—that other subjects which do not seem to lend themselves much to imaginative treatment, such as railways, motor-cars, and steamships, cannot be rendered as attractive in advertisements as they are in foreign pictorial posters. Railway companies, steamship lines, and so forth would certainly profit by improvements in this matter, and would receive the congratulations of those who cannot pass

through London's thoroughfares without noticing the horrid hack work yearly produced for the holiday season. An attempt has been made, with considerable success, by the Midland Railway this year and another by the Scarborough Municipality, but much more can be done in this line, and it is to be hoped that English companies will soon follow the example set them abroad.

It would occupy more space than is here available to enumerate the entire *œuvre* of Mignot, but amongst some of his best works we must mention "La Libre Critique," "Les Affiches d'Art, atelier Paul Verdussen," "Le Champagne Berthon," and lastly the cover-page of the Paris weekly "Cocorico," treated in a very striking and eccentric manner.

We have reserved for the end as a *bonne-bouche* Mignot's two best productions, always excepting "Le Cénacle." One was executed for "Le Sillon"; in a field a hard-working tiller is ploughing, gently enveloped by the long white flying robes of two allegorical angels. This composition is a *chef-d'œuvre*, as is also this

artist's "Ligue Patriotique contre l'Alcoolisme." By these two last-named masterpieces, Mignot has proved the real strength of his talent. His gift of colour, the simplicity of his line, and the general character of his designs have made him one of the *Maitres l'affiche*. The illustration on opposite page is from "La Rampe."



THE "Photo News" for July contains an appreciative notice of Mr. Hiatt's article in our June issue on the Crystal Palace show. The writer concludes:—"What we think of Mr. Hiatt's excellent defence of the poster is that it is just one of those things which should be made as public as possible. It would remind people the next time they look at the headcards, in the windows, and on the sandwich-men's boards, that there is real artistic method in the kinds of illustration which have long provoked a wide idea that they were not very dangerous attacks of artistic madness. In fact, the poster need be taken seriously; and that is the long and the short of it."

LE CYCLODROME



VICTOR MIGNOT.

AUGUST, 1900.

The Poster.

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AN ILLUSTRATION

VICTOR M. GNOT

The Continental Gallery.

19th ANNUAL EXHIBITION.

IT would doubtless be well that we should have the opportunity of seeing in London a selection of the best French pictures of the year, but the collection of Salon pictures now on view at the Continental Gallery can by no means be so described, and it is more than a little difficult to see what object is gained by their exhibition in New Bond Street. The average Salon picture is more ambitious and more dexterous than the average Academy picture, but it is not one whit more artistic or important. Unfortunately it is precisely the best work at the Salon which we miss at the Continental Gallery; the second best is slightly represented, and there is a vast amount of that which is not good at all. There are the usual nudes, which are remarkable solely by reason of the absence of clothing, and, of course, there are the inevitable Salambos. A clever picture of contemporary life is that of H. Darien, entitled "Boulevard des Capucins," and two delicate impressions by A. Sisley, called "Cliffs at Penarth" and "Langlands Bay: Incoming Tide," are worth more than passing attention. The four contributions of Miss Isabel Pyke-Nott, and a work entitled "Narcisse," by G. O. Desvallieres, are agreeably removed from the commonplace.

It is pleasant to turn from the ambitious pictures on a large scale to the smaller ones shown in the inner room of the Gallery. The four pastels by Mr. Hartrick, entitled "The Shake Hands," "On the Ropes," "A Corner," and "Knocked-out," are very powerful and very artistic illustrations of those contests which the National Sporting Club delights to honour. Very harmonious in colour, they are quite admirable for their reticence,—a quality which is seldom wanting in Mr. Hartrick's best work. Above these pastels are three drawings of dogs by Mr. Carton Moore

Park, which are altogether worthy the reputation which the artist made by his "Alphabet of Animals" and "Book of Birds." The pug, the bull-dog, and the Dachshund represented by Mr. Moore Park are wonderfully decorative, without being in the least unfaithful to life. Mr. Moore Park in these drawings gives proof of the possession of rare technical skill and of the power of close and fine observation. In the same room are half-a-dozen charming things by Mr. Hugh Thomson. The honours of this show clearly lie with the three artists last discussed. C. H.

"The Tulip."

WE have received Part I. of "The Tulip: A little book of music, poetry, and wood-cuts; published by Martin Klingender, at Shortlands, Kent." "The Tulip" is of the family of which "The Page" is the brightest member. The editor of "The Tulip" has, indeed, paid Mr. Gordon Craig the compliment of very close imitation. The contributors to the new venture appear to be four in number. The wood-cuts are all signed "M.K.;" the prose, verse, and music appear under three other signatures. Amongst the pictorial contents is a fairly effective design for a poster in black and red. From the literary point of view the most ambitious effort in the present issue is a tale by "J.C." entitled "The Painting of Love." From the poem "On Omar Khayyam," by "C.K.," we quote the following lines:

Dimly I see take form before my eyes,
Misty, yet clear-cut for a space
The vision of a woman, passing fair,
A fleeting phantasy of grace.
And to her Omar sings in gentle tones,
Amid the roses' matchless scent,
The sweet philosophy of love and wine,
Then with the wilderness content.
And then it fades, but tho' again I wake,
The glamour of the bard remains,
And through the waning of the summer day
His fire courses through my veins.

"The Tulip" is well printed and got up, and we wish it every success.

Posterdom Caricatures.

No. XIX.—Robert Sauber.



Drawn by STARR WOOD.

The Hoardings.



THE hoardings have seldom been less distinguished than they are at present.

Not only are artistic posters few and far between, but there is a really remarkable dearth of effective commercial bills. Advertisers seem not only determined to be innocent of art, but to have set their faces against ingenuity in any shape or form. The present state of things is doubtless only temporary, but for all that it is distinctly discouraging. There seems to be some improvement in the holiday advertisements of the railway companies. Their invitations to try the delights of Derbyshire, of Cornwall or of East Anglia have at all events ceased to be ostentatiously hideous. Our watering places, with the honourable exception of Scarborough, still continue to tempt visitors by means of hugh pictures of the most stupid and banal kind. At least one great Lancashire seaside resort proclaims its attractions by means of a picture which, if it is faithful, stamps the place as one of the most revoltingly ugly in all Europe. A frame of good photographs is far better than a performance of this kind, but a frame of photographs is only effective at a short distance. They manage this matter better on the continent, where one is lured to Dieppe, Ostend, Boulogne, Trouville, or Scheveningen in the most charmingly fantastic manner.

They are playing "The Liars," one of the best of Mr. Henry Arthur Jones's comedies, in the suburbs, and the hoardings of Chelsea and Kensington are covered with a representation of a 'bus-top full of people who are described on the streamer beneath as "The Liars." The persons so described

—inadvertently and doubtless without malice prepense—are Sir William Harcourt, Mr. Balfour, Mr. Chamberlain, Sir Henry Irving, and other personages of light and leading. Lord Salisbury drives the eminent company. On the strength of the biblical dictum that all men are liars, the designer of this placard may doubtless feel that he is justified, but it is somewhat hard on these distinguished personages to select them from the ruck of common humanity and so to label them. And is this a dignified or appropriate way of advertising a comedy of serious pretensions? The inappropriateness of English and of French advertisements to the things advertised is truly astonishing. By a miracle we are spared the spectacle of Jules Chéret advertising the Ober-Ammergau Passion Play!

We were fairly entitled to hope that the Hippodrome would give us some placards of interest, but so far nothing better than the commonest commercial stuff has appeared in connection with it. The "Casino Girl" at the Shaftesbury has a poster by Mr. Archie Gunn upon which it is impossible to congratulate him. At a distance it looks confused and ineffective, and a closer glance reveals poor drawing and crude colour. The Alhambra hoardings are covered with Paléologue's bill for La Tortajada, which is a very indifferent specimen of a style of placard in which Parisian designers are easily first. This, however, is much better than the terrible bills by which that pretty woman and wonderfully dexterous dancer, Saharet, announces her performances at the same variety theatre.

An Italian Poster.



(By permission of Messrs. G. Ricordi and Co., London and Milan.)

Reviews.

FROM the Sign of the Rose, Hackbridge, Surrey, we have received a specimen copy of "The Page," which, as all the world knows, is published and edited by Mr. Gordon Craig. "The Page" is the revelation of a single artistic personality, but it is not what the Americans happily call a "freak magazine." It is the very fascinating outcome of much artistic skill, of fine taste, and of quite extraordinary industry. It may be that Mr. Craig sometimes lays himself open to the charge of trifling, but at least he trifles with distinction and charm. Amongst the best of Mr. Craig's illustrations in the specimen copy is his wood-cut of Sir Henry Irving as Robespierre. Not merely is the likeness quite excellent, but that rare dignity, which is inseparable from nearly all Irving's impersonations, is most happily suggested. Then there is a scheme for a poster for "The Three Musketeers," which

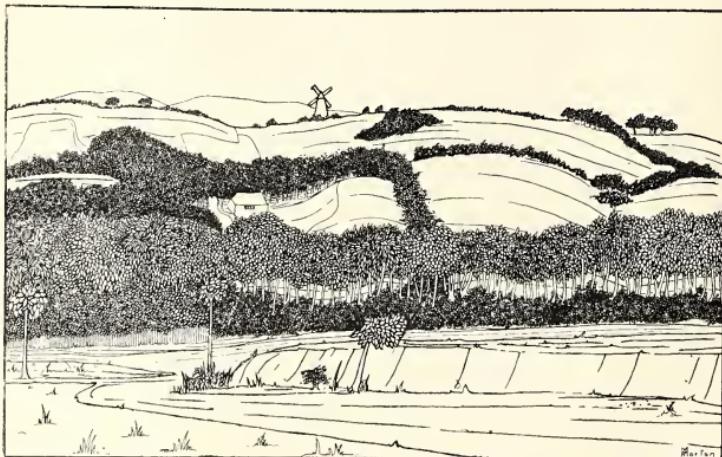
is admirable. "The Page" is good from cover to cover, and may fairly be called a bazaar of smiling and dainty fancies.

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MR. CHARLES E. DAWSON has published in the "Useful Arts and Handicraft Series" (London : Dawbarn & Ward) a pamphlet entitled: "First Steps in Painting." The booklet contains much information of a strictly elementary kind in a small space. The unambitious illustrations by the author add to the usefulness of his text.

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THE "Picture Postcard" is the title of a new monthly which professes to deal with travel, philately and art. The most interesting articles are those entitled: "South African War Postcards," by E. W. Richardson, and "The Queen's Face in Philately," by Thekla Bowser.



WITHDEANE MILL, BRIGHTON.

W. T. HORTON.

A Note on the Work of William T. Horton.

By Charles Hiatt.

MOST artists possess some ideal which they cherish in secret, some gospel which they are extremely shy in revealing. Here is the whole truth according to Mr. Horton in his own words :

"To see the world in a grain of sand
And a heaven in a wild flower;
Hold infinity in the palm of your hand,
And eternity in an hour."

"These words of Blake," says Mr. Horton,

from time to time flowers may blossom and fruit ripen that may give something of pleasure or refreshment or food to those who care to look upon the work he is doing. When I hear the wind, I too am the wind and with it go sorrowing with sobbing and sighing, or rushing in joy, or whirling in anger. With the sea, I am the sea, and so with all Nature behind which I hear the throb of God's heart—then the whole sky



AN ADVERTISEMENT DESIGN. W. T. HORTON

"are to me the beginning and end of all art, all else is unimportant and mere matter of opinion. I am only a little child cultivating to the best of his ability a small plot in his father's garden, and who hopes that

palpitates with delight—I hear His voice whisper within me—then my whole soul dissolves in ecstasy of joy. Flowers bloom, birds sing, I work—that is all." Now this gratuitous bit of self revelation will be



A POSTER.

W. T. HORTON.

deemed impressive by some people, interesting by more, and ridiculous by a vast majority. For my own part, while I am by no means impressed by Mr. Horton's statement, I am still less inclined to ridicule it, for it sounds to me perfectly sincere, and sincerity, in these days of posing and masquerading, deserves to be treated with sympathetic respect. In 1898, Mr. Horton published in a series called the "Unicorn Quartos," his "Book of Images." In this volume his drawings were introduced by Mr. W. B. Yeats. That Mr. Yeats is no ordinary being we may judge from the following passage :—" Every visionary knows that the mind's eye soon comes to see a capricious and variable world, which the will cannot shape or change, though it can call it up and banish it again. I closed my eyes a moment ago, and a company of people in blue robes swept by me in a blinding light, and had gone before I had done more than see little roses embroidered on the hems of their robes, and confused blossoming apple boughs somewhere beyond them, and recognised one of the company by his square, black, curling beard. I have often seen him ; and one night a year ago, I asked him questions which he answered by showing me flowers and precious stones, of whose meaning I had no knowledge, and seemed too perfected a soul for any knowledge that cannot be spoken in symbol or metaphor." It was quite right that Mr. Horton should be introduced to the world by a fellow symbolist so candid and uncompromising as Mr. Yeats. Mr. Yeats classes Mr. Horton's drawings with "Wagner's dramas, Keats' odes, Blake's pictures and poems, Calvert's pictures, Rossetti's pictures, Villiers de Lisle Adam's plays, and the black-and-white art of M. Herrmann, Mr. Beardsley and Mr. Ricketts, the lithographs of Mr. Shannon, and the pictures of Mr. Whistler, and the plays of M. Maeterlinck, and the poetry of Verlaine." He then proceeds to tell us that these things "but



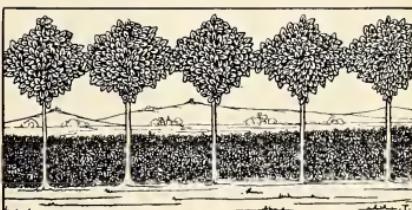
AN ADVERTISEMENT DESIGN. W. T. HORTON.

differ from the religious art of Giotto and his disciples in having accepted all symbolisms, the symbolism of the ancient shepherds and star-gazers, that symbolism of bodily beauty which seemed a wicked thing to Fra Angelico, the symbolism in day and night, and winter and summer, spring and autumn, once so great a part of an older religion than Christianity; and in having accepted all the Divine Intellect, its anger and its pity, its waking and its sleep, its love and its lust, for the substance of their art."

Such is the manner of Mr. Yeats' introduction to Mr. Horton's drawings. I confess that I view explanations of this kind with distrust. It is Goethe, I think, who says: "I hate all explanations. They often deceive those to whom they are given, and often also those who give them." One thing at least is certain: no introduction, however eloquent, can add one jot to the importance of the drawings of Mr. Horton, or of any other artist. Mr. Horton is

described by Mr. Yeats as "a disciple of *The Brotherhood of the New Life*," having "waking dreams" and copying them in drawings "as if they were models posed for him by some unearthly master." Mr. Horton's relations to an "unearthly master" are his own concern. It is for us to judge, not of his strange inspiration, but of its results. Mr. Horton tells us: "I am only a little child." I agree with him. His work is the work of a little child. I do not wish to suggest that it is childish, but that it is child-like—a very different thing. It is naive, it is unsophisticated, and it is therefore amusing. But it is unkind to class it with the productions of Mr. Whistler, Mr. Shannon, and the rest, for they are artists of high accomplishment who have achieved a technical mastery which it is improbable that Mr. Horton will ever reach. Mr. Horton may see wonderful things in his "waking dreams," but at present he is only half articulate and fails to realize what he sees. The best that can be said of his drawings is that they are curiously and agreeably fantastic.

WE are in receipt of a copy of "THE POSTER," a monthly magazine illustrated, the scope of which is indicated by the title. As posters are now claimed as works of art, it is fitting that they should have a journal devoted to them. Readers will find the latest theatrical and other posters reproduced, together with reading matter, in this magazine, which is bright and attractive.—*British Australasian*.



BOOK DECORATION.

W. T. HORTON.

Some Notes on Ancient Advertising.

By EDGAR WENLOCK.



PART I.

A WRITER in "The Sketch" some time ago went out of his way to point out the perfectly obvious fact that the idea of pictorial advertisement was as old as Greece and a good deal older. He expressed his surprise that those who have written books on the history of the poster had overlooked the existence of a similar method of publicity in Greece and Rome. It is not open to me to reflect on his classical knowledge, but his knowledge of the literature of the illustrated placard is decidedly open to question. The Roman advertisement is dealt with at some length by M. Manidron in "Les Affiches Illustrées," and by Mr. Charles Hiatt in "Picture Posters." It would have been curious, indeed, if any serious student of the origin and development of the poster had overlooked the possibility of finding some trace of it in the high and complex civilisations of Greece and Rome. In an article contributed to these columns some time ago, Mr. Percy Hemingway dealt with the subject of Roman signs. In the following passage he insisted on the antiquity of the art of advertising:—"An American author declares advertisement to be 'indispensable under modern conditions.' One would like to know when it was possible to dispense with its assistance. It has always been indispensable, whether under modern, mediæval, Norman, Roman, Greek, or any other 'conditions.' To laugh at it is to be antagonistic to the wisdom of all ages. Diogenes advertised himself: so did Socrates, who was his own sandwich-man." The origin of advertisement goes much further back

than Greece and Rome, and it is clear that the poster is one of the most elementary and obvious forms of advertisement. It is next to impossible to conceive a period in the history of man, once he was able to express his thoughts by design or in writing, when the essential idea of the thing did not exist. It must have been incidental to the most crude and ancient forms of civilisation. The cave-dwellers in the dim and distant past, the heroes of the ages of iron and bronze, must surely have possessed the rudimentary idea of it. It flourished exceedingly in the comparatively advanced civilisation of the ancient and greater Egypt. The mural inscription is obviously the germ of the poster, and the mural inscriptions of the old Egyptians crowd our museums. In the collection of the Louvre is a papyrus which, if it cannot be accurately described as a poster, is at all events closely analogous to one. It is dated 146 B.C., and deals at great length with the escape of two slaves from the city of Alexandria. A large reward is offered to anybody who should discover the retreat of the fugitives. The whole thing is precisely like the police notices which, when a criminal is being sought for, are posted on the notice-boards outside the police stations all over the country.

More interesting than this curious relic of the Land of the Pharaohs in the days of its might, though not so ancient, is an inscription in Greek discovered in the Temple at Jerusalem in 1872 by the French archaeologist and diplomatist, M. Clermont-Gauneran. It dates from the reign of King

Herod the Great, and it forbids the entry to certain specified portions of the Temple by persons other than Jews. The consequence of breaking this restriction by foreigners was no less a penalty than death. This very important historical inscription is now included in the vast collection of the Louvre. Inscriptions of a similar character were in general use in ancient Assyria, in Persia and in Carthage.

It is a somewhat remarkable thing that our information regarding the poster, and indeed the advertisement generally, in Greece is very scanty. Notwithstanding the vast mass of literature which we have inherited from the Greeks, we have very little exact knowledge of their means of publicity. But it is certain that they had a system of announcing and proclaiming their laws and edicts which is distinctly analogous to our modern bill-posting. Legal notices were written in large characters on whitened walls, on *axones*. The latter were wooden tablets painted white and made to revolve slowly on an upright axis. Herein we have a hint of the modern revolving advertising machines which we are inclined to consider as an entirely modern development of ingenuity. It is at all events more than half true that there is nothing new under the sun. The more closely one studies ancient appliances, the more convinced one is that the idea of even the most startling recent inventions was possessed in the far off past.

In passing from Greece to Rome, we pass from somewhat fragmentary and indefinite to comparatively exact information. The Roman notice-board was quite an elaborate affair and was known as an *album*. The *album* corresponded almost exactly to our hoarding or bill-posting station. It is a matter of dispute whether the *album* was black with white letters, or of a dark colour with the text in white, but the former was more probably the case. Anybody who removed, mutilated, or des-

troyed an *album* was liable to a process of law known as an *actio albi corrupti*. On conviction, the offender was liable to very substantial damages. The *album* would seem originally to have been introduced for the purpose of giving publicity to the annual edict of the Praetor. As time went on, however, the word *album* was used to indicate any tablet or board on which public announcements of any kind were inscribed. It is among the remains of Pompeii and Herculaneum that we find the most important vestiges of the Roman system of advertising. At Pompeii we have the fragment of an *album* on which notices of the most diverse kinds can still be read with the greatest ease. Amongst them are the following :

FAM ILIA. GLADIATORIA.
VENATIO. ET. VELA.

and :

A. SVETII. CERII.
AEDILIS. FAMILIA. GLADIATORIA.
PUGNAVIT.
POMPEIS. PR. K. IVNIAS. VENATIO.
ET. VELA.
ERUNT.

A third runs :

DEDICATIONE.
THERMARUM. MUNERIS.
ENAI. ALLEI. NIGIDII.
MAII VENALIO. ATHELA.
SPARSIONES. VELA.
ERNUT. MAIO. PRINCIPI.
COLONICE. FELICITER.

Amongst the Romans, most shops of any pretension possessed a sign. The materials of which it was composed were marble and bronze, and in the making of it no small degree of artistry was exhibited. A very beautiful example of the Roman shop sign is one for a perfumer which has four figures—three women and one man—in relief, carrying jars of scent. A Pompeian confectioner announces his business by means of a realistically carved sheaf of wheat. A vintner of the same city calls

attention to his wines by a representation of an amphora slung on a pole carried on the shoulders of two slaves. But one might multiply these examples indefinitely. The Romans doubtless introduced the shop sign and the *album* into Britain and into Gaul, and the sight of them became as familiar to the inhabitants of Andegavia, of Catetia, of Eboracum, and of Uriconium as it was to the natives of Pompeii and Herculaneum. The Roman shop sign no doubt suggested the signboards which added so much to the picturesqueness of the mediaeval street, and with which I propose to deal in the second part of this article. We have numerous references to Roman shop signs in the Latin poets. Martial, for instance, in the lines :

Contra Caesaris est forum taberna,
Scriptis postibus hinc et inde totis
Onnes ut cito perlegas poetas.

Illine me pete —

alludes to the practice of the Roman bookseller of placarding his shop with the titles of books just published, or about to be published. Readers of Horace do not need to be reminded that that sweet singer has also more than once referred to the system of advertising in vogue in his day.

This brief note would be very incomplete without a reference to theatrical advertising among the Romans. "The actor," says the author of "Picture Posters," "has never been inclined to hide his light under a bushel. Advertisement has always been dear to him, and it is not surprising to find that the Roman actor made the most of the opportunity of the publicity afforded to him by the *album*. Not content with having his name inscribed in gigantic letters, he went a step further, and anticipated the illustrated *affiche*. Just as Sarah Bernhardt employs the decorative skill of Grasset to depict her as Joan of Arc, so did the old Roman actor employ Callades, an artist mentioned very favourably by Pliny, to portray him in his favourite parts. Cal-

lades would seem to have been the Chéret of his age : he was the great artistic advertiser of ancient Rome, just as Chéret is the great artistic advertiser of modern Paris. It is obvious, then, that the idea of the illustrated poster existed among the Romans : the difference between Callades and Chéret is one of method rather than of vital principle. And even the difference in method is slight." Of advertisement, pictorial and otherwise, after the fall of the Roman Empire, I shall have something to say in the next issue of this magazine.

(To be continued.)

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BALLADE OF THE POSTER.

Let us blazon it with a capital A,
And shape it as big as we can write—
This Art of the poster has come to stay,
And the walls proclaim that we have the light
The horrors that were have winged their flight
From the shuddering street ; it was time they
went !

Let us at last our belief recite,
That great is the Art of advertisement.

We have borne with the gore in a great display,
We have seen the dagger upraised to smite,
The slitted weasand, the reeking clay,
The fiendish colours that stunned the sight.
These set our juvenile nerves affright,
Old, horrible bills that were blood-besprnt ;
But in a glad paean we now unite,
For great is the Art of advertisement.

'Tis a thing of beauty, a joy for aye,
This modern poster by man of might.
What ? "Want of proportion ? Unnatural ?"
Yea !

For the natural manner is all too trite.
A brooklet of tint in a meadow of white,
The vigour of line, and we are content ;
If Nature be not in such garb bedight—
Well—great is the Art of advertisement.

ENVY.

London, your walls are mainly bright ;
Though atrocities linger, their course is spent ;
We will sweep them into the Ewigkeit,
For great is the Art of advertisement.

RICHARD MORTON.

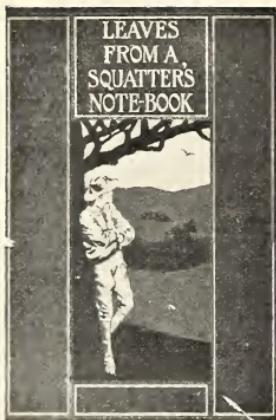


THE following extract from the "Civil and Military Gazette" of Lahore, of the 26th of last June, shows that the poster question interests Englishmen in the far East :—

"The formation of a Society of Poster Artists, with its own Academy for annual exhibitions of poster art, is a ripe, some might say an over-ripe, or even rotten, sign of the times. Whether the late Aubrey Beardsley was a master, or only an extreme disciple in the new school of art, the mention of his name brings up clearly the merits and defects of the movement which finds in Poster Art one of its most conspicuous developments. Infinite boldness, if not audacity, in design, coupled with the suggestion of infinite delicacy in detail, is the characteristic of the new art which revolts from old Academic rules, with results which may be strangely pleasing, merely fantastic, or actually repugnant, according to the spirit of the artist. To the Philistine much, if not most, of Aubrey Beardsley's work is frankly unintelligible or, when understood, merely horrid; but some is strikingly beautiful, or at any rate has all the elements of striking beauty, were it not marred by a touch of the fantastic art which grins down from a gargoyle upon the decent church-goer. Between Aubrey Beardsley's drawings and the average poster of to-day there may seem little direct

connection; but except in the case of the 'comic' advertisements — such as that most excellent representation of family portraits leaping from their frames to seize the whisky bottle—the successful poster artist must rely upon the same methods as those which gave to Aubrey Beardsley's creations their vogue, in spite of their often deliberate repelliveness. These methods are not those which gain the ready stamp of our Academy's approval and which have given to English art a 'prettiness' as its most marked feature. This tendency needed a corrective, and the Society of Poster Artists will do good work by combination to educate the masses to an insight into the principles of true art. The shilling-paying public carries away from its annual Academy exhibition only a confused impression of 'a lot of lovely pictures,' just as it returns with bewildered admiration from a flower show; but the lessons in art that are burnt into the mind are those which upon it flash from the hoardings, and if the new Society succeeds in banishing the gaudy monstrosities of the sign-post order which now offend the eye at every turn they will have accomplished a task indeed."

It is discouraging to find that while the pictorial post card seems to be much in vogue in England, and seems destined to be more than a passing fashion, the work of



BOOK COVER.

(Messrs. Sands and Co., Publishers.)

designing such things is left entirely in the hands of artizans, and of artizans who can only in a very limited sense be called skilled. People who collect English pictorial post cards therefore merely amass rubbish. The British soldier in his habit as he lives is often a very decorative fellow. That he is likewise a man of great courage he is at present proving to admiration. As depicted on the pictorial post card he looks too anaemic for a fancy dress ball, leave alone a battlefield. Surely there are artists in London who know how to draw a soldier! That things are improving in the decoration of post cards is happily evidenced by the fact that Mr. Carton Moore Park is about to publish a series dealing with animal life. His inspiration is an excellent one, and he will doubtless make good use of his opportunity.

THE "Affiche Artistique," of Paris, has recently printed under the title "Silhouette d'Artistes," an interesting appreciation of Mr. Hassall's work. It would, however, have certainly astonished the late Wilkie Collins to know that he designed a poster. The fact, of course, is that Fred Walker

designed a poster to advertise Wilkie Collins's "Woman in White." Walker's poster, which has been reproduced in these pages, was an extremely fine work and has had a great influence on poster designing in England. The writer of the article under discussion underestimates its importance. He is also incorrect in describing Beardsley as a painter. Beardsley was essentially a black-and-white artist.

I CAME across a curious relic of Chéret's early London days at an old bookshop the other day. He did a title-page and two other illustrations for a fairy tale, entitled, "The Prince of the Fair Family," by Mrs. S. C. Hall. The book was published by Messrs. Chapman & Hall, but it bears no date. It must be over thirty years old, however, for a former owner has written his name on the fly leaf with the date 1870. Chéret's work in this volume is by no means distinguished, but is of interest in the light of his present fame as father of the Parisian picture poster. Other illustrations in the same book are by Sir Noel Paton, E. M. Ward, R.A., and Kenny Meadows.



BOOK COVER.
(Messrs. Sands and Co., Publishers.)

THE practice of indicating the residences of great men by means of affixing mural tablets to them is an excellent one, and its results have very materially added to the interest of our walks in London. We owe over thirty of the tablets to the enterprise of the Society of Arts, and a few others, such as that which indicates Carlyle's house at Chelsea, to private initiative. But the vast majority of the houses once tenanted by men and women of genius are still without any outward and visible sign that they were formerly occupied by the great. We are pleased to record that the little ivy-clad house in Cheyne Walk (No. 119) where for several years Turner lived in obscurity and retirement, and died on the 19th of December, 1851, is about to receive a commemorative tablet designed by Mr. Walter Crane. Mr. Reginald Blunt, in his excellent "Historical Handbook to Chelsea," tells us in relation to this dwelling: "Thornbury's Life (of Turner) gives in detail the story of his coming here; of the landlady's demand for references and agreement, and his flourishing a roll of bank notes (a most improbable item) and saying he would buy the house outright. Finally, she wanted her proposed lodger's name. 'Name!' he exclaimed, puzzled for a moment, for he had no intention of revealing his identity. 'What is *your* name?' 'My name is Mrs. Booth.' 'Then I'm Mr. Booth!'" And Mr. Booth, 'Puggy Booth,' or 'The Admiral,' he became, in name and something more. Up to the time of his very last illness he would often rise at day-break, and with blanket or dressing gown carelessly thrown over him go out upon the railed-in roof to see the sun rise, and to observe the colour glow flushing back into the pale morning sky."

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THE National Art Library at the Victoria and Albert Museum has on view a collection of book covers by the late Gleeson White. Nobody did more for the artistic cloth cover in England than the



(By permission of Messrs. Ricordi and Co., London and Milan.)

brilliant critic, whose early death was mourned in these columns, and it is well that young craftsmen should have the opportunity of seeing a good series of examples of his work in a branch of design which was very near to his heart. With Mr. Charles Ricketts and a few others Gleeson White showed that the cloth cover may be beautiful without being expensive.

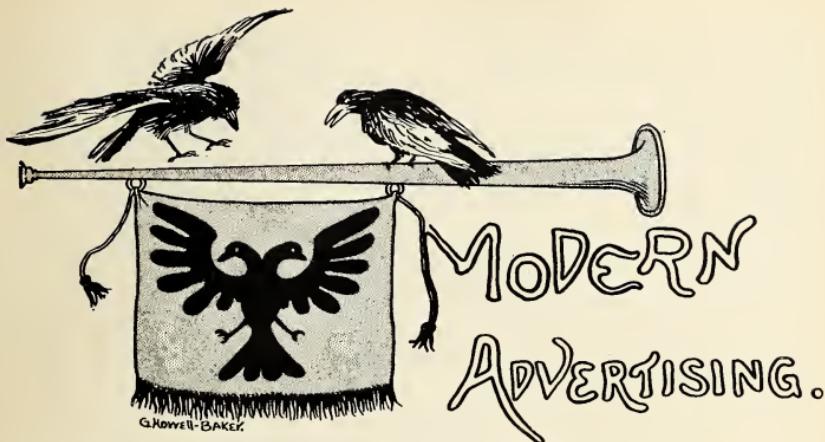
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THE chief question which is affecting newspaper managers at the present moment is the future price of paper. Will the paper manufacturers be able to maintain their high prices until the end of the year and later, or will the present combination be broken down by foreign competition, and the old and lower prices be obtainable? If the English manufacturers are consulted on the subject they immediately pull long faces, and predict firmer rates in the near future, although they are prepared to enter into long contracts at diminishing rates; whilst on the other hand, if the Canadians are consulted they at once predict a better time for newspaper proprietors, and an immediate lowering of the present high price.



A POSTER.

ARPAD BASCH.



A Monthly Journal for Advertisers.

No. 3. EDITED BY HUGH MACLEAY AS A SUPPLEMENT TO "THE POSTER."

No extra charge is made for "MODERN ADVERTISING," which is included in the yearly subscription of 7/6 to THE POSTER. Special terms can be obtained by publishers desirous of sending copies to their advertising patrons.

Contributions are invited, and must be accompanied by the name and address of the writer. Address all literary matter to the Editor.

Business communications and enquiries regarding advertising space should be addressed to the Manager of THE POSTER, 1, Arundel Street, Strand, London.

The Editor's Ideas and Ideals.

GORTON, the home of Mr. Colman, of Colman's Mustard, Colman's Wincarnis, etc., fame, is one of the finest situated residences I have ever seen. It stands on the top of a low tableland overlooking the North Sea, and about midway between Lowestoft and Yarmouth. This tableland (how appropriate a word!) slopes gently to the sea, and is covered with fern and bracken down to the narrow fringe of dull white sand on which is seen a palatial bathing pavilion on wheels. Grassy walks intersect the fern-clad hillside, whilst dotted about are a number of arbours. Tree foliage forms a background to a truly noble picture. Advertising pays!

THIS is the slack season in advertising. The public are concerned in very little else than holiday expectation, realisation, or retrospection. It is essentially a period for seasonably appropriate advertising only.

HUDSON'S, the London provision merchants, display at their shops posters to the effect that they make up parcels of provisions for families at the seaside, etc., "thus ensuring fine quality and low prices."

I SEE that our English druggists are taking up their American brethren's plan of supplying seasonal drinks. Lamplough's, of London, were the first, I believe, to follow the American example, and the number of their customers proves the full measure of public appreciation of enterprise. At the same time we in England have not yet advanced to the elaborate and costly soda fountain stage of progress in this direction.

How astonishingly unimaginative are some of our otherwise successful traders. My butcher sent me a circular to the effect that during the hot weather his meat would be "stored in cold room." Just the brief statement, and nothing more, beyond the extremely formal expression of hope that he would continue to receive my "esteemed patronage." I happened to be passing the next day, and failing to see anything confirmatory of the "cold room," enquired whether it was yet in working order. "Oh, yes; would you like to see it?" I was then conducted to a quite elaborate cold room, with cool-looking blue and white tile-lined walls, thermometer, polished steel-work, etc.

I EXPRESSED surprise that more stir had not been made about this really fine and appreciable adjunct to my butcher friend's business. "Oh, bless you, my customers know all about it."

Now, that is just where so many traders go wrong. They think their customers know all about them, their goods, and good service, etc., when as a matter of fact they know very little indeed. Personally, I did not know of my butcher's cold room until I received his circular, and it was quite by chance that I was made better acquainted with my butcher and the good service of which his really fine cold room was such ample proof.

Now, the butcher, instead of keeping an empty shop window—clean as it was—might have arranged a cool-looking fernery in his window, with big blocks of ice, and a neat show-card to the effect that:—

DURING THE HOT WEATHER

All Meat is Stored
In our Ice Chamber.

CUSTOMERS are invited to inspect our arrangements for preserving meat in good condition.

Joints ordered now will be kept in Ice Chamber until wanted, and delivered in refrigerator.

Orders by post receive prompt and careful attention.

THE ice chamber would also form an excuse for other excellent advertising. A weekly circular "Talk," about the danger of eating meat or fish of any kind if not fresh, and pointing out how meat obtained from your shop is fresh because it is kept where it would take weeks instead of a few hours to become unfit for consumption. Instance how meat is brought all the way from New Zealand and across the torrid equator in good condition while, on the other hand, fresh-killed meat will become tainted in so many hours when the temperature is between 80° and 90° degrees. Treated in this way there is ample scope for some very strong and effective advertising, whether in circular or newspaper.

THE moral underlying the foregoing is applicable to other trades. The provision dealer may keep bacon, hams, butter, etc., in a cold room, and advertise the fact to his great advantage. He may especially avoid displaying hams and bacon where the sun will cause the fat to run. Then, how nice to be able to serve butter in good shape this time of year.

THESE little, yet thoughtful, attentions, too, count most with those whose custom is most desired. True, they mean no little trouble when extra trouble is hard to undertake, but the public judges by results and not by difficulties in the way. Further, it is the trades who take the most trouble to please who will get the lion's share of trade.

WHY is it that traders whose premises and appointments are otherwise clean and inviting do not maintain a similarly clean and inviting sun blind? There are few nicer adjuncts to a good window display than a bright and clean sun blind. In the French cities and towns the blinds are rarely so repulsively dirty as we see them in England.

SPANISH PATENT LAWS.

H.M. Consul at Barcelona draws attention to a peculiarity of the Spanish patent laws, which in many cases have had a most prejudicial effect on British and other foreign machine makers. The Spanish patent laws allow any machinery, process, or manufactured articles to be patented, whether it be a *bona fide* invention or not, provided it has not been already built, carried out or manufactured in Spain, the fact of its being common property elsewhere being no bar to granting the patent. It further grants patents for a principle without requiring any indication as to how this is to be carried out practically. The consequence is many machines and apparatus patented or otherwise in the United Kingdom or elsewhere for manufacturing goods in common use, cannot be introduced into Spain simply because a patent has been taken out to manufacture these goods, therefore, though the machine itself is not the object of any patent in the country, yet as its product is thus protected no one can use it except the holder of the patent. The patentee is very often the importer of that very article, and takes out the patent to prevent it being manufactured in the country or imported by any one else, he himself limiting his production to a nominal quantity to comply with the law.—*Board of Trade Journal*.

An imposing list of awards to be given at the Eighth Annual International Exhibition of the Confectioners, Bakers, and Allied Traders has been issued. The exhibition will be held in the Agricultural Hall, Islington, from September 8th to 15th. A novel feature, to be arranged on an expensive scale, will be "a terrace of bold, full-sized shops of various designs," with a frontage of 98ft. In these there are to be interesting competitions in artistic window-dressing.



A MAGAZINE COVER.

STARR WOOD.

Dailies, Weeklies, and Monthlies.

EVEN the most independent newspapers are gradually unbending in the matter of allowing "display." The American advertisers are chiefly responsible for this. The ordinary English advertiser stands in awe of the leading newspapers, and meekly submits when the advertisement manager tells him it is against the rule of his newspaper to allow certain forms of display. Not so the American advertiser, and if the advertisement manager tells him that no one else has secured such display as he requires, he at once replies that he does not want to advertise the same as other people, and if not permitted to advertise in his own fashion—well, he will go elsewhere.

I had a similar difficulty once with a well-known Manchester paper. I wanted 3-inch double column on "leader" page—where there wasn't a single advertisement. No, the paper could not let me have such a position. I pointed out that I could get similar position in a rival paper, and would therefore double the space in it, to make up for losing the opportunity of advertising in both papers. I wished the advertisement manager "good-day" and proceeded to walk away. "Wait a moment, I will see the general manager," said the advertisement manager; and the result was that I got the space I wanted. I was informed that I was the first to get such a position, but I replied that that was why I wanted it.

It is a case of take it, or leave it, with the American and the more shrewd home advertiser, and that is one reason why their advertisements seem to always stand out wherever they appear. Another reason is, of course, because the advertisement in itself demands attention.

Cigarette advertising is now very much to the fore in newspapers, periodicals, and magazines. It is strange that the Guinea Gold and Old Gold cigarette advertisements should be so much alike in style. No one would notice the difference if the illustrations used for Guinea Gold were one day used for Old Gold. Seeing an illustration used for either of the two brands simply conjures up the names of both brands. There is a good opening for one to achieve premier distinction by illustrating and explaining methods of manufacture, in which all smokers would be interested, and which would also be calculated to secure the reader as a regular buyer.

The "wanted columns" of the newspapers just now also contain a large number of advertisements of "holiday apartments." It seems to be the general rule to make no mention of terms. To me, this seems to betray a desire to make the charge as high as the correspondent or caller can be expected to stand. A lot of my friends who engage holiday apartments through advertisements say they never bother to write in regard to those which do not mention terms. The exception to this rule is when an advertisement is particularly specific as to good accommodation offered. According to this, advertisers of holiday apartments should always give full particulars of accommodation as well as quote terms.

One of my friends also complained that very few advertisers of apartments troubled to give full particulars, even in letters replying to enquiries. Some hotels, even, were just as remiss. The hydros seemed to be the most anxious to give specific information. Some of the latter enclosed with their reply letters very elaborate illustrated prospectuses, which anticipated

every possible enquiry. No doubt it is due to this admirable and business-like feature that hydros are nearly always full, and this in spite of the fact that hydros are generally believed to be hotels for invalids.



The Tailor Makes the Man.

Good clothes are a big help to any man in the battle of life. If you were engaging a traveller to represent your interests, which of the above two men would you choose? Which would convey the best impression of your business and yourself? What is best for your traveller is also best for you.

**Good, well-fitting clothes,
Better than you are wearing now,
perhaps,
Will make you a better man,**

—that is, you will be held in greater respect, whilst you yourself will feel more assertive and self-confident.

We are proud of the fact that we are tailors for some of the best-dressed men in town. Will you not let us include you among the number? It is not a matter of high price; look at the following prices, and kindly call and see our stock of the latest fashion materials.

FEARFUL WARNING.

According to *Truth*, a pork butcher at Bootle, who describes himself as "A Poor Sinner saved by the Grace of God," sells his "celebrated pork pies" in bags, on which, besides a text from Timothy, is printed in large type the words, "Prepare to meet thy God." This last injunction is a nasty sort of warning to hand to a customer with a pork pie; but of course Mr. Millerchen is the best judge of the necessity for it.

Electros of the above block 2/6, post free.

ARTISTS' GRIEVANCES.

IT is said that the Englishman regards as sacred his right to grumble. He may, or may not, be justified in doing so, but several English artists have exercised their right by adopting the expedient of sending me particulars of their grievances.

Several artists complain of the faulty reproduction of their designs by the printers, both as to colour and drawing, though more frequently in regard to the former. The fault may not be noticeable to others than the artist, who, of course, is the best judge of the faithfulness of the copy of his work. The artist, again, may be hypercritical, and regard as faulty points which would strike no one else—even an equally competent artist—as being faulty. Yet there are undoubted grounds for complaint.

For instance, I have before me a letter from Miss Mary V. Wheelhouse, who writes :

3, Pomeroy Studios,
111, New King's Road,
Fulham, S.W.
July 6th.

Dear Sir,

On finding in your Magazine for June a full-page reproduction of a Mellin's poster, I venture to write and inform you that I am the author of it. My design, when I sold it, was signed, but in accordance with what seems to me a very unfair custom amongst colour printers, it was not reproduced in the published poster. Also I would like to mention that I am not responsible for the very ungainly lettering—in my design it was differently placed—and I consider the alteration made by the printer the reverse of an improvement.

If you should at any time see your way to mentioning my name in connection with the design I should be very much obliged, as it seems a little hard that I should be the one person to benefit in no way when you do my poster the honour of reproducing it in your pages.

Believe me, Yours truly,
MARY V. WHEELHOUSE.

Miss Wheelhouse takes up the cudgels against two very common causes for complaint. With regard to the omission of the artist's name, this may be due to some prejudice on the part of the purchaser of the design, but is more often due to either carelessness or wilful intent on the part of the printer.

It is difficult to assign any reason for refusal on the part of the purchaser to allow artist's name to appear, but most generally it is a kind of protest against a too apparent signature, likely to divert attention from the prime object of the poster.

Where the responsibility rests with the printer, it must at once be said that there is no excuse for carelessness. But when the printer wilfully leaves out the artist's name, it is generally because the printer desires to be considered as responsible for the whole thing—design and printing.

It seems to me that an artist might safeguard his interest in the appearance of his signature by arrangement with the purchaser of his design, whilst as regards his interest in the faithfulness of reproduction of his work, it might also be arranged that the artist be allowed to see a "proof before printing," though the latter would involve extra expense, owing to the time required in "making ready" each stone, the first of which is done with before the second is put on the machine.

FITTING THE READER.

PERHAPS one of the most common errors of the average advertisement writer is his failure to take the proper measure of his readers. Many men can write money-making advertisements of one particular kind, but are quite at sea if called upon to produce matter

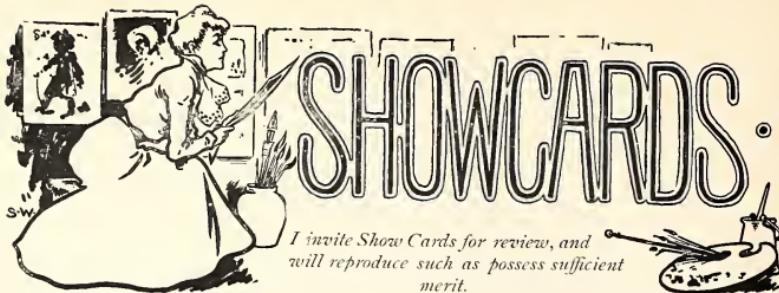
suitable to an entirely different class of patrons. And it is precisely this ability to sing the advertiser's song in any required key that constitutes the successful advertisement writer. To my mind, unsuitable copy is responsible for most of the advertising that fails. When I see an expensive full page in a high class literary review occupied by a flaming illustration and the legend "What a Cabman says of —— Cocoa," I feel that the advertiser is wasting his money. The advertisement in question would, no doubt, have been a big draw in a halfpenny paper with a circulation running well into six figures, but in the medium wherein it caught my eye it was wholly thrown away. Aye, worse than thrown away. It was positively harmful, because the cultured reader of the literary review would, not unlikely, associate that special brand of cocoa with cabmen, and the train of thought would probably run from cabmen to coffee stalls. He would be inclined to think that the beverage was specially adapted to the requirements of the working classes, and shun it accordingly. Had the advertisement designer used his space to tell of the exquisite flavour of the cocoa, of its staminal properties, and of its growing popularity amongst persons of taste and refinement, he would have been more likely to make that advertisement pay.

THE CURRENT.

THE world is always changing. It is not safe to rely on the habit of your customer to do business with you and send his friends to you. The habit needs constant renewal or re-enforcement. Children are growing up and graduating into adult life; newcomers are arriving. If you cease to add new forces to the current which bears your way, it will lose strength and finally be diverted into other channels. The woman who read your advertisement three or four years ago, became your customer, liked your methods, brought her little circle to you and came and sent so regularly that you grew to regard her as yours "for keeps," may fall under the spell of another advertisement writer or under the influence of another woman of greater personal force or higher social prestige. Cast your net into the sea for that other woman and you will probably get both. Do not let the tide turn against you. It may never return. And you never know in these days of commercial rivalry how small an influence may change the current of your business life for or against you.—*Des Moines (Ia.) News.*

A Yarmouth hairdresser advertises as a "Human Decorator," and his establishment as a "Human Decoration Saloon."

THE current issue of the POSTER is a specially good one, and contains admirable specimens of the newest and best French and English poster work, reproduced in half-tone. The letterpress matter is interesting to all who advertise.—*British and Colonial Printer.*



THE shopkeeper should arrange to always have a "drawing card" in his window—something to secure and fix attention. The attraction may take the form of goods or printed—or even handwritten—matter. Most of us know shops we pass day by day, and which yet fail to impress our attention or memory. There are other shop windows in which we always look as we pass by, because they are attractive and compel attention. They are always up-to-date. For instance, one enterprising grocer in North London, one day when the war fever was at its height, arranged a central display of meat extracts in the form of a castle wall, with a neatly written ticket worded "As supplied to H.M. Troops. Good for them and good for you." Prices were also quoted. I did not see any show card issued by the meat extract people, and this suggested to me the remissness of many firms in keeping traders supplied with window advertising matter, and—what is more important—endeavouring to arrange for the exhibition of such advertising matter. Most dealers are open to persuasion in this direction.

One reason why traders are oftentimes without window advertising matter is because of its poor get-up. A common quality card or paper is used, and this soon gets dirty and is then thrown away. The varnished or gelatined show card is always worth the extra cost.

Again, the trader does not care to be always giving prominence to one particular show card, whereas a monthly or weekly succession of different, bright show cards would be more than likely to secure a good place in the window and shop. It would not be possible with the more expensive articles, but the publishing trade plan of sending a free copy of a publication with the placard or "contents" bill nearly always ensures the exhibition of the latter. A modification of the idea might easily be carried into effect either by advertisement in trade papers, per post, or through travellers. I am not sure that the Dunlop Tyre Co. does not allow a special settlement discount to those cycle agents who allow the Company to display "Dunlop Tyres" on their windows.

Having mentioned the remissness of manufacturers and others in the supply of show cards, etc., I must now in common justice point out the remissness of the retailer in his treatment of advertising matter. It is pretty correct that things supplied free are rarely assessed at their proper value. Advertising matter may be said to have two values. There is first the cost value to the manufacturer, and there is also the intrinsic value of such advertising matter to the receiving wholesaler or retailer. Both values are potential. If the manufacturer sends his advertising matter broad-

cast without heed to its use, he is not taking steps to secure maximum value for his outlay. On the other hand, the shrewd wholesaler and retailer can, if he likes, secure maximum results as the result of proper care, and distribution, of advertising matter supplied free. There should be a shelf, or, better still, a cupboard for showcards and advertising matter, with a close and handy inventory of all advertising matter, arranged under headings like "Show Cards," "Window Bills," "Shelf Cards," "Tin Signs," "Circular Matter," etc. The advertising matter would be distinguished under these heads by manufacturer's name. It would also be best to state measurements of each piece of advertising matter, and colour or colours. This would save turning over the whole of the contents of the cupboard or shelf, and would also furnish a quick index to what was on hand, whether as to character of article, size, or colour.

MAGAZINE ADVERTISING.

As the average advertiser why he does not make more use of the monthly magazines, and he will probably answer that he has tried them and failed to get adequate results. And why does he not get results? Simply because the publishers have not yet discovered a means of making their advertisement pages interesting to the reader. The magazine itself is read by large numbers of people. It is welcomed by every member of the family, and is in most cases kept for many months and referred to again and again, for the sake of its pictures or its articles. And yet most magazine advertisements do not bring business because they are badly set, badly arranged, and badly printed. They are, for the most part, dull and flat. They contain no element of human interest, and cannot be expected to produce satisfactory results. Some publishers have tried the subterfuge of inserting pages of puff parts, or of alleged humour, between the advertisements in order to secure "facing-matter" positions. But the reader soon learns what value to place upon such "matter," and the advertiser is no better off than before. I suggest that the only sure means of making the advertisement department of a magazine profitable alike to the publisher and to the buyer of space is to have all advertisements intelligently written and ably illustrated, to accept business only from such firms as agree to make their announcements bright and attractive, and to print the advertisements in the same good style as the body of the publication. The first magazine publisher who will thoroughly carry out this policy of making the advertisements worth reading will score a big success.

AUGUST, 1900.

The Poster.

SAINt RAPHAËL

TANIN WINE

THE BEST TONIC KNOWN

Prepared

after the Receiptes of

Prof:

PASTEUR and BOUCHARDAT

Sole Agents

E. GALLAIS & C. L.

90, PICCADILLY
LONDON



WEEKLY

DISPATCH

PRICE

ONE PENNY



"Two British Veterans"

Grocery & Provision Trades Advertising.

THERE seems to be a quite general impression among grocery and provision merchants that their particular business requires no advertising—"people must have sugar, tea, and bacon, you know," they say. Now, the utterance of such a remark only serves to brand the speaker as one incapable of appreciating the possibilities of advertising.

Advertising must not be regarded as useful as an aid only to the sale of an article not in common demand. If it will assist the sale of a little-used article, it will certainly increase the demand for the advertiser's particular brand of something in common demand. Who can deny that the ever-increasing consumption of tea is not directly and indirectly due to the pre-eminent prominence of tea in the advertising of grocers and provision merchants. A more modern and more evident instance of the truth of this statement is afforded in the case of oatmeal, made popular by the advertising of Quaker Oats, and, later, of other brands.

Now, what has been achieved in a general way may also be achieved in a local way by any enterprising grocer and provision merchant, in regard to both general and particular articles.

The only requirements are good goods, good service and good advertising, and, undoubtedly, the most important essential is right goods. The latter are in themselves sufficient to secure a trader profitable recognition—in time. Good goods and good service will also do the same—also in time; but good goods, good service, and good advertising will put a business on an ever-increasing paying basis in the quickest possible time.

As to the first essential, those of my readers who are in the grocery and provision trades should realise more than I the measure of the public's appreciation of good goods.

I can, however, say something as to the two other essentials of good service and good advertising.

Good service means a clean and inviting shop or store, obliging attendance, neat packing, and prompt delivery of goods. More than mere cleanliness is desirable. Some of the cleanest of shops are uninviting owing to bad classification and display of goods. The stores seem to possess the most intelligent appreciation of what I mean in this direction. They rarely assault the nose and eye by displaying odorous or unlovely things beneath one's nose or eyes. As a rule the more staple articles are kept out of sight, thus leaving the latter to be tempted by the finer and rarer comestibles, etc. The stores people are wise enough to realise that the public know they sell sugar, soap, etc., and that unless it is desired to push a special brand of so common an article, it is better to tempt the customer to buy more than the mere common necessities of life.

What housewife has not been tempted in this

way to purchase, in addition to sugar, tea, bacon, etc., something such as a bottle or can of potted peas, tomatoes, pineapple, fish, etc., through seeing these articles artistically and invitingly displayed in the window or on the counter.

Good service also includes good salesmanship. A customer likes to be flattered by being shown the latest-introduced article of stock, especially if any special features connected with it are interestingly explained.

Careful packing of goods is another feature of good service. If the customer is taking the goods, it is important that the parcel be compact and handy. If wet or rain-threatening, use glazed paper as outside wrapping, and if parcel a large one use large string, tied double or treble to secure comfortable handling. If parcel to be delivered, arrange for delivery at time promised; also, enclose the various articles in one package. Delivery boys and men are not always very clean and careful, and an outer wrapping will go a long way towards ensuring the delivery of the goods in a proper condition.

The foregoing are merely a few suggestions along the line of good service, and any of my readers desirous of giving the best of good service has only to consider the matter from the point of view of his customer to understand what will be appreciated.

As to the advertising of a grocery and provision business, no hard and fast programme can be laid down. What would suit the country town grocer would not suit his brother of the big city. I will therefore speak of the general advertising possible for every trader, commencing with the small grocer who feels he really cannot spare even a shilling for newspaper or similar direct advertising.

The trader so placed should do all he can in the way of indirect advertising. His window and shop must be his chief advertisement. The window should be changed twice, or at least once a week, and the display varied as much as possible every time, special attention being devoted to things in season. The more central and expensive the shop, the more important it is that the most is made of the window. The same remarks and advice apply to the interior display, show cases, shelves, and counters.

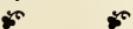
The trader who has not sufficient capital to do any newspaper advertising need not despair of being able to make a start in direct advertising. The manufacturers of, or agents for, many of the articles he sells will gladly send a supply of leaflets, etc., advertising their speciality. Some may be obtained bearing the applicant's name and address as agent. If not supplied with name and address the omission can be easily remedied by the aid of a rubber stamp; and the careful distribution of such circulars with invoices, receipts, in packages, and to selected residences will undoubtedly bear fruit.

The trader who is able to spend only a little money in advertising should try special price lists (in which prices must be rock-bottom), the small and inexpensive advertisements in the "wanted" columns of the best local paper or papers. Such advertisements must be specific as regards information. The "Go to Jones for groceries" style is of next to no use. If you pride yourself on the quality of your teas, and know that your pride is justified by public approval, let the public know all about it. Say to the public, "I am so certain you will like my 2s. tea that I hereby agree to refund money for sample brewing, if not approved," "I would like you to try a sample packet of my 2s. tea, containing sufficient for four cups," or, "Try before you buy my 2s. tea. Sample packet sufficient for four cups of creamy, full-flavoured tea, only 1½d."

The trader whose capital allows of more extensive advertising should contract for double column or quarter page space next reading matter, and in this insert particulars and prices of different goods in every issue, using the same words as would be used over the counter to a customer about the various articles advertised. About cheese, for instance, something like the following might be said : "In all our nine years' experience of the provision trade we have never been able to supply such fine cheese as we can to-day. The quality of our cheese has improved year by year, until now we firmly believe that you simply cannot buy as good cheese anywhere else. If you can, we would like to receive a sample, as it is the very best cheese we buy and sell. Our prices are not high, notwithstanding the excellent quality. Real, melt-in-your-mouth Cheddar, only 8d. Ripe, full-flavoured Gorgonzola, 9d."

A price list with hanging loop should also be supplied to customers, who might also be constantly reminded by special price list supplement, revising prices, and giving other useful information.

It is said that the surest way to reach a man's pocket is by way of his mouth, therefore grocers and provision merchants should have a comparatively easy task in their advertising, which only requires intelligent and interesting handling to pay handsomely.



A MERCHANT'S STORY.

SOME interesting facts in regard to the development of storekeeping are given in a merchant's autobiography, which recently appeared in an American paper. I extract a portion of the article :

One morning my employer produced a circular or "dodger," which had been thrown into his front yard, advertising one of our fiercest competitors. I had 5,000 dodgers struck off, and gave them to a man to distribute. I paid \$16 for these, my first dodgers, and \$10 for distribution. About ten days afterward a woman came into the store and wanted us to cart away a heap of old billheads (she called them), which had been dumped under her stoop, away on Seminary Avenue, on the north side of the city. That's the

"distribution" I paid for. Probably many another has paid in the same way for that which he did not get, and blamed advertising for a lack of response, when really he had not even introduced himself to advertising.

Competition meant very low prices to the public when ourselves and our two competitors started in to freeze somebody out. It wasn't clean business, this freezing out, but it went in those days, and, with modifications, it goes to-day. Competition opened our eyes to many internal defects in our mode of doing business. A solicitor for an evening paper often told us what others were doing, and in the end "talked us into" putting in a small advertisement (five inches, double column, I think), every week night for a whole month. We really did not know why we should go in, but he gave us many reasons why we shouldn't stay out, and we wrote up enough copy to fill twice the space we had engaged, and without change ran that advertisement for the month.

Looking back in the light of present knowledge, I am amazed to think that that advertisement really brought us tangible results. Our ideas of publicity were so crude, and our entire store service so poor, our stock so disarranged, our deliveries so irregular, that we were in a state of turmoil all the time. I heard we sold an entire kitchen outfit to a couple about to be married (the result of seeing our advertisement), and I told the solicitor to continue the insertion. "Would I change the copy?" Oh, yes, I hadn't thought of that. I had advertised hardware before, so I made up an exclusive dress goods and lining announcement this time. It pulled trade. I kept on changing copy and watching my stock. Every now and again our competitors advertised a line at cut prices. We met them, and endeavoured to give a better article at their price, and that policy won.

Gradually we realised newspaper advertising wasn't all. The public expected more of us. We had not kept pace with our growth. We were not then educated up to the fact that, while newspaper publicity introduces your goods and your prices to the buyer, the result depends upon the store service after the customer comes face to face with you. It causes a spasm of pain to me when I recall those days when everything was marked in cipher, and we charged every customer as much as we sized it up they could stand.

We found by bitter experience that this policy did not pay. Competition and publicity forced us into a channel in which we had to be more polished, and the conduct of our business had to be upon wider views to hold old trade and make new. We did away by degrees with outside trims, put in higher and deeper windows, abolished spiffs and premiums, engaged better help and paid better wages, opened at 8 and closed at 7, paid particular attention that everything was marked in plain figures, and fair, square and uniform courtesy accorded to all patrons.

It didn't come all at once, understand, but it came, and with the rejuvenation came a greater share of business, and, better still, the advertising brought a new element, which drove us out of the credit rut we had persisted in, and we, in our wisdom, turned our store into a strictly cash basis. We sold for cash, I say, and bought for spot cash, discouraged dating, and our discounting of bills often gave us a margin to whip our competitors with.

When I recall all these facts I think that merchandising is getting to be more and more a science, and actual advertising is but in its infancy.

Catalogues, Booklets, Circulars, etc.

HERE is an ever-increasing tendency towards the publication of better-class catalogues, booklets, stationery, and printed matter generally. The desire for the better quality, though, is stronger than the desire to pay for it. There are very few lithographers and printers who cannot speak from experience as to the truth of this. A customer brings them an expensive fine art sample and wants something like it—"at the lowest price." Some few there are who are open to reasonable conviction that the best costs the best price, but by far the big majority cannot believe that anyone pays such prices as they are asked to pay, reasonable as they may be. The same people would kick if asked to pay the mere cost of the art paper required for a job, and it is a forlorn sort of hope that the printer embarks upon when he seeks to justify his estimate. Undoubtedly the best course for the despairing printer to pursue is to express the desire that the customer at least do him the justice of comparing his estimate with those of others.

The average printer is decidedly weak in his knowledge of colour harmony. If asked for "something out of the common" he at once suggests red and black, blue and red, or green and red. This he fondly imagines is fine art work. The average printer who presumes to advertise himself as a fine art printer fancies he is supreme because he recognises a "light" red and a "dark" red, or a "pale blue" and a "dark blue." "Tints" have no meaning to him, and he proudly orders from his ink-makers "a good pale blue" or "a good dark red," confident that so subtly different a colour will please the eyes of his artistic customers. American printers are far ahead of English printers in a knowledge of proper colour combination, though many make the mistake of making one colour too positive in comparison with another. For letterpress, for instance, a nice soft golden brown is employed, which, however good as it is alone or when in proper combination, is made to look watery, ineffective, and discordant when allied with a positive black or blue-black. If one colour is "softened," the other, or others, must be softened as well.

I have just seen in a laundry window a very charming and appropriate cover to a price list. It had an inch wide blue border spotted with white, and made to look like the colour and design of a lady's summer costume material. The wording appeared on the white panel.

An album catalogue of antique furniture, china, etc., for the Misses H. & J. Woolian, 28, Brook Street, Grosvenor Square, W., is a very creditable production from the press of Messrs. Hudson & Kearns, Southwark, S.E. Wide white margins set off daintily executed wash drawings by Hanslip Fletcher of furniture, etc., appearing on right hand pages and facing catalogue particulars and prices, with indented newspaper notices in small type at foot. The heavy glazed paper, wide margins, good ink and presswork—the latter being the least meritorious feature on account of unequal impression—go to make up a catalogue which should certainly appeal to the artistic tastes of the aristocratic and wealthy classes it is intended for. I should have placed the cover design in place of presswork as being the least meritorious feature of the catalogue. It is very sketchy, whilst the lettering is very poor.

One of the best little aids to a business I have seen is the booklet issued by the Niagara Lithograph Co., Buffalo, U.S.A. This is not inaptly entitled "The Impressionist." It is printed on a silurian grey card paper, with stuck-on specimens of the firm's work in the way of artogravures for calendars and coloured labels, etc., whilst as padding, room is found for short bright talks on advertising, intended to lead to an appreciation of such high-class work as is turned out by the Company. In support of their own claims appear a number of the most heartily appreciative customers' letters I have ever seen. The same firm makes a speciality of the supply of artogravures for the presentation plates so much used by American circulation managers for inducing subscriptions for their publications. The Company advertises itself as "Lithographers to the Particular Man," and say they are "Producers of aristocratic creations in catalogue, tablet, and booklet covers, hangers, posters, and exquisite stationery."

There are few directions in which good advertising matter can be better employed than by railway and steamboat companies desirous of inducing the public to visit holiday places served by their trains or boats. This statement is prompted by a perusal of the Great Eastern Railway Company's booklet advertising circular boat and train trips on the rivers Yare and Bure from Yarmouth, Lowestoft, etc. The book is one of the kind that suggests how much nicer and more effective a one might have been got out. Indifferent half-tone and wretched wood-engraved illustrations are the worst features of the booklet, whilst the press work is very little better. The arrangement of matter is also wrong. The car is before the horse—the time-tables and such ordinarily uninteresting stuff occupying the first few pages, the matter proper being at the end. It is important to first catch your hare before you cock it, and the railway company should first induce readers to decide to do the "sights," when they will turn with interest to the otherwise uninteresting timetable. The book bears an imprint to the effect that it was printed at the Company's works at Stratford, so the Great Eastern people are doing what some companies have found rather impracticable and expensive. The Company could well afford to employ a good advertising man to look after its advertising.

Speed is the idea suggested by the Neostyle Duplicator Manufacturing Co.'s booklet cover design. The size is $4\frac{1}{2} \times 9$, and the aforesaid design, which appears on a stiff sage green card paper, shows printed sheets flying from the duplicator with a speed made evident by the conventional flourishes which serve to denote air displacement. Nevertheless, it is a very good cover design, printed in black and silver. Extra fine glazed paper is used for inside pages, reading matter and illustrations being enclosed in double waved rule border. The illustrations are of the now popular vignetted style, but there are not enough of them to lighten the booklet effectively. Room might have been made by reducing the pica size type to bourgeois or leaded brevier, whilst a few testimonials in still smaller type would have added to the convincing effect. The reading matter is printed in a softened green ink, and the illustrations in a well-balanced red-brown. The printers are Messrs. Randle, Percy & Co., Ltd., 2 and 3, Chiswell Street, Finsbury Pavement, E.C.



C.H.N. (KILLARNEY).—Please send your present address. Have sold your design.

M. & Co. (LONDON).—Do not run away with the idea that an English firm's prices are bound to be higher than those of a Continental manufacturer. James Speller & Co., whose advertisement appears in this issue, are at the head of their business in this country, and apart from my belief in their ability to meet Continental prices, I think you will find their work of a much better quality than that you would obtain abroad.

B.S. (WARRICK).—There is an ever-increasing demand for good black and white work by advertisers, and I am obtaining much better prices than those you mention. Shall be pleased to include any further work of yours in my selection.

M.B. (BIRMINGHAM).—You must send Prize Competition Coupon with each entry.

G.L. (RYE).—I intend publishing in *THE POSTER* from time to time a report as to posters in demand. Just now advertisers of cereal foods, pianos, whiskies, meat extracts, teas, coffees, and cocoas are in want of posters. I am receiving requests almost daily for such designs.

G.C. (NORWICH).—You will see I have in this issue dealt with artists' grievances you refer to.

S.H. (GLASGOW).—I can recommend the aerograph. Send to the Company at 30, Memorial Hall, Farringdon Street, E.C., for particulars of its work.

SUBSCRIBER (DUBLIN).—The price of No. 1 of *POSTER* is 2s. 6d.; No. 3, 5s. 6d.; Nos. 2, 4, 5, and 6, 1s. each; all others at published prices.

Linden, Minaw Road, Partick Hill, Glasgow.
Dear Sir,—I trust I am not encroaching too heavily on your time with this. I have nearly all my life "dabbled" at art, and for some time have been a regular purchaser of your very fine and excellent periodical. I admire the way you conduct it—*i.e.*, the endeavour to touch upon anything and everything connected with posterdom. Your latest move (I'm sure a great one), the prize competition, is really what I write now about.

To the uninitiated and unapprenticed in the practical and productive work of a poster, there are traps which the designer naturally falls into, and as the opportunities are scarce for acquiring even an elementary knowledge of the printing or lithographic process, I thought a book or a pamphlet would at least guide and instruct novices.

The points I am not sure of myself are:—
1st.—In designing a poster, is the work executed on common Whatman paper? Are designs for magazines done similarly or on a Bristol board?

2nd.—In using his colours, does the artist require to inform the printers what colours he used to get a certain shade? Also, should his colours be the ordinary water-colours, or printer's ink?

In each case I refer to the actual design which would be printed.

I am pleased to say I had a design ("Soap") exhibited at the recent Exhibition at the Crystal Palace, and I did it on Whatman paper with ordinary water colours.

I believe you would be doing many of your readers a good turn if you dealt with the subject fully in your own valuable production.

Apologising for the length of my letter.—I am, Sir, yours faithfully,

RALPH S. MILLER.

[I will in future numbers make a point of giving technical information of value to artists who, as my correspondent terms it, are "uninitiated and unapprenticed in the practical and productive work of a poster."

Poster designs may be on either Bristol board or Whatman paper. The best medium is body colour (not printer's ink), owing to its uniformity, though different artists have their own pet media. Some of the Beggarstaff effects, for instance, are obtained by stuck-on paper cuttings. The best size is 20 x 30 inches. Larger sizes had better be done on paper, for convenience and saving of expense in posting. It is not necessary for the artist to attempt to inform the printer as to the make-up of colours. Designs for magazines should be done on Bristol board, of a size not more than twice as large as the space intended to be occupied by the reduced design. Care must be taken not to make detail too small for reproduction.—ED.]

An Opinion.

We have received a copy of last month's *POSTER*, which is conducted and published by Mr. Hugh MacLeay at No. 1, Arundel Street, Strand. We certainly think it is a journal of high artistic merit and one that our readers would do well to subscribe to, as it gives designs of various posters either exhibiting or about to be exhibited throughout the country.—*The Bill-poster.*

A NEW ADVERTISING IDEA.

A NOTABLE novelty in advertising ideas is the "Lemco Messenger Buoy." As the name implies, it is issued by the Liebig's Extract of Meat Co., proprietors of "Lemco." The "Buoy" is a wooden facsimile of a soda-water bottle bearing the magic word "Lemco," and an invitation to "look inside." Large numbers of these "buoys" have been thrown into the sea at various points around the coasts with a view to their being picked up by pleasure seekers and others. Inside each "buoy" is a printed message announcing that the finder, upon sending an enclosed coupon to Lemco, Limited, will receive a cloth-bound cookery book. In addition to this offer is the statement that a proportion of the coupons entitle the finder to the much more profitable prize of a free week's holiday, or a jar of "Lemco," thus inducing the curious to seek for further Lemco Messenger Buoys. The idea appears an exceptionally ingenious one and should richly repay the enterprising firm who are responsible for it.

A reader of THE POSTER AND MODERN ADVERTISING writes as follows:—"The Lemco 'Messenger Buoys' have aroused widespread interest wherever they have been picked up. I was at Yarmouth a few days ago, and noted this particularly one stormy evening, when I found a crowd of the Volunteers encamped alongside the sea surrounding one of their number who had picked up one of the 'Messenger Buoys.' The next day, taking a 'constitutional' along the seashore, I found the latter nearly as crowded as the Strand with Volunteers. It was a case of making way for these semi-military gentlemen, for they blundered along oblivious of my course, their heads fixed at an angle of 45 degrees seaward, and with eyes riveted on the wild and stormy waters. They were looking for the Lemco 'Messenger Buoys.' The next morning I again bent my steps in the direction of the camp-fringed seashore,—I won't say that I, myself, did not entertain a wee small hope of, casually like, coming across one of the 'Buoys' with a free holiday coupon—and there, right on the sands, saw nearly a whole battalion of one of the three encamped regiments doing drill as well as they could with all "eyes right" on the sea, looking for the same object as myself. A fatigue man of another regiment who I spoke to because I thought I detected as possessed of a similar purpose, seeing that he seemed to be engaged in fetching very small bucketsful of sea water, answered that he considered it was d——d unfair that he should have a whole battalion as competitors in the same quest. I was aggrieved with both the battalion and the man who thought to combine drill and fatigue duty with a purpose in which I felt just a little jealous interest, and I pointed out to him that he was as bad as the battalion, seeing that he seemed to be making his visits to the seashore as frequent as possible, while ostensibly on duty. He admitted his guilt, but pleaded in extenuation that unfair competition begot unfair competition, adding the question why was I walking along the seashore? I replied, 'Oh, just for a walk for my health's sake,' and moved off, not, however, without receiving as a parting salute another query as to why I should try to do two things at once, and the recommendation to avoid looking for two things at once—"dangerous for the eyes, and might make them squint, you know."

Headquarters for Posters and . . . Show Cards.



I have the largest selection of Posters & Show Card Designs for advertising any business or Article.



These designs include work by the leading Poster and Show Card Artists of the day, as well as the best efforts of coming leaders in poster art.



No shrewd advertiser desirous of the best Poster or Show Card for his purpose can afford to overlook my on-sale collection, and I invite inspection, or, by request, I will send a representative with selected designs. This, of course, will not render obligatory the purchase of any design.

Write, if you cannot call, to

Hugh MacLeay,

**1, Arundel St.,
Strand, W.C.**

THE EDITORIAL NOTICE.

In giving judgment for the plaintiff in an action to recover for advertisements inserted in "The Autocar" and "The Cyclist," and for which the defendants objected to pay because of alleged promises of editorial notices not having been fulfilled, the deputy judge said it was very fortunate that the editor of the paper in question, who evidently had a high appreciation of what his duties were as a literary man, would not lay himself open to the suspicion that he had written a notice because an advertisement had been given. In so doing he took a very honourable course. He thought that when an advertisement canvasser obtained an order, and he was asked if he could get an editorial notice in the paper, he ought to be able to say, "Our paper is not edited by its advertisement canvassers. If the editor likes to give a notice he will do so. I am not allowed to even communicate with him on the subject. I will not discuss it with you." An editor could always be relied upon to speak well of a thing if it deserved it. It was to be deplored that the proprietors of some journals did not distinguish between the functions of the advertisement canvassers and their editors as sharply as they should.—[Hear, hear.—ED.]

MISCELLANEOUS ADVERTISEMENTS



(1/- per line of 8 words, prepaid).

American Posters, by all the leading artists for sale.—Apply G. H. Frost, c/o THE POSTER.

DESIGNER. Vacancy for first-class Designer, principally figure work.—Apply W. E. Tucker and Co., Ltd., Colour Printers, Worcester.

CANVASSER on London Agricultural Weekly. Energetic, persevering, and straightforward young man, capable of taking occasional provincial journeys will be liberally dealt with; start September 1st.—Send full particulars, J. G., c/o THE POSTER.

DESIGNS by English and Foreign Artists for sale.—Apply at THE POSTER Office. Largest stock in London.

POSTER LORE. Copy of this rare American Poster Magazine (out of print) and superb collection of American prints, show cards, and artistic printing, 4/-, post free.—J. T. Adams, 114, Fifth Avenue, New York, U.S.A.

An Offer Worth Accepting.

No up-to-date advertiser can afford to be without "Printers' Ink," as it is a perfect storehouse of ideas, useful suggestions, and the gathered experience of the world's best advertising experts.

Send for specimen copy and subscription form to-day, F. W. SEARS, 50 & 52, Ludgate Hill.

Free to all Applicants.

The Favorite Magazine—Advertisements.

ix.

SCOTCH MEAT IN LONDON.



ROSS & SUTHERLAND . . .
Purveyors of Scotch Meat, are prepared to deliver free of charge in London all orders amounting to over 10/-

The Beef & Mutton supplied by them comes direct from their Own Farms in the North of Scotland, and is sold in London at a less price than that paid for Foreign Meat. A trial order will satisfy you as to its superior quality.

Large or small Contracts receive equally prompt attention.

ADDRESS:

**62, Pimlico Road,
Sloane Square,
S.W.**

When you write, please mention "The Favorite."



A STRIKING AND EMPHASISED ADVERTISEMENT.

Special Offer to Local Traders.

I DESIRE to prove my ability and willingness to help in advertising your business.

I place at your service ten years' experience in all branches of advertising, acquired on Daily and Weekly Newspapers, Trade Journals and Magazines; as Advertising Manager for one of the leading firms in an important industry; later as Advertisers' Agent, and also as Editor and Proprietor of "THE POSTER," and "MODERN ADVERTISING."

I devote more time and attention to the study of advertising than you can possibly afford, in addition to the general conduct of your business.

Annual Subscribers sending the necessary information on accompanying form will receive a personal letter of advice and six specially prepared advertisements.

This offer is open only until 31st August next, and if you are not at present a subscriber, you should qualify immediately.

Yours for better advertising,

HUGH MACLEAY.



Name of Firm _____

Address _____

Trade _____

Population of District served _____

Class of Customers _____

*Present Weekly Expenditure }
on Newspaper Advt.* _____

<i>Papers used:</i> —	<i>Name.</i>	<i>Circulation. Price per in.</i>
-----------------------	--------------	-----------------------------------

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

*Expenditure in other forms }
of advertising (Weekly) _____*

Special Remarks: _____

Advice specially desired on following points: _____

Date _____ *Enclosures* _____

*(To be cut out and returned with copies of the
Papers referred to.)*

N^o. XX.

THE POSTER.

VOL. IV.

MARCH
1900.

The
Poster

AN
ILLUSTRATED
MONTHLY
CHRONICLE.

6d.



HUGH MACLEAVY, 1, Arundel Street, Strand, London, W.C.

. THE .

International Advertisers' Exhibition,



CRYSTAL PALACE,

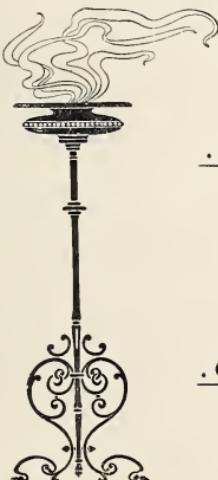
Artistic
Posters.



Colour
Printing.



Advertisements.



To Advertisers, Colour Printers, and others.

At the request of a large number of Advertisers it has been decided to widen the scope of the Exhibition by allowing Advertisers of all classes to Exhibit.



PLANS of the Exhibition can now be seen and all information obtained ON APPLICATION to

THE SECRETARY . .

International Advertisers' Exhibition,

20, Victoria Street, Westminster, London, S.W.

Telephone: No. 22, Walthamstow.
Telegrams: "Era Press, Leyton."

CITY OFFICE: FLEET STREET, E.C.,
AND AT EAST HAM.

SPRING
Price Lists,
Circulars,
Show Cards,
of every
Style and
Description.



Printing for the SPRING SEASON

E. R. Alexander & Sons,

The ERA Press,
High Road, Leyton, N.E.



First-Class Work.
Personal Supervision.
The Printers
of this Journal.

This Magazine is printed in Inks supplied by

G. STANBURY & SONS,

Bronzes . . .

of every Shade and Quality.
Patent Colour Bronzes kept in stock.

Letterpress & Machine Black Inks

For Ordinary or Illustrated
Bookwork or Newswork.

Inks in all Shades for Photo-Zincography

Collotype & Process Work, &c.

SPECIAL INKS FOR
ROTARY MACHINES.

MANUFACTURERS OF . . .
LITHOGRAPHIC & LETTERPRESS

PRINTING INKS

IN ALL COLOURS.

VARNISHES, &c.,

Importers of Lithographic Stones

Which have been personally Selected
from the Best Quarries.

25, GREAT NEW STREET, AND 17, WEST HARDING STREET,
Works at BOW, LONDON, E.

London, E.C.

The Poster.

MARCH, 1900.

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BOUNDED VOLUMES in green cloth, and artistically lettered in gold, Vol. I. (advanced price) **15s. 6d.**
Vol. II., **8s. 6d.**; Vol. III., **8s. 6d.** Covers and Indexes for Binding, **1/6.**

BACK NUMBERS can still be obtained at published price, except No. 1, **2s. 6d.** per copy; No. 2, **1s.** per copy; and No. 3, **5/6.** Postage **1½d.** extra. As there are only a few copies left those desirous of completing sets should apply immediately.

ANNUAL SUBSCRIPTION to THE POSTER is **7s. 6d.**, post free.

PUBLISHED on the 15th of each month, at the Offices of the Proprietor, HUGH MACLEAY, 1, Arundel St., Strand, London, W.C.

CONTINENTAL AGENTS. NILSSON & CO, 7, Rue de Lille, Paris; Branches at Leipzig, Amsterdam, Barcelona, Milan, Athens, and Salonica.

ADVERTISEMENTS for THE POSTER should reach the Office on or before the 6th of each month in order to ensure insertion in the following issue.

ARTISTS are invited to send Drawings, Posters, Illustrated Advertisements, Designs, etc., as we possess unique facilities for the disposal of same.

PRINTERS, LITHOGRAPHERS, &c., should forward Specimens of their latest works, with the view to reproduction and review in THE POSTER.

ADVERTISERS are desired to submit samples of Advertisements for criticism.

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**"The Poster," 1, Arundel St., Strand, London,
w.c.**

Miscellaneous.

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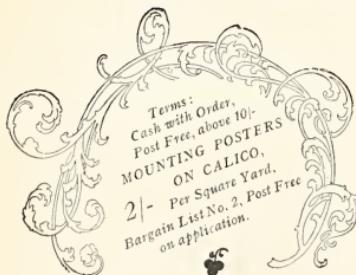
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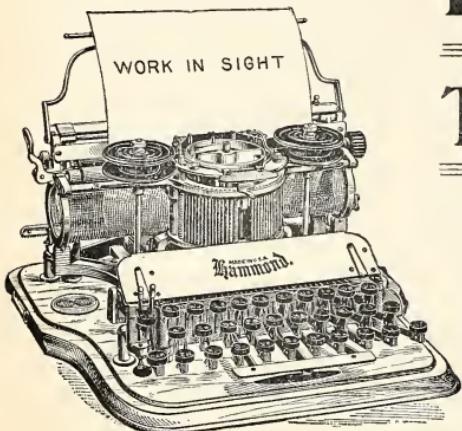
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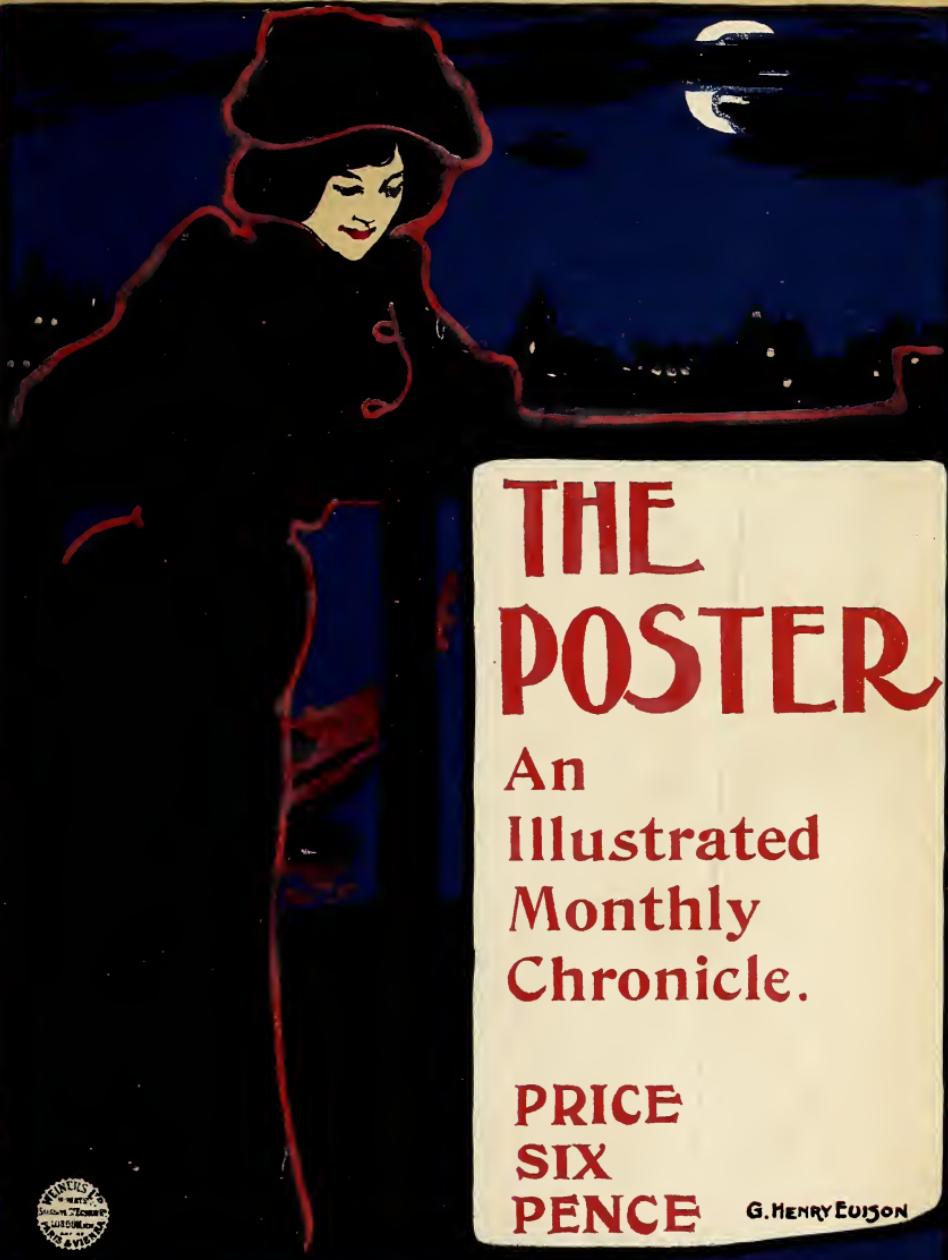
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N°XXI.

APRIL 1900.

VOL.IV.



THE POSTER

An
Illustrated
Monthly
Chronicle.

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G. HENRY EUISON



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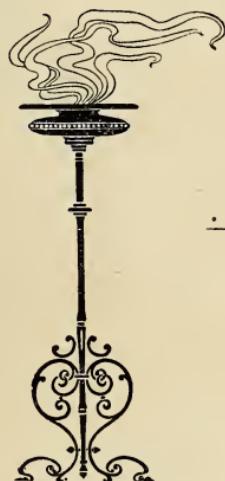
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The Poster.

APRIL, 1900.

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Barrow and Furness District Billposting Co., 80, Duke Street. Manager: L. A. Oates.	CARDIFF (GLAMORGAN) 132,163	Hull and Grimsby Billposting and Advertising Co., Ltd., 370, Victoria Street.
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Irish Billposting Co., 22, William Street South.	Glamorgan Billposting Co., Ltd., 8, Park Street, Cardiff.	W. H. Breare, "Herald" Office, Harrogate.
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 Arthur Chadwick, 49, Neal Street, Long Acre, W.C.
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 Davey, Callis & Co., 80, High Street, Islington, N.
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 A. Leopold & Co., 224, Brecknock Road, N.
 Joseph Londry & Sons, 67, New Comp-ton Street, W.C.
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 Paddington Advertising Co., 75, Harrow Road, W.
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 Chas. Shields, 4, Red Lion Court, Fleet Street, E.C.
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 NEWCASTLE-ON-TYNE 186,324
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 Wild and Co., 18, Yorkshire Street.

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 G. and A. Woolley, 2, Old Smithills.

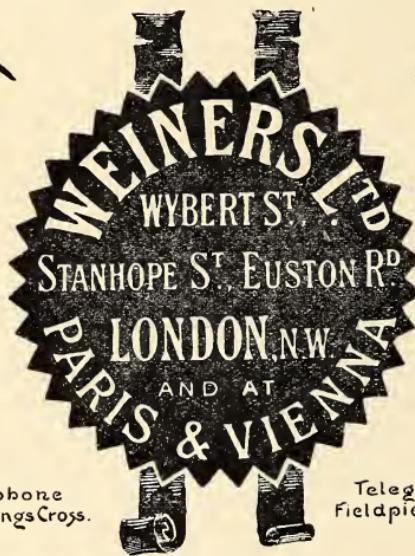
 PETERBOROUGH (N'HAMPTONSHIRE) 26,172
 Thos. Harrison and Son, 43, New Rd.

PLYMOUTH (DEVON)	100,000 (in the three towns, 181,000.)
Lidstone Billing Co., Ltd., The Octagon.		
West of England Billposting Co., Ltd., 149, Union Street.		
PORTSMOUTH (HANTS.)	165,000
Portsmouth and District Billposting and Advertising Co., Ltd., 64, Commercial Road.		
PRESTON (LANCS.)	111,696
Corporation Billposting and Advertising Department, 11, Market Street.		
SUNDERLAND (DURHAM)	130,921
Sunderland Billposting and Advertising Co., Ltd., Toward Road.		
SALISBURY (WILTS.)	16,500
Marshment and Son, St. Ann Street.		
SOUTH PETHERTON (SOMERSET)	
(Population of the Company's District, 30,000.)		
South Petherton and District Billposting and Advertising Co. Manager: W. G. Gaylard.		
SOUTHPORT (LANCS.)	60,000
Southport Corporation and Southport and District Billposting Co., Ltd., Shaftesbury Buildings, Eastbank Street. Thos. Blaycach, Sec.		
STOCKPORT (CHESHIRE)	90,000
Stockport and District Billposting and Advertising Co., Ltd., 12a, Church-gate. Manager: J. Eyres.		
SWANSEA (GLAMORGAN)	90,423
C. E. Bloor and Co., 20, Calvert St.		
SWINDON (WILTS.) OLD & NEW	60,296
John Hiscock and Sons, Prospect Hill.		
TORQUAY (DEVON)	25,534
Torquay Directory Co., Ltd., Fleet Street.		
WESTON-SUPER-MARE (SOMERSET)	17,000
Weston-super-Mare United Billposting Co., Ltd., 39, High Street.		
WOLVERHAMPTON (STAFFS.)	85,260
Wolverhampton and District Billposting and Advertising Co., Ltd., St. George's Parade.		
WORCESTER	45,000
Worcester and District Billposting and Advertising Co.		
YORK	66,984
Baines Bros., 8, Little Shambles. York Billposting Co., 35, The Pave-ment.		

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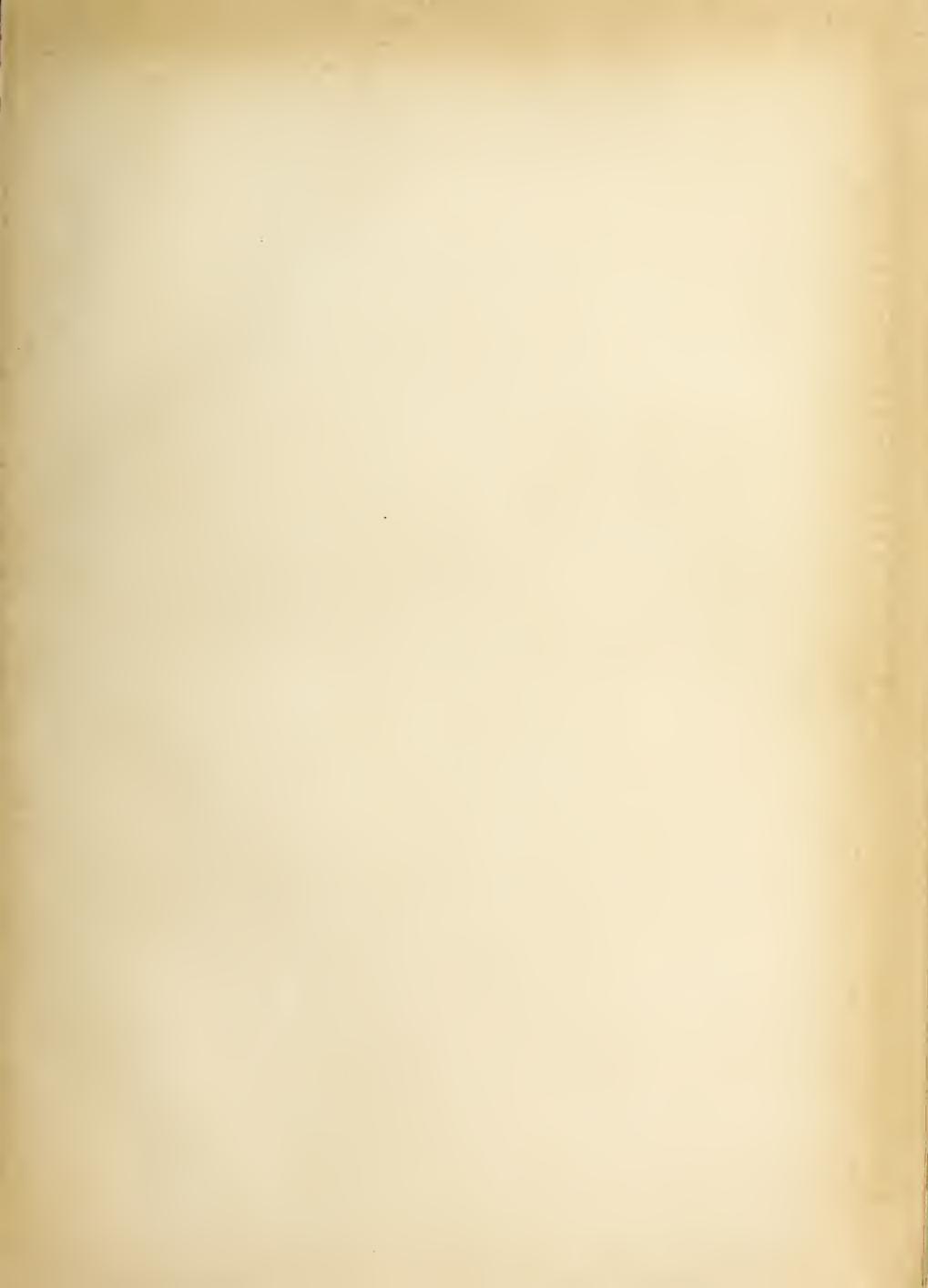
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Lend me your ears . . . I could a tale unfold

Julius Caesar.

Hamlet.

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TRADE CARD
OF ONE OF
THE BEST
LITHOGRAPHIC
AND POSTER
PRODUCING FIRMS
EXTANT.

DESIGNS BY THE
LEADING ARTISTS.

QUOTATIONS
CHEERFULLY
GIVEN.

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TRIAL.



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ROTARY MACHINES.

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LITHOGRAPHIC & LETTERPRESS

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IN ALL COLOURS.

VARNISHES, &c.,

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Which have been personally Selected
from the Best Quarries.

25, GREAT NEW STREET, AND 17, WEST HARDING STREET,
Works at BOW, LONDON, E.

 London, E.C.

The Poster.

MAY, 1900.

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INSET: GOLD MEDAL DESIGN AT INTERNATIONAL ADVERTISERS' EXHIBITION BY MARY WATSON.

INSET: MAJ.-GEN. BADEN POWELL, POSTER ARTIST AND SOLDIER. STARR WOOD.

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BOUNDED VOLUMES in green cloth, and artistically lettered in gold, Vol. I. (advanced price) 15s. 6d. Vol. II., 8s. 6d.; Vol. III., 8s. 6d. Covers and Indices for Binding, 1/6.

BACK NUMBERS can still be obtained at published price, except No. 1, 2s. 6d. per copy; No. 2, 1s. per copy; and No. 3, 5/6. Postage 1½d. extra. As there are only a few copies left those desirous of completing sets should apply immediately.

ANNUAL SUBSCRIPTION to THE POSTER is 7s. 6d., post free.

PUBLISHED on the 15th of each month, at the Offices of the Proprietor, HUGH MACLEAY, 1, Arundel St., Strand, London, W.C.

CONTINENTAL AGENTS. NILSSON & Co, 7, Rue de Lille, Paris; Branches at Leipzig, Amsterdam, Barcelona, Milan, Athens, and Salonica. London: 16 and 18, Wardour Street, W.

ADVERTISEMENTS for THE POSTER should reach the Office on or before the 6th of each month in order to ensure insertion in the following issue.

ARTISTS are invited to send Drawings, Posters, Illustrated Advertisements, Designs, etc., as we possess unique facilities for the disposal of same.

PRINTERS, LITHOGRAPHERS, &c., should forward Specimens of their latest works, with the view to reproduction and review in THE POSTER.

ADVERTISERS are desired to submit samples of Advertisements for criticism.

LITHOGRAPHERS, PRINTERS, AND ADVERTISERS in quest of designs should note that a large stock is always kept in hand at the Offices of THE POSTER.

**“The Poster,” 1, Arundel St., Strand, London,
W.C.**

The

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The Improved Air Brush for Distributing Liquid Colours. Effects a great saving in time and a greater excellence in work produced.

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& Water Colour Drawings,
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P. G. Huardel & Co.,

Publishers and Dealers in

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ESTAMPES, &c.,
18, CRANBOURN STREET, W.C.

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Also a large Selection of Japanese Prints.

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“The House”

Its Furnishing, Decoration, Social Functions, Cuisine, Sanitation, . . . Amateur Work, and General Comfort.

A Magazine of Domestic Art for Men and Women of taste.

A Specimen Copy sent for Cost of Postage only.

Of all Booksellers and Bookstalls, or direct from the Publishers, “QUEEN” Office. **6d.** Monthly. Postage 3d. extra.

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Name.....

Address.....

PAUL NAUMANN,

Telephone: 597 King's Cross.

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“Naumann. Pentonville.”



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LONDON, N.

Estimates given.
Write for Specimens.

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Friends
are
Best.*



. AN .

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J. S. FRY & SONS, Ltd.,
Cocoa and
Chocolate Manufacturers,
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Special Appointment
to
Her Most Gracious Majesty.

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Fry's
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CONCENTRATED

Cocoa,

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ABSOLUTE PURITY.

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Aberdeen Free Press, Bill-Posting Department.

James Y. Pattison, 26, Broad Street.

BANGOR (CARNARVON) 10,892

Bangor and District Billposting Co., Lorne House, 258, High Street.

BARRDW-IN-FURNESS (LANCS.) 65,000

Barrow and Furness District Billposting Co., 80, Duke Street. Manager: L. A. Oates.

BELFAST (ANTRIM) 350,000

Irish Billposting Co., 22, William Street South.

BIRMINGHAM (WARWICK) 478,117

City Billposting Co., Ltd., Freeman Street.

Sheffields,Ltd., Barwick Street, Birmingham, and 62, Chancery Lane, London, E.C.

BIRKENHEAD (CHESHIRE) 120,000

New Birkenhead Billposting Co., Ltd., 41, Grange Road.

BLACKBURN (LANCS.) 120,064

Blackburn and District Billposting and Advertising Co., Ltd., Dandy Walk, Darwen Street.

BOLTON (LANCS.) 160,000

(District Population, 250,000.)

Bolton and District Billposting and Advertising Co., Ltd., Institute Street, Silverwell St. Manager: T. Mangnall.

Greenhalgh and Bleakley, 113, Blackhorse Street.

J. Gryndie Duncan, 15, Nelson Square.

BRADFORD (YORKS.) 262,325

Sheldons, Limited, Union Street. Est. 1840.

BRIDLINGTON (YORKS.) 8,916

Hull and Grimsby Billposting and Advertising Co., Ltd., 46, High Street, Bridlington.

BRIGHTON (SUSSEX) 142,000

Charman, Davey, Callie and Co., 3, Gloucester Square, Gloucester Road, Brighton, and 76, Finsbury Pavement, London, E.C.

Southern Publishing Co., Ltd., 130, North Street, and West Pier Entrance, Brighton, and 62, Fleet Street, London, E.C.

BRISTOL (GLOUCESTER) 285,611

Billing, Jarrett, Read and Co., Ltd., The Red House, Colston Avenue.

BURNLEY (LANCS.) 100,000

Burnley Billposting Co., Ltd., 4, Bull Street.

Burnley Tradesmen's Billposting and Advertising Co., Ltd., 25, Fleet Street.

CARDIFF (GLAMORGAN) 132,163

Cardiff Advertising, Billposting, and Circular Distributing Co., Ltd., 1, Park Street.

Glamorgan Billposting Co., Ltd., 8, Park Street, Cardiff.

CINDERFORD (GLOUCESTER) 3,032

(District Population, 12,000.)

Cinderford and Forest of Dean Billposting and Advertising Co., Ltd., Victoria Street.

CORK 80,125

Guy and Co., Ltd., 70, Patrick Street. 140 protected stations in Cork and Limerick.

COVENTRY AND DISTRICT 75,000

Mills and Co., 21, Spon Street.

CREWKERNE (SOMERSET)

Crewkerne and District Billposting and Advertising Co.

CROYDON (SURREY) 120,000

Alexander Scott, 19, Tamworth Street.

DUNDEE (FORFARSHIRE, N.B.) 166,272

(District Population about 200,000.)

McArthur, Son, & Co., 44, High Street.

EDINBURGH (MIDLOTHIAN) 261,261

T. W. Nixon, 24, Elder Street.

GLASGOW 564,968

(District Population, 900,000.)

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Robert Beith, 25 Hope Street. Telephone 5103.

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John Macdonald & Son, 93, Bothwell Street. Established over half a century.

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Bond Bros., Glastonbury and Street.

GRIMSBY (LINCS.) 58,603

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HARROGATE (YORKS.) 22,000

W. H. Breare, "Herald" Office, Harrogate.

HULL (YORKS.) 225,715

Hull and Grimsby Billposting and Advertising Co., Ltd., 12, Bowalley Lane.

W. H. Reynolds, 17, West Street.

ILFRACOMBE 9,692

Robert Purcer, 3, Wilder Road (Established 1850).

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Wm. Hardwick, 35 and 37, George Street.

A. Sheldons, Ltd., 18, Cookridge Street.

LEEDS (South), Geo. Sykes, Alfred Street, Boar Lane.

LIMERICK 37,165

Guy and Co., Ltd., 114, George Street.

LIVERPOOL (LANCS.) 548,471

John Ansonia, 26, Seymour Street.

R. A. Jackson, 19, Islington.

New Liverpool Billposting Co., Ltd., 48, Tithebarn Street.

Parr Bros., 10, Hart Street, London Road.

LONDON 4,764,312

Edw. Acton, 144, Beresford Street, Walworth.

Alliance Advertising Agency, 203, Strand, W.C.

Edmund Austin, 46, Myrtle Street, Hoxton, N.

Avrill and Sons, 16, Phoenix Street, Charing Cross Road, W.C.

William Booty, 86, Waterloo Road, S.E.

Boro' Advertising Co., Theatre Royal, Stratford, E.

Bruton & Co., 135, Upper Thomas Street, E.C.

Arthur Chadwick, 49, Neal Street, Long Acre, W.C.

J. Chappell & Co., 15, Mount Street, Whitechapel, E.

W. H. Chappell, 2, Bloomfield Street Burdett Road, E.

London—continued.

J. J. Churchill, 51, Kennington Rd., S.E.
Chas. Coe & Son., 525, Liverpool Road, N.
E. G. Collison & Son, 23, Valentine Road, Hackney, N.E.
Davey, Callis & Co., 80, High Street, Islington, N.
E. Davey & Son, 6, Tenter Street, Moorfields, E.C.
James Davey and Co., 76, Finsbury Pavement, E.C.
J. J. Elam, 36, Armagh Road, Bow, E.
W. England & Co., 170, Maldon Road, Kentish Town, N.W.
F. Farrington & W. Ebenezer, 39 & 40, Shoe Lane, E.C.
R. Foster & Co., 14, President Street, E.C.
E. A. Gosnay & Co., 9, Drury Court, Strand, W.C.
A. W. Grey & Co., 99, Smyrk's Road, S.E.
Walter Hill & Co., Ltd., 67, 69 & 71, Southampton Row, W.C.
Hunt & Co., Barlow Mews, Bruton Street, W.
Chas. Jones, London Lane, Hackney, N.E.
A. Leopold & Co., 224, Brecknock Road, N.
Joseph Londry & Sons, 67, New Compton Street, W.C.
Hiram Long, London Street, Greenwich, S.E.
Thos. Longman, 71, Beaufort Street, Chelsea, S.W.
Macduff & Co., Ltd., 10, Norfolk Street, Strand, W.C.
Frank Moscati, 2, Ferncliff Road, Dalston, N.E.
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Paddington Advertising Co., 75, Harrow Road, W.
Pascalls, Ltd., 46, Bridge Road, Hammersmith, W. Telephone: 38 Hammersmith.
G. V. Reynolds and Son, 33, Woolf Street, Dockhead, S.E.
Thos. Salmon and Co., 122, Gossett Street, Bethnal Green, E.
Chas. Shields, 4, Red Lion Court, Fleet Street, E.C.
Chas. Silvey, 2, Gloucester Street, Oakley Street, S.E.
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A. E. Storer, 25, Houghton Street, Strand, W.C.
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H. Ward and Co., 30, Northampton Road, S.E.
Willing and Co., Ltd., King's Cross, and 71, St. Martin's Lane, W.C.
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MANCHESTER (East) (District Population, 150,000)
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NEWCASTLE-ON-TYNE 186,324
T. Bartlett, 1, Forth Lane.
Newcastle and District Billposting and Advertising Co., Ltd., 22, Percy Street.
Richey and Co., Clayton Street West.

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Normanton Billposting Co., Ltd., 32, Wakefield Road.
Sheldons, Ltd., 4, West Street.

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Robert Jeary and Sons, 9, St. Peter's Street, Market Place.

NOTTINGHAM 250,000
Rockleys, Limited, Registered Office, Talbot Street.

OLDHAM (LANCS.) 183,871
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Wild and Co., 18, Yorkshire Street.

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(District Population, 160,000)
G. and A. Woolley, 2, Old Smithills.

PLYMOUTH (DEVON) 100,000

(In the three towns, 181,000.)
Lidstone Billing Co., Ltd., The Octagon.
West of England Billposting Co., Ltd., 149, Union Street.

PORTRUSH (HANTS.) 165,000

Porsmouth and District Billposting and Advertising Co., Ltd., 64, Commercial Road.

PRESTON (LANCS.) 111,696

Corporation Billposting and Advertising Department, 11, Market Street.

SUNDERLAND (DURHAM) 130,921

Sunderland Billposting and Advertising Co., Ltd., Toward Road.

SOUTH PETHERTON (SOMERSET)

(Population of the Company's District, 30,000)
South Petherton and District Billposting and Advertising Co. Manager: W. G. Gaylard.

SOUTHPORT (LANCS.) 60,000

Southport Corporation and Southport and District Billposting Co., Ltd., Shaftesbury Buildings, Eastbank Street. Thos. Blaylock, Sec.

STOCKPORT (CHESHIRE) 90,000

Stockport and District Billposting and Advertising Co., Ltd., 12a, Churchgate. Manager: J. Eyres.

SWANSEA (GLAMORGAN) 90,423

C. E. Bloor and Co., 20, Calvert St.

TORQUAY (DEVON) 25,534

Torquay Directory Co., Ltd., Fleet Street.

WOLVERHAMPTON (STAFFS.) 85,260

Wolverhampton and District Billposting and Advertising Co., Ltd., St. George's Parade.

WORCESTER 45,000

Worcester and District Billposting and Advertising Co.

YARMOUTH (NORFOLK) 49,318

John High, 162, Middlegate Street.

YORK 66,984

Baines Bros., 8, Little Shambles. York Billposting Co., 35, The Pavement.

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No. XXIII.

Vol. IV.

THE

POSTER

An
ILLUSTRATED
Monthly
Chronicle

PRICE SIXPENCE



G. HOWELL-BAKER.

PRIZE COMPETITIONS.

No. 1.

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4th - Do.,	do.
5th - Do.,	do.

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1. These Competitions are open to all, but a Coupon must accompany each entry, together with full postage for return of design.
2. Entries in No. 1 must not exceed 20 x 30 in. and in No. 2, 5½ x 8 in.
3. The Editor reserves the right to purchase any design at its selling price, or to reproduce same in THE POSTER without purchasing.
4. These prizes are awarded by the Editor of THE POSTER, and his decision on all points must be accepted as final.
5. Entries for No. 1 can be sent in any time prior to 29th September next, and for No. 2, before 31st August.
6. Address all entries to the Editor of THE POSTER, marked "Competition No. 1," or "Competition No. 2," as the case may be.

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Best suited for a Magazine or Newspaper, irrespective of subject.

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3rd - Do.,	do.

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For Competition No. 1 or No. 2.

Name of Artist

Address

No. of Competition

Subject of Design

Size

Selling Price

(To include Copyright.)

The

AEROGRAPH

The Improved Air Brush for Distributing Liquid Colours. Effects a great saving in time and a greater excellence in work produced.

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particulars
to



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LONDON, E.C.

P. G. Huardel & Co.,

Publishers and Dealers in



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ESTAMPES, &c.,

18, CRANBOURN STREET, W.C.

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FIRST IN 1884,
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EVER SINCE.

Photo- Engravers.

THE INVENTORS
AND PIONEERS OF
HALF-TONE
ENGRAVING.

For DEPTH and
EASE OF PRINTING,
Meisenbach Blocks
Stand UNRIVALLED.

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PUNCTUALITY.
PRICE.*

SPECIAL TERMS
for Large Orders
and Regular
Contract Accounts.

*SPECIMENS &
ESTIMATES
POST FREE.*

West Norwood, *CITY OFFICES:*
188, Fleet St., E.C.

CONTENTS, JUNE, 1900.

The Poster.

THE COVER DESIGNED BY G. HOWELL-BAKER.

FRONTISPICE: A MIDSUMMER NIGHT'S DREAM BY CHARLES A. BUCHEL.

INSET: THE GAIETY GIRL BY W. S. ROGERS.

INSET: A MELLIN'S POSTER.

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BOUND VOLUMES in green cloth, and artistically lettered in gold, Vol. I. (advanced price) 15s. 6d.; Vol. II., 8s. 6d.; Vol. III., 8s. 6d. Covers and Indices for Binding, 1/6.

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CONTINENTAL AGENTS. NILSSON & CO, 7, Rue de Lille, Paris; Branches at Leipzig, Amsterdam, Barcelona, Milan, Athens, and Salonica. London: 16 and 18, Wardour Street, W.

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**"The Poster," 1, Arundel St., Strand, London,
W.C.**

Telephone: No. 22, Walthamstow.
Telegrams: "Era Press, Leyton."

E. R. Alexander & Sons



GENERAL, COMMERCIAL,
LITHOGRAPHIC AND MUSIC
PRINTERS, PUBLISHERS, ETC.

Price Lists, Circulars, Showcards
of every description.
The Printers of this Journal.

First-Class Work.
Personal Supervision.



The ERA Press, High Rd., Leyton, N.E.

This Magazine is printed in Inks supplied by

G. STANBURY & SONS,

Bronzes . . .
of every Shade and Quality.
Patent Colour Bronzes kept in stock.

Letterpress & Machine
Black Inks
For Ordinary or Illustrated
Bookwork or Newswork.

Inks in all Shades for
Photo-Zincography

Collotype & Process Work, &c.

SPECIAL INKS FOR
ROTARY MACHINES.

MANUFACTURERS OF . . .
LITHOGRAPHIC & LETTERPRESS

PRINTING INKS

IN ALL COLOURS.

VARNISHES, &c.,

Importers of Lithographic Stones

Which have been personally Selected
from the Best Quarries.



25, GREAT NEW STREET, AND 17, WEST HARDING STREET,
Works at BOW, LONDON, E.

"I wonder if Nurse has forgotten
my Fry's Cocoa!"



. AN .

HISTORIC HOUSE



J. S. FRY & SONS, Ltd.,
Cocoa and
Chocolate Manufacturers,
By
Special Appointment
to
Her Most Gracious Majesty.

ESTABLISHED 1728.

Fry's 300 GOLD MEDALS, etc. **PURE CONCENTRATED Cocoa,**

The MEDICAL PRESS, including the "LANCET," "BRITISH MEDICAL JOURNAL," and "MEDICAL ANNUAL," testifies to its

ABSOLUTE PURITY.

**CAUTION.—Refuse Substitutes which are frequently pushed to secure additional profit.
Fry's Pure Concentrated Cocoa is sold only in Tins with Gilt Tops.**

Directory of Leading Bill Posters

THROUGHOUT THE UNITED KINGDOM.

ABERDEEN (N.B.) 130,000	GLASGOW 564,968	MIDDLESBRO' (YORKS.) 84,016
Aberdeen Free Press, Bill-Posting Dept.	D. Adamson & Son, 12, Waterloo St. Robert Beith, 25 Hope Street. John Macdonald & Son, 93, Bothwell St.	Henry Roberts, 61, Albert Road.
BANGOR (CARNARVON) 10,892	GREENOCK (RENFREW) 75,000	NEWCASTLE-ON-TYNE 186,324
Bangor and District Billposting Co., Lorne House, 258, High Street.	Matthew McMillan, 21 & 23, Cathcart Street. Established 1872.	Newcastle and District Billposting and Advertising Co., Ltd., 22, Percy Street.
BARROW-IN-FURNESS (LANCS.) ... 65,000	HARRIDATE (YORKS.) 22,000	NORMANTON (YORKS.) 12,000
Barrow and Furness District Billposting Co., 80, Duke Street.	W. H. Breare, "Herald" Office, Harrogate.	Sheldons, Ltd., 4, West Street.
BELFAST (ANTRIM) 350,000	HULL (YORKS.) 225,715	NORWICH (NORFOLK) 100,978
Irish Billposting Co., 22, William Street South.	Hull and Grimsby Billposting and Advertising Co., Ltd., 12, Bowalley Lane.	Robert Jeary and Sons, 9, St. Peter's Street, Market Place.
BIRMINGHAM (WARWICK) 478,117	ILFRACOMBE 9,692	NOTTINGHAM 250,000
Sheffields, Ltd., Barwick Street, Birmingham, and 62, Chancery Lane, London.	Robert Purcer, 3, Wilder Road (Established 1850).	Rockleys, Limited, Talbot Street.
BLACKBURN (LANCS.) 120,064	LEEDS (YORKS.) 412,000	PAISLEY (RENFREW) 74,200
Blackburn and District Billposting and Advertising Co., Ltd., Dandy Walk, Darwen Street.	Sheldons, Ltd., 18, Cookridge Street.	(District Population, 160,000.)
BOLTON (LANCS.) 160,000	LIMERICK 37,155	G. and A. Woolley, 2, Old Smithills.
(District Population, 250,000.)	Guy and Co., Ltd., 114, George St.	PLYMOUTH (DEVON) 100,000
Bolton and District Billposting and Advertising Co., Ltd., Silverwell St.	LIVERPOOL (LANCS.) 548,471	(In the three towns, 181,000.)
BRADFORD (YORKS.) 262,325	New Liverpool Billposting Co., Ltd., 48, Tithebarn Street.	West of England Billposting Co., Ltd., 149, Union Street.
Sheldons, Limited, Union St. Est. 1840.	LONDON 4,764,312	PORTSMOUTH (HANTS.) 165,000
BRIGHTON (SUSSEX) 142,000	Alliance Advertising Agency, 203, Strand, W.C.	Portsmouth and District Billposting and Advertising Co., Ltd., 64, Commercial Road.
Southern Publishing Co., Ltd., 130, North Street, and West Pier Entrance, Brighton, and 62, Fleet Street, London, E.C.	Boro Advertising Co. Theatre Royal, Stratford, E.	PRESTON (LANCS.) 111,696
BRISTOL (GLOUCESTER) 285,611	Bruton & Co., 133, Upper Thomas Street, E.C.	Corporation Billposting and Advertising Department, 11, Market Street.
Billing, Jarrett, Read and Co., Ltd., The Red House, Colston Avenue.	W. H. Chappell, 2, Bloomfield Street, Burdett Road, E.	SOUTH PETHERTON (SOMERSET)
BURNLEY (LANCS.) 100,000	Walter Hill & Co., Ltd., 67, 69 & 71, Southampton Row, W.C.	(Population of the Company's District, 30,000.)
Burnley Billposting Co., Ltd., 4, Bull St.	National Billposting and Advertising Co., 67, 69, and 71, Southampton Row, W.C.	South Petherton and District Billposting and Advertising Co. Manager : W. G. Gayleard.
CARDIFF (GLAMORGAN) 132,163	Paddington Advertising Co., 75, Harrow Road, W.	SOUTHPORT (LANCS.) 60,000
Glamorgan Billposting Co., Ltd., 8, Park Street, Cardiff.	Pascalls, Ltd., 46, Bridge Road, Ham- mersmith, W. Telephone: 38 Ham- mersmith.	Southport Corporation and Southport and District Billposting Co., Ltd., Shaftesbury Buildings, Eastbank Street. Thos. Blaylock, Sec.
CINDERFORD (GLOUCESTER) 3,032	Thomas Smith, 61, Frith Street, Soho, W. A. E. Storer, 25, Houghton Street, Strand, W.C.	STOCKPORT (CHESHIRE) 90,000
(District Population, 12,000.)	Trinder & Co., High Street, Ealing, W. Established 1857. Proprietors of 250 Private Stations.	Stockport and District Billposting and Advertising Co., Ltd., 12a, Church- gate. Manager : J. Eyres.
Cinderford and Forest of Dean Bill- posting and Advertising Co., Ltd., Victoria Street.	Willing and Co., Ltd., King's Cross, and 71, St. Martin's Lane, W.C. Christopher Wilton and Co., 18, Eagle Wharf Road, N.	TORQUAY (DEVON) 25,534
CORK 80,125	MANCHESTER 505,343	Torquay Directory Co., Ltd., Fleet Street.
Guy and Co., Ltd., 70, Patrick Street.	Manchester Billposting Co., Ltd., 81, Lever Street, Piccadilly.	WOLVERHAMPTON (STAFFS.) 85,260
COVENTRY AND DISTRICT 75,000	YARMOUTH (NORFOLK) 49,318	Wolverhampton and District Billposting and Advertising Co., Ltd., St. George's Parade.
Mills and Co., 21, Spon Street.	JOHN HIGH, 162, Middlegate Street.	YORK 66,984
CREWKERNE (SOMERSET)	Baines Bros., 8, Little Shambles.	
Crewkerne and District Billposting and Advertising Co.		
DUNDEE (FORFARSHIRE, N.B.) ... 166,272		
McArthur, Son, & Co., 44, High Street.		

*Full Particulars as to terms for insertion can be obtained on application to the Manager,
The Poster" Office, 1, Arundel Street, Strand, W.C.*



MELLIN'S FOOD



Dainty Mealtimes

FOR INFANTS

Supplement: Modern Advertising.

THE POSTER

July
1900.

Nº 24.
Vol. IV.



PRIZE COMPETITIONS.

No. 1.

The Poster Design

Which will be deemed to best serve as an advertisement for the article advertised.

PRIZES:	1st - £5 5 0
2nd -	£2 2 0
3rd -	Complete Set of . . Bound Volumes of "The Poster."
4th -	Do., do.
5th -	Do., do.

No. 3.

The Design

Best adapted as a Poster for Coffee, Cocoa or Chocolate.

PRIZES:	1st - £5 5 0
2nd -	£2 2 0
3rd -	Complete Set of . . Bound Volumes of "The Poster."

Other Prize Competitions will be announced in future issues.

CONDITIONS.

For Competitions No. 3 and No. 4.

- These Competitions are open to all, but a Coupon must accompany each entry, together with full postage for return of each design. Designs must be the actual work and copyright of the entrant, and never previously exhibited.
- Designs must not exceed 20 x 30 in.
- The Editor reserves the right to purchase any design at its selling price, or to reproduce same in THE POSTER without purchasing.
- These prizes are awarded by the Editor of THE POSTER, and his decision on all points must be accepted as final. The names of successful competitors will be published in THE POSTER and MODERN ADVERTISING as early as possible.
- Designs can be sent in any time prior to 29th September next. No entry may be withdrawn until after publication of the result of competition.
- Address all entries to the Editor of THE POSTER, marked "Competition No. 3," or "Competition No. 4," as the case may be. Every care will be taken of designs entered, but the Editor cannot hold himself responsible for any loss or damage.

59, ALBANY STREET, REGENT'S PARK, N.W., July 16, 1900.
 Dear Sir.—In common with other readers of THE POSTER, I am glad you have just opened an "Advertising" section to the Show Card section. I hope to send some specimens for criticism soon. As a printer, I believe much good can be done English tradespeople in teaching them what an effective advertisement really is. In Mr. Howell Baker's article—last line, p. 16—it is curious to note that the "date," which he includes as being necessary to show on a cover, is omitted in his own design for the current number. Also, though he says that "Good lettering is of the picture a part"—does he think the lettering on current numbers is good? I do not. With best wishes for the continued and increased success of THE POSTER. Yours truly, P. J. EPPE.

No. 2.

The Illustrated Advt.

Best suited for a Magazine or Newspaper, irrespective of subject.

PRIZES:	1st - £1 1 0
2nd -	Complete Set of . . Bound Volumes of "The Poster."
3rd -	Do., do.

The Conditions and Coupon for Nos. 1 and 2 will be found in the June issue, 7½d. post free.

No. 4.

The Design

Best adapted as a Poster for a Meat Extract, or similar Foods.

PRIZES:	1st - £5 5 0
2nd -	£2 2 0
3rd -	Complete Set of . . Bound Volumes of "The Poster."

COUPON.

For Competition No. 3 or No. 4.

Name of Artist _____

Address _____

No. of Competition _____

Subject of Design _____

Size _____

Selling Price _____

(To include Copyright.)

LONDON, N.

I think that there is a more intelligent scheme in this month's (June) issue than in any previous number of THE POSTER—in the carrying out of which there is room for a surer touch.

CHAS. E. DAWSON.

LONDON, W.C.

A very strong number (June) and I do not think any criticism necessary.

WALTER HILL.

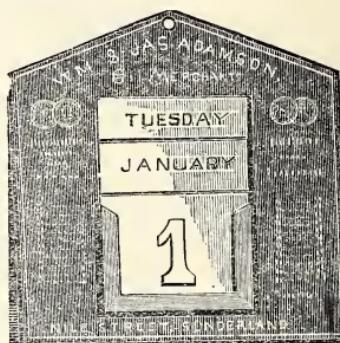
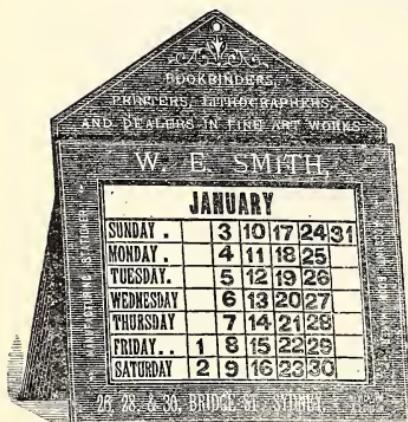
BIRMINGHAM.—A splendid number (June).—J. E. G.

LONDON, W.

Please accept my congratulations on the current number, and the enterprise displayed in its pages.—G. H. F.

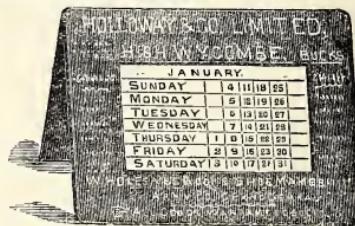
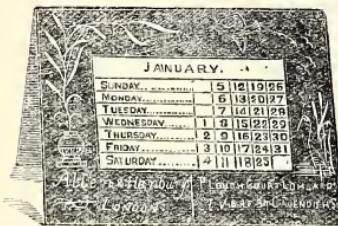
James Speller & Co.,

Original Manufacturers of ADVERTISING NOVELTIES,
CALENDARS, DIARIES, BLOTTING PADS,
POCKET BOOKS, LETTER CASES,
Etc., Etc.



Catalogue
and ..
Samples

Sent
on
Application



Telegraphic Address—“PORTFOLIO, LONDON.”

Charterhouse Stationery Works, 61 to 65, Golden Lane,
LONDON, E.C.

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THE COVER DESIGNED BY STARR WOOD.

FRONTISPICE BY F. LARKOFF.

INSET: MODELLED DESIGN BY THE PHOTOCROM CO., LTD.

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Price Lists, Circulars, Show Cards
of every description.
The Printers of this Journal.

First-Class Work.
Personal Supervision.



The ERA Press, High Rd., Leyton, N.E.

P. S. Huardel & Co.,

Publishers and Dealers In



ARTISTIC POSTERS, ESTAMPES, &c.,

18, CRANBOURN STREET, W.C.

STERS Bought, Sold, or Exchanged.
Also a large Selection of Japanese Prints.

The *SS*

AEROGRAPH

The Improved Air Brush for Distributing Liquid Colours. Effects a great saving in time and a greater excellence in work produced.

An illustration of a pen and a pencil. The pen is a sleek, modern design with a dark body and silver-colored trim. The pencil has a similar dark body and a textured, light-colored eraser at the top. They are positioned diagonally across each other.

The AEROGRAPH Co.,
30, Memorial Hall, FARRINGDON ST.,
LONDON, E.C.



IT WOULD SURPRISE YOU

To know the many excellent Advertising Specialities manufactured by us. We produce everything required by the Up-to-Date Advertiser in the way of



Enamelled Iron and Copper

**SIGNS
TABLETS
PLATES
LETTERS**

These are best adapted to advertise your wares at Railway Stations, Docks, and other public places, and for Tram Cars, 'Buses, Door Plates, etc.

The fullest Information and Terms on application to

CALL OR
WRITE.

The PERMANENT Enamel Co., Plaistow, E.

Advt. Writing

AND

Illustrating.

I write and Illustrate Advertisements, Booklets, Catalogues, etc. Tell me what you require, and I will make suggestions and give Estimates as to Cost. When writing send specimen of Advertisements, etc.

Hugh MacLeay,
1, Arundel St., Strand, London,
W.C.

LET US SEND YOU *Press Cuttings*

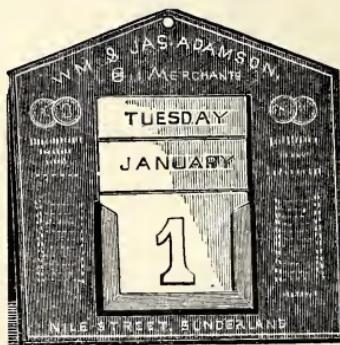
Of News-paper References to yourself, or to any Subject in which you may be Privately, Professionally or Commercially interested.

We read the Press of the whole World, and our charges for service are so low as to be well worth your while applying for same. You will also receive a booklet containing some interesting facts in regard to Press Cuttings.

Harwood's Press Cutting Bureau,
1, ARUNDEL ST., STRAND, W.C.

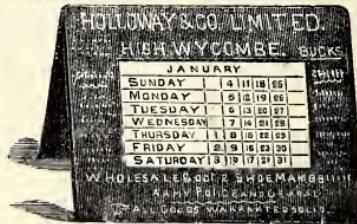
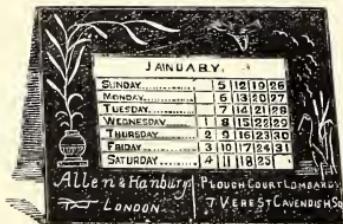
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Catalogue
and . . .
Samples

Sent
on
Application



Telegraphic Address—"PORTFOLIO, LONDON"

Charterhouse Stationery Works, 61 to 65, Golden Lane,
LONDON, E.C.

Every Advertiser may not Know it!

but nevertheless
IT IS A FACT!

Myra's Journal

is acknowledged to be . . .

ONE OF THE MOST REMUNERATIVE
ADVERTISING MEDIUMS.

This is easily explained, for . . .

Myra's Journal
All over the World

and in Every Home.

WOMAN CONTROLS the expenditure for all
Household Requisites, and it is obvious by
advertising in . . .

Myra's Journal

PURCHASERS are directly appealed to.

RATES FROM

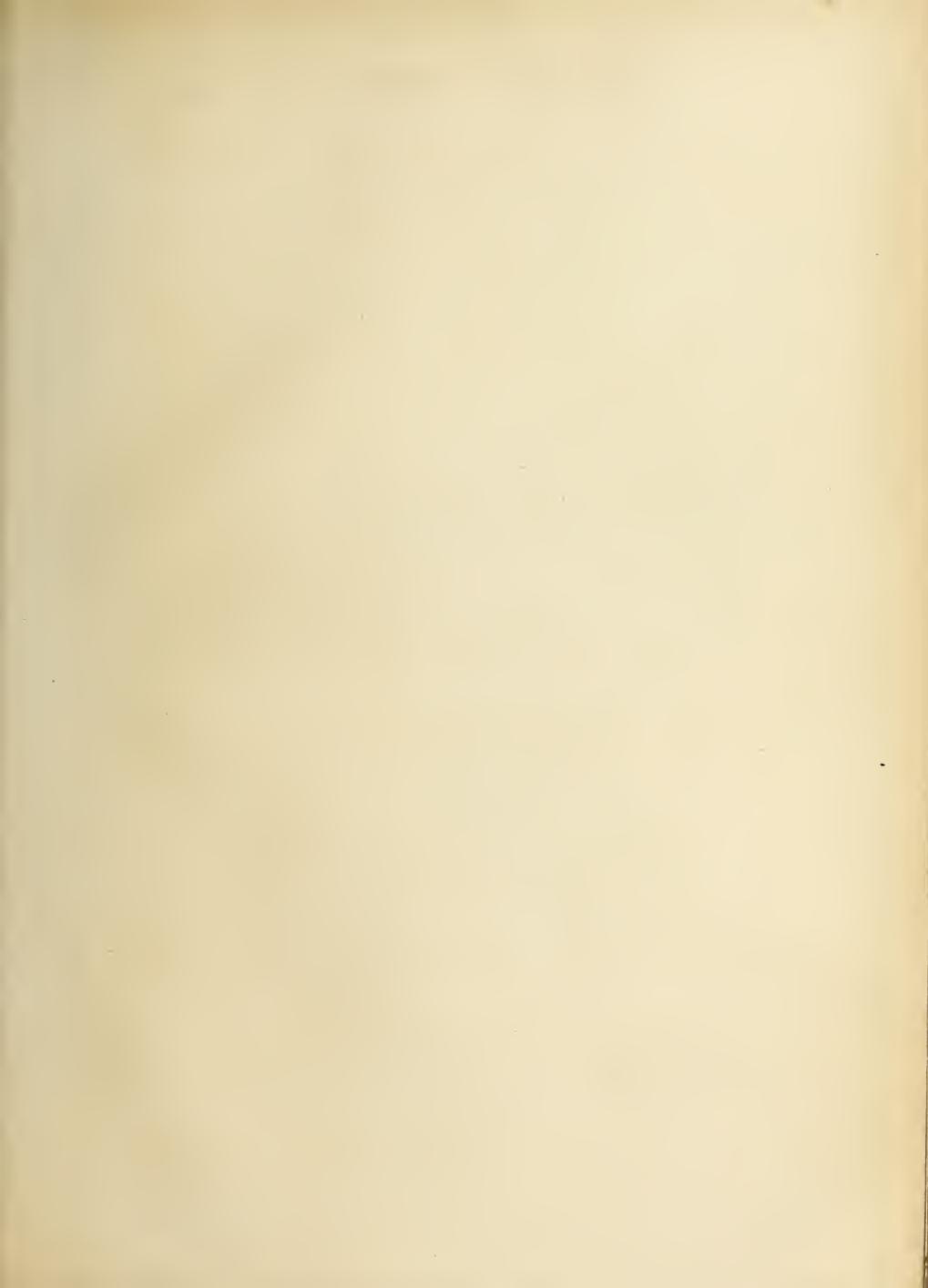
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BURNLEY (LANCS.) 100,000	Walter Hill & Co., Ltd., 67, 69 & 71, Southampton Row, W.C.	Thomas Cork, Sheep Street.
Burnley Billposting Co., Ltd., 4, Bull St.	Pascals, Ltd., 46, Bridge Road, Hammersmith, W. Telephone: 38 Hammersmith.	SOUTH PETHERTON (SOMERSET)
CARDIFF (GLAMORGAN) 132,163	Thomas Smith, 61, Frith Street, Soho, W.	(Population of the Company's District, 30,000.)
Glamorgan Billposting Co., Ltd., 8, Park Street, Cardiff.	A. E. Storer, 25, Houghton Street, Strand, W.C.	South Petherton and District Billposting and Advertising Co. Manager: W. G. Gaylard.
CINDERFORD (GLOUCESTER) 3,032	Trinder & Co., High Street, Ealing, W. Established 1857. Proprietors of 250 Private Stations.	SOUTHPORT (LANCS.) 60,000
(District Population, 12,000.)	Willing and Co., Ltd., King's Cross, and 71, St. Martin's Lane, W.C.	Southport Corporation and Southport and District Billposting Co., Ltd., Shaftesbury Buildings, Eastbank Street. Thos. Blaylock, Sec.
Cinderford and Forest of Dean Billposting and Advertising Co., Ltd., Victoria Street.	Christopher Wilton and Co., 18, Eagle Wharf Road, N.	STOCKPORT (CHESHIRE) 90,000
CORK 80,125	Mutual Posting Co., 125, Endlesham Road, Balham, S.W.	Stockport and District Billposting and Advertising Co., Ltd., 12a, Churchgate. Manager: J. Eyres.
Guy and Co., Ltd., 70, Patrick Street.	South-West Billposting Co., 40a, St. John's Hill, Clapham Junction, S.W.	TORQUAY (DEVON) 25,534
COVENTRY AND DISTRICT 75,000	MANCHESTER 505,343	Torquay Directory Co., Ltd., Fleet Street.
Mills and Co., 21, Spon Street.	Manchester Billposting Co., Ltd., 81, Lever Street, Piccadilly.	WOLVERHAMPTON (STAFFS.) 85,260
CREWKERNE (SOMERSET)	MIDDLESBORO' (YORKS.) 84,016	Wolverhampton and District Billposting and Advertising Co., Ltd., St. George's Parade.
Crewkerne and District Billposting and Advertising Co.	Henry Roberts, 61, Albert Road.	YARMOUTH (NORFOLK) 49,318
DUNDEE (FORFARSHIRE, N.B.) 166,272		John High, 162, Middlegate Street.
McArthur, Son, & Co., 44, High Street.		YORK 66,984
		Baines Bros., 8, Little Shambles.

Full Particulars as to terms for insertion can be obtained on application to the Manager,
"The Poster" Office, 1, Arundel Street, Strand, W.C.



ALL ON THE LOOK-OUT FOR —

* || Up-to-Date Printing of
Every Description . . .

SHOULD WRITE TO . . .

David Allen & Sons,

LIMITED.

LONDON, BELFAST, HARROW,
MANCHESTER, GLASGOW AND DUBLIN.



The Leading Poster, Show Card
and Magazine Inset Producers
of the Age.



The Cleverest Designers Exclusively Engaged.



Attractive Placards, &c., in Stock suitable for Every Trade.



Before Ordering elsewhere, send to DAVID ALLEN & SONS, Ltd., Wealdstone Works, Harrow, for a copy of their New Illustrated Commercial Catalogue, containing Prices and Reduced Facsimiles in colour of Posters, &c., for Sale.

Supplement . . . Modern Advertising

•THE POSTER• 6^d

N° 25
Vol IV.



AUGUST
1900

ECHO

PRIZE COMPETITIONS.

No. 1.

The Poster Design

Which will be deemed to best serve as an Advertisement for the article advertised.

PRIZES:—1st - £5 5 0
2nd - 2 2 0
3rd - Complete Set of . .
Bound Volumes of
"The Poster."
4th - Do., do.
5th - Do., do.

The Conditions and Coupon for Nos. 1 and 2 will be found in the June Issue, 7*½*d., post free.

No. 3.

The Design

Best adapted as a Poster for Coffee, Cocoa, or Chocolate.

PRIZES:—1st - £5 5 0
2nd - 2 2 0
3rd - Complete Set of . .
Bound Volumes of
"The Poster."

The Conditions and Coupon for Nos. 3 and 4 will be found in the July Issue, 7*½*d., post free.

No. 5.

The Scheme

Not already adopted, considered most effective as a means of Advertising any new article. Detailed estimate of cost essential.

PRIZES:—1st - £1 1 0 & Complete
Set of Bound Vols.
of "The Poster."
2nd - Complete Set of . .
Bound Volumes of
"The Poster."
3rd - Do., do.

CONDITIONS

For Competitions No. 5 and No. 6.

- These Competitions are open to all, but a Coupon must accompany each entry, together with envelope fully stamped for return. Entries must be the actual work and copyright of the sender, and never previously submitted.
- Entries must be written on one side only of ruled foolscap paper.
- The Editor reserves the right to publish any entry in THE POSTER & MODERN ADVERTISING.
- These prizes are awarded by the Editor of THE POSTER, and his decision on all points must be accepted as final. The names of successful competitors will be published in THE POSTER and MODERN ADVERTISING as early as possible.
- Designs can be sent in any time prior to 31st October next. No entry may be withdrawn until after publication of the result of competition.
- Address all entries to the Editor of THE POSTER, marked "Competition No. 5," or "Competition No. 6," as the case may be. Every care will be taken of entries received, but the Editor cannot hold himself responsible for any loss or damage.

No. 2.

The Illustrated Advt.

Best suited for a Magazine or Newspaper, irrespective of subject.

PRIZES:—1st - £1 1 0 & Complete
Set of Bound Vols.
of "The Poster."
2nd - Complete Set of . .
Bound Volumes of
"The Poster."
3rd - Do., do.

No. 4.

The Design

Best adapted as a Poster for a Meat Extract, or Similar Foods.

PRIZES:—1st - £5 5 0
2nd - 2 2 0
3rd - Complete Set of . .
Bound Volumes of
"The Poster."

No. 6.

The Best Advt.

(Unillustrated), for Magazine or Newspaper, irrespective of subject. Sound argument, good display, and striking effect will be specially considered.

PRIZES:—1st - £1 1 0 & Complete
Set of Bound Vols.
of "The Poster."
2nd - Complete Set of . .
Bound Volumes of
"The Poster."
3rd - Do., do.

COUPON.

For Competition No. 5 or No. 6.

Name _____

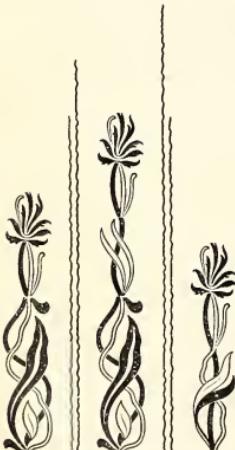
Address _____

No. of Competition _____

Subject _____

Remarks _____

Until
29th
Sept.
Only.



Back Numbers OF “The Poster”

Contain nearly 2,000 Illustrations, and are still to be obtained at the published price, with the exception of the first Six numbers, which, on account of the great demand and scarcity of copies, are advanced to 1/- each for Nos. 2, 4, 5, and 6; 2/6 for No. 1; and 5/6 for No. 3.

The back numbers are also bound in green, gold-lettered volumes, and are sold at 15/6 for Vol. I., and 8/6 each for Vols. II. and III. On and after 29th September next, these prices will, for the reason above stated, be advanced.

Those desirous of completing their Sets, or wishing to secure Copies or Volumes, should apply at once to the

MANAGER OF
“THE POSTER.”

1, Arundel Street,
Strand, London, W.C.

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FRONTISPICE BY A. HOHENSTEIN.
INSET BY PALÉOLOGUE.

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BOUNDED VOLUMES in green cloth, and artistically lettered in gold, Vol. I. (advanced price) 15s. 6d.; Vol. II., 8s. 6d.; Vol. III., 8s. 6d. Covers and Indices for Binding, 1/6.

BACK NUMBERS can still be obtained at published price, except No. 1, 2s. 6d. per copy; Nos. 2, 4, 5, and 6, 1s. per copy; and No. 3, 5s. 6d. Postage 1½d. extra. As there are only a few copies left those desirous of completing sets should apply immediately.

ANNUAL SUBSCRIPTION to THE POSTER is 7s. 6d., post free.

PUBLISHED on the 15th of each month, at the Offices of the Proprietor, HUGH MACLEAY, 1, Arundel St., Strand, London, W.C.

CONTINENTAL AGENTS. NILSSON & Co, 7, Rue de Lille, Paris; Branches at Leipzig, Amsterdam, Barcelona, Milan, Athens, and Salonica. London: 16 and 18, Wardour Street, W.

ADVERTISEMENTS for THE POSTER should reach the Office on or before the 6th of each month in order to ensure insertion in the following issue.

ARTISTS are invited to send Drawings, Posters, Illustrated Advertisements, Designs, etc., as we possess unique facilities for the disposal of same.

PRINTERS, LITHOGRAPHERS, &c., should forward Specimens of their latest works, with the view to reproduction and review in THE POSTER.

ADVERTISERS are desired to submit samples of Advertisements for criticism.

LITHOGRAPHERS, PRINTERS, AND ADVERTISERS in quest of designs should note that a large stock is always kept in hand at the Offices of THE POSTER.

Telephone: No. 22, Walthamstow.
Telegrams: "Era Press, Leyton."

E. R. Alexander & Sons



GENERAL, COMMERCIAL,
LITHOGRAPHIC AND MUSIC
PRINTERS, PUBLISHERS, ETC.

Price Lists, Circulars, Show Cards
of every description.
The Printers of this Journal.

First-Class Work.
Personal Supervision.

NEW IDEAS.
BEST WORK.
MODERN
MACHINERY.

The ERA Press, High Rd., Leyton, N.E.

P. S. Huardel & Co.,

Publishers and Dealers in

 ARTISTIC POSTERS,
ESTAMPES, &c.,

18, CRANBOURN STREET, W.C.

POSTERS Bought, Sold, or Exchanged.
Also a large Selection of Japanese Prints.

The 

AEROGRAPH

The Improved Air Brush for Distributing
Liquid Colours. Effects a great saving
in time and a greater excellence
in work produced.

send for
particulars



It is of GREAT assistance
to the Artist
for Black & White
& Water Colour Drawings,
Photographic Finishing, producing
Pictures for Process Engraving,
Lithographic Work on Stone, etc.

The AEROGRAPH CO.,
30, MEMORIAL HALL, FARRINGDON ST.,
LONDON, E.C.

The Tulip

A LITTLE BOOK OF MUSIC,
POETRY,
AND
WOODCUTS.



Published Quarterly. First
Number now ready. Other
parts follow in Sept. and Dec.,
1900, and March, 1901.

Only a very limited number
of copies will be printed. Each
copy will be numbered.

Each part will contain, besides
other interesting things, a complete
story by John Chardin, Book
Plates, Posters, and
Woodcuts by M.K.



The price of each part is 2/-,
Subscription to the Four Numbers, 10/-. Post free from M.
Klingender, Shortlands, Kent.

BEGINNING TO ADVERTISE.

FIRST attempts at anything are generally amateurish. We all have a tendency to "get rattled" under new conditions and in strange situations. The new advertiser may be pardoned for making mistakes. You can't "rehearse" the advertising business like you can a play or a recitation. You have to begin in earnest, and it will cost you money whether you do it right or wrong.

But there is a right and a wrong way to begin, and the new advertiser who does not know the right way should make enquiries of more experienced friends. It is much better to ask questions at first before the trouble begins than to ask them later, when much good money has been ill spent.

No matter what media or methods you are going to try, the first point to consider is how to reach the most of the people you want for the least money. Not merely the most people, but the most of those whom your goods are likely to interest—the others are of no interest to you. If the newspapers can reach them better than circulars, put a trial ad. in the papers. If you think circulars will reach the particular people you first want to interest, try the circulars. In either case spend a little, and concentrate your effort on one locality, so as to make an efficient test.

If you can tell a short, plain, truthful, interesting story about what you have for sale, write your own ads. If you can't, get somebody who can put your ideas into good, convincing English, and pay him to write them—that is, hire him to do the work, but don't make the mistake of letting him hire you as a private banker, willing to pay out money for the privilege of being "bossed around," and told that you know nothing about your own business. Do not lose sight of the fact that the advertisement writer is your employee, not your employer.

Do not be foolish enough to expect to make a fortune immediately. Successful advertising is a plant of slow growth, and it is a dangerous experiment to try and force it. When your field grows larger it will need more of your attention and care. Results will want close watching. If there be a falling off of sales in one particular district, there must be a reason for it. Find out the reason and apply the remedy. If sales be particularly good in one territory, find out what makes them so, and endeavour to apply the same conditions to places where the sales are not so good.

Deal honestly with the people if you expect them to deal permanently with you. It is a good policy to tell the demerits as well as the merits of your goods, and to do it from the first before the public finds them out. Such a confidence will beget a confidence which you will enjoy in the future.

If you have competitors, don't appear conscious of it—anyhow, don't stoop to notice them in public print. Such mention helps them better

than it helps you. Talk of yourself, your goods, your prices, your methods, but say not a word about your rivals.

If you are rewarded with early successes be thankful, but not conceited. Don't attribute the success to your superior knowledge of advertising. It may be the result of accident, and perhaps it will be but temporary. Rather persevere in your success and strive to make it permanent. Learn all you can about what others have done and are doing in the way of successful publicity. No man ever knew too much about advertising, and beginners can't expect to be experts anyhow.—*By Charles Paddock in "Printers' Ink."*

MISCELLANEOUSADVERTISEMENTS

(1/- per line of 8 words, prepaid).

SMART Canvasser wanted; must know London and have advertising experience.—Apply, with full particulars, "News," c/o Hugh MacLeay, 1, Arundel Street, Strand, W.C.

VALUABLE Posters, printed from originals by eminent artists, for sale, cheap.—Apply to Hermann Dörschel, Oststrasse, 20th, Leipzig.

AMERICAN Posters, by all the leading artists for sale.—Apply G. H. Frost, c/o THE POSTER.

ADVERTISEMENT Manager, for high-class monthly publication, required. Good opening for Canvasser who can give proof of ability. Application will be regarded in strict confidence. In first instance address full particulars of experience to "Alpha," c/o Hugh MacLeay, 1, Arundel Street, Strand, W.C.

COLLECTOR of Posters would be pleased to hear from anyone willing to exchange duplicates.—Please address: Mercer, 41, Blackford Road, Sparkhill, Birmingham.

DESIGNER. Vacancy for first-class Designer, principally figure work.—Apply W. E. Tucker and Co., Ltd., Colour Printers, Worcester.

CANVASSER on London Agricultural Weekly. Energetic, persevering, and straightforward young man, capable of taking occasional provincial journeys will be liberally dealt with; start September 1st.—Send full particulars, J. G., c/o THE POSTER.

YOUNG Man with initiative ability and energy required to solicit business for press-cutting department.—George Harwood, Ltd., 1, Arundel Street, Strand, W.C.

DESIGNS by Maurice Biasi and other French Artists for sale.—Apply at THE POSTER Office. Largest stock in London.

W LONDON, W.C. **HILL** & CO.
WALTER HILL LIMITED.

**Billposters,
Billposting Contractors & Experts,
67, 69, & 71, Southampton Row.**

WALTER HILL & CO. have established a SPECIAL DEPARTMENT for

Posting through-out the **Provinces**

Upon an improved System, and claim for it that it is
the ONLY Organisation by which . .



**Positions are Selected Systematically and
Thoroughly and Periodically Inspected.**

ESTIMATES SUBMITTED ON APPLICATION.

The Extensive Contracts placed by the following influential Firms are
among the many entrusted to Walter Hill & Co.:

PEARS' SOAP

ANSWERS

CADBURY'S COCOA

HORNIMAN'S TEA

HARMSWORTH'S PUBLICATIONS

ROYAL AGRICULTURAL SOCIETY

WHEATLEY'S HOP BITTERS, &c., &c.

BASS'S ALES

BOVRIL

CARTER'S LIVER PILLS

NEAVE'S FOOD

WILLS'S TOBACCO

BARNUM & BAILEY

HANSONS' COFFEE

SANITAS

KEATING'S INSECT POWDER

SCHWEPPÉ'S MINERAL WATERS

W. H. & CO. are prepared to submit Estimates for Billposting in the UNITED STATES OF AMERICA, and throughout the BRITISH COLONIES.

Special Offer to Local Traders.

I DESIRE to prove my ability and willingness to help in advertising your business.

I place at your service ten years' experience in all branches of advertising, acquired on Daily and Weekly Newspapers, Trade Journals and Magazines; as Advertising Manager for one of the leading firms in an important industry; later as Advertisers' Agent, and also as Editor and Proprietor of "THE POSTER," and "MODERN ADVERTISING."

I devote more time and attention to the study of advertising than you can possibly afford, in addition to the general conduct of your business.

Annual Subscribers sending the necessary information on accompanying form will receive a personal letter of advice and six specially prepared advertisements.

This offer is open only until 31st August next, and if you are not at present a subscriber, you should qualify immediately.

Yours for better advertising,

HUGH MACLEAY.



Name of Firm _____
Address _____

Trade _____

Population of District served _____

Class of Customers _____

Present Weekly Expenditure
on Newspaper Advt's. _____

Papers used:—
Name. _____ Circulation. Price per in.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

Expenditure in other forms
of advertising (Weekly) }

Special Remarks:

Advice specially desired on following points:—

Date _____ Enclosures _____

(To be cut out and returned with copies of the
Papers referred to.)

Directory of Leading Bill Posters

THROUGHOUT THE UNITED KINGDOM.

ABERDEEN (N.B.) 130,000	GLASGOW 564,968	MIDDLESBRO' (YORKS.) 84,016
Aberdeen Free Press, Bill-Posting Dept.	D. Adamson & Son, 12, Waterloo St. Robert Beith, 25 Hope Street.	Henry Roberts, 61, Albert Road.
BANGOR (CARNARVON) 10,892	John Macdonald & Son, 93, Bothwell St.	NEWCASTLE-ON-TYNE 186,324
Bangor and District Billposting Co., Lorne House, 258, High Street.	GREENOCK (RENFREW) 75,000	Newcastle and District Billposting and Advertising Co., Ltd., 22, Percy Street.
BARROW-IN-FURNESS (LANCS.) ... 66,000	Matthew McMillan, 21 & 23, Cathcart Street. Established 1872.	NORMANTON (YORKS.) 12,000
Barrow and Furness District Billposting Co., 80, Duke Street.	HARROGATE (YORKS.) 22,000	Sheldons, Ltd., 4, West Street.
BELFAST (ANTRIM) 350,000	W. H. Breare, "Herald" Office, Harrogate.	NORWICH (NORFOLK) 100,978
Irish Billposting Co., 22, William Street South.	HULL (YORKS.) 225,715	Robert Jeary and Sons, 9, St. Peter's Street, Market Place.
BIRMINGHAM (WARWICK) 478,117	Hull and Grimsby Billposting and Advertising Co., Ltd., 12, Bowalley Lane.	NOTTINGHAM 250,000
Sheffields, Ltd., Barwick Street, Birmingham, and 62, Chancery Lane, London.	ILFRACOMBE 9,692	Rockleys, Limited, Talbot Street.
BLACKBURN (LANCS.) 120,064	Robert Purcer, 3, Wilder Road (Established 1850).	PAISLEY (RENFREW) 74,200
Blackburn and District Billposting and Advertising Co., Ltd., Dandy Walk, Darwen Street.	LEEDS (YORKS.) 412,000	(District Population, 160,000.)
BOLTON (LANCS.) 160,000	Sheldons, Ltd., 18, Cookridge Street.	G. and A. Woolley, 2, Old Smithills.
(District Population, 250,000.)	LIMERICK 37,155	PLYMOUTH (DEVON) 100,000
Bolton and District Billposting and Advertising Co., Ltd., Silverwell St.	Guy and Co., Ltd., 114, George St.	(In the three towns, 181,000.)
BRADFORD (YORKS.) 262,325	LIVERPOOL (LANCS.) 548,471	West of England Billposting Co., Ltd., 149, Union Street.
Sheldons, Limited, Union St. Est. 1840.	New Liverpool Billposting Co., Ltd., 48, Tithebarn Street.	PORTSMOUTH (HANTS.) 165,000
BRIGHTON (SUSSEX) 142,000	LONDON 4,764,312	Portsmouth and District Billposting and Advertising Co., Ltd., 64, Commercial Road.
Southern Publishing Co., Ltd., 130, North Street, and West Pier Entrance, Brighton, and 62, Fleet Street, London, E.C.	Alliance Advertising Agency, 203, Strand, W.C.	PRESTON (LANCS.) 111,696
BRISTOL (GLOUCESTER) 285,611	Boro' Advertising Co., Theatre Royal, Stratford, E.	Corporation Billposting and Advertising Department, 11, Market Street.
Billing, Jarrett, Read and Co., Ltd., The Red House, Colston Avenue.	Bruton & Co., 133, Upper Thomas Street, E.C.	SOUTH PERTHONER (SOMERSET)
BURNLEY (LANCS.) 100,000	W. H. Chappell, 2, Bloomfield Street, Burdett Road, E.	(Population of the Company's District, 30,000.)
Burnley Billposting Co., Ltd., 4, Bull St.	Walter Hill & Co., Ltd., 67, 69 & 71, Southampton Row, W.C.	South Petherton and District Billposting and Advertising Co. Manager : W. G. Gaylard.
CARIGFF (GLAMORGAN) 132,163	National Billposting and Advertising Co., 67, 69, and 71, Southampton Row, W.C.	SOUTHPORT (LANCS.) 60,000
Glamorgan Billposting Co., Ltd., 8, Park Street, Cardiff.	Paddington Advertising Co., 75, Harrow Road, W.	Southport Corporation and Southport and District Billposting Co., Ltd., Shaftesbury Buildings, Eastbank Street, Thos. Blaylock, Sec.
CINDERFORD (GLOUCESTER) 3,032	Pascalls, Ltd., 46, Bridge Road, Ham- mersmith, W. Telephone: 38 Ham- mersmith.	STOCKPORT (CHESHIRE) 90,000
(District Population, 12,000.)	Thomas Smith, 61, Frith Street, Soho, W. A. E. Storer, 25, Houghton Street, Strand, W.C.	Stockport and District Billposting and Advertising Co., Ltd., 12a, Church- gate. Manager : J. Eyres.
Cinderford and Forest of Dean Bill- posting and Advertising Co., Ltd., Victoria Street.	Trinder & Co., High Street, Ealing, W. Established 1857. Proprietors of 250 Private Stations.	TORQUAY (DEVON) 25,534
CORK 80,125	Willing and Co., Ltd., King's Cross, and 71, St. Martin's Lane, W.C.	Torquay Directory Co., Ltd., Fleet Street.
Guy and Co., Ltd., 70, Patrick Street.	Christopher Wilton and Co., 18, Eagle Wharf Road, N.	WOLVERHAMPTON (STAFFS.) 85,260
COVENTRY AND DISTRICT 75,000	MANCHESTER 505,343	Wolverhampton and District Billposting and Advertising Co., Ltd., St. George's Parade.
Mills and Co., 21, Spon Street.	Manchester Billposting Co., Ltd., 81, Lever Street, Piccadilly.	YARMOUTH (NORFOLK) 49,318
CREWKERNE (SOMERSET)		John High, 162, Middlegate Street.
Crewkerne and District Billposting and Advertising Co.		YORK 66,984
DUndee (FORFARSHIRE, N.B.) ... 166,272		Baines Bros., 8, Little Shambles.
McArthur, Son, & Co., 44, High Street.		

Full Particulars as to terms for insertion can be obtained on application to the Manager,
The Poster Office, 1, Arundel Street, Strand, W.C.

