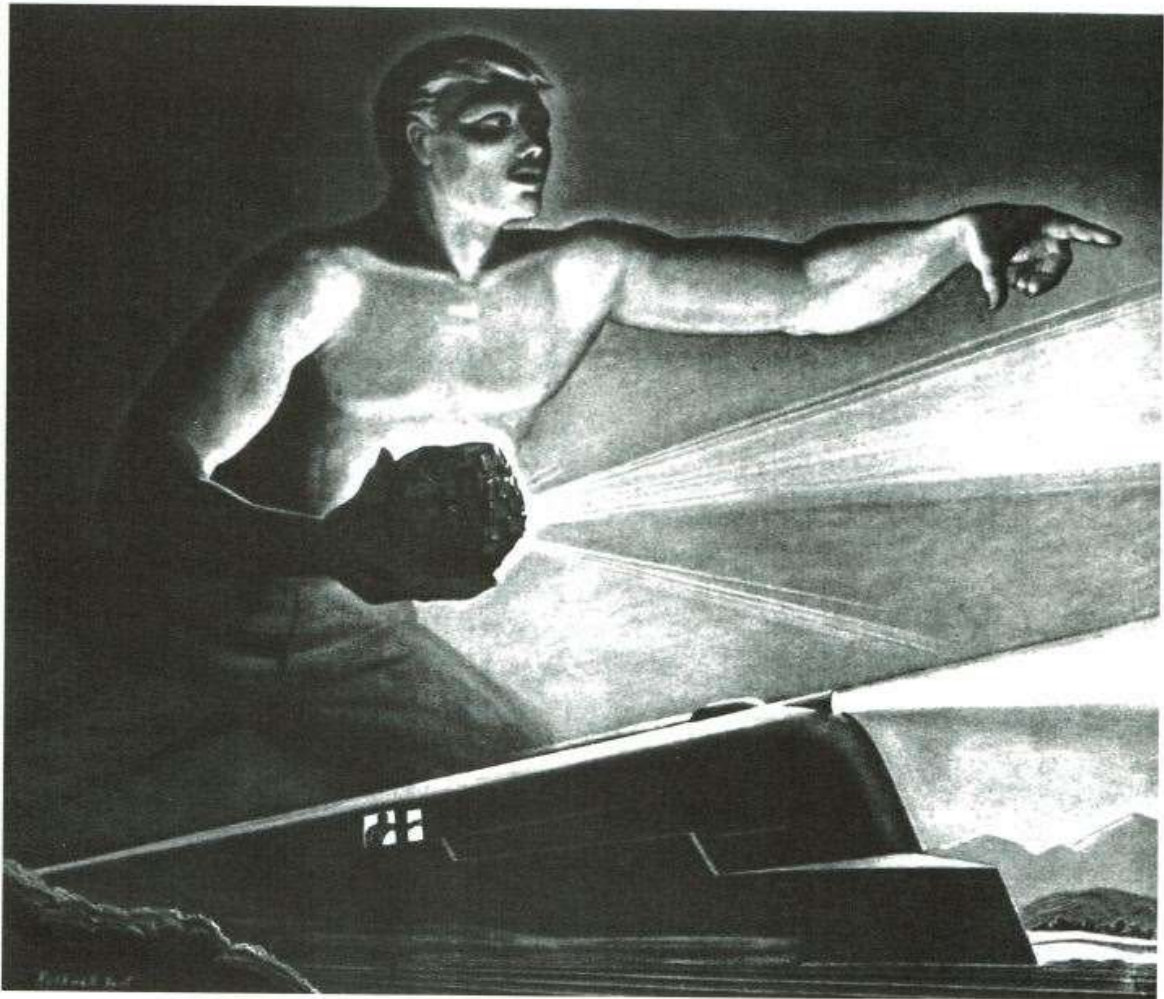


SPECIAL 25<sup>th</sup> ANNIVERSARY KENT COLLECTION EDITION  
SUMMER 1999

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E** **KENT**  
**COLLECTOR**

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**C**ommercialism and Idealism: *Rockwell Kent Bringing Art to Advertising* is the first exhibition to comprehensively review Kent's work in the advertising realm. The almost 150 items in this exhibition illustrate how crucial his advertising art is for understanding Kent the artist and Kent the man. Kent was at the top of the advertising field for 30 years. At one time or another in his advertising career, Kent used virtually every form of artistic expression at which he was a master: paintings of various types, pen and ink drawings, wood engravings and lithographs. Throughout his advertising career, he maintained his high artistic standards. All of his art for advertising shows great talent. Some is very beautiful. He may not have liked advertising all the time, but he never gave these works anything less than his

One of the advertising firms that Kent did a lot of work for was Calkins and Holden. The head of the firm, Ernest Elmo Calkins, wrote an informative article in the January 8, 1930, issue of *Advertising Arts*, a section of the magazine *Advertising and Selling*, entitled "Art As A Means To An End":

Of course where anything is as much discussed as art in advertising there is bound to be a lot of nonsense talked and also the debaters are apt to lose sight of the main fact that art when applied to advertising is after all merely a means to an end, and that end is the selling of goods. Photographs or paintings, realistic or modernistic, it is never a question what you or I or the advertiser may like best as art, but a question of how

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We do not want to see all advertising modernistic any more than we want to see it all classic. There is still place in advertising for the most widely divergent genres – from the fat black pencil of William Oberhard to the fine-pointed pen of Rene Clarke – from the homely realism of Norman Rockwell to the exquisite virtuosity of Rockwell Kent. The trouble with most debates about the kind of art to be used is the assumption that all advertising must be of the same school. Let each art director select the kind of treatment he believes is best for the product under consideration, and not worry if the whole advertising world does not agree with him. In advertising the thing

## THE ETERNAL STRUGGLE: Rockwell Kent and Advertising

by Will Ross

best. And, in doing so, he became one of the most important artists to bring art to advertising. But all this did not come without a struggle.<sup>1</sup>

Unlike many other areas of his life, Kent was not a free agent when it came to his art for advertising.<sup>2</sup> There were other fingers in the pie: the advertiser and the advertising agency, including the art director. Each one had a point of view, beliefs, concerns and ideas. Each conveyed these to the artist, whether he wanted them or not. Their points of view must be understood, in order to appreciate what Kent did, as well as what the pressures were on him.

useful it can be in the particular advertising under discussion. To decide that question, it is necessary to consider not only its appropriateness, its adaptability to the article advertised but also the context, the background against which it will appear. What competition has it from other advertisements? Is it a poster, a magazine page or a folder? Is the proposed design or technique the one that will best present the goods, and if so, is it the one that will achieve distinction and attraction in the spot where it will be used?

aimed at is not to be one of the crowd, but to attain distinction by contrast with other advertising of similar products and with all other advertising in the book.

A good rule is to be a little ahead of the crowd but not so far ahead lest you also get ahead of the buying public. Be original but not

<sup>1</sup> Though Kent did other commercial work, including folders, posters, and commissioned art for patrons, this exhibit concentrates on those works by Kent which were published in magazines or newspapers from 1917 to 1948.

<sup>2</sup> Kent did not like the terms "advertising art" or "commercial art." So, the term "art for advertising" or, simply, "art" will be used.



**SOMEWHERE AMONG THESE TEN WONDERFUL NEW CHALMERS FOR THE AUTUMN IS POSSIBLY THE CAR YOU HAVE SAID SOME ONE SOME DAY WOULD SURELY BUILD; AND THE PRICES WAY BELOW YOUR OWN ESTIMATE**

Business is better and money is easier due to vast Government war contracts. So it is a pretty good time now to take a look at one of these ten brilliant new Chalmers for the Autumn and Winter.

You will find among these ten styles of Chalmers possibly the very car you have often wondered why some one had not built. Just imagine a 5-passenger that gives more power per pound of weight than most any car of its type, and yet has a small, gas-saving engine.

Or picture a Roadster that simply is wrapped in lines that will draw a crowd most any time it stops at a curb.

Or the sensation of joy that goes with owning a Speedster guaranteed to hit 80 miles an hour.

Or a Sedan that a woman can swing along a country road all day without shoulder or back fatigue.

Or a Limousine that some one excellently describes as the "acme of sedateness."

Or a Tow Car that will cause a ripple of jealousy in most any social circle.

Or a 7-passenger car that for correctness in style and good sense in appointment leaves little to competition.

Or a Limousine Landaylet that holds close to the practical in equipage of the day. But see for yourself. These ten new Chalmers are causing much conversation where cars are discussed most. To miss looking over at least one of them is to miss the car of the moment.

5-PASS. CAR	7-PASS. CAR	5-PASS. ROADSTER	5-PASS. SEDAN	5-PASS. LIMOUSINE	5-PASS. LANDAYLET	5-PASS. TOW CAR	5-PASS. SPEEDSTER
\$1,200	\$1,500	\$1,000	\$1,300	\$1,800	\$2,000	\$1,100	\$1,400

**CHALMERS MOTOR COMPANY, DETROIT, MICH.**

PRICE - SEPTEMBER 5, 1917

Figure 1

as original as you can. Some enthusiasts take up a new idea like modernism and run away with it. They lose sight of the primary purpose of advertising. They imagine they are engaged in a contest in modernism and try to outstrip all the others in eccentricity. There should be a reason for using a modern treatment at all, and then just enough to suggest the up-to-dateness of the goods, but not to show to what lengths the artist could go if permitted.<sup>3</sup>

So here one begins to understand better one of the essential struggles for Kent in this field, between his views of art and those of the art director. Obviously, the two will not always be in sync. In looking at the advertisements, one can ask the same questions as Mr. Calkins, as well as others. For example, did Kent's own artistic vision fit the product; was he more or less able to get his ideas accepted; was any par-

ticular advertisement successful as art, as advertisement, or as both?

Rockwell Kent's involvement with advertising began in 1917. At that time Kent worked as an architectural renderer with the architectural firm of Ewing & Chappell in order to make ends meet. His paintings were not yet selling well enough to support his large family. Beginning in 1916, Kent had begun providing ink drawings under the name "Hogarth, Jr." for humorous poems by George Chappell in magazines such as *Vanity Fair*. Kent used the false name to differentiate these light pieces from his serious work as a landscape artist, thereby preserving his reputation. With the entry of the United States into World War I in April 1917 Kent's fortunes began to change. He remembered:

Through the drastic restrictions put upon peace time activities, building came to a halt; the architects closed shop, their draughtsmen seeking work in industry. No job, our funds exhausted, in June of 1917 our fortunes reached their all-time low. We leased our Staten Island house to friends and Kathleen and the children moved to Monhegan to occupy a cottage friends had put at their disposal. I took a small apartment—room and bath—on Twelfth Street and resumed my rounds of calls on editors. Through a friend, Strassle, I got some automobile ads to draw: that helped a lot.<sup>4</sup>

These ads for Chalmers Motor Company (Figure 1) were first published in September 1917. There are at least three of them, signed "H. Jr." Kent basically was a

renderer in these ads, providing the background to the automobile in the foreground.

Kent learned early on that not every work an artist does for an advertiser is successful. "Through Strassle, too, I met a writer, Herbert Kaufman; and Kaufman had a great idea for *Black Jack* chewing gum: 'Dad's Days' or some such brilliant title to a series that should show the older generation kids all chewing *Black Jack* gum. Boys playing baseball, marbles, spinning tops or riding bikes: the text by Kaufman, with designs by me. I made a dozen drawings; they and their texts were all turned down."<sup>5</sup> The surviving drawings, one of which is in the exhibition (Figure 2), are delightful. It would be interesting to find Kaufman's copy and see what the whole ad would have been like.

It would be almost nine years before Kent procured another advertising commission. The intervening years were exciting ones. Kent's travel to Alaska and Tierra del Fuego led to his first two books, *Wilderness* and *Voyaging*. His paintings began to sell, and he was becoming successful and well known. Then, in February 1926, he re-entered the advertising scene with a house ad for the advertising firm N.W. Ayer. This ad, and four advertisements for Rolls-Royce the same year, were signed "Hogarth, Jr." Those two would be the last of the four ad campaigns to fall under the "Hogarth, Jr." or "H. Jr." imprimatur. Every other ad from 1926 forward was signed "Rockwell Kent" or initialed "R.K." Kent no longer viewed the artwork he was preparing for advertising to be light pieces, which did not deserve to have his real name on them.

Many people are surprised by the fact that Kent created art for "capitalist" companies like Rolls-Royce, various banks and investment companies. While he may have been a political socialist, the fact is his

<sup>3</sup> Pages 17 and 20.

<sup>4</sup> Rockwell Kent, *It's Me O Lord: The Autobiography of Rockwell Kent* (IMOL). (New York: Dodd, Mead and Company, 1955.) Page 321.

<sup>5</sup> IMOL. Page 321.



friends were often of the moneyed elite. They included such inhabitants of New York high society as the Pulitzers, the Putnams and the Sulzbergers. Kent was knowledgeable of, and able to move freely through, New York high society of the 1920s. He was able to create artwork that would appeal to these people because he knew how they lived, what they wore, what they drove and how they felt. The importance of that knowledge would soon be seen.

Figure 2



The longest-running ad campaign of Kent's career began in June 1926. Kent did 32 ink drawings for Marcus & Co. jewelers, which were published in some of America's finest magazines almost every month through June, 1929.<sup>6</sup> It is an astonishing run, and the Plattsburgh Art Museum has a complete set of the advertise-

ments. Seen together in one place, they are an impressive group of drawings. He began drawing the artwork for these advertisements during his honeymoon in Ireland with his second wife, Frances.<sup>7</sup> He continued after they returned to the United States, with interesting side results. Kent recalled:

The advertising drawings for the jewelry firm were still in progress, one a month. I liked making them. They had been commissioned by the

burly free-for-all of advertising. If imitation is the sincerest form of flattery and, therefore, to be valued, I was perhaps entirely out of order in flying off the handle at the discovery that the Southern Pacific Railway had begun to run a series of advertisements in the press<sup>9</sup> of what they termed their "Sunset Valley Route," that were not only closely imitative of the jewelry advertisements as a whole, but used, in illustration of

advertising firm of N. W. Ayer and Son, and their style and design and their "ideas,"<sup>8</sup> except as these were to be illustrative of the text that was furnished me, were—largely at my own insistence—left to me. They were given a good typographic setting and, occupying full pages, stood up with dignity in the hurly-

<sup>6</sup> There are actually 34 advertisements. Two drawings were repeated in varied format.

<sup>7</sup> David Traxel. *An American Saga: The Life and Times of Rockwell Kent*. (New York: Harper & Row, 1980.) Page 152.

<sup>8</sup> Note the sarcastic term "ideas."

<sup>9</sup> In 15 years of Kent collecting, the author has been unable to find any of these advertisements. Hopefully this exhibition will smoke one out.

their route's scenic grandeur, drawings of mine from Tierra del Fuego, lifted without change from the pages of my book *Voyaging*. I wrote a furious protest, and so did Ayer. They honored Ayer with a reply: they did not know, they wrote, that N. W. Ayer and Son held a monopoly of the style of work of their Mr. Kent, noting that Hogarth, Jr. worked in much the same style! I should have sued. I didn't. Anyhow, the series was discontinued. That my work in black and white was influencing others and, more importantly, that it was held to have a wide appeal, was evidenced by the increasing number of out-and-out imitations and, too often, deliberate thefts that appeared in print. However, at this time and for a few years to come I had a big enough start over my unprincipled imitators to earn a sufficient income to live and prosper.<sup>10</sup>

Throughout the series Kent was able to change his technique to match his vision for the advertising copy. For example, in the May, 1927, ad "Tipped With Fire," Kent drew a portrait of a thoroughly contemporary woman, done in a modern style. Three months later, in August, 1927, "Hidden Treasure" appeared. For this advertisement, Kent chose a Greek scene, and drew it in a way that would not be out of place on a Grecian vase. It is possible that he liked to put himself in these artistic "straitjackets" to see how he could get out of them. Of course, "idea" men would put him in other straitjackets, about which he was less happy.

This campaign brought with it awards and controversy. "Dear Ancient" (March 1927) won the First Award for Pen-and-Ink Illustration at the 1927 Philadelphia Art Directors Club Exhibition.<sup>11</sup> "The Priceless Gesture" (August, 1926) won the First Award Medal for Black and White Line at the Art Director's Club of New York.<sup>12</sup> A third award brought conflict. Kent wrote some years later:

It may be recalled that, commissioned by the agency, N. W. Ayer, of Philadelphia, I had for some years been making one drawing a month for the advertisements of a jewelry firm. The time has come to name those jewelers lest what I have to tell



Figure 3

should cast discredit upon an otherwise no doubt quite honorable field of business. They were the then well-known Fifth Avenue firm of Marcus and Co.; and, as one who takes but little pride in advertising work, I may add that their being then "well known" was in no small degree due to the wide attention that my drawings had received. In the fall of 1928, and in advance of my completion of three years of drawings, having accepted what appeared to me a more interesting and certainly more profitable advertising assignment, and feeling, moreover, that three years of one lifetime was quite enough to spend at one hack job, I announced my intention to quit; and in due time, and to the expressed great regret of my employers, brought my work for Ayer and Marcus to a close.

An important annual event of the Harvard School of Business Administration was – and, for all I know, still is – the exhibition of the year's outstanding advertising, and the awarding of substantial prizes for the best. Among the works exhibited were the Marcus advertisements with the drawings; and the distinguished field of experts in the field of design chose one of them, and me, for the one thousand dollar prize for the "most effective . . . illustration."<sup>13</sup> (Figure 3) It was a happy day when the telegrams of congratulation came pouring in. "We'll see you at the banquet," wired jurymen, my friend Elmer Adler. But no invitation to a banquet came. Informed of this, the jury smelt a rat. Properly aroused at what appeared a deliberate repudiation of their judgment they protested to Harvard, only to be informed that, on the instructions of Chapin Marcus, acting for the firm, the thousand dollar prize for the drawing had been awarded to a new director of the Marcus firm, one Charles A. Hammarstrom. The jury raised an outcry which the press unanimously seconded. Still eager to retain the cash but hurt by the adverse publicity, Marcus divided the award and mailed me a five hundred dollar cheque. I bounced it back to him.

Encouraged by members of the jury who, quite properly, felt the action of both Harvard and Marcus to have been an affront to their own dignity, I took steps toward legal action – only to find that Harvard, Marcus, and Ayer were prepared for such

<sup>10</sup> *IMOL*, Pages 422-423.

<sup>11</sup> *Sixth Annual of Advertising Art (Sixth Annual)*. (New York: Art Directors Club of New York, 1927.) Page 85.

<sup>12</sup> *Sixth Annual*, Page 93.

<sup>13</sup> "Delectable Crescent" (*Vanity Fair* November 1928) (Figure 3).



mutual support and buck-passing as would make a suit too costly for my means.

In the published statements of Harvard Advertising Awards one reads that the 1928 prize for illustration was awarded to Rockwell Kent. So even Harvard stoops to lie. And Marcus and Co.? Whatever has become of them? But, after all, who cares!<sup>14</sup>

Kent left Marcus for a job as, of all things, an art director. This was for the perfume firm Lenthéric. Needless to say, after several months Kent and the company mutually decided that he was not cut out to be an art director. His involvement with the firm, amusingly set forth in *It's Me O Lord*, showed his deficiencies as a salesman and politician.<sup>15</sup>

The years 1926 through 1933 were some of the most productive for Kent in the advertising field. It was not unusual to open up a magazine and, in any given month, see two or three advertisements using Kent's artwork. The November, 1926 "Vanity Fair" is a good example. It has three Kent drawings: one for a poem, another for a Rolls-Royce ad, and a third for a Marcus & Co. ad.

Kent was able to bounce back from his Harvard disappointment and present one of the most dramatically different ad campaigns in the long history of advertising. One of Kent's good friends was Egmont Arens. "Yielding to the pressure of necessity he [Arens] had gone into advertising; and now, acting for the firm of Calkins and Holden by whom he was employed, he commissioned me to make a series of engravings related, however remotely, to the sea. They were to feature the advertisements of A.C.F. (American Car & Foundry) cruisers, and were to be allowed the dignity of works of art quite unrelated to the text of the advertisements."<sup>16</sup>

Kent would later call this group of wood engravings "among the very best I have ever made."<sup>17</sup> This series may have been his single greatest effort as a com-

mercial artist. Reproductions of his wood engravings dominate the pages. Their intense blackness immediately draws the eye to the artwork. The only advertising copy, found below the engraving, is the title of the piece and the line, "From the collection of the American Car and Foundry Company, makers of fine motor yachts." One can only imagine today what it must have been like to open a copy of *Vanity Fair* or *The Spur* and see "Night Watch" (Figure 4) or the other eleven prints for the first time.<sup>18</sup> What is even more remarkable is that at least one of these was used, full page, in a newspaper advertisement. Now, of course, many advertisements contain nothing more than art and the name of the company. At that time, however, these ads broke all the rules.<sup>19</sup>



Figure 4

<sup>14</sup> *IMOL*. Pages 435-436. Kent would not work again for Ayer until the 1940s.

<sup>15</sup> *IMOL*. Pages 436-437.

<sup>16</sup> *IMOL*. Page 423.

<sup>17</sup> *IMOL*. Page 473.

<sup>18</sup> "Night Watch" won the Medal for Pen and Ink Drawing (there was no award for printmaking) in the *Tenth Annual of Advertising Art*. (New York: Art Directors Club of New York, 1931) Page 12.

By 1931, Kent was well known both as a "serious" artist and as one who did a considerable amount of advertising work. According to at least one contemporary, his involvement in the second began to have an impact on the first. Merle Armitage - a Broadway producer of some note, as well as an author, book designer and collector of Kent's work - wrote the first book about Kent and his work in 1932.<sup>20</sup> Armitage wrote:

One of the great weaknesses of Americans in all matters of art, is our inability to make individual judgments. We are loath to trust our own inclinations and our honest reactions. When we are goaded, or are in a corner, we become stubborn. It is curious how the banal phrase, "I don't know anything about art, but I know what I like," has persisted. Whistler once made the classic answer to this. "So does a cow." We are never in doubt about motor cars, because we find out about motors and transmissions, clutches and free-wheeling. We do not say it about the law. We accept the standards of the best minds in everything but the arts. This has been the cause of a certain reaction against Kent, brought about through his interest in commercial art. That very phrase is a misnomer, as there is no commercial, fine, or any other sort of art. There is Art. But there are divisions and uses to which art may be put which need to have classifications.

When a manufacturer of textiles, ceramics or other crafts in Europe is

<sup>20</sup> Throughout his career, Kent's advertising work was held out as an example in many books on advertising and illustration. Some examples include: *The Advertising Parade* (New York, 1928); *Advertising Layout* (Chicago: Pascal Covici, 1928); *The Typography of Newspaper Advertisements* (New York: Frederick A. Stokes Company, 1929); *The Art of Advertising* (New York and London: Harper & Brothers, 1930); and, *The Practice of Illustration* (New York: Watson-Guption, 1947).

<sup>21</sup> Merle Armitage. *Rockwell Kent*. (New York: Alfred A. Knopf, 1932).



in need of a design, he goes to the greatest men of his time for it. The artist co-operates fully, with no thought of being superior to his job. The works which have come down to us as the choice masterpieces of the generations past in large part were commissions, and artists from Leonardo to Dufy have turned their talented hands to a great variety of jobs. But the American either ignores art or makes of it a too-precious thing. We have an inflexible point of view. If an ordinary painter turns out an insignificant work in his studio, but is listed with the Academy, that is *fine* art, but if a highly gifted man working in an advertising office produces a surpassing piece of work for a client it will avail him nothing as an artist. Not that there are many great men employed in the so-called commercial world. But there are a few. And we lack the power to discriminate.

When the superb advertisements for Steinway, for Marcus and Company, for Spalding's and for Rolls-Royce by Rockwell Kent or Hogarth, Jr., (Kent incognito) began to appear, the "check book" collectors were shocked. Gentry of this mind felt that Kent had done nothing less than cheat them. It was one of those droll situations with which modern civilization is replete. That Kent's contribution to commercial advertising, which has had an invigorating effect upon the entire profession, should in any way affect his standing as an artist is one of the stupid contradictions of a somewhat superficial generation. Someone has said that there is nothing so timid as a million dollars. Certainly the courage of a "check book" collector resembles that of a mouse. But Kent has been saved. Saved miraculously by Kent himself!

The excellence of the drawings which Kent contributed to the advancement of sales of some of our best products was seen to have a

peculiarly interesting affinity to type. And before the near panic over in the painting market, Kent had become the foremost illustrator and illuminator of books in our time.

The appearance of such beautiful, aristocratic volumes as *Candide*, *The Canterbury Tales*, *The Bridge of San Luis Rey*, and *Moby Dick*, put the whole cowardly crowd to complete rout. In the judgment of bibliophile, collector, book designer, craftsman, and public alike, here was a man!<sup>21</sup>

This excerpt raises questions: Did Kent's attacks upon the advertising field have an ulterior motive? Was he attempting to inoculate himself from the accusation that he had sold out? Was he attempting to preserve his "marketability?" These questions cannot be answered with certainty, but it is arguable that some of his more public attacks were designed to put distance between himself and the advertising community. The publication of *Rockwellkentiana*, in 1933, would provide even more evidence of this continuing struggle.<sup>22</sup>

In looking through *Rockwellkentiana*, the reader interested in Kent and advertising is struck by two things. First, while the American Car and Foundry engravings are reproduced, there is not one other reproduction of artwork used for advertising in the entire book. Even leaving out the Marcus illustrations, there are other good advertising works, which he could have included. *It's Me O Lord*, on the other hand, contains a number of illustrations from advertisements. Second, the book contains several vitriolic attacks on the advertising field, and its practitioners. One such attack is entitled "A Solicited Introduction to a Book on Advertising (1928)":

Some people, on encountering the author's statement that the advertising artist may have no "ideas" of his own, but should confine himself to carrying out the "ideas" of the art director, will protest against his labelling so low and limited a business Art. That advertising "art"

exists, prevails and thrives as the most lucrative field of picture making and design is in itself an expression of this age – and a dismal reflection on it; and against the specious argument that art is properly just such an expression of contemporary life, let us in passing state that it is mostly not, that art may represent *revolt* against contemporary ugliness.

Here is a handbook for the beginner in commercial art. It puts the whole ugly business on the table, to the minutest detail of its sordid salesmanship. It tells of every horrible contrivance for reducing art to that low level of standardized perfection which it must reach to sell. It is a help to craftsmanship in service of the whole cheap cause of advertising. If you *must* be a hangman, do your business well. Here is a text book to a dirty trade in which men may by industry gain wealth and honor at the cost of nothing but their souls. Let every young hopeful read it; if he doesn't sicken of the trade as it is here displayed he will have qualified for it by the ordeal of fire. He may regard himself as a chosen man. Let him make the book his work table companion – labor by its counsels and live for its ends. And may God have mercy on his soul. It's a good book. (*The introduction was not published.*)<sup>23</sup>

Another article in the book, "A Solicited Introduction for 'The Art Director's Annual' (1928)", is somewhat more philosophical, but just as spiteful in its way:

The advertising racket was begun by writers. They made it pay to

<sup>21</sup> *Rockwell Kent*. Pages 29-32.

<sup>22</sup> *Rockwellkentiana: Few Words and Many Pictures by R.K. and, by Carl Zigrosser, a Bibliography and List of Prints.* (*Rockwellkentiana*.) (New York: Harcourt, Brace and Company, 1933).

<sup>23</sup> *Rockwellkentiana*. Page 25



advertise and brought the turning out of prose in praise of almost anything to be a highly specialized profession and a paying one. They worked their own undoing. What was at first informative and amusing became at last a bore: until, reluctantly, to save a dying cause, they called it art. Yet with the power of entrenched authority and the tenacity of self interest, writers have clung to what they've thought to be their own prerogative. Let pictures be to advertising what they may: IDEAS, these writer-merchants hold, are an exclusive and peculiar emanation of the writer mind.

And so, as writers understand ideas, they are; and on the quaint assumption that this monopoly of ideas concerned and closed the problem of the artist, these "ideas" were thrust upon him to the destruction of every hope he might have had to make his pictures art. That we are – most of us, as social beings – familiar with the use of words for the expression of what may pass for thought, fits us in general for the appreciation of what a writer means by an "Idea";

but that, on the other hand, no one unfamiliar with the practice of pictorial expression can comprehend the essential nature of the problems of art or of the mental processes of the artist, explains the inability of the literary mind to realize the entire inapplicability to art of what it terms "Ideas." Art differs from literature in this: It is the concept of the visual mind. It is concerned with Images and not Ideas. Art is Imagination.

On the appreciation of that distinction by the men who plan advertising depends both the development of advertising as an art and the progress of art in advertising. And if of such

a progress these successive Annuals bear any evidence, that progress must be viewed as the flowering of whatever freedom has been accorded the artist to think for himself and to do his work as it may please him. And when at last, in the profession of advertising, the appreciation of art shall have finally supplanted the "directing" of it, then Advertising Art will lose the stigma of that name and bring to merchandising, if art



**THE NASH "WEATHER EYE"**

An Important New Development in "Conditioned Air" for Winter Driving

It's just the way you'll find it in every car that has the "Weather Eye" — a special feature that will keep you warm and comfortable all winter long. It's the "Weather Eye" that will keep you warm and comfortable all winter long. It's the "Weather Eye" that will keep you warm and comfortable all winter long. It's the "Weather Eye" that will keep you warm and comfortable all winter long.

COMING . . . ON THE EXCITING NEW NASH CARS FOR 1939

Figure 5

must still serve mammon, the persuasive power of unhampered eloquence.

No one looking through the pages of this Annual can fail to be impressed by the general good character and the occasional beauty and distinction of the designs they show. And to those who would read in that distinction what advertising does for art we suggest that there is merely revealed what advertising permits art to do for itself – and incidentally, for business. (Rejected)<sup>24</sup>

The art directors may have rejected this Introduction for their annual, but it did

not go unpublished. Part of this article appeared in the January 8, 1930, issue of *Advertising Arts*—the very same issue that contains Mr. Calkins' article on "Art as a Means to an End." With some subtle, yet profound differences, Kent's essay was published as "Art Differs From Literature In This":

The modern profession of advertising was the inspiration of the literary mind. From a humble beginning it brought the production of prose poems in praise of almost anything to be at once a highly specialized profession and a paying one. It worked its own undoing. What was at first informative and amusing presently became, in general, a bore; and the gradual and distressing realization of that by those ponderous minds whose business is to make it pay to advertise, led first to the reluctant admission of art into advertising and then to the metamorphosis of advertising into art. Yet with the tenacity of self interest, or that unintelligence common and perhaps peculiar to the literary mind, writers, already established in the councils of advertising, have clung to the last prerogative of their aforesight power. Let pictures be to advertising what they may. Ideas, these writers hold, are the exclusive and peculiar emanation of the writer mind!

And so, as writers understand ideas, they are; and on the quaint assumption that this monopoly of ideas concerned and closed the problem of the artist, these emanations were persistently imposed or thrust upon him to the destruction of every hope he might have had to make his pictures art. The fact that we are, most of us as social beings, familiar with the occasional use of words for the expression of what may pass for thought as material for verbal utterances, fits us in general for the appreciation of what a writer means

<sup>24</sup> *Rockwellkentiana*. Pages 21-22.





COURSE FOR THE FUTURE

But I have... the modern profession of advertising was the inspiration of the literary mind... AMERICAN EXPORT LINES

Figure 6

by an "idea." On the other hand, the fact that no one unfamiliar with the practice of pictorial expression can comprehend the essential nature of the problem of art or of the artist, explains the inability of the literary mind to realize the inapplicability to art of what it terms "ideas." Art differs from literature in this: It is the concept of the visual mind. It is concerned with images and not ideas. Art is imagination.<sup>25</sup>

What a difference! Change "The advertising racket was begun by writers," to "The modern profession of advertising was the inspiration of the literary mind." Alter a few words in the first two paragraphs. Drop the last two paragraphs. Instead of a hard-hitting article attacking, at least by implication, everyone in the advertising field, you have a challenging article about the nature of advertising itself.

Why did Kent persist with advertising work, when he obviously felt that it was a strain? What did he get out of it? Kent gives part of the answer:

That throughout the difficult years of the Depression and the war I was not only able to support my very serious burden of responsibilities but paint -

paint and complete the forty or fifty canvases I had brought, and was still to bring, from Greenland, and add more Adirondack pictures to the growing "Kent Collection" was largely due to advertising. Yet there are drawbacks to that patronage: dominated, as the advertising profession is, by writers, the artist is in frequent conflict with the writer mind as the inspired source, in its own belief, of what it fatuously terms "ideas." These writer fellows will not, cannot, grasp that what sounds good in words may be in graphic form at best inept, at worst ridiculous. Some brilliant "writer" mind, I'm sure, dictates our postage stamps.

That competent artists should of necessity be dependent for their livelihood on work at which, it may be assumed, they are less competent; or that work, into which, to risk extravagance of phrase, they have poured their heart's blood should be exploited for commercial ends, is of itself such a commentary upon our society as must cause the thoughtful to reflect. That this fair world of ours should be desecrated and mankind's love to travel be exploited, has caused the people of some states - I have in mind Vermont - to not only reflect but, on reflection, act. Vermont has outlawed roadside advertising - in belated pursuance, I pretend to believe, of my own covert, one-man crusade back in the early Twenties when, on occasional dark nights, I'd drive out with my horse and buggy and stealthily chop down the more obnoxious signs. I don't like advertising. And against the charge that, in saying so, I bite the hand that has fed me, I say, and on higher authority, that the laborer is worthy of his hire; and that, believing the advertising work that I have done to have been a fairly exact equivalent of the fees I have received, there are no obligations of mutual loyalty. But

this belief, as we shall learn, employers do not share.

Advertising was, to me, a means to many ends: first came my family and their homestead, *Asgaard*; then my art.<sup>26</sup>

Kent had few advertising commissions during the remainder of the 30s. For the Commercial National Bank & Trust Company of New York he did a beautiful series of ink drawings. He did several paintings, and wrote a pamphlet, for Sherwin-Williams paints in 1936.<sup>27</sup> In 1938, he prepared the striking lithograph "The Weather Eye" (Figure 5) for Nash Automobiles. Amazingly enough, it was only published once, and in only two known magazines.

The 1940s brought a resurgence in Kent's advertising commissions, and produced some of his finest works. Kent was very upset that our government did not want more of his work for the war effort. But that did not mean his work was not wanted elsewhere. "A beer known as P.O.N. ["Pride of Newark"] wanted a series of drawings of American scenes for newspaper advertisements; wanted them, by that same market standard, so much that, taking great interest in doing them, I did them well. Yes, in war time, it appeared, my greatest value was to beer..."<sup>28</sup> There was also a very interesting series of lithographs for United States Pipe and Foundry Company, concerning the uses of pipe. These ads were published in only two professional magazines during 1942.

<sup>25</sup> Page 48.
<sup>26</sup> IMOL, Page 473.
<sup>27</sup> The pamphlet was *The Home Decorator and Color Guide*. For an interesting commentary on this particular campaign, see the separate article, "The Great Debate."
<sup>28</sup> IMOL, Page 561. Parenthetically, finding Kent's ads in newspapers is a difficult job. Finding the P.O.N. ads *in situ* has been particularly troublesome. In addition, we know that about 1945 Kent drew a newspaper advertisement for a movie called *The Last Chance*. There may be others. As of yet, no examples are known to the author.



Then in 1945 came thirteen drawings for the American Export Line, commissioned by N. W. Ayer and Son. Here again was work into which I could put my heart, for beyond the requirement that they concern the sea, and occasional more specific suggestions that would link the subjects to the line's ports of call, I was given a free hand. I think the drawings show it.<sup>29</sup>

Literally paintings in black and white, these ink drawings are some of the finest Kent ever did. Now in his 60s, Kent's control of line is just as fine as it was 20 years before. Seascapes, landscapes, harbor scenes, ships, sailors. Here, for almost the last time, Kent was able to portray his life-long affinity with, and love for, the sea. There is not a false moment or gesture in any of them. A book could be written about them alone. "Shooting the Sun" (Figure 6) is particularly appealing.

The American Export Lines advertisements, like many earlier advertisements, were run in some of the most intellectual magazines in America. Kent was one of the country's most popular artists, with a distinctive and recognizable style. Advertisers knew that intelligent readers would be more likely to read the advertising copy because the ad contained artwork by Kent.

"... I think the paintings made in that same year [1945] to advertise bituminous coal show my progressive irritation at the imposition of what by advertising men are termed 'ideas'.<sup>30</sup> Here, Kent may have been too hard on himself, and the advertiser. Obviously, Kent felt that he was not able to win over the art director to his point of view. Looking at the ads, they do successfully portray what the Institute wanted them to, the importance of coal in America. That Kent was unhappy that he evidently lost this struggle is not surprising. All of Kent's advertising work is well done, and these are no exceptions. "Light for Tomorrow's Lincolns" and "Power for the Wheels of Progress" are both particularly compelling. The use of giant figures, some-

what reminiscent of Soviet art of the period, is a starting point for further discussion.

Kent became increasingly political during the 1940s. It was perhaps inevitable that his leftist rhetoric, his strongly socialist political stands, and the memory of his previous attacks on their profession would make the advertising industry less likely to use Kent. Advertisers may also have feared "guilt by association" with Kent as the country began to go through the "Red Scare." On the other hand, some have argued that it was a change in the nature of



Figure 7

advertising itself that brought about the end of Kent's work: particularly, the increasing use of photography in advertising. That is an interesting argument, but not entirely valid. For example, the *26<sup>th</sup> Annual of Advertising Art*, published in 1947, shows the work of many graphic artists, including Kent contemporaries Thomas Hart Benton and William Gropper.<sup>31</sup>

His last advertising commission, for Rémy-Martin cognac, would show evidence of Kent's fallen standing with advertisers. First published in 1946-47, this series of ads showed how cognac was made. None of them were ever run as full-page ads, which is itself unusual. In addition, most of the ads had a brandy snifter superimposed over Kent's drawing. In the old days, when he controlled the entire process, it is hard to see him blithely accepting his artwork being disfigured in such a way. What is obvious is that Kent had lost control of the cre-

ative process. While not masterpieces, the cognac drawings are more than workman-like and actually quite charming.

After an absence of fifteen months, the Rémy-Martin ads were run for three months beginning in September 1948. The last ad was run in November 1948 (Figure 7), the month Harry Truman was elected President. This is rather an ironic date. Earlier that year, in February, Kent had endorsed the Progressive Party candidate, Henry Wallace, for President.<sup>32</sup> The effect of this editorial endorsement was to cause a boycott of Kent's dairy farm in upstate New York, which, ultimately, forced him out of business. In addition, that same year Kent also ran for Congress on the Progressive Party ticket. He and Henry Wallace were both soundly defeated. Was this renewed publication after a substantial period of absence a subtle, albeit silent, vote of support from the advertising agency? One will probably never know. What is known is that Kent never obtained another advertising commission.<sup>33</sup>

What about the eternal struggle? Can there be art in advertising? The University of Illinois at Urbana/Champaign library has an online exhibition entitled, "Why is Advertising Important?" As part of this exhibit, they have a web page dedicated to artists, including works by Norman Rockwell, Dr. Seuss, Edward Steichen, Norman Price and Rock-

<sup>29</sup> *IMOL*. Page 564.

<sup>30</sup> *IMOL*. Page 564.

<sup>31</sup> *26<sup>th</sup> Annual of Advertising Art*. (New York: Art Directors Club of New York, 1947.)

<sup>32</sup> *Fraternal Outlook*, Volume X, Number 1, February 1948. Page 10. *IMOL*. Pages 573-578.

<sup>33</sup> The recently completed microfilming of the Rockwell Kent papers by the Archives of American Art is an exciting development. Glancing through the Finding Aid we find voluminous files on N. W. Ayer and Son, Calkins & Holden, as well as many of the individual commissions Kent did. These papers will provide a rich resource for researchers for the foreseeable future. Catherine Stover and Lisa Lynch, *A Finding Aid to the Rockwell Kent Papers*. (Washington: The Archives of American Art, Smithsonian Institution, 1998.)



well Kent. The copy on the page reads, "Each of these ads includes the work of a famous artist. 'Is it Art?' refers to a common debate over the status of commercial speech as art. Many believe that advertisements cannot, by their very nature, constitute art. What do you think?"<sup>34</sup>

Advertising gave Rockwell Kent opportunities to create great art. In addition, he gave many people the opportunity to view fine art on the pages of popular magazines. If Kent's work in the advertising field was an "eternal struggle," it is a struggle he won and, in so doing, helped bring art to advertising. 🌐


*I first made the acquaintance of Rockwell Kent, and his art for advertising, in 1984. At that time I was in the Army, and had just recently moved to San Francisco from Germany. While strolling through an antique show (my first) I came upon the six pieces Kent did for Schering Pharmaceuticals in the 1940s. They became my first pieces of Kentiana. I am interested in all Kent's work, but have had a lot of luck in finding advertising. Eventually, I began to index Kent's advertising work. That is a long-term effort, some of the fruits of which you are seeing in this exhibition.*

*Fifteen years after my first purchase, I am just as fascinated with Rockwell Kent - artist and man. When not collecting, I work for the United States Department of Defense as an Administrative Judge. I am married to a lovely woman, Kathy. She appreciates Rockwell Kent's work, but does not understand collecting in the least. Probably just as well.*

—Will Ross

<sup>34</sup> The World-Wide-Web address is "http://www.library.uiuc/adexhibit/Artists.htm."

331. 200



**DIADEM**

FOR a great many centuries it has been understood among clever women that there is a special significance in the adornment of the head. There they have placed a touch of light and color . . . diamonds for those of lesser circumstances . . . jewels for queens and ladies of the world.

It is no longer customary to wear flowers in one's hair, nor are crowns and coronets in common usage. But this ancient and effective device survives today in the skillful use of the hat. And in that is included the utilization of specially designed and jeweled ornaments.

These ornaments may be elaborate or extremely simple . . . costly, or very moderate in price. But in every case they should be subtly planned and exquisitely done. And when they are properly used it is astonishing to observe the richness with which they invest the simplest costume . . . the freshness which they lend to eyes and hair.

There is always to be seen at Marcus & Company a wide selection of hat ornaments, of diverse materials and design. Some of these are to be had for as little as \$15. But whether they are made of diamonds or jade or ivory . . . of platinum or of gold, each can add brilliance to the smartest costume . . . each impart beauty to the lowliest gown.

A distinguished collection of hat ornaments, in exclusive designs, from \$15.000 to \$15.

**MARCUS & COMPANY**  
JEWELERS

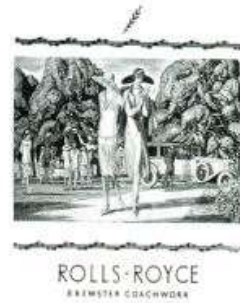
WM. ELDOR MARCUS, JR.      CHAPIN MARCUS

Fifth Avenue at Forty-Fifth Street, New York; London; Paris; and Palm Beach

"Diadem" Marcus Jewelers. *Vanity Fair*. July, 1928.

## COMMERCIALISM & IDEALISM: ROCKWELL KENT: BRINGING ART TO ADVERTISING 1917-1948

1. September 5, 1917, *Puck*. Chalmers Motor Company. WKR.
2. "Blackjack." Pen and ink drawing, signed Hogarth, Jr. Circa 1917. WKR, JMW, RR, CU.
3. February 6, 1926, *Saturday Evening Post*. "At Home" N.W. Ayer & Son. PAM.
4. June 1926, *Vanity Fair*. Rolls-Royce. PAM.
5. July 1926, *Vanity Fair*. Rolls-Royce. PAM.
6. November 1926, *Vanity Fair*. Rolls-Royce. PAM.
7. December 1926, *Vanity Fair*. Rolls-Royce. PAM.
8. June 1926, *Vanity Fair*. "Unseen Jewels" Marcus Jewelers. PAM.
9. July 1926, *House and Garden*. "Filling the Treasure Chest" Marcus Jewelers. PAM.
10. August 1, 1926, *The Spur*. "The Priceless Gesture" Marcus Jewelers. PAM.
11. September 1926, *Vanity Fair*. "The Difference" Marcus Jewelers. Original drawing at Brandywine Museum. PAM.
12. October 1926, *Arts & Decoration*. "That Certain Color" Marcus Jewelers. PAM.
13. November 1926, *Vanity Fair*. "That Unconquerable Crystal" Marcus Jewelers. PAM.
14. December 1926, *Vanity Fair*. "On Buying Pearls" Marcus Jewelers. PAM.
15. January 1927, *Vanity Fair*. "Prologue" Marcus Jewelers. PAM.
16. February 1927, *Vanity Fair*. "Master of the Hours" Marcus Jewelers. PAM.
17. March 1927, *Vanity Fair*. "Dear Ancient" Marcus Jewelers. PAM.
18. April 1927, *Vanity Fair*. "Mademoiselle...Madame" Marcus Jewelers. Also printers proof. PAM.
19. May 1927, *Vanity Fair*. "Tipped With Fire" Marcus Jewelers. PAM.
20. June 1927, *Vanity Fair*. "Arabesque" Marcus Jewelers. PAM.
21. July 1927, *Vanity Fair*. "That Unconsidered Trifle" Marcus Jewelers. Also printers proof. PAM.
22. August 1927, *Vanity Fair*. "Hidden Treasure" Marcus Jewelers. Also printers proof. PAM.
23. September 1927, *Vanity Fair*. "The Elusive Element" Marcus Jewelers. PAM.
24. October 1927, *Vanity Fair*. "The Dark Flame" Marcus Jewelers. PAM.
25. November 1927, *Vanity Fair*. "The Princely Token" Marcus Jewelers. PAM.
26. January 1928, *Vanity Fair*. "The Credo" Marcus Jewelers. Also printers proof. PAM.



No. 7



No. 17



No. 23

27. February 1928, *Vanity Fair*. "In the Manner of Kings" Marcus Jewelers. Also printers proof. PAM.
28. March 1928, *Vanity Fair*. "Renascence" Marcus Jewelers. Also printers proof. PAM.
29. April 1928, *Vanity Fair*. "Cynosure" Marcus Jewelers. PAM.
30. May 1928, *Vanity Fair*. "Glimpses of the Moon" Marcus Jewelers. Also printers proof. PAM.
31. June 1928, *Vanity Fair*. "R.S.V.P." Marcus Jewelers. Also printers proof. PAM.
32. July 1928, *Vanity Fair*. "Diadem" Marcus Jewelers. PAM.
33. August 1928, *Vanity Fair*. "Galaxy" Marcus Jewelers. PAM.
34. September 1928, *Vanity Fair*. "Talisman" Marcus Jewelers. PAM.
35. October 1928, *Vanity Fair*. "That Captivating Circlet" Marcus Jewelers. Also printers proof. PAM.
36. November 1928, *Vanity Fair*. "Delectable Crescent" Marcus Jewelers. PAM.
37. January 1929, *Vanity Fair*. "Bright Garland" Marcus Jewelers. Original drawing in Susan and Herbert Adler Collection. PAM.
38. February 1929, *Vanity Fair*. "Accents" Marcus Jewelers. Also printers proof. PAM.





39. March 1929, *Vanity Fair*. "The Stone of Heaven" Marcus Jewelers, PAM.
40. April 1929, *Vanity Fair*. "A Matter of Moment" Marcus Jewelers. Also printers proof. PAM.
41. June 1929, *Vanity Fair*. "Caravan" Marcus Jewelers. PAM.
42. July 1927, *The Spur*. Spalding golf balls. WKR.
43. 1928, *The Advertising Parade* (book). "The Music of What Happens" *Chicago Tribune*. WKR.
44. 1928, framed advertisement. (Printing Press) *Chicago Tribune*. WKR.
45. December 15, 1928, *The Spur*. Hampton Shops. WKR.
46. December 1927, *Vanity Fair*. "The Firebird" Steinway pianos. WKR.
47. December 1928, *Vanity Fair*. "Russian Mass" Steinway pianos. PAM.
48. November 1929, *Vanity Fair*. "Entrance of the Gods Into Valhalla" Steinway pianos. PAM.
49. May 1929, *The American Home*. "The Bridge of San Luis Rey" Waverly Fabrics. WKR.
50. October 1929. "Taming the River Giant" Halsey, Stuart & Co. PAM.
51. October 1929, "Speeding the March of Industry" Halsey, Stuart & Co. PAM.
52. October 1929. "Leveling the Barriers of Distance" Halsey, Stuart & Co. PAM.
53. January 1930. "B.T.U.'s by the Billions" Halsey, Stuart & Co. PAM.
54. February 1930. "Builders All!" Halsey, Stuart & Co. PAM.
55. March 8, 1930, *Literary Digest*. "Building for The Commonwealth" Halsey, Stuart & Co. WKR.
56. April 1930. "Merchant and Banker to the World" Halsey, Stuart & Co. PAM.
57. May 3, 1930, *Literary Digest*. "Entertainment - A Giant Industry" Halsey, Stuart & Co. WKR.
58. May 31, 1930, *Literary Digest*. "Releasing Earth's Buried Energy" Halsey, Stuart & Co. WKR.
59. August 23, 1930, *Literary Digest*. "The Industry of Enlightenment" Halsey, Stuart & Co. WKR.
60. October 1929, *The Review of Reviews*. "1921-1929 The American Founders Group of Companies" American Founders Group WKR.
61. December 1929, *The Review of Reviews*. "Diversified Investments..." American Founders Group. WKR.
62. January 1930, *World's Work*. "World-wide diversification" American Founders Group. WKR.
63. February 1930, *World's Work*. "Better than average investment results through management." American Founders group. WKR.
64. March 1930, *World's Work*. "The economic value of Investment Companies." American Founders Group. WKR.
65. May 1930. "The Strength of Wide Diversification." United Founders Corporation. WKR.
66. June 1930, *World's Work*. "Investing in Electric Power." United Founders Corporation. WKR.
67. July 1930, *The Review of Reviews*. "An Investor in Railroad Securities." United Founders Corporation. WKR.
68. August 1930, *World's Work*. "Investing in the Insurance Field." United Founders Corporation. WKR.
69. September 8, 1930, *Time*. "Investing in Underlying Industries." United Founders Corporation. WKR.
70. November 1930, *The Review of Reviews*. "Selecting...Industrial Investments." United Founders Corporation. WKR.
71. July 1930, *The Sportsman*. "Hail and Farewell!" American Car and Foundry. WKR.
72. March 1, 1931, *The Spur*. "Bowspirit" American Car and Foundry. PAM. (Second in series and reprinted.)




- 73. September 1930, *The American Mercury*. "The Lookout" American Car and Foundry. WKR.
- 74. October 1, 1930, *The Spur*. "Nightwatch." American Car and Foundry. PAM.
- 75. November 1930. "Starlight" American Car and Foundry. WKR.
- 76. August 1, 1931, *The Spur*. "Homeport" American Car and Foundry. PAM. (Second in series and reprinted.)
- 77. January 1, 1931, *The Spur*. "The Bather" American Car and Foundry. PAM.
- 78. February 1, 1931, *The Spur*. "Sea and Sky" American Car and Foundry. PAM.
- 79. April 1931, *The Sportsman*. "Fair Wind" American Car and Foundry. WKR.
- 80. May 4, 1931, *Time*. "Godspeed" American Car and Foundry, and facing page. WKR.
- 81. June 1931, *Country Life*. "Masthead Diver" American Car and Foundry. PAM.
- 82. July 1931, *Country Life*. "Oarsman" American Car and Foundry. PAM.
- 83. November 2, 1930, *The New Yorker*. English Book Shop ad. PAM.
- 84. October 25, 1930, *Saturday Evening Post*. (Summer scene) Hupmobile. WKR.
- 85. December 13, 1930, *Saturday Evening Post*. (Winter scene) Hupmobile. WKR.
- 86. January 10, 1931, *Saturday Evening Post*. Westinghouse. PAM.

THE SATURDAY EVENING POST

# HUPMOBILE

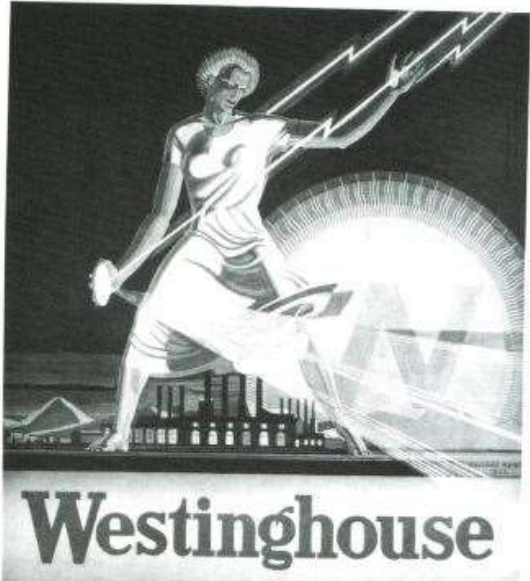
## 1931 SIXES AND EIGHTS



It's here!  
The Eight year.  
A great year  
in great of  
the straight-eight piston.  
Make other motor  
not included.  
And finally  
Announced by the  
Straight-eight.  
While Hup's concerns  
its fourth.  
Six years ago  
Hup built  
the first straight-eight.  
So far the straight eight  
Hup has built Straight-Eights,  
Turbo Dies.  
Dressed them  
Of all early health.  
Entered them,  
Dressed them,  
When they came.

They have done,  
both and health,  
Fashioned the  
Your purchase.  
Unsurpassed  
Straight-eight  
As a popular price.  
Compare the 1931  
Hupmobile  
With their rivals,  
The new arrivals  
In the Straight-Eight field.  
Not by just  
Fast by just  
Not for dollar!  
Make some day  
Six years from now  
There will be no equal  
To the greatest Hup  
An unsurpassed price.  
But then...  
Hup will still be  
Six years ahead!

No. 84



The "COMPLETELY BALANCED"  
*Electric Refrigerator*

A PRODUCT OF TWELVE YEARS' SCIENTIFIC RESEARCH  
BY THE WESTINGHOUSE ENGINEERING STAFF

No. 86

- 87. March 1931, *Ladies' Home Journal*. Westinghouse. WKR.
- 88. November 1933, *Fortune*. "The Apprentice" R.R. Donnelley & Sons Co. The Lakeside Press. WKR.
- 89. May 1934, *Fortune*. "Peace Within" The Commercial National Bank & Trust Company of New York. PAM.
- 90. June 21, 1937, *Time*. "Golden Grain" The Commercial National Bank & Trust Company of New York. PAM.
- 91. October 28, 1937, *Time*: "Industry Alert" The Commercial National Bank & Trust Company of New York. PAM.
- 92. "Costly Cargo" The Commercial National Bank & Trust Company of New York. PAM.
- 93. "Constant Vigilance" The Commercial National Bank & Trust Company of New York. PAM.
- 94. October 27, 1934, *Saturday Evening Post*. "RK, with the Eskimos in Greenland..." General Electric Radio. WKR.
- 95. 1934 *Broadside*. Ads for Kimberly drawing pencils. PAM.
- 96. 1936 *Broadside*. Sherwin-Williams paints. PAM.
- 97. 1936 *Broadside*. Sherwin-Williams paints. PAM.
- 98. 1936 *Broadside*. Sherwin-Williams paints. PAM.
- 99. 1936 *Broadside*. Sherwin-Williams paints. PAM.
- 100. April 1937, *Art and Instruction*. Companions in Art. PAM.
- 101. January 3, 1938, *Time*. Offprint (Man with oval mirror). PAM.
- 102. 1938 *Time*. Collage (Man with oval mirror). PAM.
- 103. October 15, 1938, *Collier's*. "The Weather Eye" Nash Automobiles. PAM.
- 104. March 1939, *Fortune*. "Prometheus" Interchemical Corporation. WKR.





105. Circa 1942. "Night Flight" Schering Corporation. Printers proof. WKR.
106. March 12, 1942, *Engineering News-Record*. (Lowering Pipe Section through Building Platform) United States Pipe and Foundry. JMW. WKR.
107. November 1942, *Fortune*. Dow Chemical Company. WKR.
108. Circa 1943. "Giving Wings to Paint Brushes" Glidden Paints. WKR.
109. Circa 1943. Feigenspan Brewing Company. Cover, October 1943 *Pan American Union Bulletin*. (This magazine is at U.C.L.A Research Library.) Original drawings at CU, JMW, and an unknown second collector
110. December 11, 1943, *Saturday Evening Post*. "The Flame Goes On...and Only that is Important." PAM.
111. December 25, 1943, *Saturday Evening Post*. "His Gift to You." PAM.
112. December 11, 1944, *Newsweek*. "With the Dawn of Peace" Kent mural. WKR.
113. May 1945. "Interpretation of the Sea" American Export Lines. Printers proof. WKR.
114. June 12, 1945. "Hull Down" American Export Lines. WKR.
115. July 1945. "Harbor at Alexandria, Egypt" American Export Lines. WKR.
116. August 18, 1945, *New Yorker*. "Bow Lookout" American Export Lines. WKR.
117. August 1945, *Atlantic*. "The Rock" American Export Lines. WKR.
118. September-October 1945. "Aden" American Export Lines. Printers proof. WKR.
119. October 22, 1945, *Newsweek*. "Candle in America's Window" American Export Lines. WKR.
120. December 1945, *Harper's*. "The 49th State" American Export Lines. WKR.
121. January 1946, *Harper's*. "Strategic Malta" American Export Lines. WKR.
122. January 7, 1946, *Newsweek*. "Calcutta Anchorage" American Export Lines. WKR.
123. March 11, 1946, *Newsweek*. "Shooting the Sun" American Export Lines. WKR.
124. March 1946, *Atlantic*. "Jaffa, Port of Jerusalem" American Export Lines. WKR.
125. April 28, 1946, *New York Times Magazine*. "Storm at Sea" American Export Lines. WKR.
126. April 15, 1946, *New York Herald Tribune*. "Esse Quam Videri: 1846-1946" F.R. Tripler & Co. PAM.
127. February 1946, *Fortune*. "Lightering Nitrate in Chile" The National City Bank of New York. WKR.
128. July 1946, *Fortune*. "Plantation in Sao Paulo" The National City Bank of New York. WKR.
129. September 22, 1945, *Saturday Evening Post*. "Power...For the Wheels of Progress" Bituminous Coal Institute. Original painting at Penn State University. WKR.
130. October 1945, *Saturday Evening Post*. "That the Days of our Years May Grow Fuller..." Bituminous Coal Institute. WKR.
131. November 10, 1945, *Saturday Evening Post*. "Light for Tomorrow's Lincolns" Bituminous Coal Institute. Original painting in Collection of Barry Madden. WKR.



**NEW FRONTIER**

**Speedy and Surefooted**... The ship's speed and surefootedness are the result of the finest engineering and the most advanced equipment. The ship's speed is due to the powerful engines and the hull's design. The ship's surefootedness is due to the ship's stability and the crew's skill.

**Speedy and Surefooted**... The ship's speed and surefootedness are the result of the finest engineering and the most advanced equipment. The ship's speed is due to the powerful engines and the hull's design. The ship's surefootedness is due to the ship's stability and the crew's skill.

**Speedy and Surefooted**... The ship's speed and surefootedness are the result of the finest engineering and the most advanced equipment. The ship's speed is due to the powerful engines and the hull's design. The ship's surefootedness is due to the ship's stability and the crew's skill.

**Speedy and Surefooted**... The ship's speed and surefootedness are the result of the finest engineering and the most advanced equipment. The ship's speed is due to the powerful engines and the hull's design. The ship's surefootedness is due to the ship's stability and the crew's skill.

**AMERICAN EXPORT LINES**

No. 115



132. December 8, 1945, *Saturday Evening Post*. "Baker and the Bread of Abundance..." Bituminous Coal Institute. WKR.
133. January 5, 1946, *Saturday Evening Post*. "Heat for the Steel that Shapes Our Lives" Bituminous Coal Institute. WKR.
134. February 23, 1946, *Saturday Evening Post*. "To Make Dream Homes Come True" Bituminous Coal Institute. WKR.
135. March 24, 1946, *Saturday Evening Post*. "Generator of Jobs" Bituminous Coal Institute. WKR.
136. April 27, 1946, *Saturday Evening Post*. "Might...to Move Mountains" Bituminous Coal Institute. WKR.
137. May 25, 1946, *Saturday Evening Post*. "Endless Energy for Limitless Living" Bituminous Coal Institute. WKR.
138. October 1946, *Ladies' Home Journal*. "The Springmaid" Springmaid Fabrics. WKR.
139. Circa 1945-46. "The Last Chance." (If you can find it in a newspaper. This is all I have.)
140. February 1947, *Esquire*. (Vineyard workers' party) Remy Martin Cognac. WKR.
141. November 1948, *Esquire*. (Grape baskets) Remy Martin Cognac. WKR.

*The museum gratefully acknowledges loans for this exhibition from the collections of  
Will & Kathy Ross, Robert Rightmire, and Jake Milgram Wien.*

**KEY:**

- PAM: Plattsburgh State Art Museum
- WKR: Collection of Will and Kathy Ross
- JMW: Collection of Jake Milgram Wien
- RR: Collection of Robert Rightmire



**CANDLE IN AMERICA'S WINDOW**

Across the world in 1945, the American flag was flying in the windows of homes and businesses...  
 The American flag is a symbol of freedom and democracy...  
 The American flag is a symbol of the American way of life...  
 The American flag is a symbol of the American spirit...  
 The American flag is a symbol of the American dream...  
 The American flag is a symbol of the American future...  
 The American flag is a symbol of the American hope...  
 The American flag is a symbol of the American love...  
 The American flag is a symbol of the American faith...  
 The American flag is a symbol of the American courage...  
 The American flag is a symbol of the American strength...  
 The American flag is a symbol of the American power...  
 The American flag is a symbol of the American glory...  
 The American flag is a symbol of the American honor...  
 The American flag is a symbol of the American respect...  
 The American flag is a symbol of the American dignity...  
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