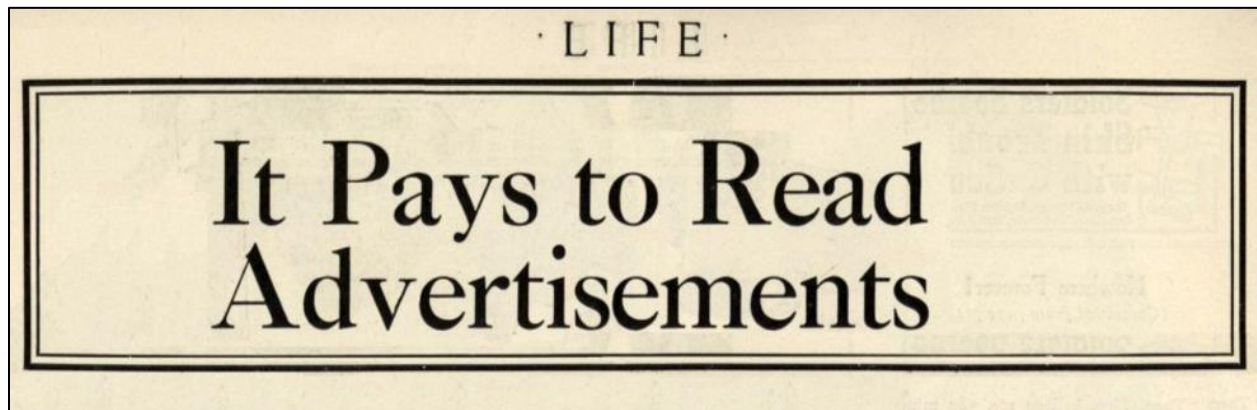


The Ad Made Me Buy It

The Power of Advertising in the Early 20th Century

A Whole-House Exhibit at the Trail End State Historic Site. April 2012 - December 2012

Advertising is a form of communication used to encourage or persuade an audience to continue with or take on some new action. Do you use deodorant? How about mouthwash? Did you purchase a car based on its appearance rather than its performance? If so, you probably acted under the influence of advertising.



"It pays to read advertisements. Advertisements are news. Good news. Timely news. Helpful news. News that will save you money. Don't miss the advertisements!"

Life Magazine, 1919

Modern advertising developed with the rise of mass production and transcontinental transportation in the late 19th and early 20th centuries. Lots of things were being produced, and there was finally a cheap and easy way to deliver products around the country. All the producer needed to do was attract consumers.

In the early 20th Century – just like today – magazines were filled from cover to cover with advertising. These ads were focused toward the type of reader expected to subscribe to that magazine. From *Literary Digest* and *Better Homes & Gardens* to *Country Gentleman* and *Ladies' Home Journal*, there was a magazine of interest to nearly everyone, so there were ads directed toward nearly everyone.

With the exception of automobiles, furnaces and building products, women were responsible for most of the purchasing done in their households. Therefore, most advertising was aimed towards women. Even male-oriented advertisements tended to revolve around women's reactions to men who used a certain product.

Although some advertisers piled word upon word in order to sell their product, the simplest ads were often the most effective. What says power, for example, more clearly than a car outracing a train? Some of the finest illustrators who ever worked in America had their work featured in major advertising campaigns. N. C. Wyeth's Cream of Wheat cowboy, Norman Rockwell's Arrow Shirt-wearing college students and Maxfield Parrish's Jello-eating colonial family all represent how one advertising picture could indeed be worth a thousand advertising words.

To show how advertisements influenced nearly every aspect of American life – from ideals of beauty and hygiene to fashions in clothing and home décor – our original exhibit was illustrated with dozens of magazine advertisements from the first third of the 20th Century. Most of the images were scanned from magazines housed in the Trail End archives.

FOOD ADVERTISEMENTS

Advertising food products was a tricky business, especially after advertisers began including recipes in their ads. If the recipes were too advanced, beginning cooks would be intimidated; too simple, and experienced cooks would pass them by.

Recipe Booklets

Any woman who prepared food for a living, such as the cook at Trail End, would pride herself in being thought of as an “experienced cook.” Nevertheless, it was not always easy to come up with tempting new taste treats for the family palate. As the Jell-O company noted in a 1928 ad:

Quick your wit and skillful your hands, but sometimes, in the daily round of meals, it's maddening to try to think of something new. If only there were some one thing – for you, the Architect of Dinners, know that many a meal is saved from ordinariness by one triumphant course!

Jell-O, along with other companies such as Royal Baking Powder, Pillsbury Flour and others, put out free booklets featuring recipes calling for their products. These little pocket-sized collections conveniently – and inexpensively – kept the product's name at hand while helping the cook put together new menus.

Packaged Foods

Cooking from scratch – not using packaged or processed foods – is something every household cook should try from time to time. It's usually more difficult than just opening a can or popping something into the microwave, but the rewards can be great – and delicious. Sometimes,

however, time and ingredients just aren't available, so we have to rely on easier methods to get food on the table. This was true during Trail End's time as well.

In the late 19th and early 20th centuries, most packaged and processed foods were fairly simple. The earliest were (a) products that would be too difficult for the average home cook to prepare herself (corn flakes or cocoa powder, for example) or (b) ingredients that were difficult to obtain either out-of-season or away from the source (fruit, vegetables, seafood). Canned foods came first; frozen foods appeared in the 1920s.

As the availability of hired cooks decreased, the number of prepared and packaged foods increased. Soon, manufacturers offered hundreds of products that the average homemaker could make for herself with easily available ingredients, but maybe didn't have the time or skill to do (jam, cheese, bread, soup, cookies).

One of the most important things a packaged product had to do was to convince the consumer that it tasted as good as what could be made at home. "Just like mother used to make" might be a cliché, but it was one by which food advertisers lived or died. Purity was another concern. After the Pure Food & Drug Act was passed in 1906, both manufacturers and consumers became much more focused on what was inside a package of food - how it was manufactured and under what conditions. In order to calm the fears of consumers, advertisers immediately began to include the word "Purity" in their ads on a regular basis.



Home-Canned Food

One way to have "summer" foods in winter was to can them – preserve them in glass jars. The road to home canning was neither smooth nor short. It took well over a century to develop the type of canning technology we know today: In 1809, a way was first devised to preserve food in bottles by sterilization; in 1858, Mason invented the first practical glass jar for home canning, using a ceramic-lined zinc lid to seal in freshness; in 1882, Putnam introduced a glass lid with a wire clamp; in 1896, Holcomb & Hoke patented the first pressure cooker for home use; and in 1915, Kern developed the first disposable flat brass canning lid with built-in rubber ring.

Canning was hard work, as the food had to be chopped, cooked and seasoned, packed into sterilized glass jars, boiled (either on top of the stove or in a pressure cooker), cooled properly, and stored with accurate labels. Anything could be canned, from fruits and vegetables to meats and fish. Safety could be a concern with home-canned goods. If poorly done, molds, botulism,

and other problems could result – with deadly consequences. Therefore, advertisers were always careful to play up the safety aspects of their products.

LEGITIMIZING ALCOHOL & TOBACCO

As was the case with food, advertising vices such as alcohol and tobacco could be fraught with hazards. Companies had to make sure that they were advertising their products in the proper magazines - usually men's magazines, farm and ranch publications, or those focusing on male college students. Not until the 1930s did advertisers get bold enough to advertise cigarettes in women's magazines.

Beer & Liquor

Although women rarely drank beer or any other form of alcohol, the female of the species was often used to market alcohol. In the late 1800s and early 1900s, lovely young women posed for Budweiser, Schlitz and other American brews.

Between 1920 and 1933, it was illegal for Americans to make, sell or possess alcoholic beverages. This era, known as Prohibition, was enforced by the Eighteenth Amendment to the U. S. Constitution as well as a variety of state laws. Breweries had to change both their manufacturing techniques and their marketing styles. Anheuser-Busch, makers of Budweiser, figured out how to “de-alcoholize” their product, making it “in conformity with present regulations” – meaning less than one-half of one percent alcohol per bottle. That information needed to be in the forefront of any advertising campaign.

Tobacco Products

In the 1910s and 1920s, tobacco advertising was aimed towards the hip and modern. As one pipe tobacco ad said, all you needed to be happy was “a snappy roadster, a wonderful girl, and a pipeful of good old Prince Albert!” In the 1920s and 1930s, ads started to appear in which physicians touted one brand over another as being more healthful; some even said cigarettes were a healthful alternative to candy.

As was the case with alcohol, women were used to advertise tobacco - even though it was still shockingly scandalous to see a woman smoke in public. Usually it would be the man in the background who was doing the smoking. Many of the



marketing slogans in this era were catchy, but would never – could never – be used in publications today:

- Maintain Your Efficiency By Smoking Tuxedo
- Prince Albert: The National Joy Smoke
- Tuxedo: The Perfect Tobacco of Grand Opera Singers
- Old Gold: Not a Cough in a Carload
- Lucky: When Tempted, Reach for a Lucky Instead

Flavored tobacco products were all the rage in the 1920s. While Piper-Heidsieck used the “juice of vine-ripened grapes” in their chewing tobacco, Milo offered violet-scented cigarettes, and Tuxedo added chocolate to its pipe tobacco – because “everybody likes chocolate!”

HAWKING HEALTH & BEAUTY

While the mode of beauty has changed throughout the years, its allure has not. Everyone wants to be thought of as attractive – the poor as well as the wealthy. Therefore, advertisers made sure their products were represented in magazines read by all classes of women.

Class-Conscious Advertising

Some products showed their users in “upper class” venues: a night at the opera, for example, in the arms of a handsome man – the type of situation in which readers of *Needlecraft Magazine* would rarely find themselves as they read Pompeian Beauty Powder advertisements in 1919. But the message from the advertisement was simple: if the reader used the product, it might make her pretty enough that she might one day find herself in that situation. Or, that she was as good as any opera-going woman, and deserved the same powder.

Other products were more pragmatic in their approach. Consider this from Stillman’s Freckle Cream:



It's simply good business judgment to keep freckles from marring your attractiveness. Beauty has brought many a girl all her heart's desires. The history of the world proves that ... [beauty's] power makes it well worthwhile for you to cultivate your attractiveness.

Feminine Care Products

A few products were almost impossible to advertise. Feminine hygiene products – both homemade and manufactured – had been around for centuries, for example, but no one talked about them much until the 1920s. And even then, it was done very discreetly. What they were used for was never mentioned in advertisements.

Purchasing Modess and Kotex products was considered a little embarrassing, especially since most store clerks were men. One manufacturer took care of that impediment in 1928 by introducing the Silent Purchase Coupon. As explained in an advertisement in *Ladies' Home Journal* of that year:

In order that Modess may be obtained in a crowded store without embarrassment or discussion, Johnson & Johnson devised the Silent Purchase Coupon. Simply cut it out and hand it to the sales person. You will receive one box of Modess. Could anything be easier?

Weight Loss

Weight loss products were similarly discreet. Most were advertised in the back pages of magazines, in very small ads in which the words “fat,” “fleshy” and “overweight” were prominent. Weight reduction pills, potions, machines, clothing and books were advertised - mostly aimed at women. One company, Health-o-Meter, suggested that mirrors could be deceiving, and the only way to know your ideal weight was to weigh yourself daily:

There is a weight that is your weight – your ideal, regardless of your height, age or sex – a weight that marks your public appearance. It accentuates your charms and enables you to wear clothes well. Do not let your mirror deceive you. Know your ideal weight – don't guess!! Weigh yourself daily on the “Health-o-Meter,” America's most popular bathroom scale.

Mail Order Marketing

For the rural or small-town girl, cosmetics, beauty aids and fashionable clothes were not always available at the local dry goods store. Enter the “local sales agent.” Representatives from such companies as Rawleigh (sort of an early-day Avon) offered home delivery on everything in the way of “scientific toilet necessities” – soaps, powders, shampoos, tonics, creams – whether that home was an urban tenement, a tiny hamlet, or an isolated ranch.

Mail order marketing resulted from the rapid development of the American Frontier. As the farm and ranch population moved farther west, away from commercial centers, the need arose

for a way to get goods to these customers. Traveling salesmen couldn't reach everyone or sell everything, so Midwesterners Richard Sears, Alvah Roebuck and Montgomery Ward stepped in. Starting in the 1880s, their annual catalogs offered everything from clothing, rouge and bathroom scales to barbed wire, balers and blasting powder – all shipped via the U. S. Post Office.

INFLUENCING FASHION

Fashions change on a disturbingly regular basis. Those who care demand to know what is in fashion and what trends have been kicked to the curb. For the early Twentieth Century clothes horse, magazine articles and advertisements were crucial in letting them know whether to wear pointed collars, rounded collars, or to forget about collars altogether!

Eula Kendrick's Eye For Style

Eula Wulfjen Kendrick enjoyed wearing fashionable clothes. At her 1891 wedding, for example, she “wore a costly and beautiful traveling costume.” Even when she lived at the isolated family ranches, she kept up with fashion by subscribing to *Munsey's*, *McClure's* and other popular women's magazines. There, she saw advertisements for the latest fashions - many of which she purchased on her periodic trips to Denver, Chicago and Omaha. No shopping in the clothing section of the Sears catalog for Eula!

As she aged, Eula's love of fashion did not decrease. In 1931, author Frances Parkinson Keyes described her in the following glowing terms:

[She is] a slender, sprightly little lady, whose trim erect figure sets off to perfection frocks which are always the last word in smartness and elegance, for which every accessory and adornment is always perfect.

Unfortunately, Eula's quest for fashion perfection sometimes opened her up to criticism. In 1916, a writer for *The Saratoga Sun* soundly criticized what appeared to him to be an extravagant expenditure:

When [Kendrick] was elected governor [in 1914, his wife] was too good to wear a dress that she could procure in the West, not even Cheyenne or Denver, but traveled to New York City and paid something like \$10,000 for the gown!

This wasn't quite true. Although the inaugural gown was indeed purchased in New York, it came from a wholesale house and at a wholesale price nowhere approaching \$10,000. Eula may have liked good clothes, but she was careful with her budget.

Manville Kendrick's Fashion Influences

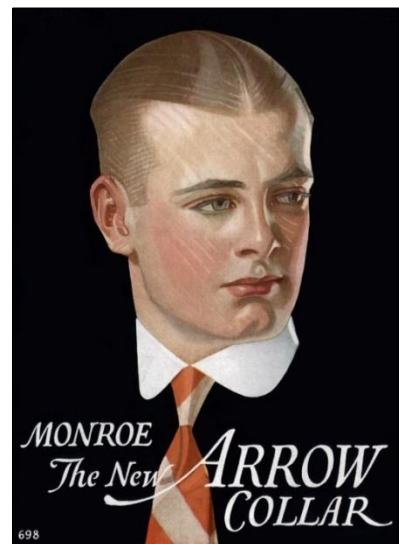
John Kendrick wasn't much of a slave to fashion. His suits, while custom-made, were hardly cutting-edge, and his hats were almost always purchased from Stetson. His son, on the other hand, was a bit more trendy.

After his father was elected Governor of Wyoming in 1914, Manville attended Cheyenne High School for a brief time before heading to Phillips-Exeter Academy in New Hampshire. From there he went to Harvard, from which he graduated in 1922. During his time in Massachusetts, Manville subscribed to *The Harvard Lampoon*, a campus-based magazine with lots of national advertising. After graduating, he received *The Golden Book Magazine* for many years. Manville kept almost all copies of both magazines, and they reveal quite a lot about their mostly-male audience.

The vast majority of ads in both magazines were for men's products: clothes, cars, cigarettes and fancy new razors. These ads tended to play to the assumed sophistication of the reader (if he was reading *Harvard Lampoon* and *Golden Book*, after all, he must be sophisticated):

The man with an instinctive taste for fine quality in his personal equipment will feel that five dollars is a small lifetime price to pay for this aristocrat among razors – distinguished not only by its handsome appearance and solid masculine dignity, but also because of the supreme luxury and smoothness of its shave.

The slickest ads were for Arrow brand shirts and collars (it wasn't until the 1920s that shirts were manufactured with the collars attached). The handsome, aristocratic Arrow Shirt men were as famous in 1920 as Victoria's Secret models are today. Women swooned over their good looks, while men – like Manville – wanted to look just like them.



SELLING HOME DECOR

When the Kendricks moved into Trail End in July 1913, they found a house full of new furnishings. Except for a few family heirlooms, nearly every stick of furniture was purchased new and shipped to Sheridan on railroad cars – almost all from Grand Rapids, Michigan. Most dishes and rugs were new, as were the household linens.

Furniture

In the first quarter of the 20th Century, dozens of furniture companies were in business in Grand Rapids; sixty-eight in 1926 alone. With ample supplies of wood, power and transportation, this western Michigan city was touted as “The Furniture Capital of America.” As historian Wilbur Nesbit noted in 1912, “Today, when you think of furniture, you think of Grand Rapids, and when you think of Grand Rapids, you think of furniture.”

The Retting Furniture Company of Grand Rapids manufactured Trail End’s six-foot round mahogany dining room table (expandable to a whopping sixteen feet) and eighteen matching Jacobean-style chairs. Much of the rest of the home’s furniture was ordered from the Berkey & Gay Company. Known for its high quality products, B & G advertised over 150 distinct suite designs in its national ad campaigns. They were also the originators of the “catalog showroom,” a book filled with photographs of their wares placed in realistic arrangements showing how each piece related to the others.

Special Dishes

The pride of many an early 20th Century homemaker was her collection of china and silver. The most precious pieces were usually those inherited from a mother or grandmother. Kept in the china cupboard, these pieces were only brought out for special occasions.

Women usually received their first set of dishes and silverware when they got married (Eula and her daughters were no different). This probably explains why most advertisements for china and flatware featured brides. Tiffany, Haviland and Rogers advertised their wares in many women’s magazines, including *Good Housekeeping*, *Sunset* and *Delineator*. In May 1926, Rogers (makers of silverplate for the middle classes), sponsored “Hints-to-the-Wedding-Guest-Week” in which 25,000 national dealers “dazzled” customers “with brilliant gift inspirations, moderately priced”:

As First Aid to the friends of the happy couple, there will be especially featured the new Pieces of 8 Set - containing the ideal service in flatware for new home-makers. Eight of each, instead of the usual six in all the flatware essentials ... in a gorgeous Spanish Chest.

When it came time to set up housekeeping at Trail End, Eula Kendrick wanted new dishes and flatware – and lots of it. (With a table that could seat up to 20 people, she needed a truly BIG set of dishes!) Through the offices of Harry Whitmore, “Importer of Fine Arts” in Omaha, Nebraska, Eula contacted the British firm of Josiah Wedgwood & Sons regarding new china. The design was called Pearl Paris and featured cobalt and platinum bands and monogram on a pale gray base. Whitmore described it as “a lovely set ... the finest that is made.” Though he had offices in Berlin and Paris, Whitmore had difficulties getting both the dishes and other decorative items delivered in the fall of 1914. Shipments were held up “on account of war conditions.” Eula eventually settled on the Minton Rose pattern; definitely pretty, but radically different from Pearl Paris.

A Bevy Of Bowls

In today’s casual world, it’s easy for us to simply grab a mug for some coffee or any old bowl for some soup. But when you were setting a formal table at Trail End, knowing which cup or bowl went with which liquid was a little more challenging. The Kendricks’ Minton Rose set had a demitasse cup (for espresso-type drinks), three styles of tea and/or coffee cups, plus two types of cream soup/bouillon bowls (all with different saucers). There were also rimmed soup bowls and rimless ones – which were not to be confused with cereal bowls (deeper) or berry bowls (smaller) or nut dishes (flat-bottomed) or finger bowls (don’t get us started!).

Traditionally, smooth soups – either clear or creamy – were served in round-bottomed, double-handled bouillon cups. Chunky soups or those with noodles came to the table in open, flat-bottomed vessels known as soup plates. The idea was that the diner could drink the smooth soups (holding the bowl by one handle or the other but never both), while the solid components of the chunky soup could be picked up with a spoon.

If they weren’t “to the manor born,” advertisements from Campbell’s Soup were essential for letting lower and/or middle class consumers know which bowl went with which soup.



ADS FOR LABOR SAVERS

By 1913, many of the labor-saving devices we know today - furnaces, light bulbs, washing machines - had been around for a while. Nevertheless, improvements were always being made, making old technologies new again for the modern homemaker.

Heating The Home

At almost 14,000 square feet, Trail End is a difficult building to keep warm – and always has been. As early as 1911, John Kendrick and architect Glenn Charles McAlister corresponded about the inefficiency of the coal-fired heating plant. As McAlister noted, the problem was: “In our zeal to make an efficient warming plant out of it by increasing the radiation we overloaded the boiler ... [But] the boiler we have is sectional and can be increased by adding new sections.”

A second section was added, but the problems continued and, to this day, have never been completely resolved. In 1913, John Kendrick ordered the installation of asbestos pipe protectors. This insulating material helped keep what little heat there was in the pipes.

The heating plant burned tons of coal a year, all of which had to be moved from the coal bin to the boilers. This was hard, time-consuming labor. Manville Kendrick recalled that an automatic stoker – a device that supplied fuel to the boilers by mechanical means – was installed in the 1920s, thus offering some relief to the person who had to keep everything running smoothly. Because there were no full-time male employees at Trail End, this person was most likely the maid or housekeeper.

Light Bulbs

As for lighting, electric lights were part of Trail End’s original construction. Most of the fixtures were designed without shades, which allowed the lightly frosted light bulbs to be seen much more easily than in most of today’s fixtures.

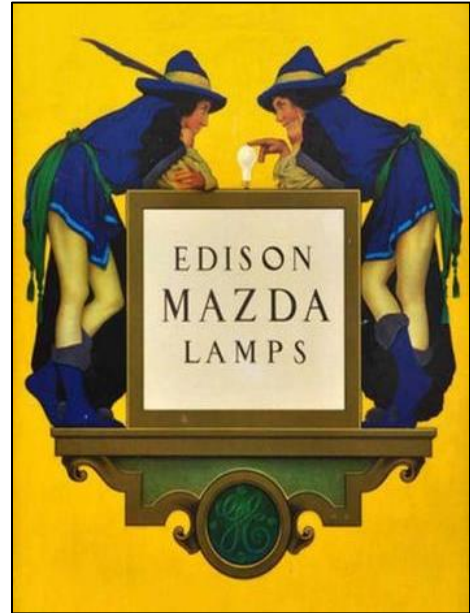
The Kendricks used Mazda bulbs, invented by Thomas Edison and first manufactured by General Electric in 1909. Named for the Persian God of Light, early Mazda bulbs were identified by the sharp point at the end. (As manufacturing techniques changed, the point eventually disappeared.)

Unlike most bulbs, which burned carbon filaments, the Mazda used tungsten filaments. While this made the Mazda more expensive than its competitors, the light was brighter and used less electricity. Soon, all tungsten bulbs came to be known as Mazdas, regardless of who made them.

To advertise their bulbs, GE hired renowned American illustrator Maxfield Parrish to create a series of print advertisements, calendars and tin signs. Known for his lush illustrations featuring “distinctive saturated hues and idealized neo-classical imagery,” Parrish added artistic class to GE’s marketing efforts.

Laundry

In most respects, the Kendricks were very forward-thinking people. If a new device or technology came along that made work easier or cheaper, they were usually among the first to purchase it. Not so in the Laundry Room. Although public laundries, electric washing machines and electric dryers were available, laundry at Trail End was almost always done by hand. It was washed and rinsed by hand in the triple sinks, hung up by hand on the clothesline, and ironed by hand.



The hands that did this labor belonged to laundresses – independent contractors who depended on such clients as the Kendricks to keep themselves in business. They felt threatened by the modern technologies that came along in the 1920s. If the Lady of the House could do all her own laundry in the blink of an eye with “The Washer that Glorified Washday,” what future could there be for the laundress?!

Once in the 1930s, Diana did a favor for a friend: she stored the woman’s washing machine in the Trail End basement for a short time. The day after the apparatus appeared, the Trail End laundress saw it and promptly quit, stating that she wouldn’t work in a house with such a contraption. Diana quickly explained its presence, assuring the offended woman that her job was safe and secure. The laundress eventually came back to work.

ADVERTISING ENTERTAINMENT

As new technologies, standardized work weeks and daylight savings time increased the number of hours that could be devoted to leisure time, advertisers found new opportunities to advertise entertainment. Magazines such as *Photoplay* advertised the latest movies; *Sunset* contained ads for vacation wonderlands; *Better Homes & Gardens* advertised phonographs, records and radios. Whatever the basic interest of the reader, magazines featured ads that appealed.

Books

One of the best ways to occupy leisure time - one known for ages - was reading. By the early 20th Century, one could choose from all kinds of reading materials: magazines, newspapers, novels, novelettes, poetry, travelogues - even so-called "dime novels" - cheap paper-bound books featuring cheap (sometimes lurid) fictional stories. But some wanted more from their leisure-time reading. As the publishers of *The Modern Library* noted,

Popular magazines and the latest detective stories are well enough in their way, but part of your reading time should be devoted to worthwhile literature – the books that will thrill and fascinate readers for years and years to come.

The Modern Library was a collection of books "suited to every man's taste" and contained history, romance, literature, science and "the most talked-of books of present-day thought."

Having books in the home was considered one of the hallmarks of a cultured family. Publishers of such mail-order series as *The Modern Library* and *The Harvard Classics* made it possible for most middle-class families to expose themselves and their children to more than dime novels and weekly magazines – for under a dollar a book. Charles Eliot, editor of *The Harvard Classics*, stated that "the faithful and considerate reading of these books will give any man the essentials of a liberal education."

John Kendrick knew the value of such books. He had only a third-grade education when he came to Wyoming in 1879, but through extensive reading, eventually attained the equivalent of a Master's Degree. Among his library books? A full set of *The Harvard Classics*, of course!

Phonographs & Music Boxes

In the days before compact discs and digital music, people listened to music on phonograph records. When Thomas Edison first invented the phonograph, records were cylinder in shape rather than flat. (You can see an Edison Cylinder Player in the Trail End Library.)

We don't know if the Kendricks had a phonograph at the OW Ranch, but when they moved into Trail End, they acquired quite a few of them. There was the sturdy oak Edison in the Ballroom, a gleaming mahogany Edison in the Foyer, and Manville's "portable" suitcase-sized Victor which his mother gave to him as a college going-away present. In 1925, the family acquired a Mignonphone – a French-made record player smaller than a loaf of bread, but able to play any size record. Manville later owned a Marconiphone – a combination record player and radio manufactured in Great Britain. Other major phonograph manufacturers included Brunswick, Columbia, Vincennes and Gramophone.

Rosa-Maye Kendrick's diaries reveal that she and her friends frequently held small, impromptu dance parties at home. For these get-togethers, a Victrola or Edison phonograph provided the music. Live bands were rarely hired for private dances, even at Trail End.

In 1896, while living at the OW Ranch, Eula and John Kendrick subscribed to *McClure's Magazine*, in which they no doubt noticed the many ads for Regina music boxes. The advertising must have worked, because later that year, Eula ordered a Regina Corona music box from the company's St. Louis dealer.

Automobiles

Automobiles as entertainment? Of course! While many an auto was used simply for mundane transportation purposes, the Kendrick family and many others used theirs to vacation, to picnic, to take a drive down an interesting road on a summer's evening (their first cars were a pair of 1912 Cadillacs, ordered from a dealer in Omaha, Nebraska).

In 1915, the Studebaker Motor Company of Detroit, Michigan, advertised the recreational aspects of their fifty horsepower, seven passenger "6":

The delightful, healthful recreation offered in driving the Studebaker car is due to the fact that no mental strain is involved in operating it. Physical strength is not constantly required to make it drive straight; the deep and soft cushions are luxurious and restful. ... Just enough attention is required to prevent one from thinking of business, and yet not enough to prevent complete relaxation of the mind and body and absolute refreshment from the open air.

**Fifty Horse Power
Seven Passenger SIX
\$1050**

Recreation and Relaxation

The delightful, healthful recreation afforded in driving the Studebaker car is due to the fact that no mental strain is involved in operating it.

The weight of the car is evenly balanced. It has no tendency to run out of the road. Physical strength is not constantly required to make it drive straight.

The deep and soft cushions, upholstered with hair and the best obtainable grade of genuine hand-knitted larches, are luxurious and restful.

The light, tempered steel springs are properly suspended and very pliable, easily absorbing the shocks of the road.

The Power of the motor is responsive and flexible, whether climbing steep hills, driving through mud or crossing an uneven road.

It is a pleasure indeed to sit behind the wheel. Driving a Studebaker car is an easy job. It is automatically of business second nature.

Just enough attention is required to prevent one from thinking of business, and yet not enough to prevent complete relaxation of the mind and body and absolute refreshment from the open air.

If you see you a Studebaker car, it can be seen in your own neighborhood.

DO YOU DRIVE A STUDEBAKER?

STUDEBAKER
South Bend, Ind. Waukesha, Wis. Detroit, Mich.

Address of correspondence in Detroit

We have made and sold over 100,000 quality motor cars.

Four Cylinder Models

Touring Car, 7 passenger	\$1085
Runabout, 2 passenger	1085
Landau-Brougham, 2 seat	1100
F. O. B. Detroit	

Canadian Prices

Touring Car, 7 passenger	\$1100
Runabout, 2 passenger	1100
Landau-Brougham, 2 seat	1115
Landau-Brougham, 2 seat	1130
F. O. B. Waukesha	

Six Cylinder Models

Touring Car, 7 passenger	\$1200
Runabout, 2 passenger	1200
Landau-Brougham, 2 seat	1215
Landau-Brougham, 2 seat	1230
F. O. B. Detroit	

Canadian Prices

Touring Car, 7 passenger	\$1200
Runabout, 2 passenger	1200
Landau-Brougham, 2 seat	1215
Landau-Brougham, 2 seat	1230
F. O. B. Waukesha	

This sounds like a great way to make a positive point about the fact that the Studebaker did not come with a roof (as was the norm, the top had to be ordered separately).

When automobiles first became popular, little thought was given to their color. In fact, color was considered downright unimportant, as it had no impact on how a car operated. In 1909, Henry Ford went so far as to proclaim: "Any customer can have a car painted any color that he wants ... so long as it is black."

As competition kicked in, however, color became just one of the differences between the dozens of automobile brands available to the consumer. In one 1926 issue of *Saturday Evening Post* alone, eighteen different manufacturers purchased full-page ads upon which to extol the

virtues of their products: Auburn, Cadillac, Chevrolet, Chrysler, Cleveland, Dodge, Flint, Ford, Marmon, Nash, Oakland, Oldsmobile, Packard, Peerless, Pierce, Rickenbacker, Stutz and Willys-Knight.



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For more information, visit www.trailend.org