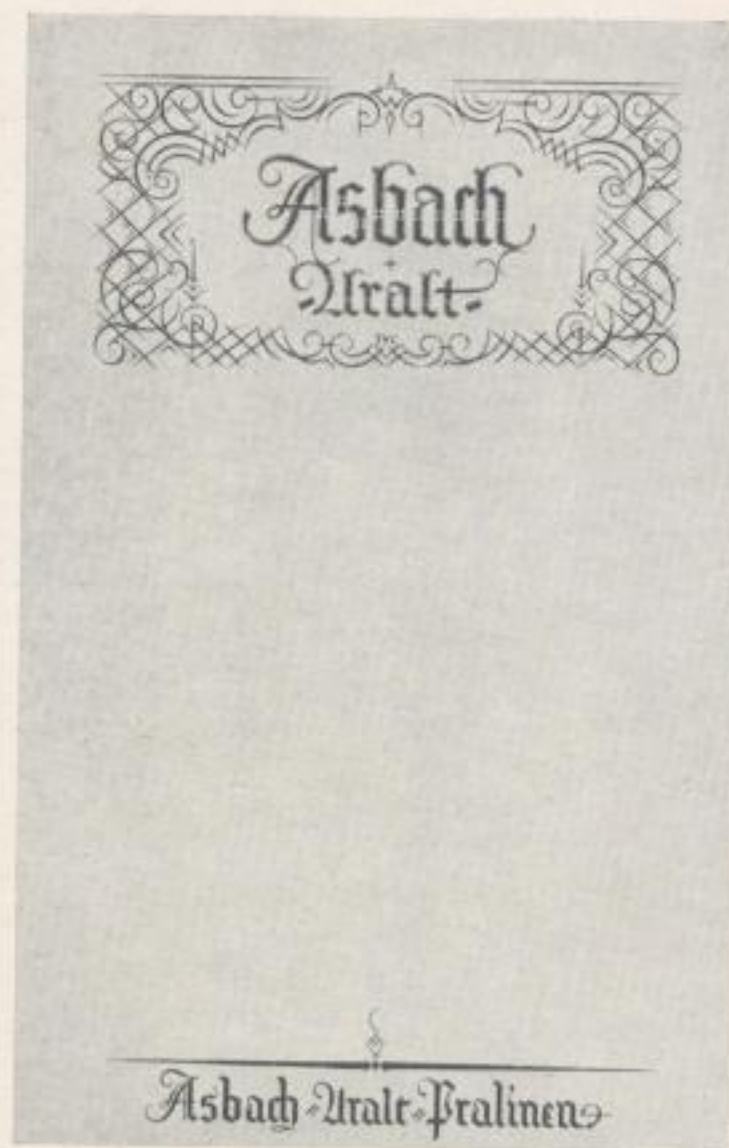


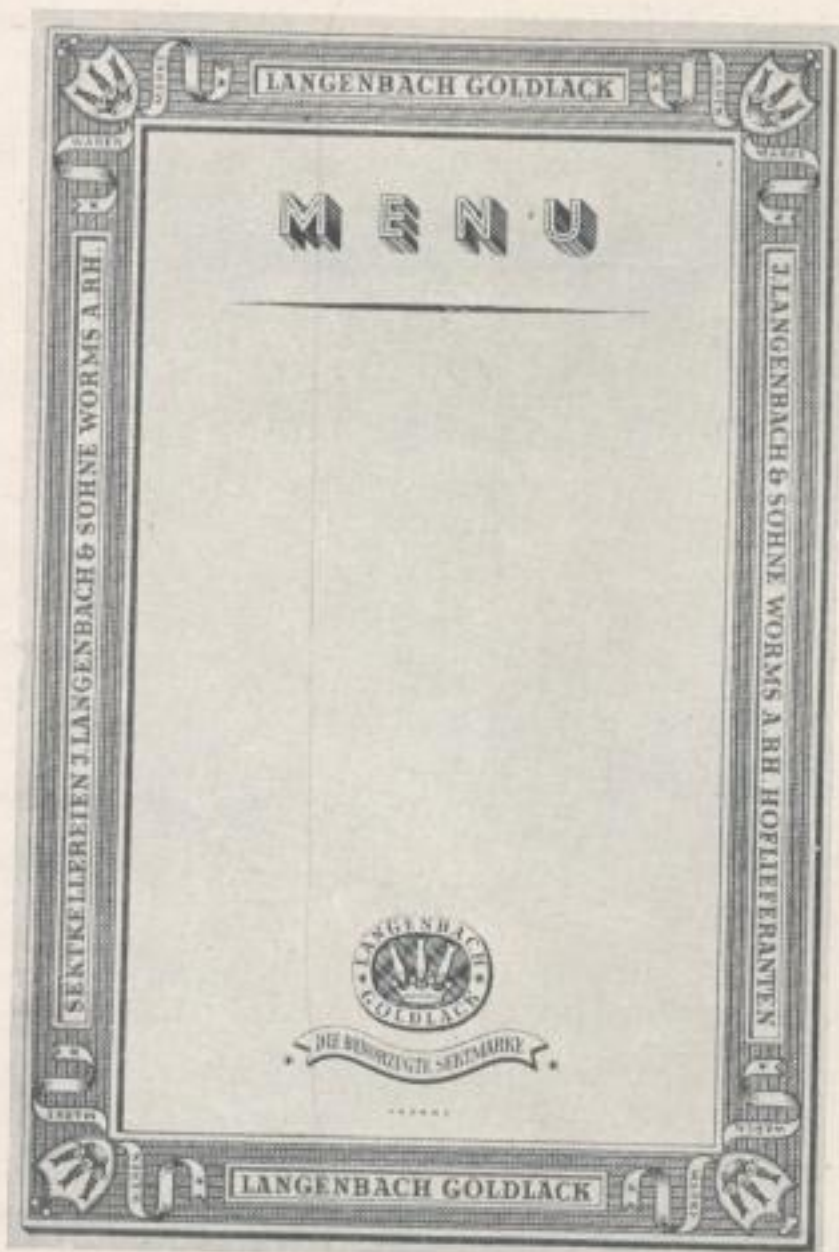
we can scarcely be surprised that the aesthetic element, everything which appeals to the feelings of the observer, is still less considered. Even the wine-cards and menu-cards used by establishments of the very first class, the architectural arrangements of which could not be better and which betray the most exquisite and cultivated taste, often betray a most regrettably low standard.

Yet restaurant advertising, which to-day takes up a great deal of space in the widely-branching territory of our modern advertising complex, is by no means an acquisition of the moment, as it is often falsely imagined to be in this age of travel. For example, menu-cards and their predecessors are known to have existed as early as the middle of the 18th century and artists above all South Germans, occupied themselves most successfully in the revivification of this sphere at the beginning of the twentieth century. These efforts were supported by the owners of great champagne cellars and breweries who printed wine-cards and menu-

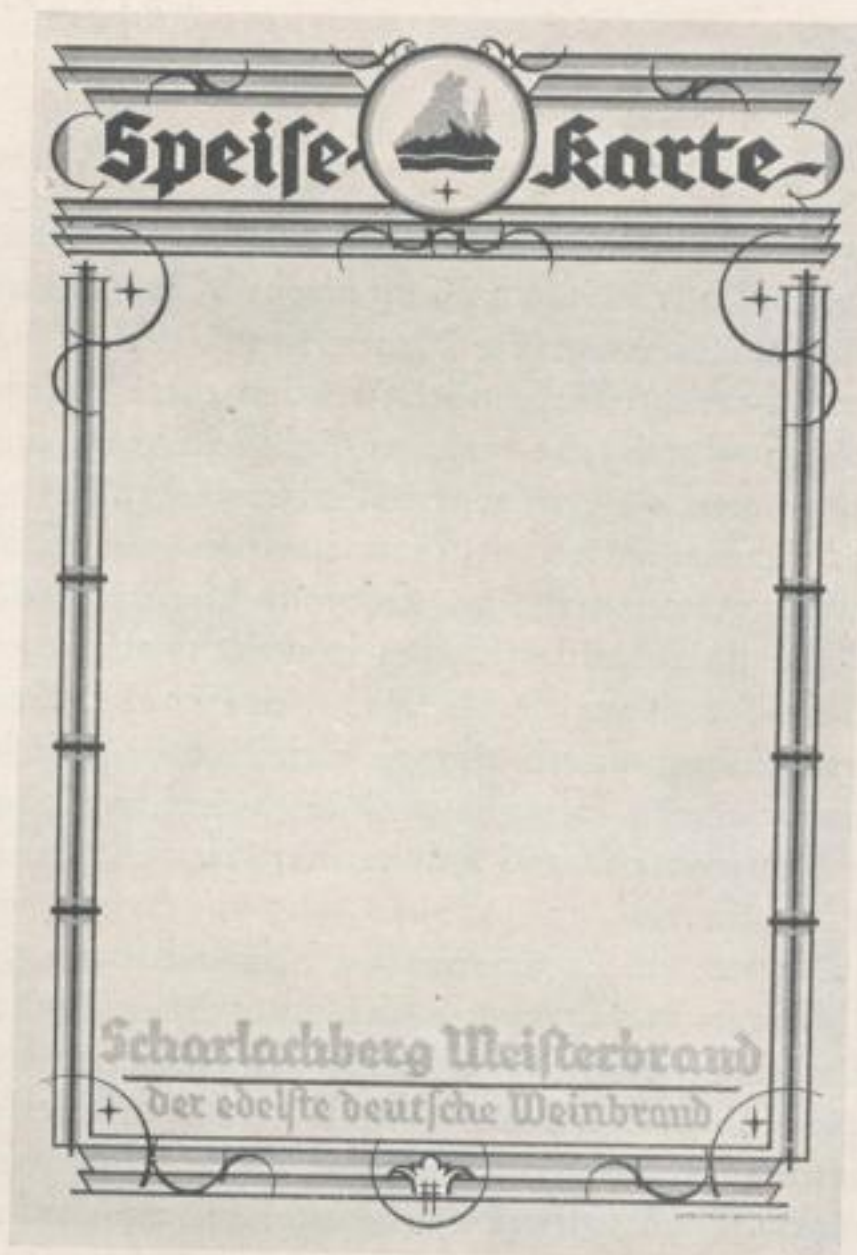


PROF. J. V. CISSARZ

Entwürfe / Designs



PROF. O. H. W. HADANK



PROF. J. V. CISSARZ