

brought them happiness in glass. This is the task of the second series of advertisements three of which are reproduced here. At this point there arises the very natural question—particularly in our day—of the politico-economic right not only of such publicity but of the interests it represents also. Weck's trade-mark has no need to avoid this question since for nearly five decades it has exercised an exemplary influence on the economy of domestic storage and has undoubtedly done much to enlighten and educate the public. Thus it may well claim the right of maintaining the appliances that are more than ever required at the present time when scores of housewives are making use of Weck's method of bottling for the first time, a process that after the war will be more urgently needed. In view of the present-day and future tasks of Food Economy the third series of advertisements under the name of "National Dress Series" draws attention to the fact that nearly five decades ago Johann Weck travelled from place to place for the purpose of instructing housewives in town and country in the use of the Weck appliances developed by himself. This work of enlightenment is still carried on by the firm of J. Weck & Co. in Oeflingen, Baden, as may be seen from as yet unpublished Weck advertisements. With these Weck publicity approaches more nearly the starting-points spoken of here. It does not, however, neglect living contact with the present and its practical demands as is evidenced by the new brochure on "EINWECKEN" with "Directions for Proper Use". In conclusion a few remarks are indicated as to why the assurance and directness of Weck publicity just described is based on the ideal collaboration of the Firm and the advertising artist. Hermann Ahrens' talents as a creative artist are tacitly assumed by all and need no further appreciative comment. The success of these endeavours is above all due to



*Das Schlachtfest*



*Der Obstgarten*



JOHANN WECK

Illustrations from Advertisements