

THE

Coca-Cola

COLLECTORS NEWS

*“APRIL
SHOWERS
BRING
MAY
FLOWERS”*



APRIL 2008

Beth's Bit

Many of you know that I work for a hospice. As one might expect, part of our job is helping people face their own imminent mortality and helping them and their families through a very difficult time. You're probably wondering by now, what does this have to do with Coca-Cola collecting. Stay with me, I'm getting there. For some folks, part of the process involves figuring out what to do with prized possessions and finalizing wills and bequests. That brings me to the collecting tie in... "What are your plans for your collection?"

I'm not bringing this up to be all doom and gloom and remind us all of how old we are getting. This is a serious question for all collectors. A recent issue of AARP magazine contained a multi-page article on collecting and repeated the question that appeared as the headline of a 2006 *Wall Street Journal* article, "Who's Going to Want Grandma's Hoard of Antique Gnomes?" We may not collect antique gnomes, but we still have to wonder, who's going to want it?

While some may have children that will love and cherish their collection, others may have families who have no clue what to do with the collection. Maybe they will keep a piece or two to remind them of their loved one but then what to do with the rest. Some of us will have the foresight to liquidate our collection before our family has to face these questions, but others will never have that opportunity. How do we let our loved ones know the best way to handle these things?

I think there are two things that we as collectors need to consider. First, we all have a responsibility to help nurture younger collectors and build their enthusiasm for our hobby. If we want our collectibles to hold their value we need to make sure there is an audience waiting to buy our cherished items when we are ready to sell. Secondly, we need to talk to our families about our collections and make sure we leave them instructions on what to do with our collections if we can't help make those decisions. Your grandson, Mike, may not know that the best place to sell a pristine turn-of-the-century calendar is likely in an auction that specializes in antique advertising.

This is a topic that impacts all of us and there really are no right and wrong answers on how to handle things – it is a matter of what works for you and your family. The problem is figuring out what that plan is. I'd love to hear some comments from the rest of our members about this topic and hear your answers to the question, "What are your plans for your collection?" Hilda has offered to gather your comments and include them in future issues of the newsletter. You can send your thoughts to either Hilda or me.

Now to totally switch gears... Are you ready for this summer's annual convention in Dallas? Convention plans are well under way. There are still an ample number of rooms at the hotel so make your reservations now. This is a beautiful resort hotel with all the amenities and we have a \$99.00 a night price (pretty good since the other group in the hotel while we are there is paying a lot more!). As always there will be plenty of opportunities for buying and selling – the auctions, swap meet and room hopping, just to name a few. If you've been undecided about whether or not to attend, this is the time to fill out the registration form and call the hotel! We want to see you there!

Lastly (since I'm running out of room), the Board will hold its spring meeting in St. Louis the final weekend in April. Besides evaluating a hotel property as a possible future convention site, we'll be finalizing convention plans and attending to the other business of the Club. If there is anything you'd like your Board to address, please contact Sally Vandivort or myself to have your concerns added to our agenda. This is your Club and we value your input. That's it for now. Until next time,

Beth

Just a quick note from Hilda to say I made a typo in last month's issue of the Newsletter. I hope this error hasn't inconvenienced many of you in registering for the Badger Chapter Spring Pause event and especially those of you processing the paper work. The banquet price was listed in the issue at \$6. when it should have been \$30. Also a special thanks to all of you who have been sending stories, ads and helpful tips for the newsletter, these things make our newsletter even more special. Happy Collecting Hilda!

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CHAPTER NEWS



The Great Get Together's 30th convention began with a free Valentine party. There was a room packed with delicious food and convention goers who shared the common interest of collecting Coca-Cola. After a bit of catching up with friends and eating, then it was on to room hopping

The packet was a certificate for \$20 to be spent at the auctions, room hopping and swap meet. There was also a 30th convention pin.

Friday was busy with room hopping during the day. The Vaughn's even set up a Bistro table in the hallway for weary Coke hunters. There was a BBQ at Cola Corner's new location in Anaheim. The Auction was sponsored by Golden Gate. Mel Munson got everything organized and Bill Hance was the auctioneer. It was a very productive evening. More room hopping occurred.

Early risers saw a room filled with many more great Coca-Cola items to bid on at the Silent Auction thanks to 7Cs, Rocky Mt., South Bay Chapters and many volunteers. The Swap meet room was filled with members and the public hunting for their most sought after pieces. A great article by Joyce Zurn was in the paper and brought the public.

The banquet was an extra special buffet which included chicken, prime rib, and salmon. The gift was a two tone silver frame with a picture taken that afternoon. Orange County decorated and Lui's balloons added to the festivities. Thank you so much for the great decorations.

Since this was the 30th anniversary, many events were made special by using GGT funds to add the extra touches. There were astonishing vintage door prizes given out to many lucky winners. They were among the \$5000 door prizes purchased at the convention from members by Bob Zurn, who said "you can't imagine how hard it was to spend the money."

The Hi-tops Dance Group was the highlight of the evening. They are a troupe of 40 current students and alumni of Hi-tops Dance Group from the Speech and Language Development Center in Buena Park, Ca. These talented, inspirational performers received a standing ovation. GGT donated \$200 and individuals donated \$293

The breakfast which was decorated by San Diego, started with a contest of putting together one of four Coca-Cola puzzles. The first place winners received the gift from the first breakfast, a coin purse with the logo. The gift was a sling bag with a pocket.



Janet Hale with Doug and Janet Norman



Al Wilson



The Hi-Tops Dance Group



Pat, Wendy & Takao



Breakfast door prizes



T. Dunning & San Diego



Vasconi, Duning & Golden Gate

The Lone Star Chapter's 17th annual event known as Tex-Fest, was held on Saturday, Feb. 9th in Richardson, Texas. This year's swap meet included approximately 25 booth spaces full of advertising memorabilia. We had a nice crowd as the doors opened at 10:00 a.m. with a good flow of browsers and shoppers through closing at 4:00 p.m. In addition to the great assortment of merchandise for sale, shoppers were also given the opportunity of winning door prizes, given out through the day by our chapter. This was also a great time to begin promoting the national convention to be held in close by Grapevine, later this year. Special flyers were made to hand out, specific to the convention, as well as our colorful Club brochures. At this early stage, it appears we might have significant interest from the Dallas-Ft. Worth Metroplex for this year's event! Hope to see you next year for Tex-Fest!!



Shoppers checking the merchandise out.



Some great merchindise on this table!

The 25th Annual Ohio Valley Coca-Cola Collectors Winterfest in Zanesville, Ohio

You missed one truly outstanding “Winterfest” this year. If you were not able to attend, or participate in this super event. This year’s was once again chaired by expertise of Juanitta Merritt, who has become quite an expert after doing it for 25 years. She began with a constant array of non-stop events, an unbelievable number of collectable give-a-ways and, attended by collectors from 15 states plus Canada. Thanks to the present day economy, attendance was down, but, for the 100 plus of us who did make it was a great fun happening.

Even an interesting array of never before happenings; a hotel now owned by non-English speaking management, all but 10 of their entire staff walking out; 6 total left doing the cooking, serving, and bar tending at the restaurant, bar, and convention area. This left two to handle the maintenance, two others handling the desk, plus everyday phone and paper trail? Couple that with snow and black ice...fortunately everyone was able to arrive...and made this a memorable Winterfest.

Juanita, along with her group of super helpers did an outstanding job, handling not only the many super events as well as the hotels obvious “slow down”. And yes, she still has all her hair. Nonstop, she opened the “fest” with the annual factory tour of the Longaberger Basket Factory followed that afternoon by our second trading center then, a welcoming party and bingo that evening.

Room hopping found items from 1902, all the way to the very-very new. Friday dawned with a super breakfast with table gifts, a very hard “Do You Remember Coke Test”, a large number of give-a-ways, followed by the first of two annual auctions.

This year’s silent auction had over 75 lots for bidders. As always, some brand new, some very desirable and, of course, some “stuff” were on the tables. Friday evening offered a more than you could eat Pizza party, followed by bingo, all with unlimited Coca-Cola products provided to us each year by the company.

Saturday happenings began with our regular auction. For the last six years we have been very fortunate to have it officiated by our very own creator of “The Rowdies” and licensed auctioneer Warren Cramer. Another 75 plus lots were offered from the very new, to a 1938 fully operational, illuminated, motion clock, with a reserve of \$2,000. A truly nice collectable piece with several bids except that none reached the reserve.

That night, the final event, the banquet, featuring a 25th centerpiece on each table, and more Coca-Cola give-a-ways then anyone could imagine. Along with the over 100 attendees, were 10 folks who have been to all of the 25 Winterfest including one fellow who was brought to the very first Winterfest at age 3 months...yes he was there for his 25th.

One can’t express the huge thank-you to the number of people necessary to put on, and run, this type of event. One club can’t do it all, “it takes a city”, even a “village” is too small. Clubs from up north in Ohio supplied both people and donated gifts. The Canadian folks provided a super “25th” sign that hung all week over the registration office. Folks from out East, down South chipped in to make this, a truly a memorable 25th Annual Winterfest.

Submitted by Bill Kuenhold



A salute from the Ontario Chapter



Karen & Juanita



Neat Clock Warren



Robert & Betty Smith



The Northern Ohio Hospitality Night Workers



Dick Bowling having fun



The Rowdy Table The Bowling's Kramer's, Bell's & Bill Kuehnhold



The Centerpiece

MINNESOTA 1ST CHAPTER



Some how this snowman just seems appropriate for the Minnesota First Chapter. Not even a thirty degree below zero wind chill could prevent a large group of them from being the first to view and purchase pieces of club history. Dick McChesney hosted the Hazel Gamec Collection Sale at his home Saturday, Feb. 9, 2008.

Hazel, a long time friend of the McChesney's and an original member of the Cola Clan (now The Coca-Cola Collectors Club, Inc.) created the Cola Clan logo, was the first elected editor of the "Cola Call" and co-chair of the Huntsville, Al, San Diego, Ca. and Alexandria, Minn. national conventions. She is also co-founder of the MN First Chapter and is now an art professor in New Zealand. She has decided to part with her 40 plus year collection and asked Dick to assist her with this task.



There is a wide variety of items and given Hazel's background, a good share of the collection is devoted to magazine ads, advertising manuals and other assorted paper collectibles. But there are also plenty of cans, bottles, and other assorted items to satisfy most interest. Never has the phrase "something for everyone" been truer than with this sale.

For those of us who couldn't make the 1st sale, Dick is taking the remainder of the items to the Minnesota First Chapter Advertising Show on March 16 and then bringing them down to Springtime in Atlanta.

Submitted by Mike & Linda Geiser.

Jim & Marilyn Ryan seem to have the best luck in happening upon Coca-Cola. Remember the story a few months ago about when they just came upon the Coca-Cola hot air balloon. Below is the story of their latest adventure or should I say great find.

Hi Hilda,

I sure didn't plan on sending you another magazine article this soon after doing the Coke semi and hot air balloon, but my husband has egged me into at least writing up our latest find and sending it to you.

We decided to tie in a vacation with our trip to the Great Get Together in Buena Park in February. Little did we know what we were in for with bad weather everywhere on the west coast. We left with blue skies, sunshine and snow on the ground in Yakima, Wa. Only to find the weather getting progressively worse as we headed south. By the time we arrived in the little mountain town of Yreka, California which sits nestled between two mountain passes, we ended up stuck there for three days waiting for a motor home part to arrive. Making the best of our 'visit' we drove around town and the surrounding areas. What a surprise we got! This town is rich in history with timber and gold. The largest mother lode of gold south of Alaska was found here. We found beautifully maintained Victorian homes dating back to 1857 which made the old historic town was well worth seeing.

The town even has an old Coca-Cola Bottling plant from around 1912. Now used as a mini mall. It is faithfully watched over at the center of the building by a Coke collectibles store offering new and old items and owned by our Coca-Cola club member, Donna Kendall. A quick phone call and a few minutes later, Donna graciously met us and opened her shop for us to see. A walk around the building filled us in on a lot of bottling plant history. This is one dedicated lady to keep the history of Coca-Cola preserved in the little town of Yreka on the northern border of California.

I would recommend that you take the time to stop for a visit if you ever travel this way. Our thanks to Donna for sharing her time and knowledge with us on our trip to the GGT.

Jim & Marilyn Ryan of Yakima, Washington



Donna Kendall of Yreka, CA.



Two Great signs.



Thank you Jim & Marilyn for sharing your adventures with us, we are all looking forward to hearing about your next trip.

APRIL 2008

In the first three issues of the newsletter that I prepared I did a series on an article that appeared in the April 1959 issue of The Coca-Cola Bottler magazine entitled "the bottle..., the carton..., the cooler..., Merchandising Magic." Another article that appeared in this same issue is well worth repeating which is Highlights of Coca-Cola Advertising during the first half century of The Coca-Cola Bottler by J. Hixon Kinsella. This article is quite long and extensive and once again will be broken down and ran in upcoming issues of the newsletter. So be sure to keep your membership up to date so that you don't miss out on this very informative article.

HIGHLIGHTS OF COCA-COLA ADVERTISING DURING THE FIRST HALF CENTURY OF THE COCA-COLA BOTTLER

by J. Hixon Kinsella

THE FRENCH have a saying which, translated freely, declares that "the more things change, the more they remain the same."

It is an axiom which can be applied (with some reservations of course) to the advertising of Coca-Cola since THE COCA-COLA BOTTLER first appeared in April of 1909 to serve a great industry.

In its second issue, THE COCA-COLA BOTTLER extolled the promotional potency of an item of advertising called the "Man On The Grass" display. It was pictured on page 11. The explanatory text said: "When placed in a window, it (the display) is like going outside and grabbing customers by the collars and making them drink Coca-Cola. It costs less than 30 cents, looks like a dollar and a half." [ILLUSTRATION 1 PG. 12]

The grandsons of the man on the grass display — or perhaps the sons of his younger brother — turned up in the summer of 1956, outdoors and lying on their backs with somewhat less dignity than their ancestor. And another relative made his appearance last year as a man-on-the-grass poster promoting the king size bottle.



© 1956 Coca-Cola Bottling Co. "Here's nothing, but the great taste of Coca-Cola!"

Costumers differed — being much less formal now than in 1909. And the modern illustrations were somewhat more sophisticated than the early art. But even though a half century apart in time, all the gentlemen involved were taking their ease on a grassy lawn — with ice-cold Coca-Cola to add refreshment to relaxation.



AS ONE LOOKS back over the past fifty years, the impressions grows that the French saying is singularly applicable to Coca-Cola advertising. There were pictorial metal signs in 1914, and they came back into use in 1941 — in a new design of course. Privilege panels were added to metal signs, then taken off, and returned again in recent years.

Pencils, blotters and rulers were described as a way to reach the parents through the children in 1909 and 1929 as in 1959. And the pretty girl, whatever the reigning fashion in femininity might be, seems to have been with us always. This has been particularly true since 1912 when the bathing girl made her debut on Coca-Cola advertising in a modest, multi-piece suit with long black stockings and proper beach shoes. [ILLUSTRATION 2 PG. 12]

Parenthetically, the fact must be noted here that the well - covered bathing girl of 1912 had a rival — a rival far less demure. An ambitious bottler in a large middle western city bought a supply of trays illustrated by a girl undraped as the famous White Rock Fairy and in a considerably bolder pose. For those who bothered to read it, the text on the tray said: "Wherever ginger ale, seltzer or soda is good, Coca-Cola is better." It was strictly an unofficial, one-plant, one- time effusion.

Those were the years when many things were being done that have remained a pattern for action through the half century. For example, there is a familiar sound to the vigorous pronouncement made by Samuel C. Dobbs in May, 1910, when he declared: "The advertising plans for Coca-Cola are the most comprehensive in the history of this already wonderful success."

No matter from what perspective the subject is viewed or what the copy theme has been at any given time, advertising has been the indispensable ingredient of what Mr. Dobbs called "this already wonderful success."

In Vol. 1, No. 6 of THE COCA-COLA BOTTLER, he paid his respects to the power of promotion in these words: "Advertising is no longer looked upon as a luxury in a business, to be indulged in to satisfy some personal whim . . . or to gratify a vanity. It is a business necessity, the great tonic of the commercial world."

Almost fifty years later — in April two years ago, to be exact — Delony Sledge, incumbent vice president in charge of advertising for The Coca-Cola Company expressed the same philosophy in the idiom of modern times when he said: "Advertising can create a favorable attitude toward you and Coca-Cola . . . And that favorable attitude is essential to the success of your business. It is your most valuable asset. Ask your banker. He will even lend you money on it."

Thus, the thinking behind, the advertising, as well as many of the ideas presented, varies in the way it is expressed yet

remains unchanged in meaning. Different words — same intent. Which leads to the observation that the French, with typical Gallic perspicacity, know what they are talking about.

THE TEXT WHICH follows reviews Coca-Cola advertising since 1909 primarily in terms of its significance to Coca-Cola bottlers. It does not detail every plan and every development. That would not be a judicious use of space. Many activities, worthy in them-selves, but routine in nature, are not of sufficient interest to be singled out for exposition and comment.

The purpose here is to focus on the highlights—to look at some of the principal events and a few of the actors of the past fifty years. The goal is to reveal important aspects of the long process which has

combined point-of-sale advertising and consumer advertising into one great force creating and nurturing the concept today universally understood by the trademark “Coca-Cola.”

IN THE YEAR when that first man on the grass was presented in J. J. Willard’s new publication, 374 pioneer bottlers were extending the frontiers of Coca-Cola throughout the country. Their sales amounted to 1,015,834 gallons of syrup. This represented almost one-third of the total volume of Coca-Cola in the United States.

The per capita consumption of Coca-Cola in bottles nationally was encouraging at 1.4, and it was growing. The bottlers’ big problem was to get distribution. The Company’s problem was to build consumer demand. On its part, the Company was spending an advertising budget which had reached an all time high of \$760,000. There is, of course, no way to ascertain what the bottlers were investing in 1909 in the future fifty years of their business.

Nineteen-nine was the year when the first convention of bottlers was held at the long-gone Aragon Hotel in Atlanta. It was also the year when the daring Louis Bleriot flew a mono-plane thirty-one miles across the English Channel in an amazing thirty-seven minutes. . . the year when Admiral Robert E. Peary planted a 46-starred Old Glory at latitude 90° north, and William Howard Taft became the new occupant of the White House.

Mr. Taft had been a visitor in Atlanta a short while before Vol. 1, No. 1 of THE COCA-COLA BOTTLER was issued. Asa G. Candler, president of The Coca-Cola Company, had been one of the local hosts to the country’s first citizen.

With avowed appropriateness, Editor Willard included in his fist issue a photograph of Mr. Taft and Mr. Candler together in a carriage. The replica of Vol. 1, No. 1 bound in with this 50th anniversary number of The Bottler, showed the picture on pg. 7.

The bound in replica also includes excerpts from a speech made by Mr. Chandler’s first lieutenant, Samuel C. Dobbs, on “Advertising and Selling.” In this talk, Mr. Dobbs expounded



With the same Buddha-like pose, a “lady on the grass” was the featured figure of the 1910 cutout. She was prettier than her predecessor—but not much.

his conviction that the two activities could not be effectively or properly separated. Today, the unity of advertising and selling is aptly expressed by the blanket term “marketing”; and Mr. Dobbs’ tireless work of many years must stamp him as one of the great marketers to appear on the American business scene.



As part of his credo, Mr. Dobbs made this observation on advertising: “I know of no field of endeavor where so much talent, real brains and efforts are employed as in advertising. Yet, on the other hand, I know of no department in the world of business where so many foolish blunders are made as there are under the name of advertising. Too much is often expected of advertising.”

Since Sam Dobbs first uttered those thoughts, they have been stated and restated many times. But always their meaning has the same applicability no matter how the phrases are re-worded.

IT IS POSSIBLE --- and this, of course, is subject to personal opinion - that too much has been expected of advertising for Coca-Cola. But the record indicates that the most optimistic hopes have been realized. In the fifty years since 1909, advertising activity and advertising budgets have multiplied many times. But the increase in sales has been out of all proportion to the growth of advertising efforts and expenditures.

The “Man on the Grass” display was the leading item of a small list of advertising available to bottlers in 1909. The June issue of The Bottler of that year said: “With one of these cutouts, a hanger showing a girl drinking a bottle of Coca-Cola through a straw, and a couple of oilcloth signs, a store is well advertised.” In support of this pronouncement, the magazine quoted the Dayton and Rockford plants as saying that they found the display “very catchy.”

About the time THE COCA-COLA BOTTLER came into being, the faithful oilcloth sign was on the way out. In a convention talk, Mr. Dobbs referred to it with some sentiment as “that splendid and much abused piece of advertising. . . often difficult to put up, but when placed on the front awning of a man’s store literally yells at the passerby and invites him in to drink Coca-Cola.” [SEE OIL CLOTH ILLUSTRATION PG. 12]

Despite the sentiment the future belonged to metal. In his report for 1910 on advertising material furnished to bottlers, F. M. Robinson, secretary of The Coca-Cola Company, indicated that the value of metal signs supplied to bottlers that year exceeded \$10,000.

The growing vogue for metal blossomed into a pictorial sign in 1914. An article on page 10 of *The Bottler* for December of that year referred to "a new sign 32 x 44 inches . . . lithographed in 14 colors and stamped from a single sheet of metal." The dies were said to cost \$5,000. The announcement continued: "The price (not quoted) may seem high but it is about right in cost because this sign will be there when several times as much cheap stuff has disappeared."

A sort of postscript to the original announcement was printed in the next issue when *The Bottler* explained that the subject of the new pictorial metal sign was "Betty" the calendar girl of 1914. The second article also stated that the quantity to be produced was 10,000. [SEE ILLUSTRATION 3 PG. 12]

METALSIGNS came in a variety of sizes and shapes — then as now. For the most part then, however, they maintained a monotony of design— a large trademark with "Drink" above it and, generally, with "Delicious and Refreshing" below.

According to the best information uncovered in the old records, the privilege panel was added to the 4 x 10 in the early 1920's. This obviously was a profound and far-reaching innovation. However, it seems to have been passed without notice so far as the chronicles on the time reveal. Apparently, no special promotion accompanied its introduction. [SEE ILLUSTRATION 4 PG. 12]

In appearance, metal signs remained constant for many years. And so did the signs themselves on some outlets. One issue of the Company publication known as *The Friendly Hand* (forerunner of *The Red Barrel*) showed a picture in 1921 of an outlet where "advertising is used to good advantage." The sign in the illustration featured the old straight-sided bottle . . . and this was five years after the new patented bottle had been introduced.



EXCEPT TO SUBSTITUTE THE 1916 BOTTLE FOR THE OLD STRAIGHT-SIDED CONTAINER, METAL SIGNS FOLLOWED THIS GENERAL DESIGN FOR MANY YEARS.

In 1934, a revolutionary change was made in metal signs — and announced in a revolutionary new kind of advertising price list which will be discussed in detail further on in this review. The designs of many years standing were simplified and modernized; and color combinations as well as the distribution of colors were greatly improved. In addition, a handsome menu board, a plywood hanger, a new arrow sign, and a deluxe 4 x 10 called the "Silver Bar Sign" were introduced in the same year. [SEE ILLUSTRATION 5 PG. 12]

Oddly enough the next most important change in outdoor dealer-help advertising was the removal of the privilege panel altogether from the surface of the metal signs. This change occurred in 1938 during Price Gilbert's tenure as vice president of The Coca-Cola Company in charge of advertising. This was the year when the custom built program gave a



THIS EXAMPLE SHOWS THE SEPARATE PRIVILEGE PANEL, CLAMPS AND CORNER ORNAMENTS OF THE CUSTOM-BUILT MATERIAL LAUNCHED IN 1938.

new look to Coca-Cola advertising by providing separate privilege panels, embossed bottle units, painted bottle units, and incidental ornaments and trim. It was also the year of the diamond sign.

THE ESTABLISHMENT of the privilege panel as a completely separate element immediately made



possible great flexibility in the use of outside material. More than that — the advent of the custom built idea enabled bottlers to achieve dominance with Coca-Cola advertising on an outlet to the exclusion of most competitive signs.

Custom built material raised the standard of soft drink advertising — and vastly improved the appearance of many soft drink emporiums. With it, a bottler could take over a cornice, a valance, or transom area of a building in such a way that there no longer happened to be space for the signs of competition.

A further change in outside advertising occurred in 1941 when pictorial metal signs were announced as part of the advertising for that year. Like the "Betty" of the 1914 design, a pretty girl was featured on the pictorial treatment, and her image was reproduced in multi-color lithography on several different sizes of signs. They made illustrated metal signs part of the custom built program. [SEE ILLUSTRATIONS 6 PG. 12]

At the same time, significant advances were being made in connection with advertising for use inside a dealer's establishment.

In 1938, a neat cardboard frame with three-dimension construction was offered to bottlers as a means of setting off the big (29 ¾ x 50) wall poster and incidentally, as a way of pre-empting display space inside for Coca-Cola. This stratagem proved good. In 1940, it was improved by the adoption of an attractive wood unit with its greater lasting qualities as a means of setting off the wall poster. [SEE ILLUSTRATIONS 7 PG. 12]

Then at the beginning of 1941, the Advertising Department announced a new program consisting of large and small upright and large and small horizontal frames and inserts. The program carried with it the promise that inserts would be forthcoming in the future at regular intervals.

The insert program continued as best it could through the war years which followed its inauguration. In 1950, it was given new impetus by the introduction of double-faced inserts with their obvious economy. More recently, it has been kept in step with the times by introducing the trim aluminum frames in use now.

As soon as the custom built units and pictorial signs went into production and began to be used in the years immediately

preceding World War II, the Company started on the development of new material. Designs had been approved and scale models had been made when the United States was bombed into the conflict. Progress had to wait, of course; and it was 1947 before the new design could be made available to bottlers..

The price list for 1947 presented the new program with these words: "Always seeking to meet the problems that confront Coca-Cola bottlers . . . keep abreast of modern trends. . . and furnish effective, quality advertising material. The Coca-Cola Company now offers an outdoor point-of-sale program designed to carry every bottler's territory to new heights of community service and retail sales."

The new program represented the complete redesigning of outside point-of-sale advertising. With continuing improvements in appearance and construction, it has functioned for more than a decade now to make the Coca-Cola bottler's advertising distinctive in his territory and the envy of the soft drink industry. But the purpose of the post-war discs and panels is the same as the job entrusted to the plain signs of other years, and that is to say: "Coca-Cola is sold here."

SEVERAL PARAGRAPHS ago, the 1910 report of Secretary Robinson was mentioned because it noted starting progress in the use of metal signs — more than \$10,000 worth. That same report also listed lithographed displays, 8-day clocks, watch fobs, knives, napkins, trays, pencils, matches, blotters, and numerous novelties not separately named.

The "Man On The Grass" display showed a palm-leaf fan in the man's hand . . . and in the way that advertising has of popularizing the accessories it shows, fans became a necessity. In his next report, Mr. Robinson included an expenditure of \$2,189.30 for fans supplied to bottlers.

These items and other advertising material were furnished bottlers as a result of the vision and acumen of Mr. Whitehead and Mr. Thomas on one side and Mr. Candler on the other. In working out the details on the contract for the bottling of Coca-Cola, all three men agreed that some kind of provision had to be made to establish funds for advertising Coca-Cola in bottles.

They settled on the principle of selling with each gallon of syrup purchased, ten cents of advertising, which was later changed to five cents. This per gallon purchase of advertising was commonly referred to as the advertising allowance.

BECAUSE OF THE advertising allowance, there must have been some kind of printed list or perhaps even a catalog of sorts of advertising material available in the early days of THE COCA-COLA BOTTLER. However, none is to be found in the archives of the Company. One issue of The Bottler in 1913 refers to a "list of advertising used," but such a list has not been discovered.

The first record in the files showing advertising available to bottling plants appears as part of a portfolio entitled "Coca-Cola Opens The Door." Released in 1922, this portfolio contained a two-page spread illustrating bottlers' material. It offered four different metal signs, a fibre sign, a transparent window sign, a sign to hand over the ice box, a leather wallet, a vendor's cap,

an ice pick, several different bottle openers, book matches, blotters, pencils, and a tray.

These items were described as "direct tie-ups" with all Coca-Cola advertising." Bottlers were admonished somewhat redundantly that "a sign on the level with the eye catches more eyes than one above or below." No prices were quoted. Presumably, they were given in a separate memorandum. Bottlers were assured, however of one important point. "Buying them in large quantities," the text said, "we are able to bill them to you at extremely low prices."



EXCEPT TO SUBSTITUTE THE 1916 BOTTLE FOR THE OLD STRAIGHT-SIDED CONTAINER, METAL SIGNS FOLLOWED THIS GENERAL DESIGN FOR MANY YEARS.

This brochure of 1922 was an impressive and ambitious publication. It was large (12½ x 17 inches) and contained forty pages. In addition to the bottlers' material mentioned above, it covered magazine advertising, newspaper advertising, painted walls, window signs and cutouts, and direct mail pieces to be sent to dealers. It discussed turnover, quality of product, the new patented bottle, major markets for Coca-Cola, and merchandising ideas for building sales and distribution — all topics that are as constant in the business as the beverage itself. It was highly optimistic about the future, concluding with this prophecy: "The time will come when all Coca-Cola bottling plants will be up to an equal standard of excellence — when the buildings of all will be painted alike in the red, white and green—when a Coca-Cola truck in Duluth will look like a Coca-Cola truck in Miami—when a sales idea developed in the New York plant or anywhere else will be applied universally—when the volume of business done in bottled Coca-Cola will depend upon the population of a territory rather than the bottler in it — when there will be big sales everywhere."

FOLLOWING THIS BROCHURE by several years, the first separate illustrated price list was published in July of 1925. In that month, a 16-page booklet was issued in the 6 x 8-inch page size of The Red Barrel and with a typical Red Barrel cover. It pictured and cataloged 35 items, showing most of them in full color. [SEE ILLUSTRATION TEN PAGE 14]

The lead article landed the poster campaign which had been initiated in the same year. The bottlers' advertising which was shown and listed included: a 12 x 36 flat metal sign at 14 cents; a 12 x 18 metal flange sign as 19 cents; a lithographed cutout called the "Carrier Boy" at 37 1/2 cents; composition signs enthusiastically dubbed "barkers," 21 x 60 for 60 cents and 36 x 60 for \$1.13. The privilege panel was optional on the big 4 x 10 metal sign at \$7.35. In the previous year, the booklet noted, the number of 4 x 10's with panel used by bottlers had been 2,045 while 2,471 without the panel had been used.

In addition to the signs, numerous novelties were offered in the 1925 catalog. These consisted of flower cards, book matches, rulers, openers, ice picks, trays, jazz caps, visor caps, card cases, needle cases and thimbles, the "Little Gem" dictionary, and the booklet "The Charm of Purity." The foreword declared: "This is the first edition of our price list in book form. We have gone to considerable expense to get up this issue with the intention of showing the bottler exactly how the different pieces look that we have to offer him. We hope you will read it through carefully and make your selections from it." [SEE ILLUSTRATION 11 & 12 PAGE 14]

The price list in Red Barrel format was followed in the next eight years by a series of bulletins and booklets. One of these booklets entitled "Coca-Cola Bottler Advertising, 1927," showed a variety of metal signs: 6 x 18, 20 x 28, 12 x 36, 18 x 34, 3 x 5, and 4 x 10.

In 1934, the price list appeared in the general format it follows currently but with a page size slightly larger than the 11 x 15 -inch page adopted the next year and continued since then. It contained page after page of full-color reproductions. It was a startling innovation. Also, it was obviously an expensive printing job.

When Treasurer Frank Boykin received his copy and contemplated the cost of color plates and color printing, he went forthwith to the Advertising Department and inquired with some severity of Price Gilbert whether Mr. Gilbert had completely lost his mind as well as all sense of business economics.

Mr. Gilbert who was advertising manager at the time was not unprepared for just such an inquiry. He was able to cool "Mr. Frank's" fiscal fever quickly and effectively.

The facts were that the Company had for a long time been following the practice of sending samples of advertising to each plant annually. With illustrations in full color, the new price list showed all the available material in one place at one time. Thus, it was convenient for the bottler because it took the place of a crate, or several crates of advertising pieces. And it was economical for the Company because it obviated the practice of sending out samples.

The cost of producing the price list in full color about equaled the cost of shipping the advertising samples. The expense of the material itself was completely eliminated. When Mr. Gilbert explained all this to Mr. Boykin the treasurer was not only satisfied but commendatory.

No record has been found of the number of items available to bottlers in 1909 when THE COCA-COLA BOTTLER first appeared. In 1925, the list included thirty-five items. In the 1934 price list mentioned a moment ago, bottlers had a choice of 81 items-28 metal signs plus 4 cooler signs, 11 pieces of lithography, 12 wood, fibre, or transparency signs, 10 specialty items, 13 novelties, and paint in 5-, 10-, and 25-wall units. It is interesting to note that the old stand-by the 4 x 10, was now priced at \$4.25.

It is also interesting to record that the lithography offered twenty-five years ago featured Jackie Cooper, Wallace Beery and Jean Harlow on display pieces. It pictured Benita Hume, Joan Crawford, Maureen O'Sullivan and Miss Harlow

on a movie festoon. A home consumption hanger was illustrated with Johnny Weissmuller and Miss Crawford. (NOTE: that Miss Crawford could be a misprint in the article.) [SEE ILLUSTRATIONS 13-17 PAGE 14]



Childhood star Jackie Cooper and Wallace Beery

Currently, there are between 1,000 and 1,200 items on the advertising price list. The number fluctuates as special promotions and other seasonal activities come and go. Also, the price list is no longer issued every year as a complete booklet or brochure. Since 1947, it has become a living catalog in loose-leaf form in two binders.



1933 Carole Lombard and Phillips Holmes



1933 Richard Arlen and Adrienne Ames

THE ANNUAL REPORTS of F. M. Robinson on advertising have been mentioned several times in the preceding text. They continued to be made for a few years after The Bottler was founded. They gradually became less detailed, however, and their essential facts were soon absorbed in the general summaries of corporate operations. Mr. Robinson's reports were merely a matter of record; he was the secretary of the Company, never advertising manager. That was an activity Mr. Dobbs reserved for himself.

As has been stated, Samuel C. Dobbs held that the dual functions of sales and advertising could not be separated. He stated this belief in the first issue of THE COCA-COLA BOTTLER. It can be surmised, however, that the deeper significance of his position was that he very much enjoyed controlling and directing both activities and had no intention of abdicating his authority.

In September of 1919, when he became president of the new (Delaware) Company, Mr. Dobbs continued in charge of sales and advertising. However, he made a slight concession to progress by appointing departmental assistants — Harrison Jones for sales and Barton McCash for advertising.

A year and a month later, in October of 1920, Charles Howard Chandler succeeded Mr. Dobbs as president of The Coca-Cola Company. By that time, sales had multiplied more than fivefold over what they had been in 1909. Bottle gallonage alone was nearly two and a half times the total gallons sold in the first year of publication for The Bottler.

One of Mr. Candler's first conclusions was that the time had passed when one man could direct the whole Company and at the same time head two of its major departments. He immediately raised Mr. Jones and Mr. McCash from the status of assistant to full rank as department heads and he arranged for each one to become a vice president. Thus, Barton McCash had the distinction of being the first officer solely in charge of advertising for The Coca-Cola Company.

Mr. McCash had worked in several departments of the Company during a long association with the business. He had especially distinguished himself in traffic supervision. Under Mr. Dobbs, he had developed a failure-proof system for getting advertising material to bottlers on time and for having fountain advertising always ready and waiting for the salesmen all over the country no matter how much they traveled. As head of the Advertising Department, he was, of course, able to make sure that his system and his methods were continued.

In the thirty-nine years since Mr. McCash's appointment, six other men have held the title of vice president in charge of advertising for The Coca-Cola Company. They are: Ross C. Treseder, Turner Jones, Roy Dorsey, S. Price Gilbert, Jr., Felix W. Coste, and Delony Sledge.

Ross Treseder held the office from 1923 to 1925. He became a fountain regional manager in 1925 and subsequently was placed in charge of the entire fountain sales operation. With his assignment to the field, Turner Jones moved up from a job of publicity and public relations, which included editing the then new Red Barrel, to the top advertising spot.

He continued as chief of advertising for nine years longer than any of the others who have held the job to date. He became

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Pricelist booklet for 1938 - 1939.

director of marketing in 1934 and a few years later obtained the bottling franchise at Portland, Maine, where he is now.

Mr. Jones was followed by Roy Dorsey. Poor health forced Mr. Dorsey to resign within a year and he died shortly afterwards. Price Gilbert, who had been advertising manager under both Mr. Jones and Mr. Dorsey was appointed vice president in charge of advertising in 1935. He held the post until 1942 when he was commissioned in the Navy.

Turner Jones returned from Maine temporarily to look after advertising during the War until Felix Coste took over in 1944. Mr. Coste had been a long-time member of the staff of the D'Arcy Advertising Company and had joined The Coca-Cola Company in 1942 to take charge of fountain sales in New York.

In 1950, Mr. Coste became director of marketing. In this new position, he remained the officer in charge of advertising although the Advertising Department was headed by Delony Sledge. Mr. Sledge has been with the Company in advertising since 1933. He had been head of the department following his return from military service and was made vice president in charge of advertising in 1952.

Let's break here and continue this interesting article in next month's issue as we follow the "Highlights of Coca-Cola Advertising during the first half century of The Coca-Cola Bottler."

If you don't have a bookcase full of Bottler magazines or other history books there is a way to research your items. Recently The Coca-Cola Company launched its first corporate blog. This is a great opportunity for those of you who have questions about a piece of memorabilia in your collection to talk with archivist Phil Mooney. Phil has served as the historian/archivist for The Coca-Cola Company for the last 30 years. Several people have already visited the site and asked some interesting questions that were answered by Phil personally. Don't wait check out this neat site by visiting www.coca-colaconversations.com. Remember the blog only works if there is a two-way dialogue. So lets keep this valuable source of information going by asking questions and sharing our personal perspectives on the themes presented.



An example of an oil cloth which was one of the earliest forms of advertising used by The Coca-Cola Company in the early 1900's

1. The "Man On The Grass" Cardboard sign came in two versions. One with a glass and one with a bottle.



3. This Coca-Cola girl is from 1914 became known as "Betty".

2. This Coca-Cola girl is from a 1918 ad but is a good example showing a modest swim suit with stockings and proper beach shoes.



4. This metal sign was used from 1910 until around 1914.



5. This metal sign was used in the 1930s.



6. The un-named successor to "Betty". This was one of two designs made available in 1941 in pictorial metal signs.



7. The cardboard inserts used in the beginning of the 1940's were inserted into a beautiful wood gold frame which came in various sizes.



9. One of the many fans produced by The Company after being seen in the "Man on the Grass" display.



10. The cover of a "Red Barrel" magazine.



11. The "Little Gem" dictionary.



12. 1926 was the first year of issue of the red rimmed trays.



13. Some examples of the celebrities that were used during 1930's



14. 1920's 10" x 14" cardboard cutout

This is an edited version of The Coca-Cola Collectors Club Newsletter.



This poster and magazine subject appeared in April of 1955 on billboards and in the following magazines: Life - March 28, Look - April 5, This Week-April 10, Collier's - April 15, Saturday Evening Post - April 16, American Weekly - April 17, and in National Geographic along with local newspapers.