



Adolph Treidler

Is thirteen unlucky? Not at least for "System Magazine," for Treidler has designed every "System" cover for the last thirteen years. But this thirteen dozen lot of magazine covers is only one star in this master poster artist's service flag. "Red Book" illustrations, "Collier's" covers, Thrift Stamp (you remember his \$1,000 prize winner) and Liberty Loan and Red Cross posters are some of the other particularly glistening ones in a field that glistens brightly with whole nebulae of others.

And in the world of advertising art you'll find Treidler's original technique and distinctive color treatments included as essentials in many of our national advertisers' appropriations. As some one once said, "Treidler has 'em all beaten when it comes to making two colors give the suggestion of three or more." And the little sketches above and below, designed as suggested two-color covers for "Collier's," seem to prove this.

Treidler does not intend to stick to "commercial" or advertising art, as he calls it, but is ambitious to paint—to go in for really big things that will live more than a month. Not necessarily portraits, but, as was Whistler's method, whatever strikes his fancy. He believes that painting for money is "commercial" art, whether it be portraits or advertising illustrations. "Portrait painting," says Treidler, "as a profession is the most uncomfortably commercial proposition imaginable, for the artist must cater to the whims of the eccentric rich. These people imagine they are art critics—they criticize and suggest and abridge. You paint a piece of flattery rather than a portrait. I always feel rather proud of my advertising illustrations, for I know that they are identified with salesmanship, with human progress, with keeping the wheels of the great factories in motion. It is indeed a very honorable and uplifting assignment. And then, too, the income from it assists we artists in realizing our main ideals. Art, you know, must have its three meals a day and a roof over its head. We artists are a very unthrifty lot."

Having visited Treidler's charming Greenwich Village studio with its unique collection of model ships (A. T.'s pet hobby is model craft), we can't altogether agree with this last statement, at least not so far as it applies to Adolposter Treidler.

"COENTIES SLIP,"
MANHATTAN—
Painted especially
for The Tribune

