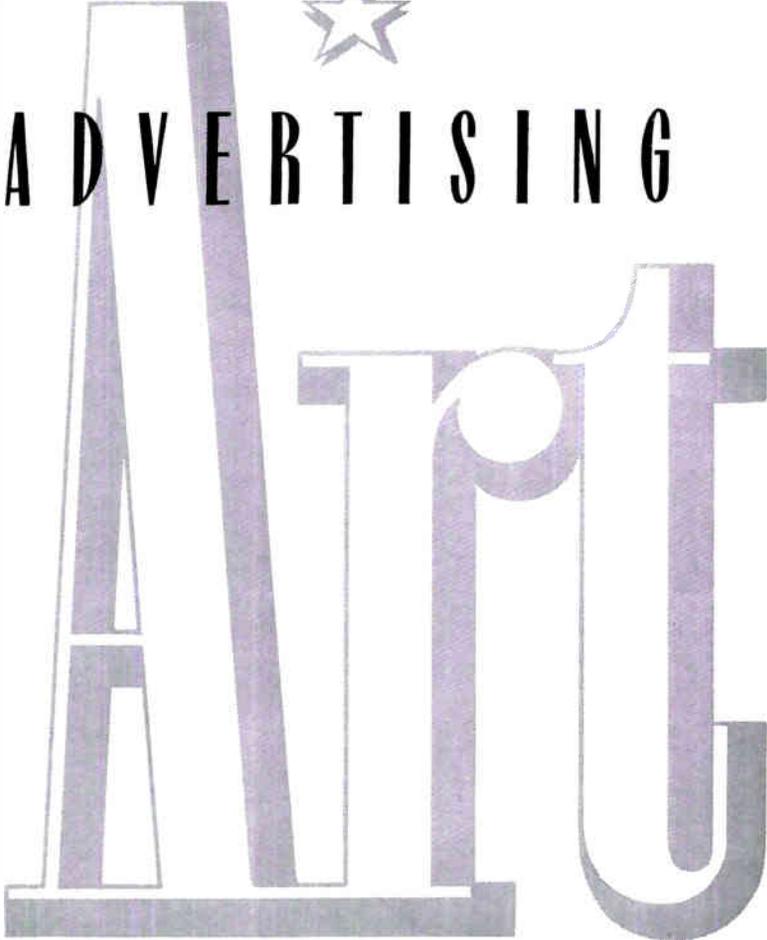


ART DIRECTORS 18TH ANNUAL

# ART DIRECTORS 18TH ANNUAL



# ADVERTISING



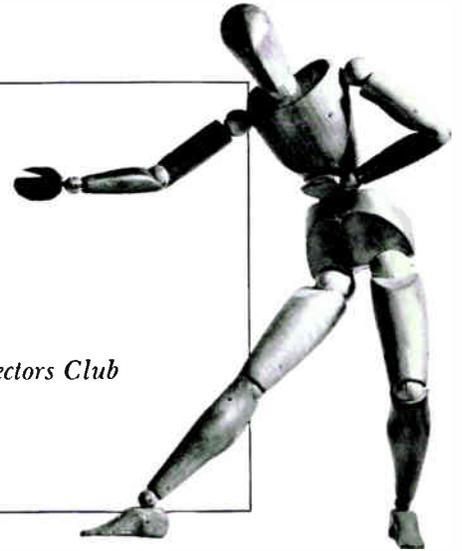
This book is designed for art directors, advertisers, artists, students of advertising art, and for all who would view the changing life of our times as reflected in the art of advertising. The 314 illustrations are from the exhibition of the Art Directors Club of America, held in New York, Chicago and Philadelphia in the Spring of 1939.

LONGMANS GREEN & COMPANY · PUBLISHERS · NEW YORK

COPYRIGHT • 1939 • ART DIRECTORS CLUB

# INTRODUCTION

WALTER B. GEOGHEGAN, *President, Art Directors Club*



*To you—gentle reader and interested looker-on.*

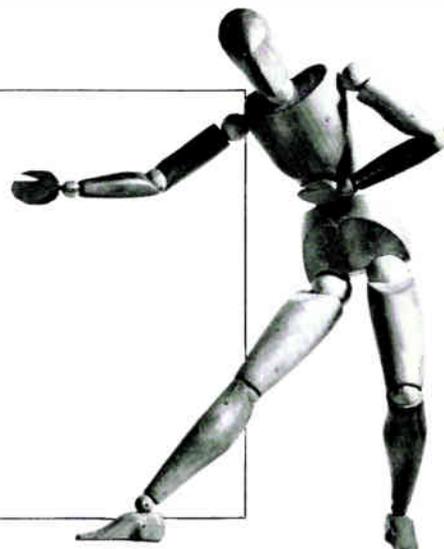
This is the eighteenth year that the Art Directors Club has published its Annual of Advertising Art.

This volume, and its seventeen predecessors, form a running record of Advertising Art in this country—art that has achieved capital letters through the sponsorship of the Art Directors Club which was founded to encourage the use of good art in advertising.

Each year has made its contribution to this program and this purpose. This eighteenth volume adds its share; and here it is for your pleasure and profit in reading it, looking at it, and in referring to it. It should—in the light of progress—be better than previous annuals. It should fall short of those to come. For art is life and life is ever moving, ever changing—and for the better, we hope.



# CONTENTS



For the second time—in this series of Annuals of Advertising Art—words are admitted to partnership with pictures. They give pattern and pause to the book and explain some of the problems the art director is called upon to solve in advertising and selling the products and services of his clients.

	<i>page</i>
Introduction . . . . .	5
<i>By WALTER B. GEOGHEGAN, President, Art Directors Club</i>	
Awards . . . . .	9
WHAT IS AN ART DIRECTOR? . . . . .	13
<i>By WILLIAM H. SCHNEIDER, Art Director, Donahue and Coe, Advertising Agency</i>	
Mass Magazines . . . . .	16
ADVERTISING GROWS UP . . . . .	52
<i>By GEORGE GALLUP</i>	
Class Magazines . . . . .	54
Trade Publications . . . . .	80
DISPLAY TYPOGRAPHY'S URGENT JOB . . . . .	98
<i>By DOUGLAS C. MCMURTRIE, Director of Typography, Ludlow Typograph Company</i>	
Newspapers . . . . .	102
Booklets . . . . .	122
A SHOP TALK ON POSTERS . . . . .	137
<i>By HOWARD SCOTT, Poster Designer and Consultant</i>	
Posters and Magazine Covers . . . . .	140
Lettering . . . . .	160
AN INDUSTRIAL DESIGNER THINKS ABOUT HIS JOB . . . . .	169
<i>By HENRY DREYFUSS, Industrial Designer</i>	
Packages and Product Design . . . . .	172
PICTURES THAT PULL PEOPLE . . . . .	180
<i>By LEONARD LUCE, Arthur Kudner Inc.</i>	
Indices: Artists, Advertisers, Advertising Agencies . . . . .	185
The Art Directors Club . . . . .	191



ART DIRECTORS CLUB MEDAL



## COLOR ILLUSTRATION

*to Thomas Benrimo*

Advertisement designed by Art Director Francis E. Brennan for Fortune.  
page 56

## BLACK AND WHITE ILLUSTRATION

*to R. Willaumez*

Advertisement designed by Art Director Myron Kenzer for Bonwit Teller.  
page 103

## COLOR PHOTOGRAPHS

*to Louise Dahl-Wolfe*

Advertisement designed by Art Director Lester Jay Loh for American Viscose Corporation through J. M. Mathes, Incorporated.  
page 55

## BLACK AND WHITE PHOTOGRAPHS

*to Marvin Becker*

Advertisement designed by Art Director Franklin D. Baker for Caterpillar Tractor Co. through N. W. Ayer & Son, Inc.  
page 81

## CONTINUITIES AND COMIC STRIPS

*to James Thurber*

Advertisement designed by Art Director Leon Karp for Ladies' Home Journal through N. W. Ayer & Son, Inc.

page 103

THE BARRON G. COLLIER MEDAL

## CAR CARDS

*to Joseph Binder*

Advertisement designed by Art Director Burton E. Goodloe for Peter Ballantine & Sons through J. Walter Thompson Co.  
page 146

THE KERWIN H. FULTON MEDAL

## TWENTY-FOUR SHEET POSTERS

*to Albert Staehle*

Advertisement designed by Art Directors Stanford Briggs and Howard Scott for Standard Oil Co. of N. J. through McCann-Erickson, Inc.

page 141

---

# AWARDS FOR DISTINCTIVE MERIT

---

## COLOR ILLUSTRATIONS

*to Alexey Brodovitch*

Advertisement designed by Art Director ALEXEY BRODOVITCH for Harper's Bazaar . . . . . page 155

*to Buk Ulreich*

Advertisement designed by Art Director CHARLES T. COINER for Cannon Mills, Inc.  
through N. W. Ayer & Son, Inc. . . . . page 57

## BLACK AND WHITE ILLUSTRATIONS

*to Peter Helck*

Advertisement designed by Art Director HANS SAUER for Tide Water Associated Oil Co.  
through Lennen & Mitchell, Inc. . . . . page 18

*to Miguel Covarrubias*

Advertisement designed by Art Director FRANKLIN D. BAKER for Hawaiian Pineapple Co., Ltd.  
through N. W. Ayer & Son, Inc. . . . . page 18

## COLOR PHOTOGRAPHS

*to Whiting-Fellows*

Advertisement designed by Art Director LOUIS-MARIE EUDE for Town & Country  
through Hearst Magazine, Inc. . . . . page 156

*to Herbert Matter*

Advertisement designed by Art Director PAUL DARROW for Cannon Mills, Inc.  
through N. W. Ayer & Son, Inc. . . . . page 59

## BLACK AND WHITE PHOTOGRAPHS

*to Victor Keppler*

Advertisement designed by Art Director HAROLD C. McNULTY for Corning Glass Works  
through Batten, Barton, Durstine & Osborn, Inc. . . . . page 57

*to F. S. Lincoln*

Advertisement designed by Art Director ELMER LASHER for Popular Publications, Inc.  
through T. J. Maloney, Inc. . . . . page 82

## CONTINUITIES AND COMIC STRIPS

*to Edwin A. Georgi*

Advertisement designed by Art Director LEON KARP for Yardley & Co., Ltd.  
through N. W. Ayer & Son, Inc. . . . . page 58

*to Herbert S. Lenz*

Advertisement designed by Art Director HERBERT S. LENZ for R. H. Macy & Co. . . . . page 105

## LETTERING AND ITS ACCOMPANYING DESIGN

*to Raymond DaBoll*

Advertisement designed by Art Director BERT RAY for Abbott Laboratories  
through Runkle, Thompson, Kovats, Inc. . . . . page 161

*to Howard Hardy*

Advertisement designed by HOWARD HARDY for York Ice Machinery Corp. . . . . page 161

# DESIGN OF COMPLETE ADVERTISEMENT

---

## MASS MAGAZINES

*to A. C. Limbrock*

Advertisement illustrated by PETER HAWLEY for H. J. Heinz Company  
through Maxon, Incorporated . . . . . page 17

## CLASS MAGAZINES

*to Stanley Dusek*

Advertisement illustrated by KENT STUDIOS for National Distillers Products Corporation  
through Lawrence Fertig & Co., Inc. . . . . page 60

## TRADE PUBLICATIONS

*to Lester Beall*

Advertisement illustrated by BLACK STAR and CHARLES PETERS for George Bijur, Inc.  
through George Bijur, Inc. . . . . page 82

## NEWSPAPERS

*to Lester Beall*

Advertisement illustrated by PETER NYHOLM and R. CLEMMER for Time, Inc.  
through George Bijur, Inc. . . . . page 104

## BOOKLETS, DIRECT MAIL AND OTHER CORRELATIVE MATERIAL

*to Robert A. Schmid and John Averill*

Booklet illustrated by JOHN AVERILL for Mutual Broadcasting System, Inc. . . . . page 123

*to M. Martin Johnson*

Booklet illustrated by M. MARTIN JOHNSON for Chicago Art Directors Club. . . . . page 123

*to Ted Sandler*

Booklet illustrated by HARRY BROWN for Columbia Broadcasting System. . . . . page 124

## DISPLAY POSTERS

*to Alexey Brodovitch*

Advertisement illustrated by ALEXEY BRODOVITCH for Harper's Bazaar . . . . . page 153

## MAGAZINE COVERS

*to M. F. Agha and Horst*

Advertisement illustrated by HORST for Vogue through Conde Nast Publications. . . . . page 157

## PACKAGES AND PRODUCTS

*to Sherman H. Raveson*

Package designed by SHERMAN H. RAVESON for Propper McCallum, Inc.  
through Hartman & Pettingell, Inc. . . . . page 173



---

# WHAT IS AN ART DIRECTOR?

By WILLIAM H. SCHNEIDER, *Art Director*, Donahue and Coe, Advertising Agency

---

Is the art director an artist who does not draw very well, or an executive who does? He occupies a key position in creative advertising and yet the precise nature of his job has rarely been defined. This is probably because of the broad scope of his work and the varying importance attributed to him in different advertising agencies. In some he is considered a facile right hand with a knack for doing rapid chalk talks on a layout pad, in others he has risen to the inner councils of advertising planning and policy. Some art directors are not held to the boundaries of advertising art alone, but apply their talents to problems ranging from merchandising ideas to staging sales conventions.

Whether you think of him as pencil pusher or executive, the fact remains that with the growth of the scientific approach to advertising, layout is no longer an exercise in abstract composition, and the buying of art no simple question of pretty pictures. This *Art Directors Annual* is testimony to that fact, and it is here that we should re-examine the various facets of the craft and the background the art director brings to it.

## HE IS ARCHITECT OF THE AD

Planning the physical appearance of an advertisement involves the use of structural principles similar to those used in planning a modern house. The materials and stresses are different, to be sure, but consideration of purpose, salient features, design and materials are definite and important prob-

lems. The effectiveness of the advertisement is in proportion to the imagination and skill that go into its make-up. Each advertisement demands its proper arrangement of elements, its emphasis on certain factors and subordination of others to attain its maximum efficiency. This planning requires a definite understanding of advertising and psychology, as well as technical facility in composition.

The final layout is a blueprint of the projected advertisement. From this blueprint the advertiser is sold and the buying of finished materials, art, type, and lettering is accomplished. Since purchasing this material often involves considerable expenditure, expert judgment must be used in the selection of the proper artists and mediums of expression.

### HE PICKS PICTURES FOR LOW BROWS AND HIGH HATS

The art director must know how to sell merchandise with pictures. To do this he must know what kind of pictures stop people. He must analyze public taste, the kind of art people like as reflected in popular prints, their feeling for furniture and decoration, popular preferences in color and design, and what is fashionable in clothes and accessories. The art values of the laborer, the office worker and the sophisticate have to be analyzed for their points of coincidence and points of difference.

What people look at, and look like, is the art director's province. He must know the capabilities and capacities of artists, photographers, and designers to anticipate and satisfy these values. Selling with pictures is deciding whether Dali, Hesse, or Soglow will sell more of a certain product to its proper market.

### HE ADDS UMPH TO THE WORDS

A message is effective in proportion to the kind of reading it commands. In this, close collaboration of copywriter and art director is essential to a flashing finished product. Many writers have the ability to think in visual concepts and contribute pictorial as well as verbal ideas. Likewise basic ideas for campaigns have often emanated from art directors; and it is usually up to them to discover the picture plus in a piece of copy. It is the art director who through a skillful handling of lettering gives the headline a maximum of emphasis and meaning. His treatment of type extends an invitation to read the message.

The endpoint of creative effort is at its finest when there exists a mutual balance of critical and intellectual effort between writer and artist. Many highly successful and lasting teams, such as Stirling Getchell and Jack Tarleton, William Esty and James Yates, O. B. Winters and Paul Newman, have operated on this basis. Advertising pays off on a unity of copy and art effort.

## A DIPLOMAT WITH A PAWNBROKER'S EYE

As liaison officer between the artist and the account executive and his client, the art director must have both tact and patience. Standing between the fire of the man who puts it on paper and the man who knows what he likes is a tough assignment.

I believe the exhibits in this book are a tribute to keen understanding between the artist and art director. This factor is well known to artists who find themselves stimulated by certain art directors, hampered and hamstrung by others. The artist must have confidence in the ability and authority the art director exercises in interpreting art (*selling it* may be a better term) to the brass hats upstairs. He must have confidence in the logic of the corrections and revisions.

How much is a piece of art worth? Since the first cave man scrawled a reindeer on a cave wall this question has been an irritant. Appraising the value of a drawing in relation to its sales and media importance calls for a pawnbroker's eye. Today this is a field of well established but actually untabulated values. The only guides are past experience, acquaintance with artists and their prices, knowledge of the account, and a sense of what is fair to both artist and client. The relationship among artist, agency and client is balanced on accurate judgment in this field.

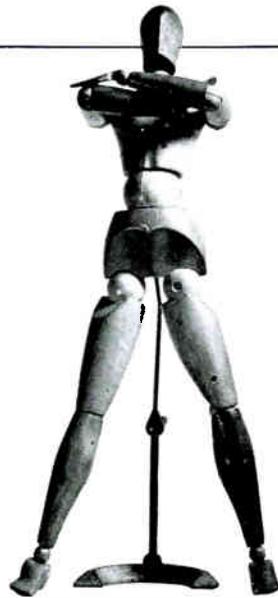
## THE ART DIRECTOR MUST STUDY REPRODUCTION

Unfortunately the public rarely sees the original advertising art. What it does see is one of a million reproductions. To make this reproduction as nearly as possible a faithful facsimile of the original conception is a matter of scientific mechanics. It demands from the art director a thorough knowledge of paper and ink, of plates and printing. His art, typography and lettering must be planned with the mechanical limitations of publications in mind. Sound layout and direction save time, effort and money in the preparation of the physical ingredients of the advertisement.

By working closely with the mechanical department of his agency, by unifying their experience with his own concept of the finished advertisement, he can make the fullest use of the resources of typographers and engravers.

In this article I have endeavored to define the art director's job. The visual vigor of American advertising is positive evidence of how well he is doing it.

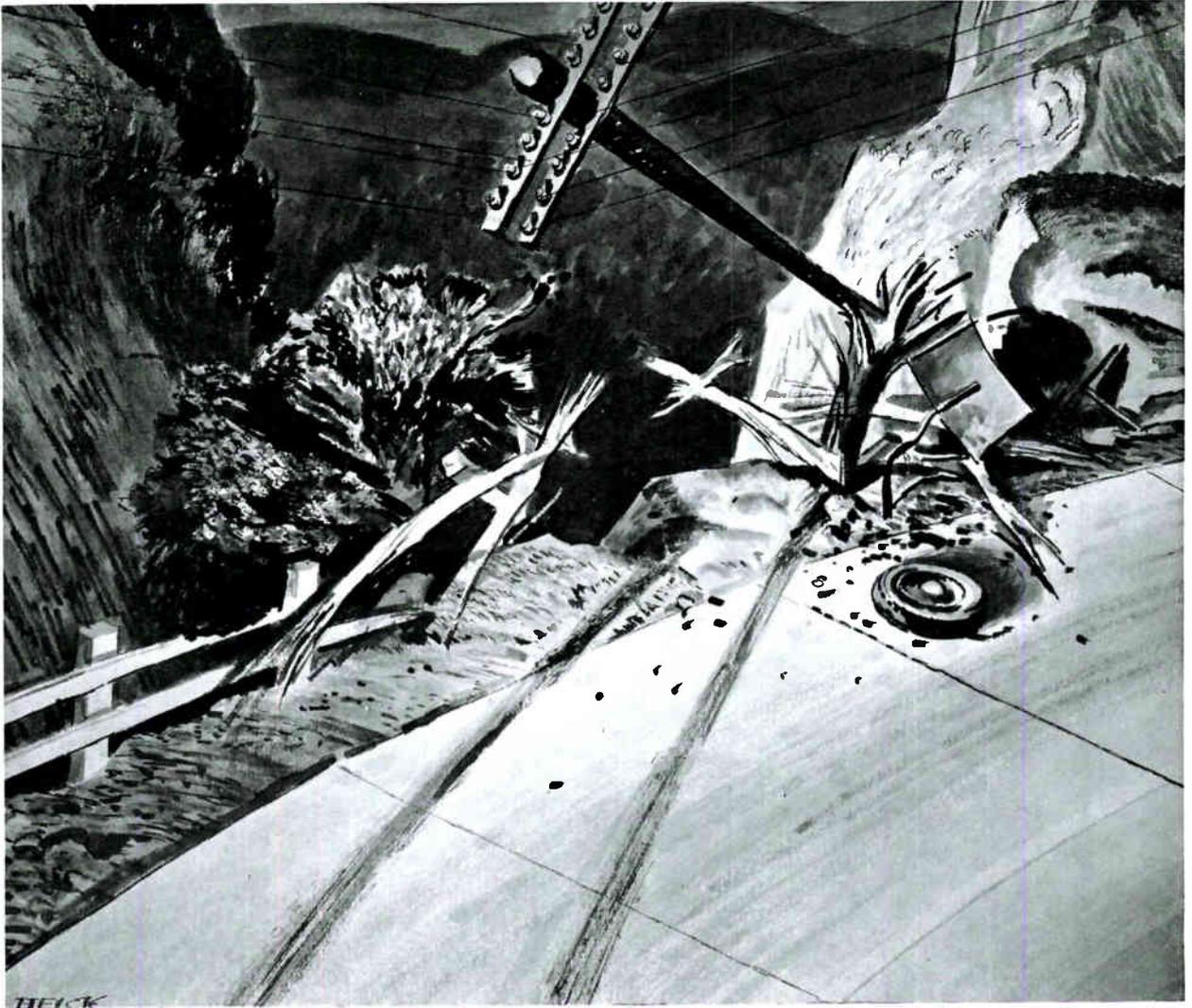
# MASS MAGAZINES





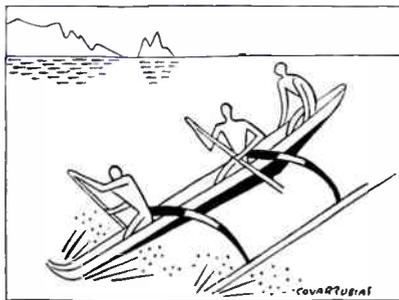
Artist: Peter Hawley    Art Director: A. G. Limbrock    Agency: Maxon, Incorporated    Client: H. J. Heinz Company

AWARD FOR DISTINCTIVE MERIT



Artist: Peter C. Helek    Art Director: Hans Sauer    Agency: Lennen & Mitchell, Inc.    Client: Tide Water Associated Oil Co.

## AWARD FOR DISTINCTIVE MERIT



Artist: Miguel Covarrubias    Art Director: Franklin D. Baker    Agency: N. W. Ayer & Son, Inc.    Client: Hawaiian Pineapple Co., Ltd.

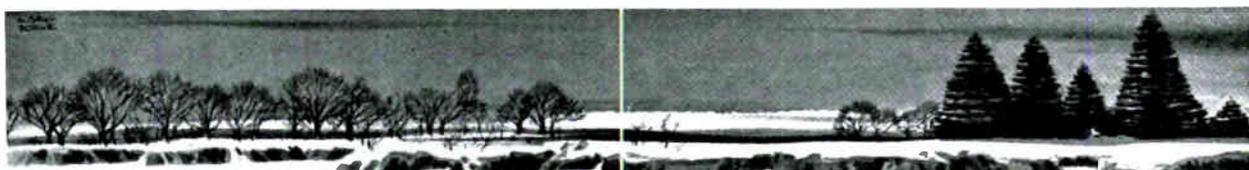
## AWARD FOR DISTINCTIVE MERIT



Artist: Norman Rockwell Art Director: Alfred C. Strasser Agency: Batten, Barton, Durstine & Osborn, Inc. Client: Curtis Publishing Co.



*Artist:* David Hendrickson  
*Art Director:* Frederick Halpert  
*Agency:* Young & Rubicam, Inc.  
*Client:* The Centaur Company



*Artist:* Albert Dorne    *Art Director:* Robert E. Wilson    *Agency:* Young & Rubicam, Inc.    *Client:* The Travelers Insurance Co.



*Artist:* James W. Williamson *Art Director:* John J. Fischer *Agency:* N. W. Ayer & Son, Inc. *Client:* Edw. G. Budd Manufacturing Co.



*Artist:* Floyd Davis  
*Art Director:* Hubert F. Townsend  
*Agency:* Sherman K. Ellis & Co., Inc.  
*Client:* Hiram Walker & Sons, Inc.



*Artist:* Jon Whitcomb  
*Art Director:* J. Burton Stevens  
*Agency:* Pedlar & Ryan, Inc.  
*Client:* Bristol Myers Company



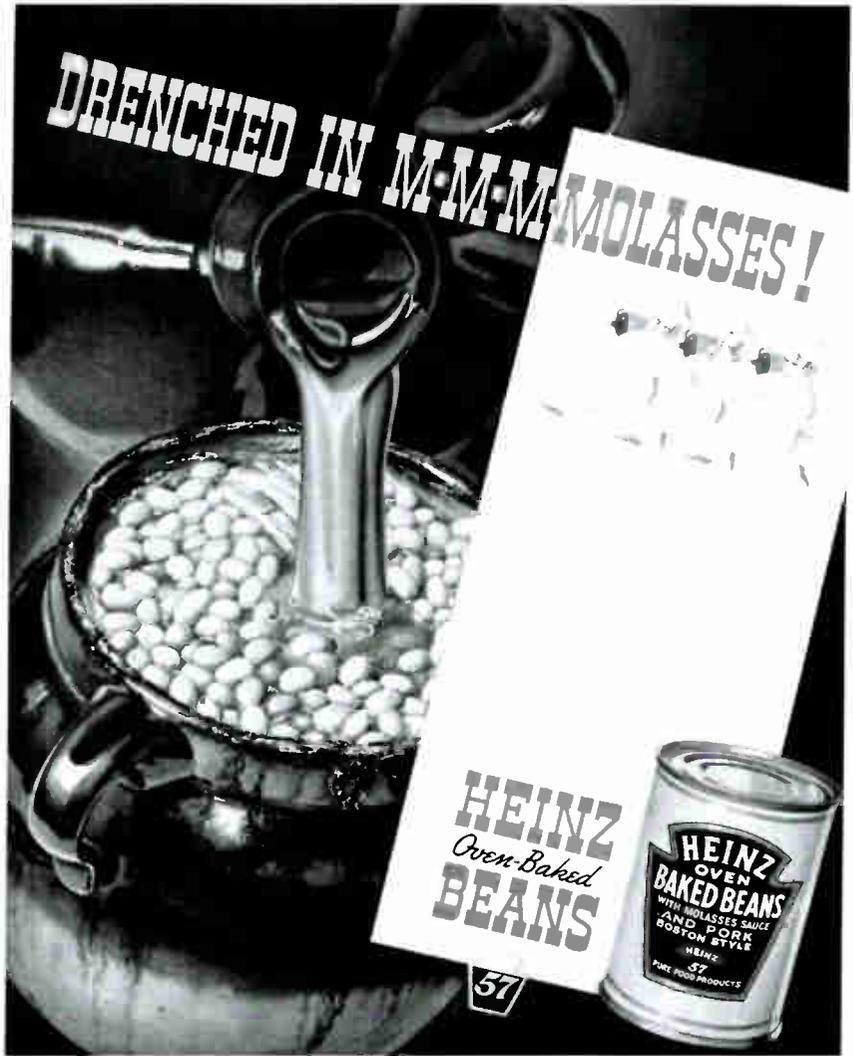
*Artist:* Underwood & Underwood  
*Art Director:* Hubert F. Townsend  
*Agency:* Sherman K. Ellis & Co., Inc.  
*Client:* Hiram Walker & Sons, Inc.



*Artist:* Leo Aarons      *Art Director:* Jack Anthony      *Agency:* Young & Rubicam, Inc.      *Client:* Cluett, Peabody & Co., Inc.



Artist: Johan Bull  
 Art Director: Harry Payne  
 Agency: Batton, Barton, Durstine & Osborn, Inc.  
 Client: Brown & Williamson Tobacco Corp.



Artist: James H. Gilchrist  
 Art Director: A. C. Limbrock  
 Agency: Mason, Incorporated  
 Client: H. J. Heinz Company



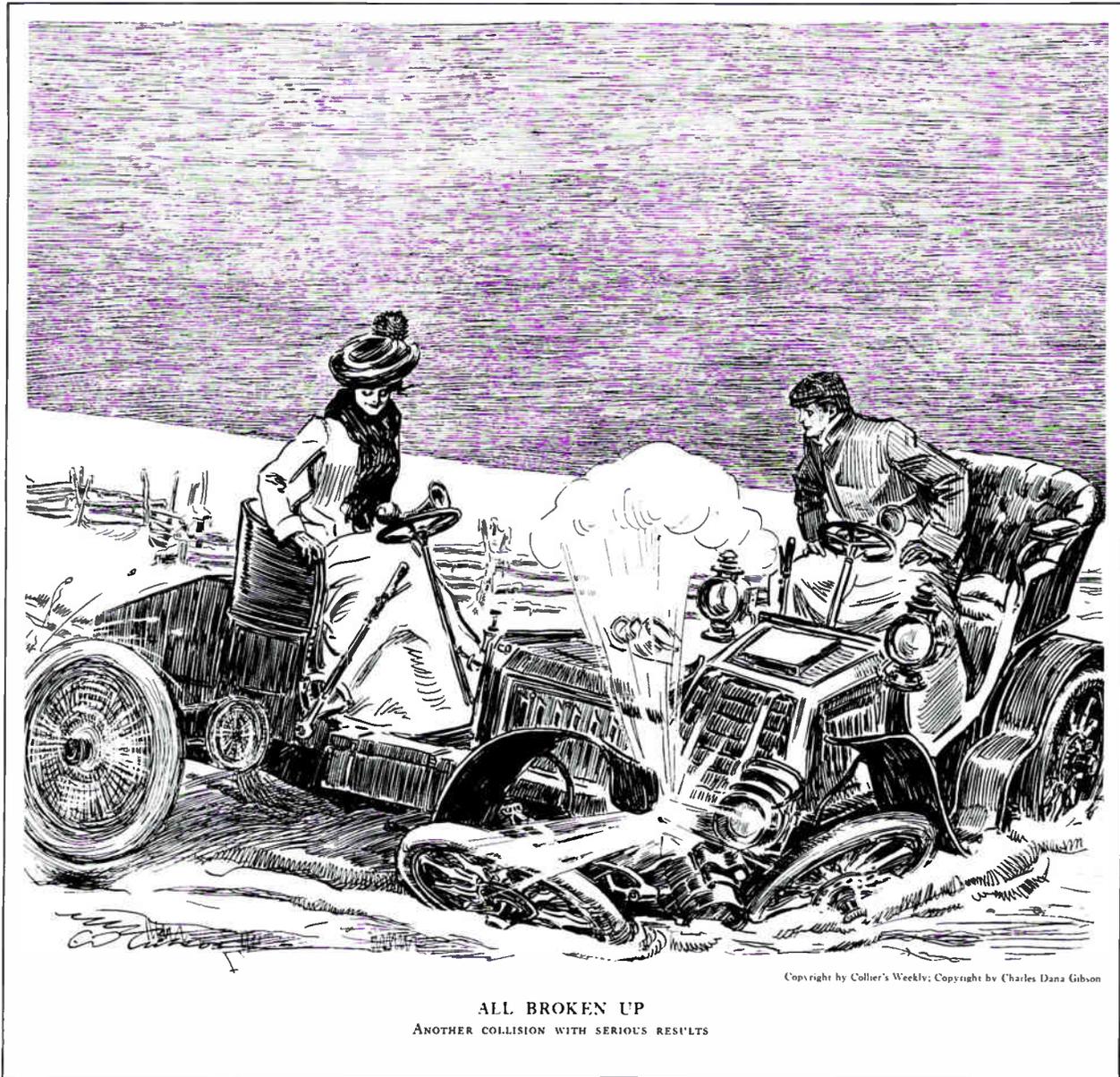
Artist: Leo Aarons      Art Director: Jack Anthony      Agency: Young & Rubicam, Inc.      Client: Cluett, Peabody & Co., Inc.

*Artist:* John Atherton  
*Art Director:* Robert E. Wilson  
*Agency:* Young & Rubicam, Inc.  
*Client:* The Travelers Insurance Co.



*Artist:* Victor Keppler  
*Art Director:* Harry Payne  
*Agency:* Batton, Barton, Durstine & Osborn, Inc.  
*Client:* Hamilton Watch Company





Copyright by Collier's Weekly; Copyright by Charles Dana Gibson

**ALL BROKEN UP**  
 ANOTHER COLLISION WITH SERIOUS RESULTS

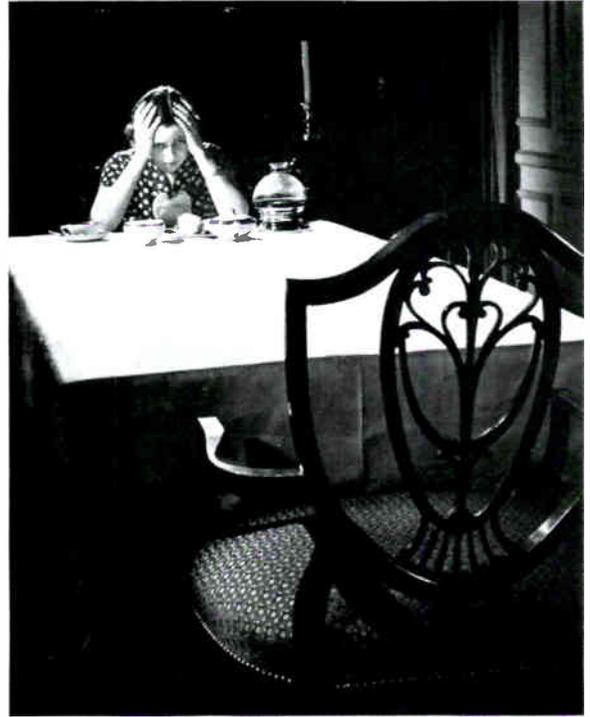
*Artist:* Charles Dana Gibson  
*Art Director:* Robert E. Wilson  
*Agency:* Young & Rubicam, Inc.  
*Client:* The Travelers Insurance Co.



*Artist:* Victor Keppler  
*Art Director:* Harry Payne  
*Agency:* Batton, Barton, Durstine & Osborn, Inc.  
*Client:* E. R. Squibb & Sons



*Artist:* Horst  
*Art Director:* Arthur T. Blomquist  
*Agency:* J. Walter Thompson Co.  
*Client:* Pond's Extract Company



*Artist:* John Paul Pennebaker  
*Art Director:* Wilbur Smart  
*Agency:* The Buchen Company  
*Client:* Northwestern Mutual Life Insurance Co.



*Artist:* Albert Dorne      *Art Directors:* Harry Payne, Harold C. McNulty  
*Agency:* Batten, Barton, Durstine & Osborn, Inc.      *Client:* Hamilton Watch Company



*Artist: Bert Lawson*  
*Art Director: Ted Sandler*  
*Client: Columbia Broadcasting System*



*Artist: Finley-Jones*  
*Art Director: Fred S. Sergenian*  
*Agency: Young & Rubicam, Inc.*  
*Client: Parke, Davis & Company*



*Artist:* John Falter

*Art Director:* Fred S. Sergenian

*Agency:* Young & Rubicam, Inc.

*Client:* Gulf Oil Corporation



*Artist:* Robert Fawcett

*Art Director:* Harold C. McNulty

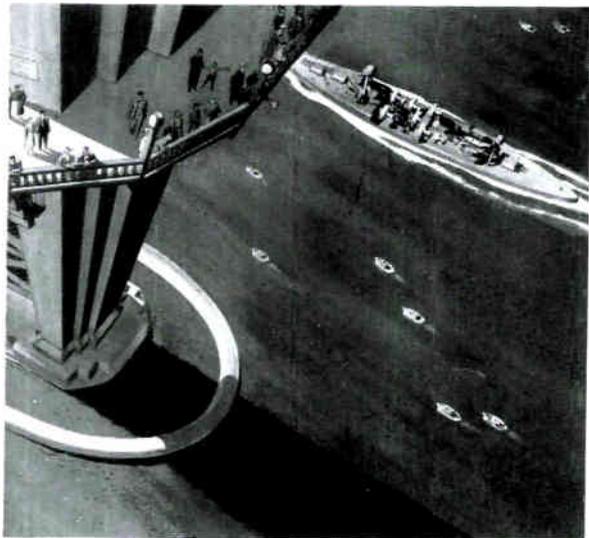
*Agency:* Batten, Barton, Durstine & Osborn, Inc.

*Client:* Servel, Inc.

*Artists:* George Hughes, Stevan Dohanos  
*Art Director:* Fred S. Sergenian  
*Agency:* Young & Rubicam, Inc.  
*Client:* Thomas J. Lipton, Inc.



*Artist:* Fred Luidekens  
*Art Director:* Fred Luidekens  
*Agency:* Lord & Thomas  
*Client:* Californians, Inc.



*Artist:* Perry Peterson  
*Art Director:* Deane H. Uptegrove  
*Agency:* Alley & Richards Company  
*Client:* W. A. Taylor & Co., for Martini & Rossi



Artist: Leo Aarons  
 Art Director: Fred S. Sergenian  
 Agency: Young & Rubicam, Inc.  
 Client: Life Savers, Inc.

## Love story of a Bashful Boy

1 I started a date

2 Finally I got a break

3 She I had a friend

4 They're relaxing, too, I

5 "Do you live around here?"

6 But she broke

**LIFE SAVERS**

WINT-O-GREEN  
LIFE SAVERS

SOFT & SWEET

Beckman sponsored the Olympics  
 "It's a matter of heart, it's not an act of the tongue."

Artist: Albert Dorne  
 Art Director: Fred S. Sergenian  
 Agency: Young & Rubicam, Inc.  
 Client: Gulf Oil Corporation

## The Case of the Blinded Racer

A true story from the film on Dalrymple—the motor  
oil that gives you **GULF** lubrication at a **SAVING**

1 It happened

2 Slapping oil from

3 Could she

4 With less

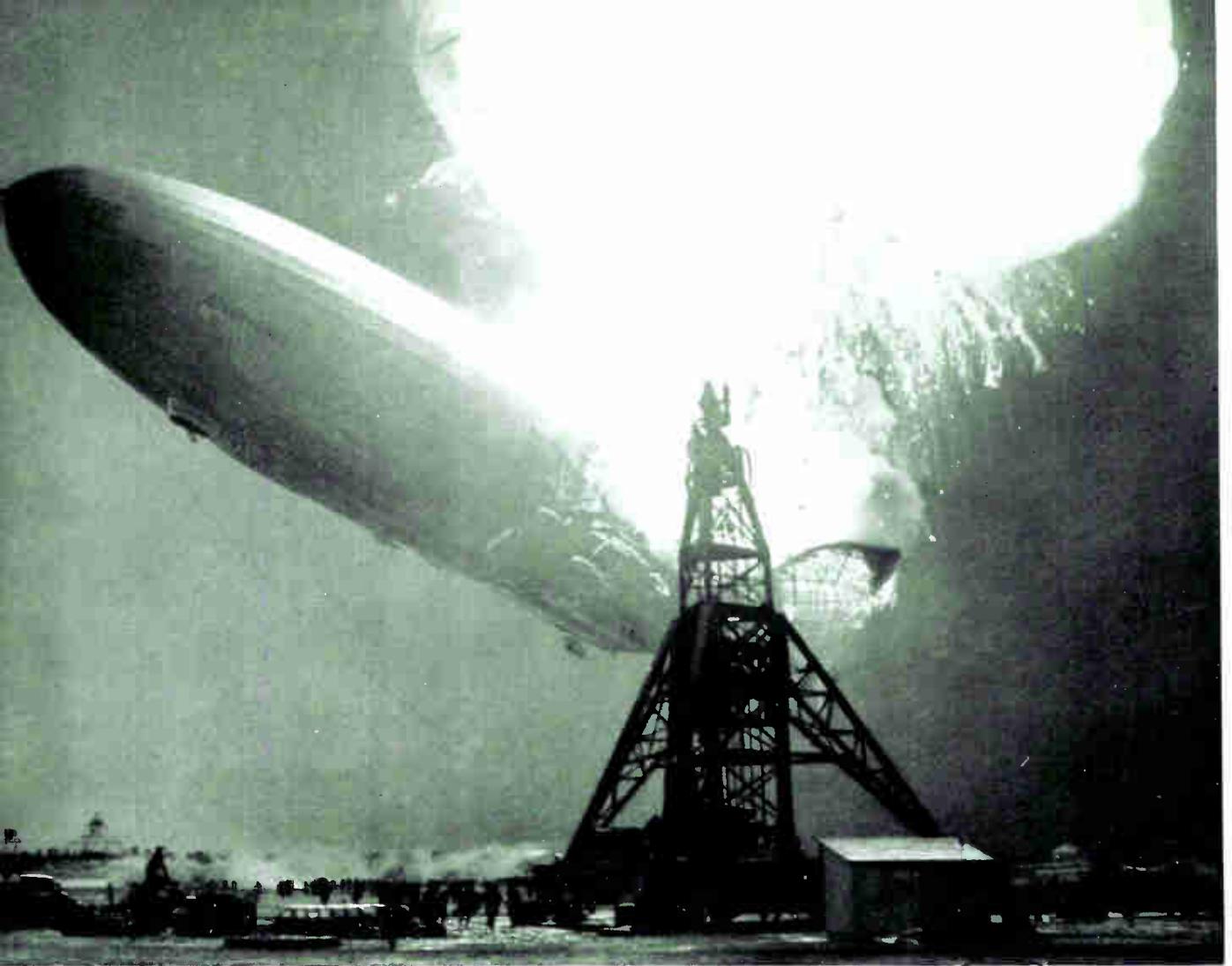
If you pour it

**Gulfpride Oil... the world's finest motor oil**

100% PURE FORMALDEHYDE - AT DEALERS IN QUALITY CANALS ONLY

It's the safe  
 It's the saving

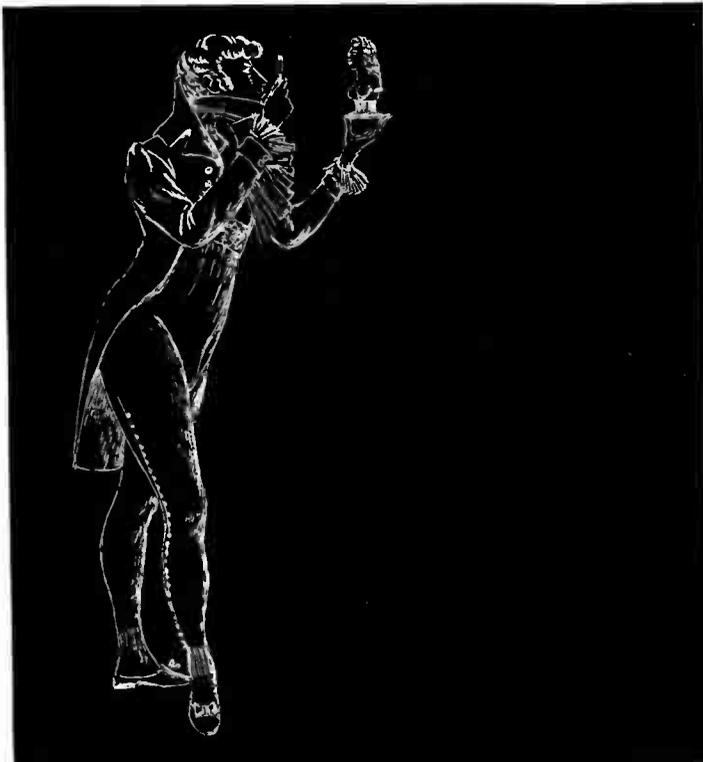




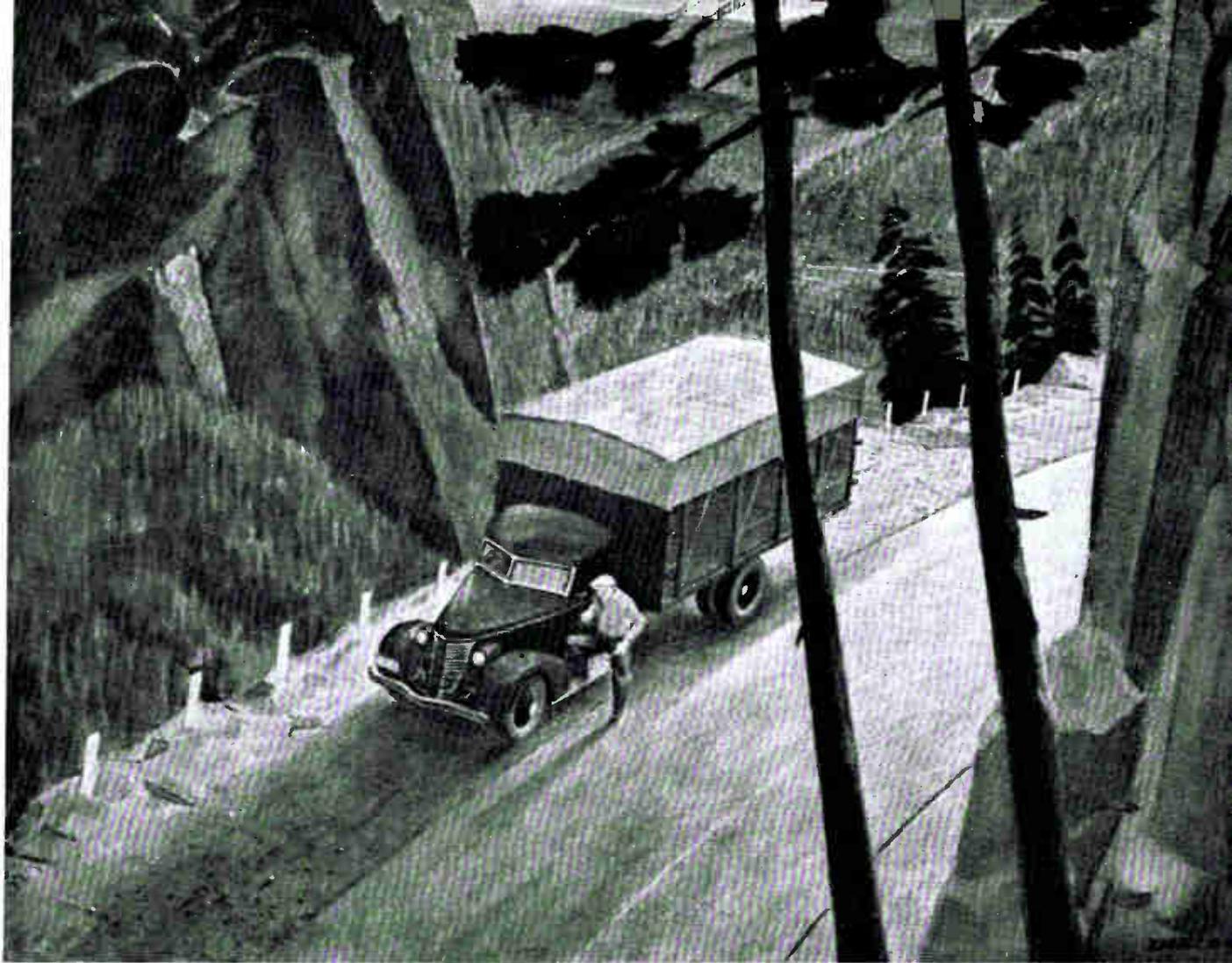
*Art Director:* William Strosahl

*Agency:* J. Walter Thompson Co.

*Client:* Eastman Kodak Company



*Artist:* Cy Klaucek  
*Art Director:* Paul F. Berdanier, Jr.  
*Agency:* J. Walter Thompson Co.  
*Client:* J. B. Williams Company



*Artist:* Peter C. Helek

*Art Director:* Fred S. Sergenian

*Agency:* Young & Rubicam, Inc.

*Client:* Gulf Oil Corporation



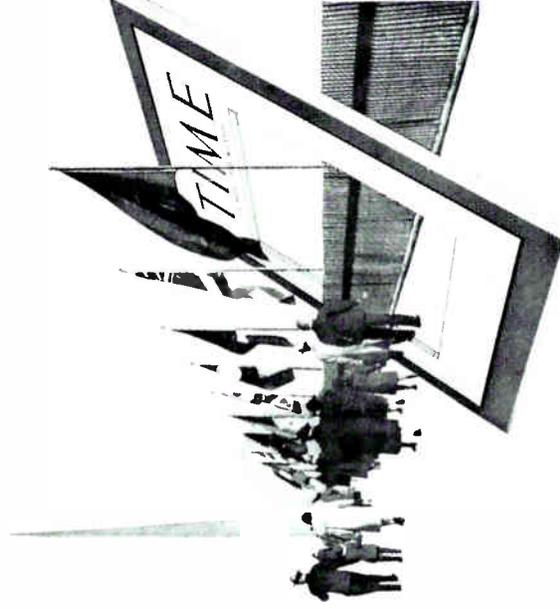
*Artist:* Paul Hesse

*Art Director:* Gordon C. Avinar

*Agency:* Compton Advertising, Inc.

*Client:* Procter & Gamble Company

*Artists:* Joseph Gering, Black Star  
*Art Director:* Lester Beall  
*Agency:* George Bijur, Inc.  
*Client:* Time, Inc.



*Artist:* George Hughes  
*Art Director:* Fred S. Sergenian  
*Agency:* Young & Rubicam, Inc.  
*Client:* Thomas J. Lipton, Inc.





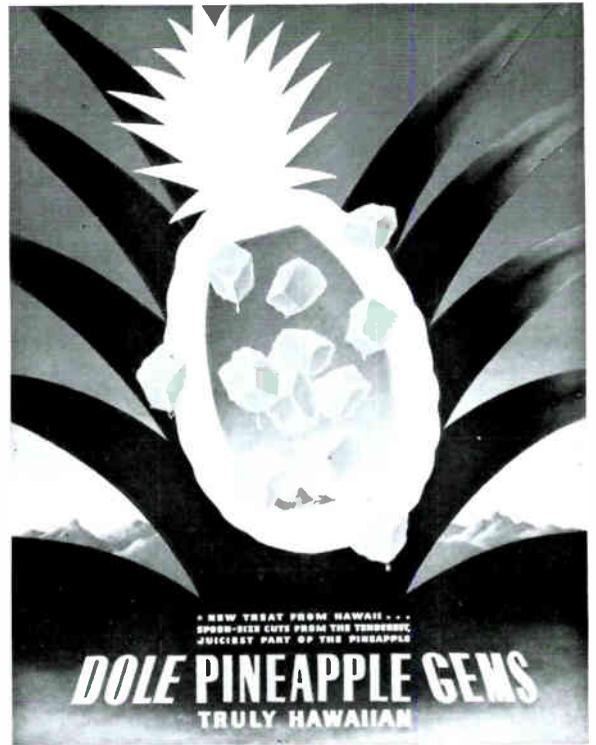
*Artist:* James Schucker  
*Art Director:* Robert E. Wilson  
*Agency:* Young & Rubicam, Inc.  
*Client:* The Travelers Insurance Co.

*Artist:* Frank D. Cowles  
*Art Director:* Robert E. Wilson  
*Agency:* Young & Rubicam, Inc.  
*Client:* The Travelers Insurance Co.





**PINEAPPLE JUICE**



Artist: A. M. Cassandre    Art Director: Charles T. Coiner    Agency: N. W. Ayer & Son, Inc.    Client: Hawaiian Pineapple Co., Ltd.



Last year, sleet in the Middle West flooded in the Ohio Valley. Year before last, floods in New England, New York, Pennsylvania, Ohio, West Virginia, Maryland. This year, a hurricane in New England, New York, New Jersey. Half a million telephones out of service. Three hundred communities isolated.

**R**estoration of service is the first and most important step in the recovery of a community after a disaster. The Bell Telephone System is the first to be restored, and the first to be restored.

No Man Is An Island.

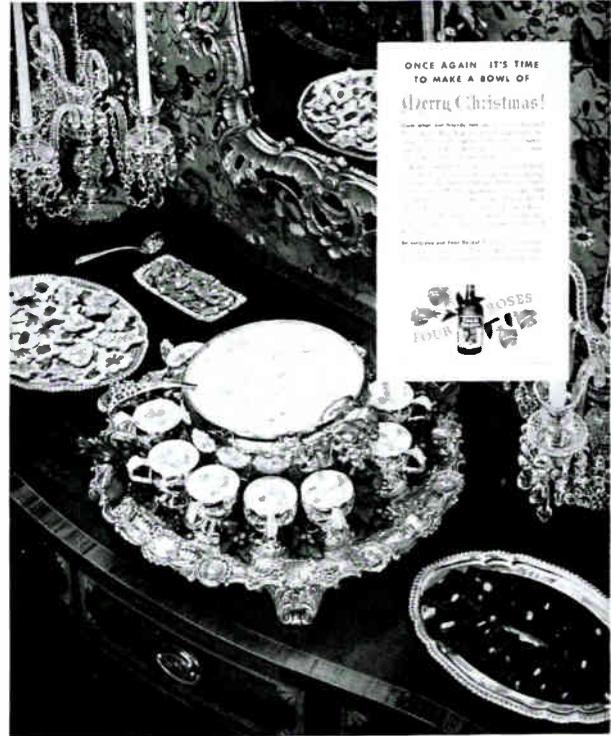
An Army of Telephone Workers

BELL TELEPHONE SYSTEM

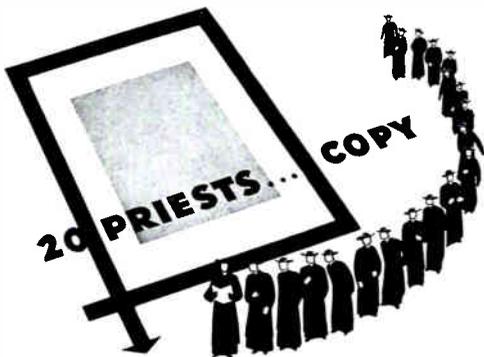
Artist: Peter Helck    Art Director: Leon Karp    Agency: N. W. Ayer & Son, Inc.    Client: American Telephone & Telegraph Co.



Artist: Peter Hawley  
 Art Director: A. C. Limbrock  
 Agency: Maxon, Incorporated  
 Client: H. J. Heinz Company



Artist: Anton Bruehl  
 Art Director: Herbert Bishop  
 Agency: Young & Rubicam, Inc.  
 Client: Frankfort Distilleries, Inc.



Artist: Fred Hauck  
 Art Director: Harry Payne  
 Agency: Batten, Barton, Durstine & Osborn, Inc.  
 Client: Time, Inc.

Artist: William Brouard  
 Art Director: William A. Irwin  
 Agency: McCann-Erickson, Inc.  
 Client: Curtis Publishing Co.

# Grass!

more important to America than strikes or taxes

WHILE no night is) on any w)ing blade's tip is not important (not a) all or lusty takes place. Without it's process we do not exist.

It is the "grass pattern" of America's landscape and most essential business and life-giving agent here. No other business can survive without it.

It means the food we eat and the clothes we wear. It means jobs, whether we work in a factory or office, whether we make machines or more steel. It means profits, whether we run little businesses or big. For the families of agricultural America are not just producers.

They are the largest group of buyers in the country.

From their pocket come fifty cents of every dollar spent on retail stores. To them goes over one third of everything that is now made.

They own more homes, own more cars, have more leisure time, study than any other group.

That is why you see their faces a far more prominent part of the cover of most magazines.

They are the people who buy the shoes at the street corner market, the gas, the food.

Their way of life is a family life as much more than just a machine. It is a working pattern, a part of the life itself. As all as their leisure.

It means the people who are the intensity of public opinion that is the backbone of every American business.





*Artist:* Underwood & Underwood  
*Art Director:* Hubert F. Townsend  
*Agency:* Sherman K. Ellis & Co., Inc.  
*Client:* Hiram Walker & Sons, Inc.



*Artist:* James E. Allen  
*Art Director:* Hugh I. Connet  
*Agency:* Federal Advertising Agency, Inc.  
*Client:* Sinclair Refining Company, Inc.



*Artist:* Leslie Saalburg  
*Art Director:* Hubert F. Townsend  
*Agency:* Sherman K. Ellis & Co., Inc.  
*Client:* Hiram Walker & Sons, Inc.



*Artist:* William Rittase  
*Art Director:* Robert E. Wilson  
*Agency:* Young & Rubicam, Inc.  
*Client:* Agfa-Ansco Corporation



*Gangway!* **HERE COME THE FLORIDAS**

The Florida citrus industry is one of the most important in the world. It provides a wide variety of delicious and nutritious fruits for consumers throughout the United States and many other countries. The industry is supported by a strong network of growers, processors, and distributors who work together to ensure that the highest quality citrus products are available to everyone.

**FLORIDA GRAPEFRUIT**

**FLORIDA ORANGES**

**FLORIDA TANGERINES**

**ORANGES • TANGERINES • GRAPEFRUIT**

Florida citrus fruits are known for their exceptional flavor and quality. They are grown in a climate that is ideal for producing these fruits, and the industry uses advanced techniques to ensure that every fruit is at its peak when it reaches the consumer. Whether you prefer a juicy orange, a tangy grapefruit, or a sweet tangerine, Florida has the perfect fruit for you.

Florida citrus fruits are not only delicious but also very healthy. They are a good source of vitamin C and other essential nutrients. Incorporating these fruits into your diet can help boost your immune system and keep you feeling great. So go ahead and enjoy the Florida difference!

Artists: Albert Staehle, Glen Grohe Art Director: Budd Hemmick Agency: Arthur Kudner, Inc. Client: Florida Citrus Commission



**READY FOR MORE!**

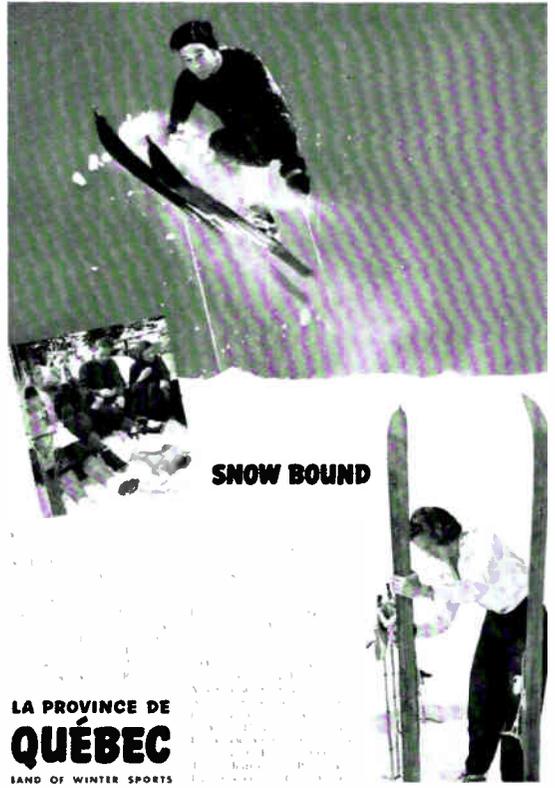
A real year that can't take a second stretch of heavy weather doesn't call for a different material, it calls for a more lasting investment in steel. Climax Molybdenum (S.A.E. 4140) steel leads in construction, machinery, and consumer products. It's strong, consistent, durable, and it saves money for replacement.

Climax Molybdenum steel is tough, it's heat resistant, it's corrosion resistant, and it's abrasion resistant. These qualities are the reason why Climax Molybdenum steel is the material of choice for a wide variety of applications. It's the steel that's built to last.

Information about Climax Molybdenum steel is contained in our book, "Molybdenum in Steel". Write for the catalog, Climax Molybdenum Co., 300 Fifth Avenue, New York City. **MOLEBDATE AND MOLYBDENUM**

Climax Molybdenum Company

Artist: Robert Varnell Richie Art Director: Vincent Benedict Agency: N. W. Ayer & Son, Inc. Client: Climax Molybdenum Company



**SNOW BOUND**

**LA PROVINCE DE QUÉBEC**  
LAND OF WINTER SPORTS

Artist: Herbert Matter Art Director: Paul Darrow Agency: N. W. Ayer & Son, Inc. Client: Province of Quebec



*Art Director:* William Strosahl

*Agency:* J. Walter Thompson Co.

*Client:* Eastman Kodak Company

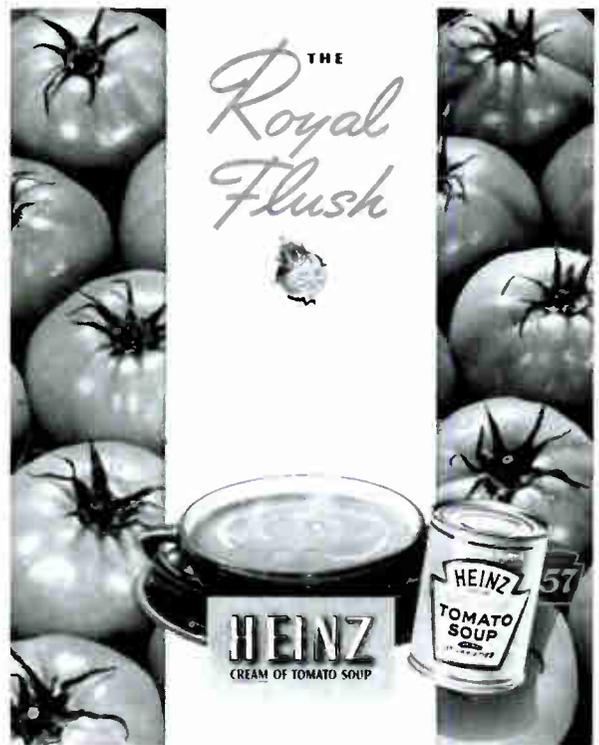


*Artist:* Ewing Galloway

*Art Director:* William A. Irwin

*Agency:* McCann-Erickson, Inc.

*Client:* The Curtis Publishing Co.



*Artist:* Victor Trautwein

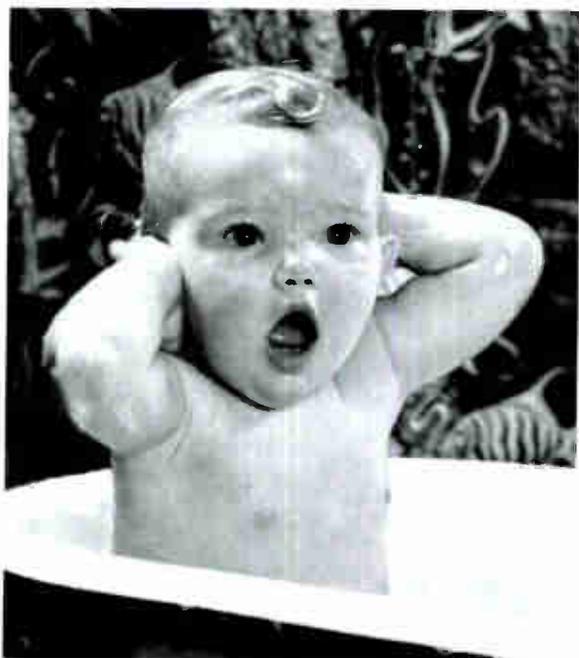
*Art Directors:* A. C. Limbrock, J. T. Franz

*Agency:* Maxon, Incorporated

*Client:* H. J. Heinz Company



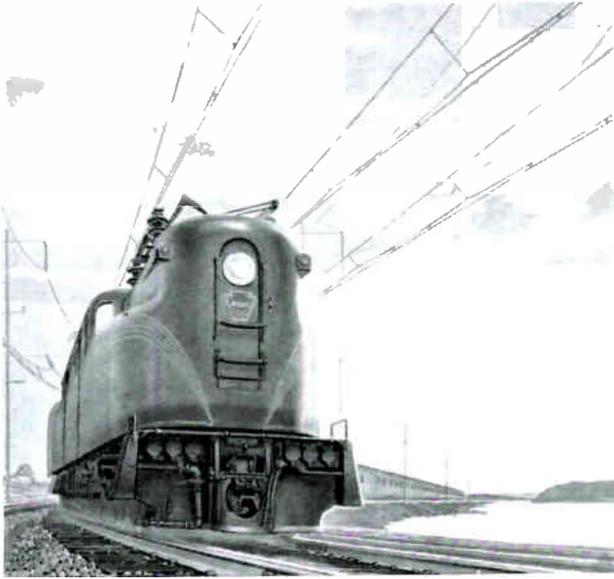
*Artist: Holmes L. Mettee Art Director: Henry Bender, Jr. Agency: Batten, Barton, Durstine & Osborn, Inc. Client: Armstrong Cork Products Company*



*Artist: Leo Aarons  
Art Director: Gordon C. Aymar  
Agency: Compton Advertising, Inc.  
Client: Procter & Gamble Company*



*Artist: Dr. Ernst Schwartz  
Art Director: Robert E. Wilson  
Agency: Young & Rubicam, Inc.  
Client: Agfa Ansco Corporation*



Artist: Edwin A. Georgi  
 Art Director: Kenneth Paul  
 Agency: Batten, Barton, Durstine & Osborn, Inc.  
 Client: United States Steel Corporation



Artist: Lucille Corcos  
 Art Directors: Lester J. Loh, J. H. Tinker, Jr.  
 Agency: J. M. Mathes, Incorporated  
 Client: American Viscose Corporation



Artist: Dan Content     Art Director: Arthur Deerson     Agency: Warwick & Legler, Inc.     Client: Seagram Distillers Corporation



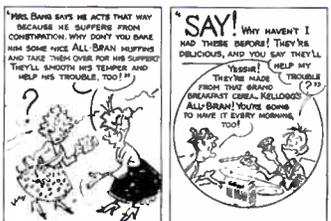
Artist: Rudolph Dirks  
 Art Directors: John J. Hill, Edward G. Jacobsson  
 Agency: Kenyon & Eckhardt, Inc.  
 Client: Kellogg Company



Artist: Paul Webb  
 Art Directors: John J. Hill, Edward G. Jacobsson  
 Agency: Kenyon & Eckhardt, Inc.  
 Client: Kellogg Company



Artists: Grancel Fitz, Martha Woody, K. Gunnor Petersen  
 Art Director: Gordon C. Aymar  
 Agency: Compton Advertising, Inc. Client: Procter & Gamble Company



# COMPLETE ADVERTISEMENTS • MASS MAGAZINES

---



**VACATION'S END...**  
*Have your Car Safety-Checked every 1000 miles*

**VALVOLINE**  
 MOTOR OILS AND GREASES - "The Oil of Performance"



### Little Rob Roy

CASTORIA

### "SKIN-VITAMIN" SCORES HIT WITH WOMEN

Announced nine months ago, the Skin-Vitamin was quickly accepted by thousands of beauty-conscious women.

Why must a train leave at 5:29 instead of 5:30, answer me that!

**HAMILTON**

### The Case of the Cautious Daredevils

Gulf

Did you ever notice how Sir Thomas signed his name?

**LIPSON'S TEA**

Silently as nature makes ice...

SERVEL ELECTROLIZE

It's a very small number... but a great deal depends on it.

**E. R. QUINN & SONS**

### How to free your widow from investment worries

**SECURITY THROUGH THE LIFE OF THE WIDOW**

### STORM WARNING FOR FEBRUARY: RISING MERCURY

*Love story of a  
Bashful Boy*

**WOMEN'S LIFE SAVERS**

**ORN**

*Finishing Touch*

**UNITED STATES STEEL**

**BABY COLORS** *for their baby-care*

Makers of these lovely new Baby Colors...  
Black with Ivory Pink - White Babes  
of baby's pure Ivory Soap

People who make fine things and people who sell them advise Ivory Babes... pure

**THE YOUNG MARRIED SET** *Putting on an Act*

*When it Counts...*

**MARTINI ROSSI  
VERMOUTH**

**THE YOUNG MARRIED SET**

**HELP!** *Mother's borrowed  
my beauty soaps!*

"It's possible to find that one divine cream that does what you want... there are other soaps!"

*Try baby's beauty treatment for you... when you... Ivory Soap 100% pure.*

**THE YOUNG MARRIED SET** *Magazine's favorite*

**How a cup of tea made an Irishman a knight**

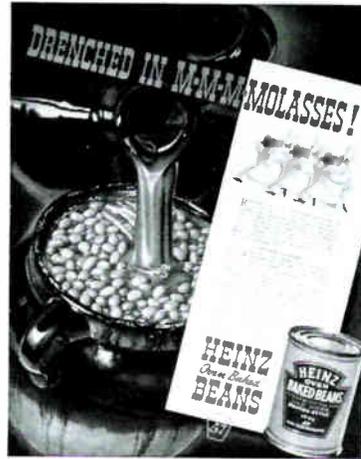
**LIPTON'S TEA**

*Kiss Baby's Smooth Cheek*

*Try baby's beauty treatment for you... when you... Ivory Soap 100% pure.*

**THE YOUNG MARRIED SET** *Fun With*

**The Strange Ever Called Iulpomania**







Hiram Walker presents...  
*The very Bonded Whiskey of its kind!*

*Taste* **Signet**

Canada's Finest

*The Finest Whiskey*  
*Produced in Canada*

**J. & F. W. Walker's**  
**Bonded Whiskey**

**A WARM-WEATHER LUXURY.** What a blessing to start these sultry summer days with a cool, soothing dash of Aqua Velva after-shave! The stimulating after-shave lotion leaves your face cool, smooth, refreshed. It closes pores, fights off sun spots. Include yourself daily in Aqua Velva every morning and start the day with that cool, air-conditioned feeling. Excellent after electric shaves, too!

**OUR TREAT.** Write for FREE! Get no more sized lot of Aqua Velva. The world's most popular after-shave lotion. The J. B. Williams Company, Dept. J. B. Select colors, from U.S.A.

*On Sunday, Carnegie Hall holds ten million listeners*

**F**

*Columbia Broadcasting System*

The Gateway to Your Life  
 is in  
**SAN FRANCISCO**

*Introducing the new vacation area...*

**SNOW BOUND**

**LA PROVINCE DE QUÉBEC**  
 LAND OF WINTER SPORTS

**THE**  
*Royal Flush*

**HEINZ**  
 CREAM OF TOMATO SOUP

**HEINZ**  
 TOMATO SOUP

---

# ADVERTISING ART GROWS UP

*By* GEORGE GALLUP

---

Advertising illustration has shown an amazing development in the years since the first World War. Twenty years ago there were only a handful of men capable of turning out illustrations for advertisements, and in the beginning the stilted and stylized work of this group was the only source of supply.

With the realization that effective illustration was a valuable advertising tool, a new generation of picture-makers sprang up. Their early efforts produced a hodgepodge of advertising pictures—a confusion of techniques often more concerned with manner than subject.

Came 1929—and the cold, gray dawn. Out of it grew a new attitude toward advertising pictures and their importance to advertising. We discovered the appeal of the news photographs. We learned about rotogravure reproduction. We discovered candid camera photography and naturalness in pictures. We found ways to learn what it was that appealed to the public.

Advertising illustration could now be measured in terms of public reaction. Artists became reporters. Readers responded to pictorial realism, photographic truthfulness, sentiment, drama and humor. Agencies studied the problem of what to picture and how. Readers were quizzed, their reactions tabulated, analyses made, deductions drawn.

Today nothing is more important to successful advertising than the pictures used to illustrate

the advertisements. Successful advertising pictures are not the result of trick techniques. Pictures must be clear—obvious—visual expressions of the copywriters' and art directors' ideas.

Today art directors are advertising men, intent on promoting a sale or a service. Today advertising illustrators are men possessed of a skill to attract and explain by their pictures.

Today there are hundreds of competent artists and photographers turning out finer work than was ever turned out before. Their prime concern is that the pictures they create may attract attention and keep them and their talents in demand. They are salesmen and to remain successful they must be as progressive and alert as anyone in business. By active competition, by study and research they must keep up to date.

If advertising illustration is to be a compelling element in the complete advertisement, there can never be a moment of relaxation in this matter of ingenuity and visual impact.

Advertising illustration has made long strides to improve its effectiveness. It is succeeding through a sharpened understanding of the resultful ways of using pictures and by an intelligent search for those elements in pictures which have popular or specific appeals.

As to the number of ways in which creative men can express themselves, no one dare hazard a guess. But with an ever-increasing knowledge of readers, their interests and their habits, the mechanics of advertising illustration are being perfected. The useful application of this tool is up to the art directors.

In this volume are illustrations of some pictures that were made to be salesmen. They were sent into homes of American customers in the newspapers and magazines. They were posted along our highways and placed in street cars and busses, wherever people might notice them. They were sent out by mail.

As to which of these illustrations were good "salesmen," you will have to decide. If you can explain *why*, you are an advertising expert.

# CLASS MAGAZINES





*Artist: Louise Dahl-Wolfe Art Director: Lester Jay Loh Agency: J. M. Mathes, Incorporated Client: American Viscose Corporation*

ART DIRECTORS CLUB MEDAL FOR BEST COLOR PHOTOGRAPH

# Fortune



*Artist:* Thomas Berrimo

*Art Director:* Francis E. Brennan

*Client:* Fortune

ART DIRECTORS CLUB MEDAL FOR BEST COLOR ILLUSTRATION



*Artist:* Buk U'reich  
*Art Director:* Charles T. Coiner  
*Agency:* N. W. Ayer & Son, Inc.  
*Client:* Cannon Mills, Inc.

AWARD FOR DISTINCTIVE MERIT



*Artist:* Victor Keppler  
*Art Director:* Harold C. McNulty  
*Agency:* Batten, Barton, Durstine & Osborn, Inc.  
*Client:* Corning Glass Works

AWARD FOR DISTINCTIVE MERIT



*Artist:* Edwin A. Georgi

*Art Director:* Leon Karp

*Agency:* N. W. Ayer & Son, Inc.

*Client:* Yardley & Co., Ltd.

## AWARD FOR DISTINCTIVE MERIT

## AWARD FOR DISTINCTIVE MERIT

*Artist:* Herbert Matter

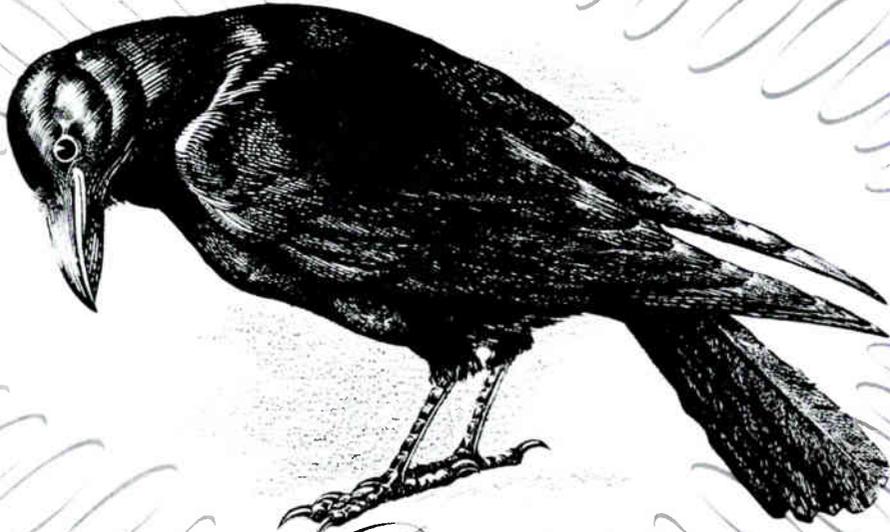
*Art Director:* Paul Darrow

*Agency:* N. W. Ayer & Son, Inc.

*Client:* Cannon Mills, Inc.



# OLD CROW



Bottled  
in  
Bond  
A TRULY GREAT NAME

*Among the World's Great Whiskies*

*Tradition cannot be built up overnight.  
Old Crow goes back to the beginnings of  
Fine Whiskey distilling in Kentucky.*

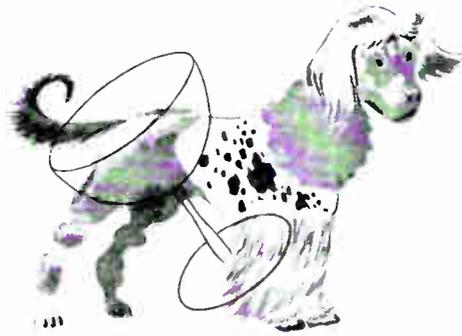
BOURBON  
OR RYE

Your Guide to  Good Liquors

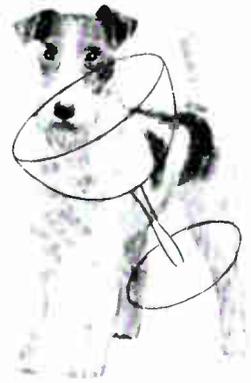
Copyright 1935, National Distillers Products Corporation, New York

Artist: Kent Studios Art Director: Stanley Dusek Agency: Lawrence Fertig & Co., Inc. Client: National Distillers Products Corporation

AWARD FOR DISTINCTIVE MERIT

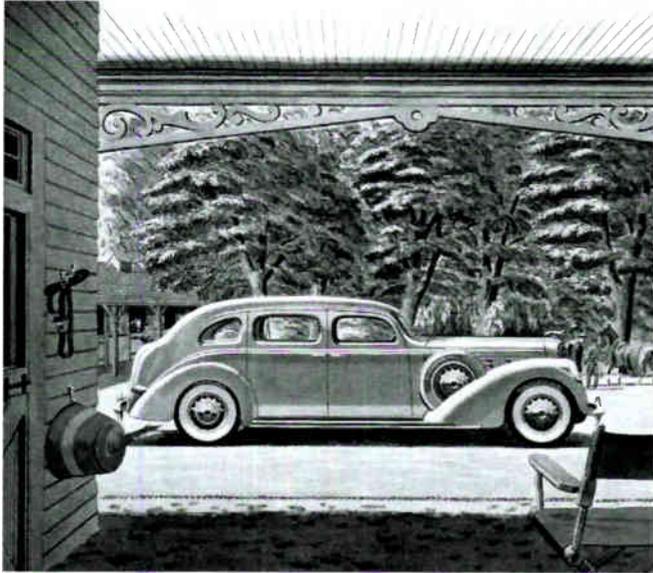


*Artist: Fred Freeman  
Art Director: William H. Schneider  
Agency: Donahue & Coe, Inc.  
Client: Angostura-Wuppermann Corp.*

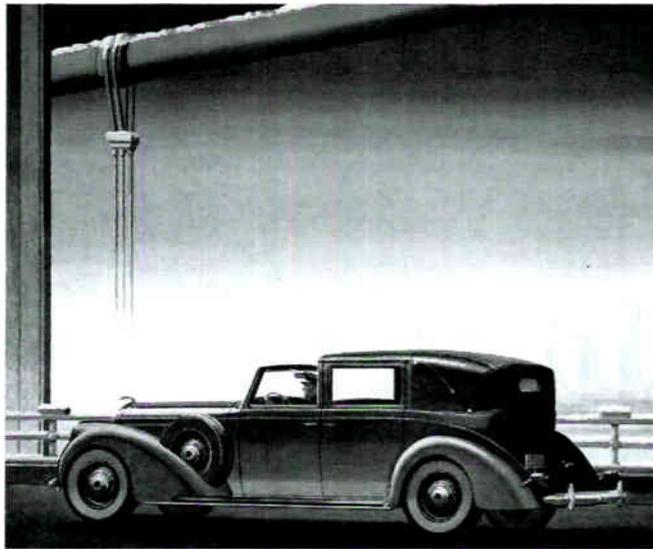


*Artist: Henry Waxman Art Directors: Lester Jay Loh, J. H. Tinker, Jr. Agency: J. M. Mathes, Inc. Client: American Viscose Corp.*





*Artist: Leslie Saalburg  
Art Director: Walter Reinsel  
Agency: N. W. Ayer & Son, Inc.  
Client: Lincoln Motor Company*



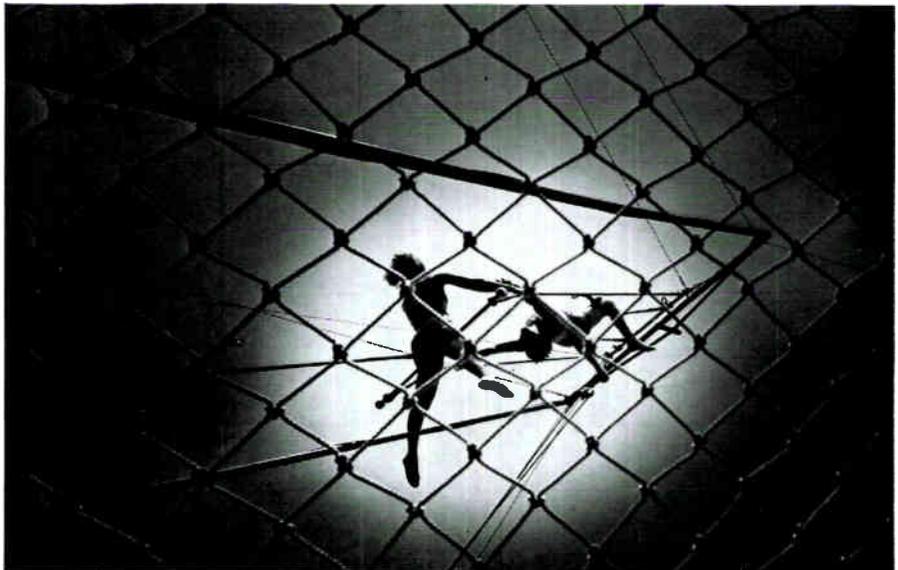
*Artist: Leslie Saalburg  
Art Directors: Walter Reinsel, John S. Fischer  
Agency: N. W. Ayer & Son, Inc.  
Client: Lincoln Motor Company*



*Artist: Anton Bruehl  
Art Director: Walter Reinsel  
Agency: N. W. Ayer & Son, Inc.  
Client: Lincoln Motor Company*



*Artist:* Toni Frissell  
*Art Director:* Eleanor Mayer  
*Agency:* Abbott Kimball Co., Inc.  
*Client:* Charles W. Nudelman, Inc.

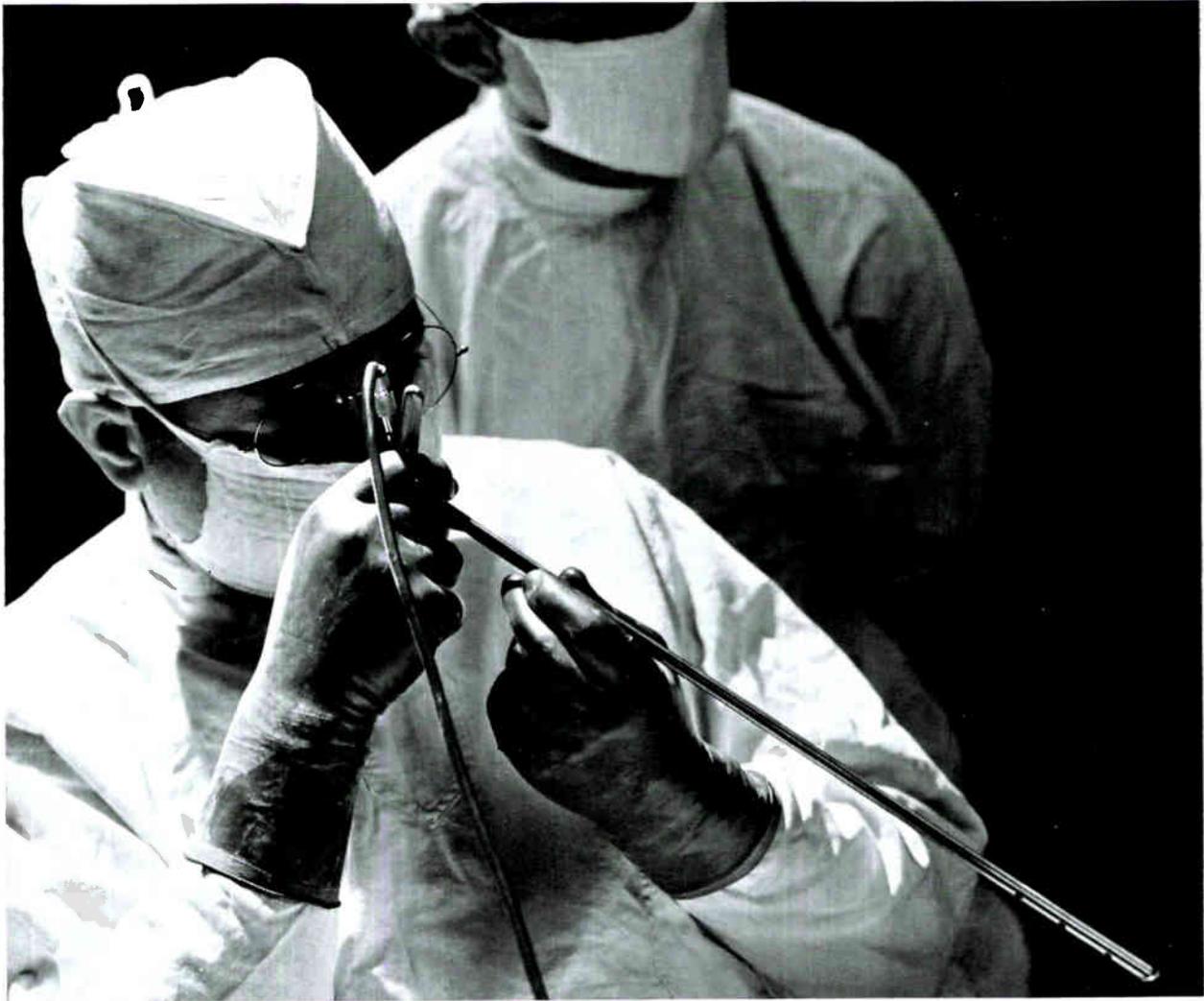


*Artist:* Mac Ball  
*Art Director:* Lester Jay Loh  
*Agency:* J. M. Mathes, Incorporated  
*Client:* Maryland Casualty Company

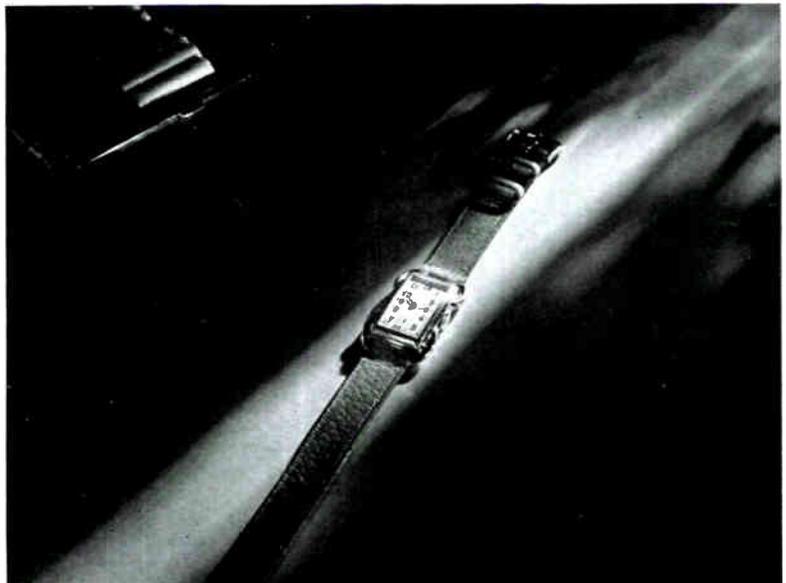
Artist: Mac Ball  
 Art Director: Albert Marshall  
 Agency: McCann-Erickson, Inc.  
 Client: Talon, Incorporated



Artist: Lester Gaba  
 Art Director: George McAndrew  
 Agency: Batten, Barton, Durstine & Osborn, Inc.  
 Client: E. I. du Pont de Nemours & Co., Inc.



*Artist: Victor Keppler    Art Director: Harold C. McNulty    Agency: Batten, Barton, Durstine & Osborn, Inc.    Client: Corning Glass Works*

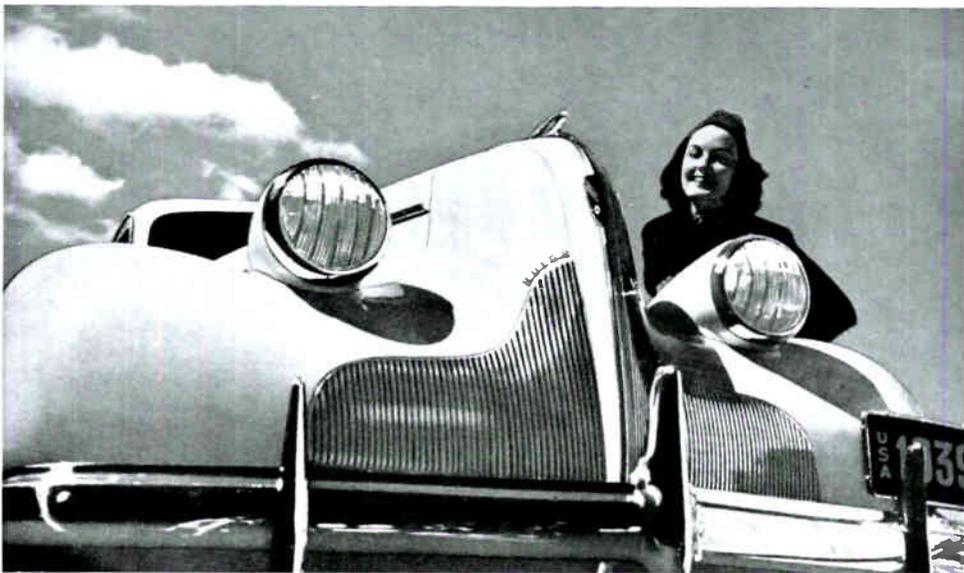


*Artist: Victor Keppler  
Art Director: Harry Payne  
Agency: Batten, Barton, Durstine & Osborn, Inc.  
Client: Hamilton Watch Company*



*Artist:* Albert Adams, Adams Studios  
*Agency:* Young & Rubicam, Inc.

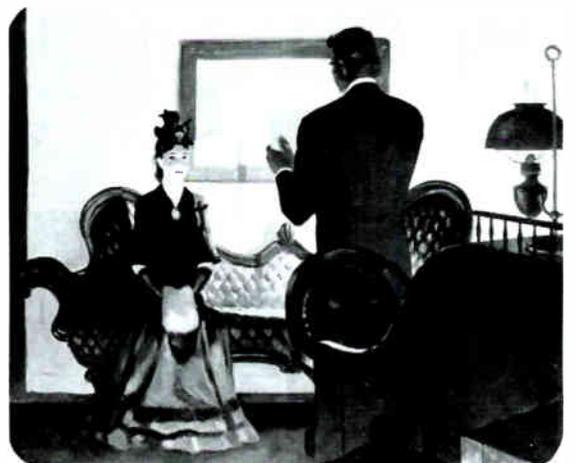
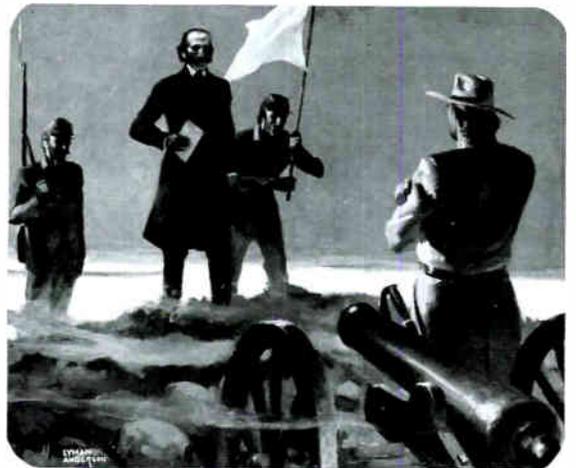
*Art Director:* Herbert Bishop  
*Client:* Frankfort Distilleries, Inc.



*Artist:* C. G. Christensen  
*Agency:* Arthur Kuder, Inc.

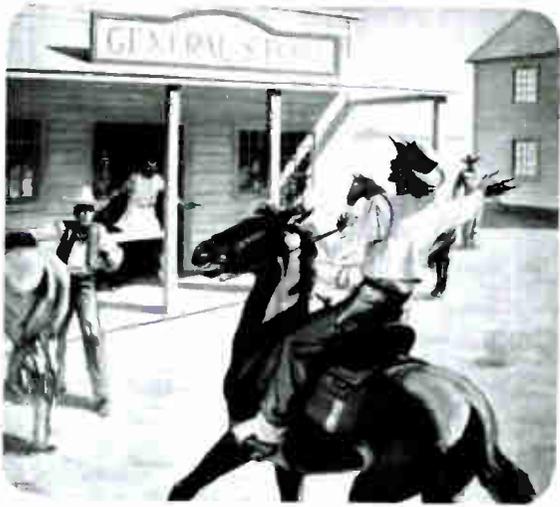
*Art Director:* Budd Hemmick  
*Client:* General Motors Sales Corporation, Buick Motor Division





*Artist:* James Schucker  
*Art Director:* Elmo Anderson  
*Agency:* Frank Presbrey Company  
*Client:* New York Life Insurance Company

*Artist:* Lyman Anderson  
*Art Director:* Elmo Anderson  
*Agency:* Frank Presbrey Company  
*Client:* New York Life Insurance Company



Artist: Lyman Anderson  
 Art Director: Elmo Anderson  
 Agency: Frank Presbrey Company  
 Client: New York Life Insurance Company

BLACK AS THE ACE OF SPADES  
 THAT'S WHY ARTISTS LIKE TO USE HIGGINS INDIA INK



**BLACKS**                      **COLORS**

**AMERICAN INDIA INKS**

WATERPROOF  
 SOLUBLE

ALL WATERPROOF

Yellow	Orange Yellow	Orange
Orange Red	Vermilion	Red
Scarlet	Red	Scarlet
Carmine Red	Red	Scarlet
Peacock	Violet	Blue
Turquoise	Sea Green	White
Green	Leaf	Neutral Tint
Black Red	Russet	Brown
Indigo		



CHAS. M. HIGGINS & CO., INC. • 97 1/2 NINTH STREET, BROOKLYN, N. Y.

Artist: Walter B. Geoghegan  
 Art Director: Walter B. Geoghegan  
 Agency: Calkins & Holden  
 Client: Chas. M. Higgins & Co., Inc.



Artist: Francis Marshall  
 Art Director: Arthur Weithas  
 Agency: Cecil Warwick & Legler  
 Client: Elizabeth Arden



*Artist:* Stevan Dohanos    *Art Director:* Robert E. Wilson  
*Agency:* Young & Rubicam, Inc.    *Client:* The Travelers Insurance Company



*Artist:* Stevan Dohanos  
*Art Director:* Robert E. Wilson  
*Agency:* Young & Rubicam, Inc.  
*Client:* The Travelers Insurance Company



Artist: Louise Dahl-Wolfe  
 Art Directors: Lester Jay Loh, Claude Hurd  
 Agency: J. M. Mathes, Incorporated  
 Client: American Viscose Corporation



Why **REVLON** is fashion's favorite and enamel the most loved...

Revlon's new nail enamel is the most beautiful and longest-lasting ever. It's the only one that's so easy to apply and so quick to dry. It's the only one that's so beautiful and so long-lasting. It's the only one that's so easy to apply and so quick to dry. It's the only one that's so beautiful and so long-lasting. It's the only one that's so easy to apply and so quick to dry.



Revlon's Nail Enamel Corporation • 123 W. 42nd St. • New York 36, N.Y.

Artists: Ray Albert, Ehrlich-La Zink, Inc.  
 Art Director: Eleanor Mayer  
 Agency: Abbott Kimball Co., Inc.  
 Client: Revlon Nail Enamel Corporation

## FALL FORECAST for BEAUTY—

Lovely skin is de rigueur\*

**AUDREY CHRISTIE**  
 ...  
**RUTH MATTESON**  
 ...  
**PEGGY O'DONNELL**  
 ...

**LUX**

**Lovely Faces**—The skin is the most important part of your beauty. It's the canvas for your eyes, lips, and hair. It's the first thing people notice. So, take care of it. Use Lux Soap. It's the best for your skin. It's the best for your skin. It's the best for your skin.

**\*meaning that you must have it**

Art Director: Elwood Whitney  
 Agency: J. Walter Thompson Co.  
 Client: Lever Brothers

**ME** antha

sewed to have lots of clothes

Meatha is a new fabric that's perfect for fall. It's soft, comfortable, and easy to care for. It's the perfect fabric for your wardrobe. It's the perfect fabric for your wardrobe. It's the perfect fabric for your wardrobe.

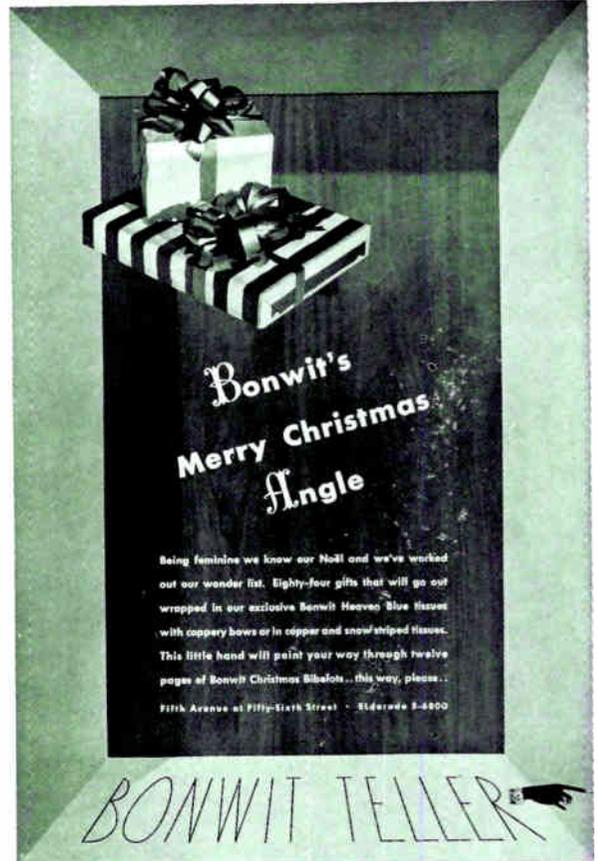
**ROBSON CROUCH HAZEN STANES**  
**AMERICAN LENOIR CORPORATION**  
 World's Largest Producer of Rayons

**CAUTION TESTED BAYON FABRICS BRINGS GOOD SEWING LUCK**

Artist: Harry Brown  
 Art Directors: Lester Jay Loh, J. H. Tinker, Jr.  
 Agency: J. M. Mathes, Incorporated  
 Client: American Viscose Corporation



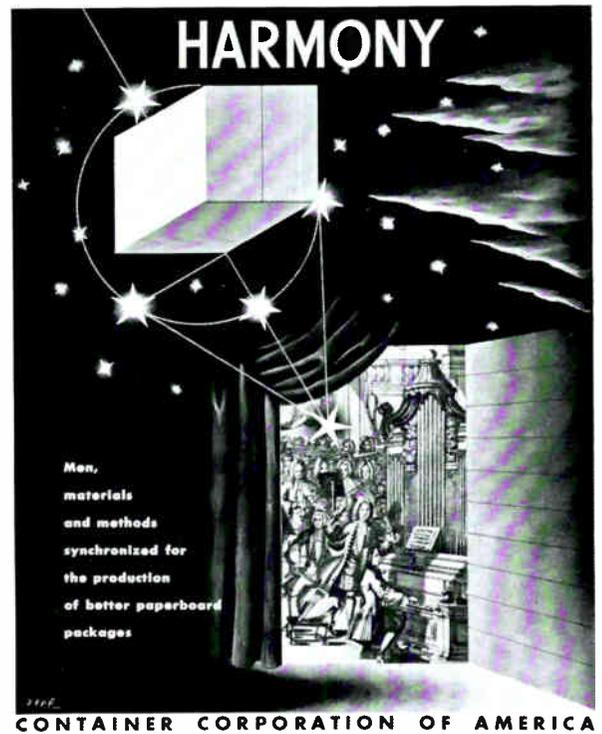
Artist: Marcel Arthaud  
 Art Director: Leon Karp  
 Agency: N. W. Ayer & Son, Inc.  
 Client: French Line



Artist: James Abbé  
 Art Director: Myron Kenzer  
 Client: Bonwit Teller



Artist: Louise Dahl-Wolfe  
 Art Director: George McAndrew  
 Agency: Batten, Barton, Durstine & Osborn, Inc.  
 Client: E. I. du Pont de Nemours & Co., Inc.



Artist: Tony Zepf  
 Art Director: John J. Smith  
 Agency: N. W. Ayer & Son, Inc.  
 Client: Container Corporation of America



*Artist:* Henry M. Rundle  
*Art Director:* Henry M. Rundle  
*Client:* R. C. A. Manufacturing Co.



*Artist:* Gordon C. Ross  
*Art Directors:* Henry Harding, Earle H. Bean  
*Agency:* The Barta Press  
*Client:* Liberty Mutual Insurance Company

# COMPLETE ADVERTISEMENTS • CLASS MAGAZINES

---



*Elizabeth Arden*

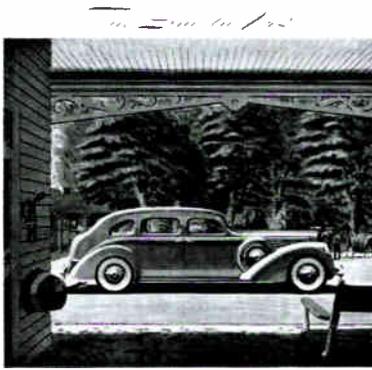


du pont rayon

*presents "Two Face" fabrics*



du pont rayon



STRIP OVER STRIPES



NEW YORK LIFE INSURANCE COMPANY



NEW YORK LIFE INSURANCE COMPANY

"Unforeseen events... need not change and shape the course of man's affairs"



THE NET OF IT

There is much more than the netting shown in this picture. It is a netting that is made of a fine mesh of wire, and it is used for many purposes. It is used for fencing in areas where there are many small animals, and it is used for fencing in areas where there are many small plants. It is used for fencing in areas where there are many small people, and it is used for fencing in areas where there are many small things.

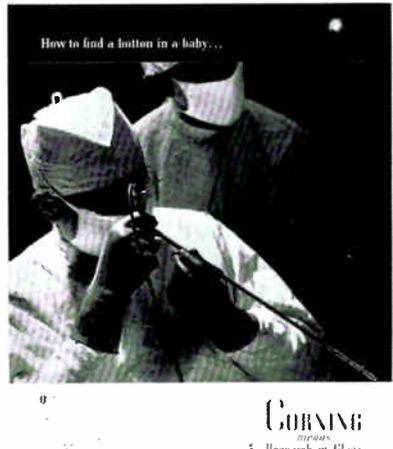
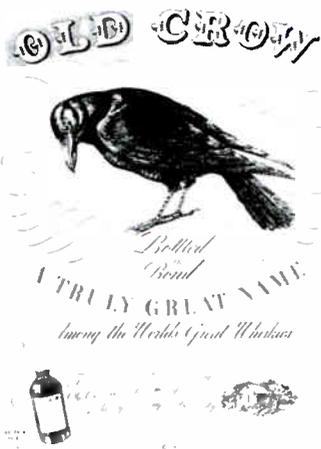
THE MARYLAND

The Maryland netting is made of a fine mesh of wire, and it is used for many purposes. It is used for fencing in areas where there are many small animals, and it is used for fencing in areas where there are many small plants. It is used for fencing in areas where there are many small people, and it is used for fencing in areas where there are many small things.



du pont rayon

du pont rayon



*Two Cognacs...*  
WE REVEAL IN OUR  
ADVERTISED THIS WAY






*FOUR ROSES*

BLACK AS THE ACE OF SPADES  
THAT'S WHY ARTISTS LIKE TO USE HIGGINS INDIA INK



BLACKS      COLORS  
AMERICAN      ALL PURPOSE  
INDIA INKS      HIGGINS

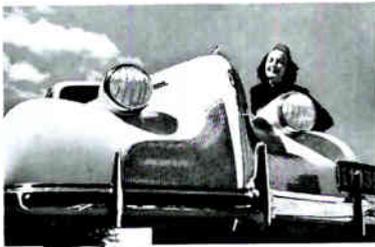


W. M. HIGGINS & CO. INC. 17 NORTH STREET BROOKLYN, N. Y.

Fortune



*Studebaker*








HARMONY



Mail materials and methods synchronized for the production of better paperboard packages



CONTAINER CORPORATION OF AMERICA

New York to New Jersey through a Glass Tube ...

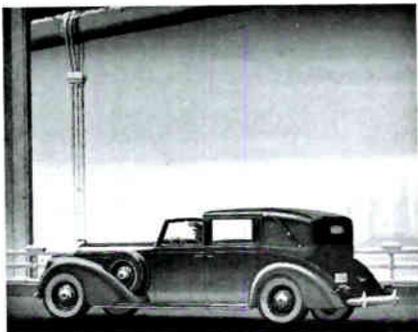


**CORNING**  
Research in Glass



WE INVARIABLE

*Studebaker*



3 1/2 x 4 1/2  
CANDID  
SHEETS



Her Head in  
the Clouds

Complexion Secrets  
of a Countess

Yardley's English Lavender

Sculptured  
Texture in  
Cannon Towels



REVLON

...feminine femininity was made to be used...

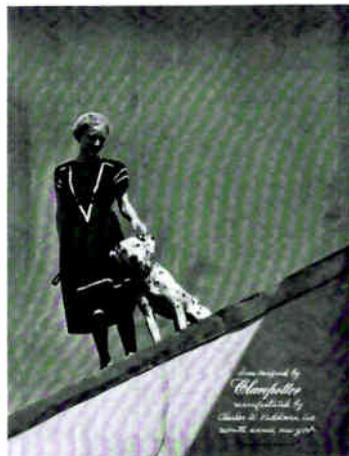
Why REVLON...  
...the best...  
...the best...



M...  
...the better...

Handbags in Case

All getting locked up in the Eastern...  
...the best...



*Short-Cut to Arcady*

**Bermuda**

NEW YORK LIFE INSURANCE COMPANY

**UNDER THE FLAG OF TRUCE**

NEW YORK LIFE INSURANCE COMPANY

**FALL FORECAST for BEAUTY**

Lovely skin is de rigueur\*

NEW YORK LIFE INSURANCE COMPANY



**Dodge knows that American anger**

**can help sell cars**

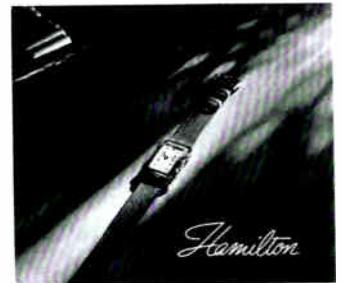
**TIME** • THE WEEKLY NEWSMAGAZINE



This year's great Summer in a Volkswagen

*Volkswagen*

**LOST AT SEA!**



**GREAT THINGS**      **SMALL THINGS**



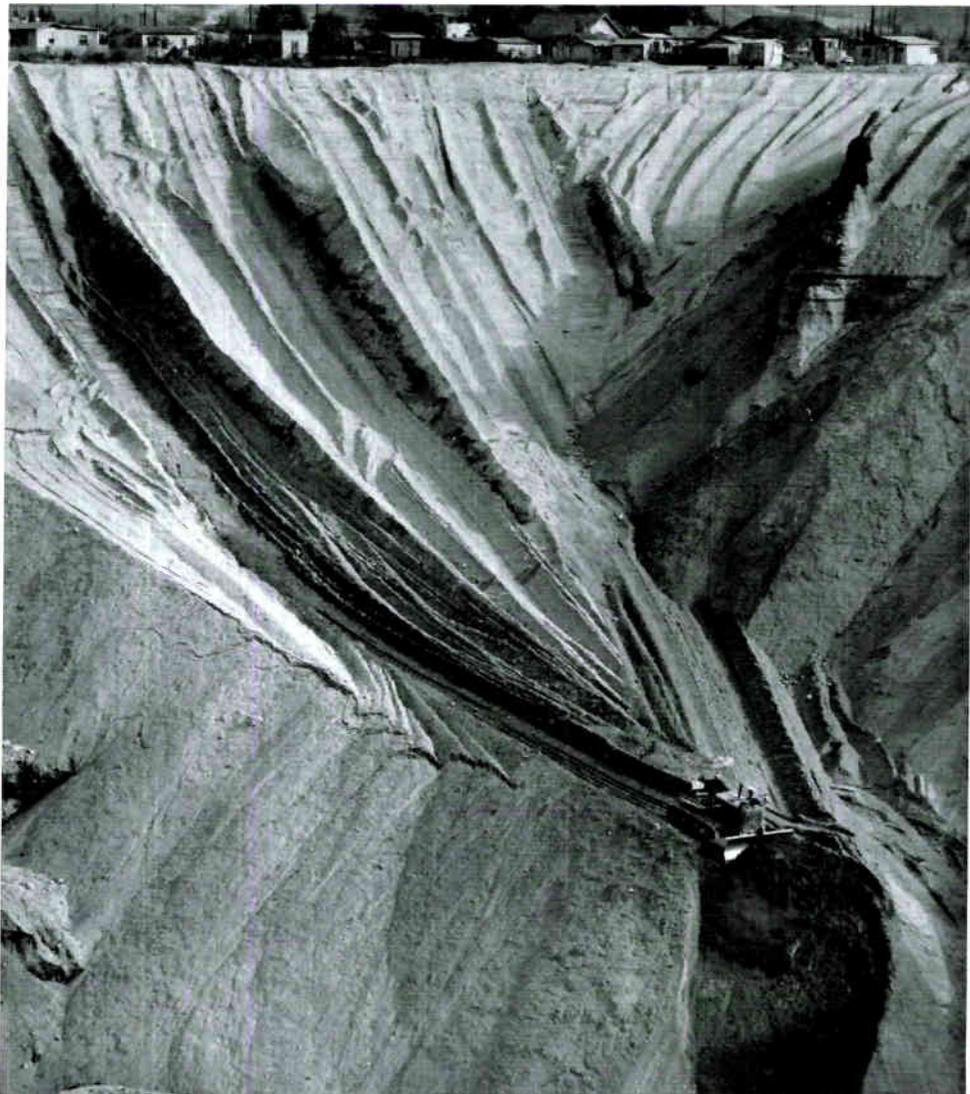
**NEW YORK LIFE INSURANCE COMPANY**



# TRADE PUBLICATIONS



ART DIRECTORS CLUB MEDAL FOR BEST BLACK AND WHITE PHOTOGRAPH



*Artist: Marvin Becker      Art Director: Franklin D. Baker*  
*Agency: N. W. Ayer & Son, Inc.      Client: Caterpillar Tractor Co.*



*Artist:* John Scott  
*Art Director:* Walter K. Nield  
*Agency:* Young & Rubicam, Inc.  
*Client:* Young & Rubicam, Inc.



*Artist:* E. Meerkämper  
*Art Director:* Ben Collins  
*Client:* The Beck Engraving Company



*Artist:* John Scott  
*Art Director:* Walter K. Nield  
*Agency:* Young & Rubicam, Inc.  
*Client:* Young & Rubicam, Inc.



## The rise and fall of "Shall I?"

It is in the very spirit of the "Shall I?" family that we have prepared this advertisement. "Shall I?" was WOR's first major effort in New York. It was a comparatively new start in radio, but still had in the people who purchased goods and services, newspapers and magazines. After all, one could not read one newspaper or the Financial Market in America without seeing "Shall I?" in some kind of program. It could be expected to be a success and had a very large base in the most diverse population group of readers in America. It was a good idea. All the people should have the same station. It had the "I" was just an old saying. Then came the introduction of WOR. It came in fact, such network has never in fact of course. It had the "I" was just a repeat of "Shall I?" with the addition of the former departing which upon the increasing that backed in fact by network advertising having some time in WOR than ever before. Because WOR was the most prominent that was before. It was back behind the scenes of most outstanding successful radio companies. Now will possibly find that WOR has had a big part in their success in Greater New York. What you should find can be seen in WOR's list of advertising—the most complete and impressive collection of success stories ever published in our station.



**WOR**

Art Director: Ross Craufurd  
Agency: Bamberger Broadcasting Service, Inc.  
Client: WOR

## How to make people sit up and do things



THE OTHER DAY one of our agents provocateurs (we keep an old bin full of them) trotted in with a story that fairly begged to be related.

Now then. Late in the winter of 1930 a gentleman found his way into our place. He owned a bank. The bank wanted accounts. He was a very dignified old gentleman and so was the bank. It had been founded in 1833 and the next people used it to salt away and invest their dubiousness.

"We might begin with an offer," suggested the o. g. So, WOR offered a bank to have accounts. To date, a quarter of a million people have written in for these banks. Though the offer's continued since 1930, people still keep on shouting "grime!" at the rate of 10,000 a year!

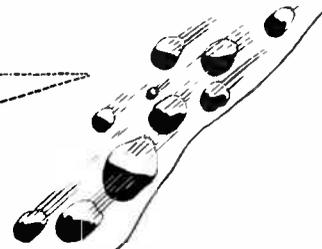
Essentially—20,000 new accounts have been opened as a result of the request and the bank is just hip-deep in the good will these WOR broadcasts have created.

All this, as you've probably gathered, is just our subtle way of hinting that we can sell backs. To be quite brazen about it, we can sell anything if you'd care to let us—and it really isn't necessary that you be in business since 1833.

**WOR**

Art Director: Ross Craufurd  
Agency: Bamberger Broadcasting Service, Inc.  
Client: WOR

Avalanches always start at the top.....



Even an agency or manufacturer shouldn't be pushed only on small town markets, and then suddenly everybody in the place had switched and was swearing that it was the Big Cities where business had the most time?

Put the Pinkerton man on the trail of any such swarms of opinion, and they'll usually track it right down to the guy at the top. Some heads got to the flow, somebody plucked the real facts right in his lap, and if you do that, most Bowers will see the light faster than we can say "Ma'am!"

So'll the "Tycoon at the Top" and you stir him on it motion an avalanche of opinion, speech,

it sweeps in all the fellows on the way down, even in the most famous "strong market."

And here's where A. K. comes in. For when it comes to Brain (read: you'll find A. K. & S. sitting in with the high-roller non-orthodox.) It deals with the tops, the Men at the Top are signing about. It discusses the problems they discuss. It presents new facts about the very questions on which they're making their data.

Whether you're selling new cars or radio magazines or metropolitan market's agency sides of new processes of reproduction, it'll always pay you to have the Bos actively on your side—and the "Smart Guy, Smart Guy" out way to alert the Bowers' Bikes we're to be the thing in Advertising & Selling.

Advertising & Selling, 9 EAST 38TH ST., NEW YORK, N. Y.

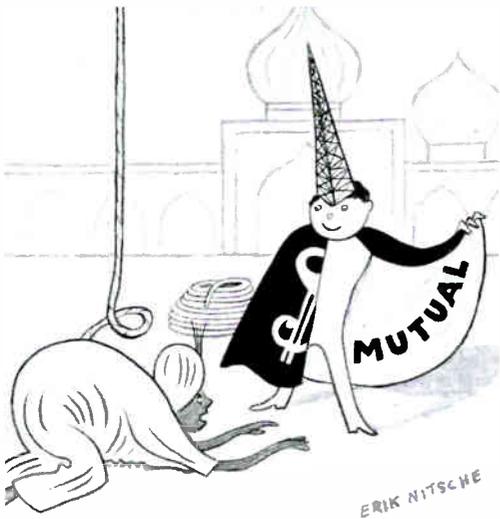
Artist: John Averill Art Director: John Averill Agency: George Bijur, Inc. Client: Advertising & Selling



Artist: Stanley Ekman  
 Art Director: Scott A. Runge  
 Agency: N. W. Ayer & Son, Inc.  
 Client: Container Corporation of America

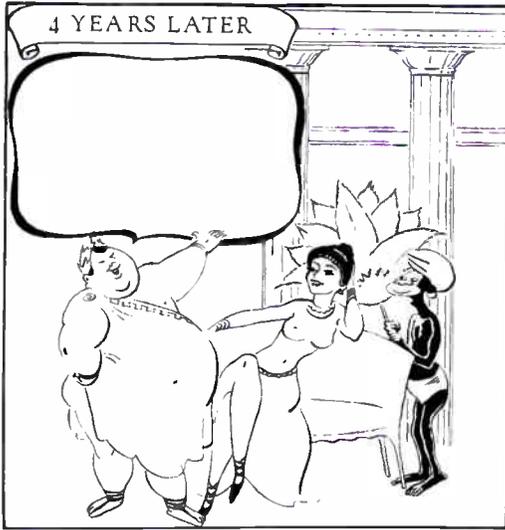


Artist: Keith Ward  
 Art Director: Frederick Halpert  
 Agency: Young & Rubicam, Inc.  
 Client: The Centaur Company



Artist: Erik Nitsche  
 Art Director: Erik Nitsche  
 Agency: George Bijur, Inc.  
 Client: Mutual Broadcasting System



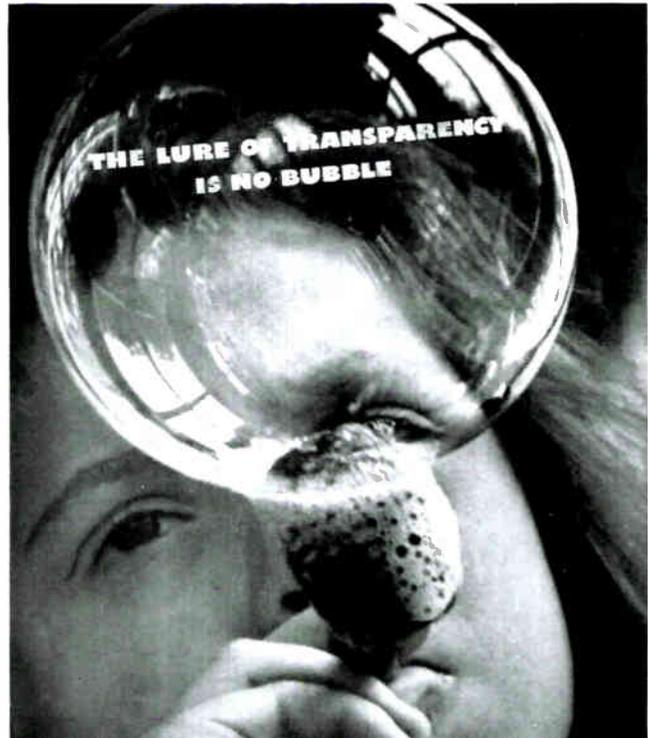


Artist: Harold Kramer  
 Art Director: John B. Breunig  
 Agency: Needham, Louis & Brophy, Inc.  
 Client: Eagle-Picher Lead Company



Artist: Edwin Way Teale  
 Art Director: Ben Collins  
 Client: The Beck Engraving Company

Artist: Roy Snow  
 Art Director: T. V. Tinker  
 Agency: Batten, Barton, Durstine & Osborn, Inc.  
 Client: E. I. du Pont de Nemours & Co., Inc.

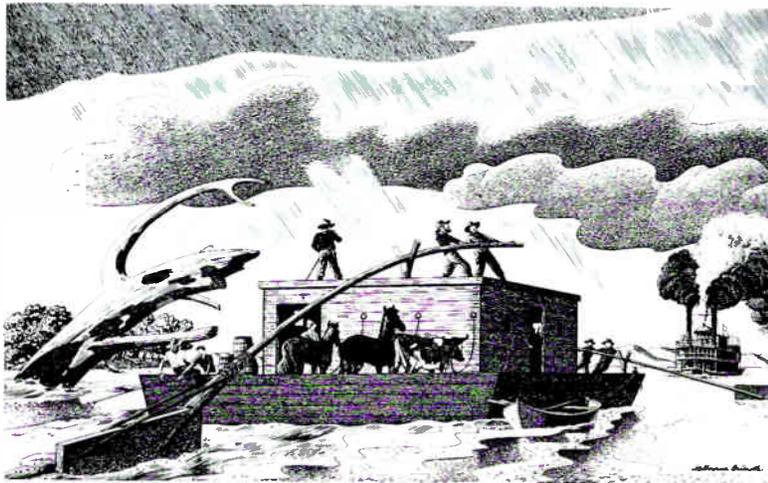


Artist: John Averill Art Director: John Averill Client: Collins, Miller & Hutchings, Inc.



Artist: Lejaren A. Hiller Art Directors: David Silver, C. Carroll Adams Client: Davis & Geck, Inc.





Artist: Melbourne Brindle Art Director: Walter B. Geoghegan Agency: Calkins & Holden Client: Sanderson & Porter



Artist: Herbert Roesch  
Art Director: Walter Lloyd  
Client: Woman's Home Companion

**CBS... Covers Both Sides**

**P**...

**P**...

Columbia Broadcasting System

Artist: William Golden Art Director: Ted Sandler Client: Columbia Broadcasting System



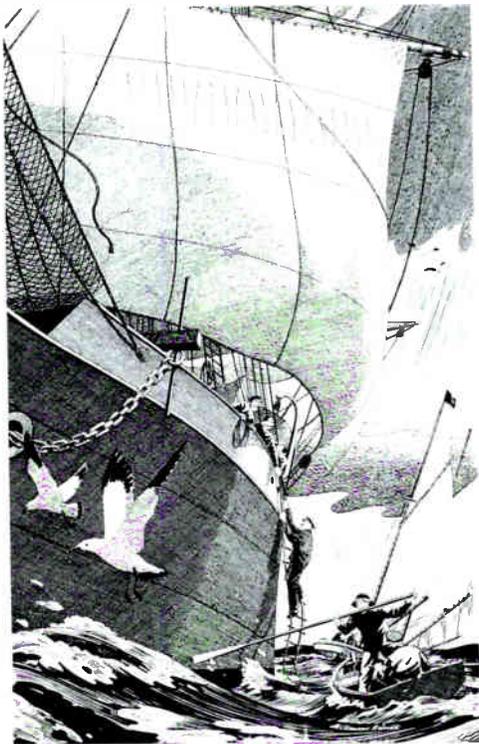
# HOW

## to cut costs of distribution

George Bijur, Inc. has developed a new distribution system for its products. The result is a significant increase in the traceable result of every sale. The system is based on the use of a new type of packaging. This packaging is designed to be used in a variety of ways. It can be used as a unit of sale, or it can be used as a unit of distribution. The result is a significant increase in the traceable result of every sale. The system is based on the use of a new type of packaging. This packaging is designed to be used in a variety of ways. It can be used as a unit of sale, or it can be used as a unit of distribution. The result is a significant increase in the traceable result of every sale.

GEORGE BIJUR, INC. • 9 ROCKEFELLER PLAZA • NEW YORK

Artist: P. Nyholm  
 Art Director: Lester Beall  
 Agency: George Bijur, Inc.  
 Client: George Bijur, Inc.

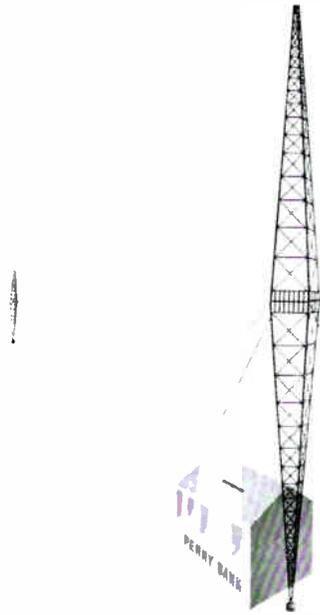


Artist: Melbourne Brindle  
 Art Director: Walter B. Geoghegan  
 Agency: Calkins & Holden  
 Client: Sanderson & Porter



Artist: Fred R. Archer  
 Art Director: Elmer R. Lasher  
 Agency: T. J. Maloney, Inc.  
 Client: Economics Laboratory, Inc.

Artist: Joseph Gering  
 Art Directors: Lester Beall, Joseph Gering  
 Agency: George Bijur, Inc.  
 Client: Mutual Broadcasting System



**Who Said RADIO Is Expensive?**

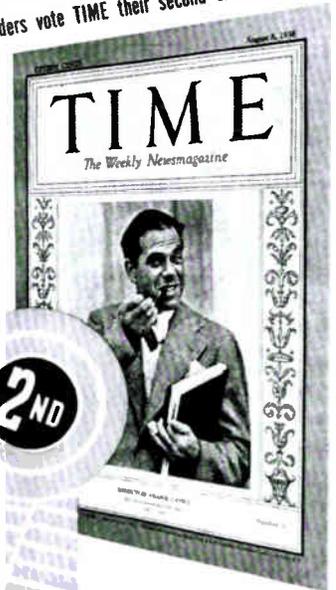
The Mutual Broadcasting System, Inc. has announced that it will show live the first of its new "New York Central" radio program, "The Perry Bank," on the radio, starting on Monday, September 15, 1936. This program will be broadcast live from the Perry Bank, a new building in New York City, which is being built by the Mutual Broadcasting System, Inc. The Perry Bank is a new building in New York City, which is being built by the Mutual Broadcasting System, Inc. The Perry Bank is a new building in New York City, which is being built by the Mutual Broadcasting System, Inc. The Perry Bank is a new building in New York City, which is being built by the Mutual Broadcasting System, Inc.

**THE MUTUAL BROADCASTING SYSTEM · COAST TO COAST**



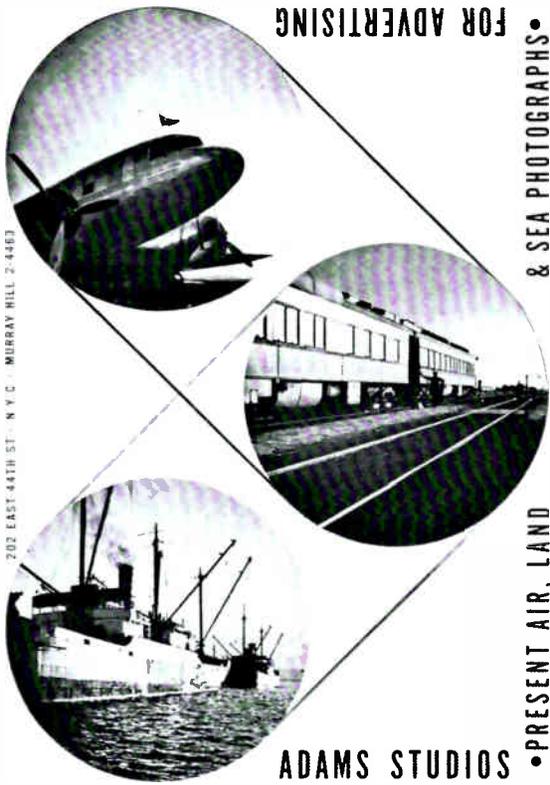
Artist: Gilbert Bundy  
 Art Directors: Paul Smith, William A. Lang  
 Agency: Kenyon & Eckhardt, Inc.  
 Client: Munsingwear, Inc.

Automobile Insurance Policy Holders vote TIME their second choice magazine



SEP first, Readers Digest third

Artist: M. Ackoff  
 Art Director: Lester Beall  
 Agency: Philip Kobbe  
 Client: Time, Inc.



702 EAST 44TH ST. - N.Y.C. - MURRAY HILL 2-4463

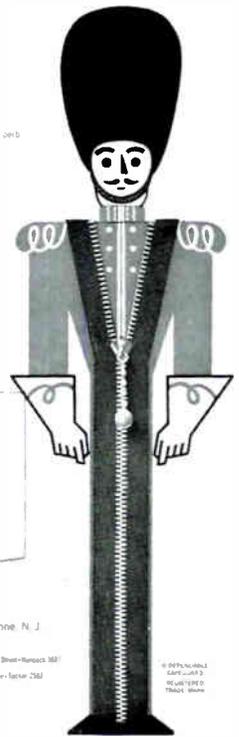
FOR ADVERTISING

• PRESENT AIR, LAND & SEA PHOTOGRAPHS •

ADAMS STUDIOS

Artist: George Adams, Adams Studios  
 Art Director: Robert Geissmann  
 Client: Adams Studios

For the pleasure of the reader, I am presenting to you  
 a new and exciting way of advertising. This new  
 method of advertising is the only one that can  
 meet your needs for high quality and lowest cost.  
 It is the only one that is guaranteed to  
 give you the most effective results.  
 The new method of advertising is the only one that  
 will give you the most effective results.  
 It is the only one that is guaranteed to  
 give you the most effective results.



CONMAR PRODUCTS CORPORATION, Bayonne, N. J.  
 NEW YORK OFFICE: 200 W. 42ND ST., NEW YORK 36, N. Y.  
 PHILADELPHIA OFFICE: 1500 MARKET ST., PHILADELPHIA 3, PA.  
 CHICAGO OFFICE: 110 N. LAUREL ST., CHICAGO 2, ILL.  
 LOS ANGELES OFFICE: 1100 W. 1ST ST., LOS ANGELES 1, CALIF.

Artist: George A. Podorson  
 Art Director: M. J. Eisler  
 Agency: Mears Advertising, Inc.  
 Client: Conmar Products Corporation

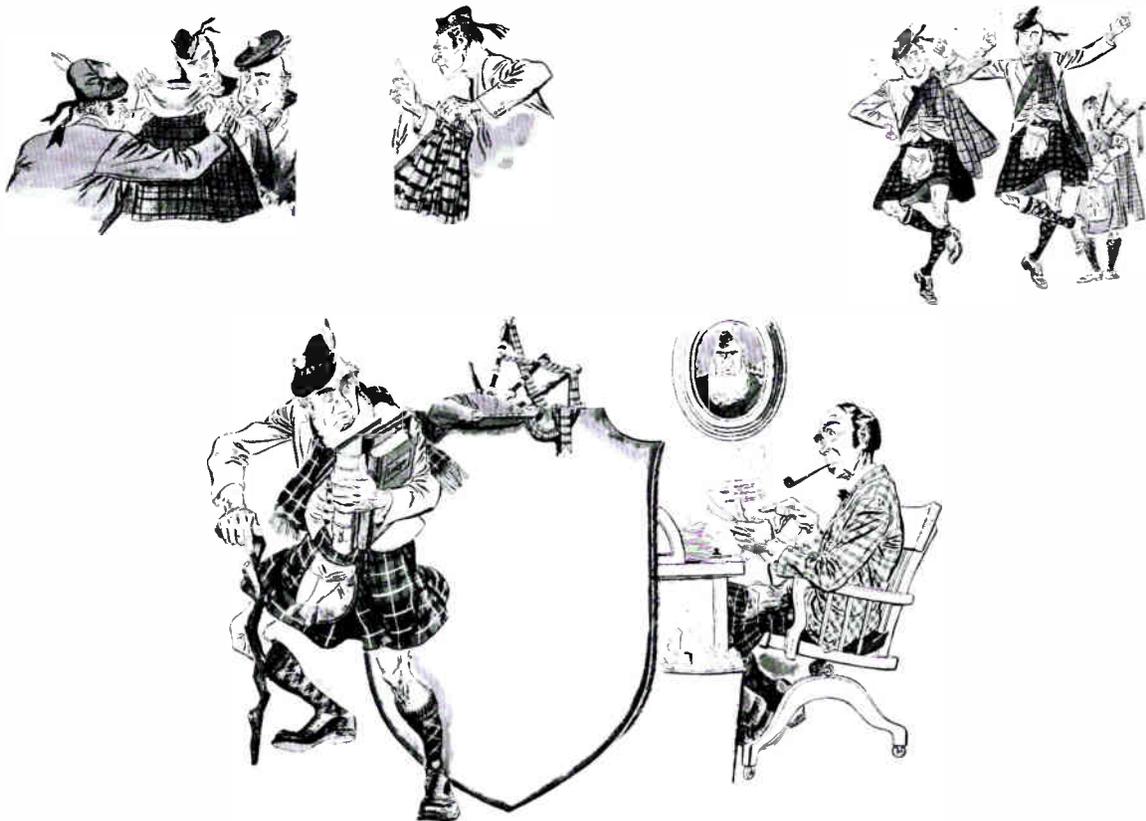


GOOD PHOTOS

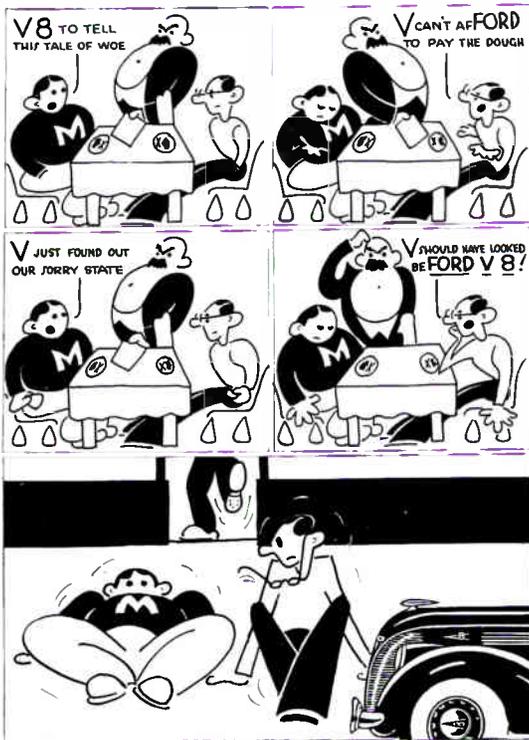


ADAMS STUDIOS

Artist: George Adams, Adams Studios  
 Art Director: Robert Geissmann  
 Client: Adams Studios



Artist: Albert Dorne Art Director: Daniel W. Keefe Agency: McCann-Erickson, Inc. Client: Talon, Inc.



Artist: Max Hodge  
 Art Director: Max Hodge  
 Agency: N. W. Ayer & Son, Inc.  
 Client: Ford Motor Company



Artists: Ledo Studios, Dorothy Monet  
 Art Director: Robert Engel  
 Agency: Fuller & Smith & Ross, Inc.  
 Client: Mark Cross







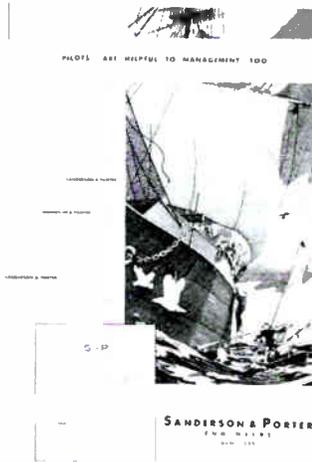
Definition of a successful advertisement

Young & Rubicam, Inc. ADVERTISING

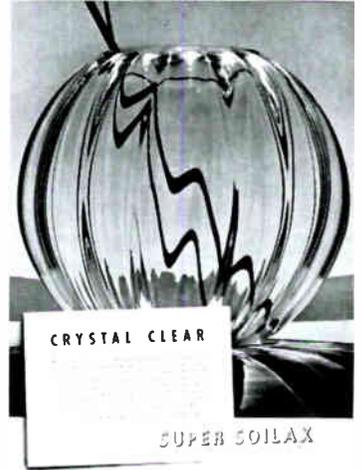


Why does everyone say "Yes" to Mrs. Wilson?

Young & Rubicam, Inc. ADVERTISING



MEN AT THE HELM need more than current to guide them today



SHEER STYLE PAJAMAS



For The Modern Idea see **MUNSING Wear**

The Adventures of Ray D O'Dollar—No. 4



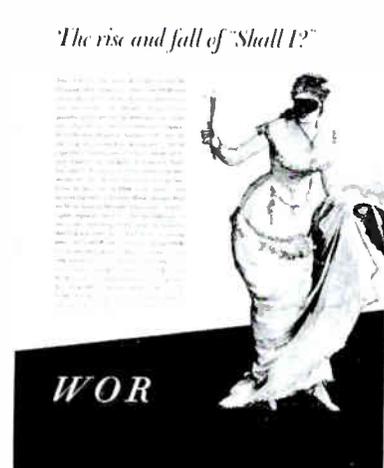
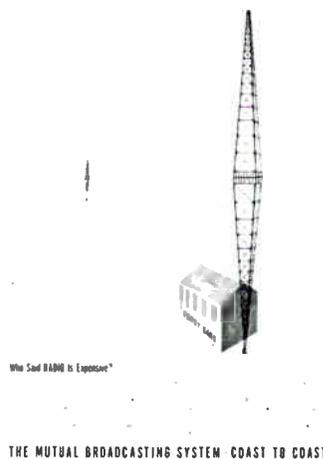
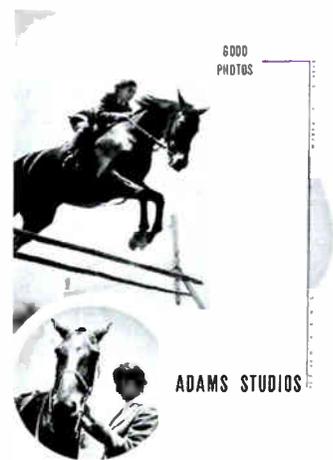
MUTUAL BROADCASTING SYSTEM

EVEN THE ROMANS KNEW IT!



THE EAGLE-PICHER LEAD COMPANY Cincinnati, Ohio

White Lead • Sublimed White Lead • Super Sublimed White Lead • Litharge • Sublimed Litharge • Orange Mineral • Zinc Oxide • Lithopone



---

# DISPLAY TYPOGRAPHY'S URGENT JOB

By DOUGLAS C. MCMURTRIE, *Director of Typography*, Ludlow Typograph Company

---

Art work in advertising attracts attention in the first instance, and creates a favorable attitude on the part of a prospective purchaser. But after attention has been attained, typography must carry on and tell the sales story.

It would, I think, be unanimously agreed that there are two stages of telling a copy story typographically. The first stage is represented by the display lines which seek to enlist the interest of the casual reader in the merchandise or service advertised. The body matter then goes on to elaborate the sales argument at greater length.

The burden on the typography of display, if this display functions successfully, is to deliver a message quickly—or not at all—in this fast-moving world. A like task, but one not quite so difficult, is assigned to the body types carrying the text of the advertisement.

Under these circumstances, we should plan printing to meet the fast-moving tempo of prospective readers. The messages we are called upon to put into type must meet successfully this test: If looked at for a fleeting moment, will they tell the gist of their story?

The printer has at his command one very potent tool to meet these present-day requirements: Display. For display is to the compositor what intonation, inflection, and emphasis are to the orator.

Display serves to index advertising copy for us, making it easier for us to locate offers of mer-

chandise in which we are interested, in just the same way as the tabs or cut-in letters on the edge of a dictionary help us to locate a certain word which we may wish to look up. Within a single advertisement, folder, or booklet, displayed sub-heads lead us directly, without waste of time, to the paragraphs or sections dealing with features with which we may be specially concerned.

Display is, therefore, an important factor in today's composition. Display lines first attract the attention of a reader and then intrigue him to read further into the copy.

Since they do perform so important a function, let those of us who set composition treat our display lines respectfully. Let us make sure the lines we display most emphatically are significant, making the point in the sales message most likely to attract the attention of a reader whose eye is casually roaming across the page.

Make sure they really stop the eye of this reader; that they are large enough and insistent enough to do the job, and not fail because they are half-hearted. There are those who advocate light display and even gray pages, but I cannot throw in with them, when the necessity for commercial return is concerned.

We may here recall the question often asked an advertiser: If lost in a wilderness and calling for help, would you prefer a thousands whispers or one loud shout?

Having attracted attention, let us organize and index the text copy by sub-heads to make it easy for the reader to find the paragraphs dealing with features or points in which he individually is especially interested. Again, we cannot afford to risk a wide expanse of even color type composition.

Above all, let us who set type make sure that when a reader once favors us with a moment's attention, there be no question in his mind as to what our customer has to sell. All of us can recall looking at advertisements and mailing pieces and wondering what on earth they were about, and whether the man who paid for the printing was selling watermelons or real-estate. When our attention is drawn away from one advertisement by some more comprehensible sales story, we can understand that the advertiser who loses out may well be skeptical regarding the "power of print."

After all, print has no power except when it is intelligently planned and executed. Printing which is effective is the only printing for which buyers can afford to pay—for long! And herein we find the strongest argument for the training and building of competent, thinking printers, who realize the potential power latent in the types and matrices which pass between their fingers.

Competent craftsmanship in setting letters into lines is not enough today. Facing new demands

because of the speeded-up tempo of modern living, able compositors must think about the copy they handle, and adapt their practice to these demands. More successful results from the copy they set afford the soundest and most logical approach to increased earning power.

A thoughtful analysis of copy is the surest guide to presenting it eloquently in typefaces. But there remains also to be considered the factor of current style, which changes constantly, though not too rapidly, with changing cycles of taste.

Ten years ago, the influence of "modern" design in the applied arts made itself felt in typography. This influence has brought about a number of changes in the best of our composition in the service of commerce.

First, it has simplified both typefaces and layout. Applied to typefaces, the influence was responsible for the simplification in design observable in the sans serifs, flat serifs, and other modern typefaces. Applied to layout, it has produced the rather severe geometric arrangements which are today so widely used.

The second important result of the modern influence is that the long-cherished central axis of restful typography has gone by the boards, perhaps never to return. It has been supplanted by non-symmetrical layout which is unbalanced rather than balanced, dynamic rather than static, disturbing rather than soothing. The modern typographer endeavors to substitute clarion calls for lullabies.

As to the present trend in typefaces: In spite of repeated rumors that the traditional oldstyle romans are returning to favor, the usage of the best composing rooms and the sales of the typefounders and composing machine manufacturers show modern typefaces still in the ascendant. The flat serifs apparently now lead the sans serifs in popularity, probably because of their higher degree of legibility.

There is a feeling on the part of some authorities that the next typeface family likely to rise to a position of popularity and importance will be a sans serif with strokes of variable weight. Such a typeface will, by reason of "thicks and thins," be far more legible than the monotone sans serifs, and will appear more brilliant. Yet it will retain the simplicity which is the essence of sound modern design.

The skyscraper motif of modern architecture is reflected in the favor with which tall and slender typefaces are now regarded. The newer typefaces being produced are relatively narrower than standard in relation to height, and markedly condensed faces in the Bodoni and Gothic families are being widely used.

A reaction against the severity of geometric layouts and the simplicity of monotone sans serifs is evidenced by the popularity of scripts. Or perhaps they are used as a foil for severity. At any rate, any good new script typeface is still assured of a warm reception. It is my belief that informality is more attractive than formality in a script used to promote sales.

Prediction of future trends is hazardous, but we know from historic precedent that styles move in cycles. There is on the horizon a "cloud the size of a man's hand" which seems to foretell a return to popularity of some of the decorative typefaces which were consigned to limbo—with appropriate ceremonies—ten years ago.

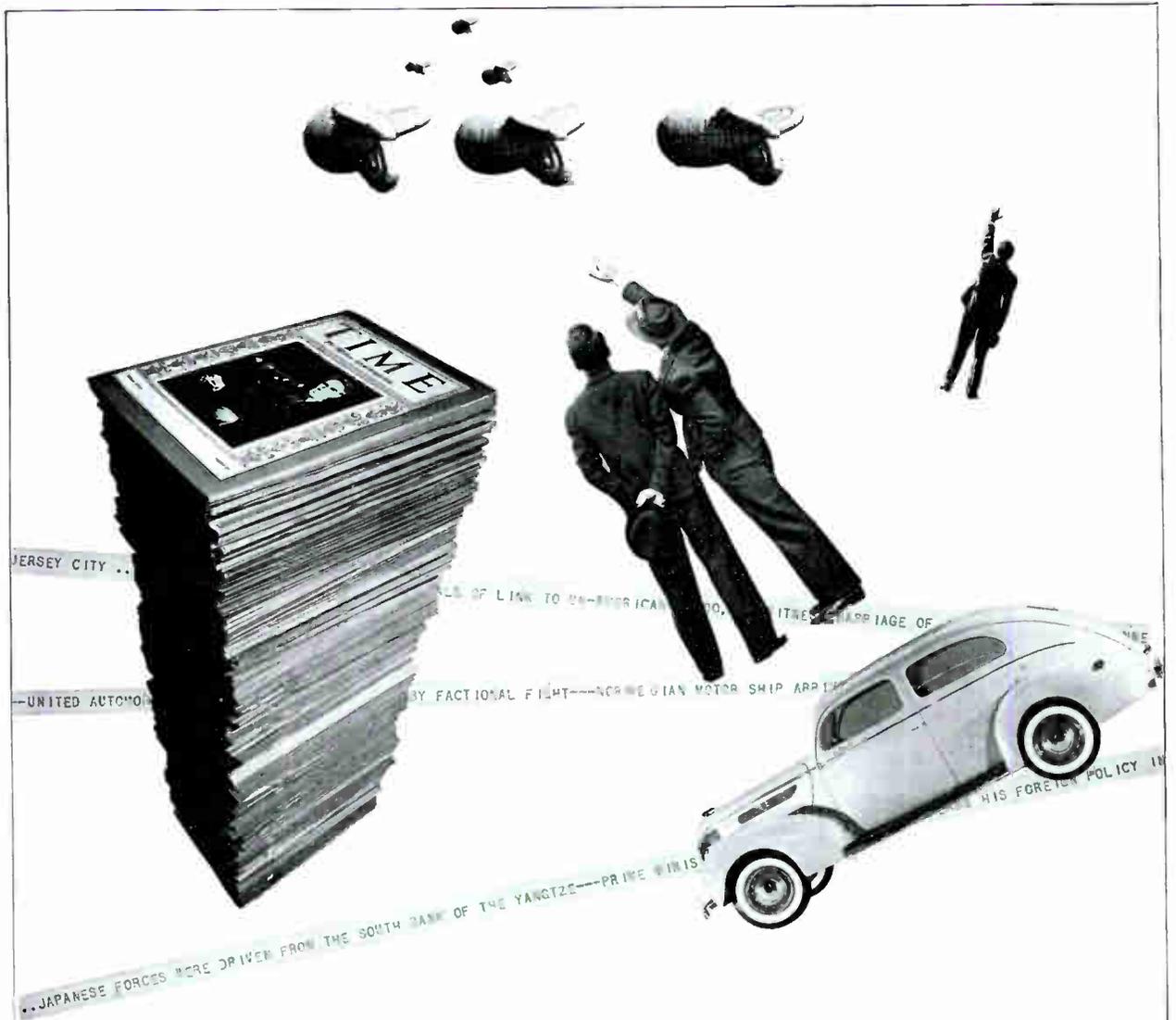
Of this we may feel certain. No style, however sound or commendable, will last forever. For every action there is a reaction, and perhaps ten years from now we may be inflicted with typography which is ornamental rather than functional. We can then mourn the passing of the clean, lithe simplicity of the present era in which the legibility of type and its functional effectiveness are respected as they have never been in any period past.

# NEWSPAPERS





# AWARD FOR DISTINCTIVE MERIT



## Sausage Shapes over London can make more Fords go by

Come on, now, don't be so far fetched. How can new air defenses in England have one blessed thing to do with selling an American car to Americans?

Because it's news—and the news has been making changes in the very Americans that buy Fords and furnaces, radios and rayons.

It's been changing Americans for some years now. It's changed the people you know—it's changed you. A few years ago, news was a pastime, take it or leave it, dip into it around election time and forget it most of the time.

Then things happened. Abroad, dictators ripped out booming phrases of war and ripped up treaties and pacts. At home all the banks closed and a new era opened. Men began to ask other men about new bills, new taxes, new unions, new powers. It began to dawn on people that the news was something happening to *them*—sitting up there in their business ledgers looking at them, perching on their tractors, making marks or leaving blanks on their sales charts.

And now the news *matters* as it's never mattered before. Most of all it matters to the most intelligent people. The people with the bigger jobs and paying farms, people in the professions. People

with the \$599's and \$774's for new Fords.

There's nothing casual about their need for the news. They care enough to want all the important news—straight, unspiced, responsibly told.

So 700,000 of them read *TIME*. Every week of the year they read *TIME*—to find out.

And that has plenty to do with selling cars or anything else important to Americans. When you advertise to people who want to find out, who are eager and alert, you're getting your own news of new models, new prices through on the sharpest intensity level you can find anywhere.

And getting it through, in *TIME*, to people with money to spend this year. Ten dozen surveys prove that *TIME* readers have stability far above the mass average; 83% are of professional or executive status; they make a market that doesn't dissolve under pressure—that stays secure.

It stayed secure the last time there was pressure; during the six years of Depression I, advertisers discovered that, and *TIME*'s passenger car advertising rose 141%. Because it paid out, that's why it rose.

What's so all-fired different about Depression II? One market dissolves, another weakens. Still another stays secure—makes a **SECURITY BASE** for any advertiser. *TIME*'s market stays secure.

*TIME* readers just proved it all over again in a recent survey of 50,000 *TIME* families. Proved it for any advertiser. Proved it so specifically for passenger car advertisers that it seems like the selling argument to end all selling arguments:

■ **TIME FAMILIES PLAN TO BUY 91,000 NEW CARS**  
 ■ **THE BALANCE OF THIS YEAR.**  
 ■ **OTHER TIME FAMILIES PLAN TO BUY 268,800 NEW CARS DURING 1939.**

What's the price of getting your lick in to this market? Five to ten thousand dollars a page? No, that buys mass circulation, fine big masses.

A *TIME* page costs less than \$2500; thirteen pages cost \$30,550; twenty-six cost \$57,850.

That doesn't buy mass circulation—that only puts your news through to 700,000 substantial *TIME* families. ALL of whom want the news and a whacking lot of whom want new cars.

**TIME** ★ THE WEEKLY NEWSMAGAZINE



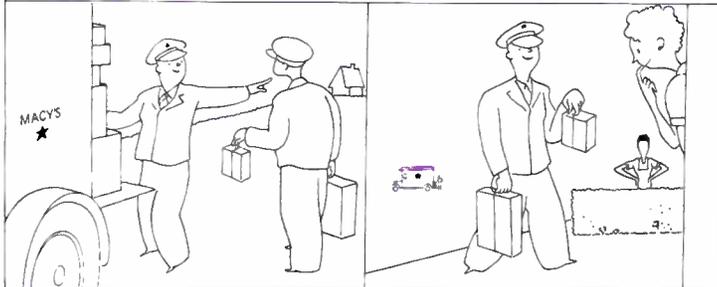
Artists: Peter Nyholm, R. Clemmer

Art Director: Lester Beall

Agency: George Bijur, Inc.

Client: Time, Inc.

# We've been put in our Place!



**MACY DRIVER:** You take 5 under the package while I push along up the street. We have to get to Macy's by 11. Macy's says they'll take the truck and make that one take the other boxes to 21. You can walk back.



**MACY HELPER:** I'm over in five min. Madame.  
**MACY CUSTOMER:** Can't I see the my badge pass the afternoon. I can always count on you. Macy's been getting here at about the same hour every day. Sometimes I think the whole neighborhood shops at Macy's. That truck is such a transfer sight!



**MACY CUSTOMER:** "Where man I ask in the Macy's truck?"  
**MACY HELPER:** A few days back. We had several deliveries for the block and it takes time to load some of the packages around at stopping and starting the truck at each door.



**MACY CUSTOMER:** Well, you learn to me, saying that I want that truck parked smack in front of my house when you deliver things here. The extra meters don't matter to me, but the truck does. Do you understand?



**MACY HELPER:** We'll be gone just a minute and my partner will be along. I hope you'll forgive me I didn't know you cared.



**MACY CUSTOMER:** Of course I care. I want at least all my neighbors that even at times they don't see you for what I buy. You're the old-fashioned. But I like to see you and I want the world to know how I feel. The Macy's truck sure is for me.

NO ONE IS IN DEBT TO **MACY'S**

## AWARD FOR DISTINCTIVE MERIT

Artist: Herbert S. Lenz  
Art Director: Herbert S. Lenz  
Client: R. H. Macy & Co., Inc.



Artist: Herbert Greenwald  
Art Director: Herbert S. Lenz  
Client: R. H. Macy & Co., Inc.





Artist: Eric Mulvaney  
 Art Director: M. L. Rosenblum  
 Client: L. Bamberger & Co.

**KEEP YOUR EYE ON BAMBERGER'S**

*IN 1939, when the world was still reeling from the shock of the New Deal, Bamberger's was the only store in Chicago that had not closed its doors for the first time.*

*They still remember the humble store that stood on Market in the old days. They recall the parking lot in front of the store, the old-fashioned cars, the friendly faces of the salesmen.*

*In the passing years they watched America develop into the most powerful industrial nation in the world.*

*They watched New York emerge from a spectacular, virtual ruin into one of the great manufacturing centers of the nation.*

*They watch Bamberger's move into One of America's Great Stores - the fourth largest in the world, employing thousands of people, serving hundreds of thousands.*

*They were rebuilding America. They were rebuilding Bamberger's. Both were an integral part of the same amazing story.*

*The store is still present today. You will find a prime example of the strength, power, and beauty that have made Bamberger's one of the great stores in America.*

**85TH STORE WIDE ANNIVERSARY SALE**

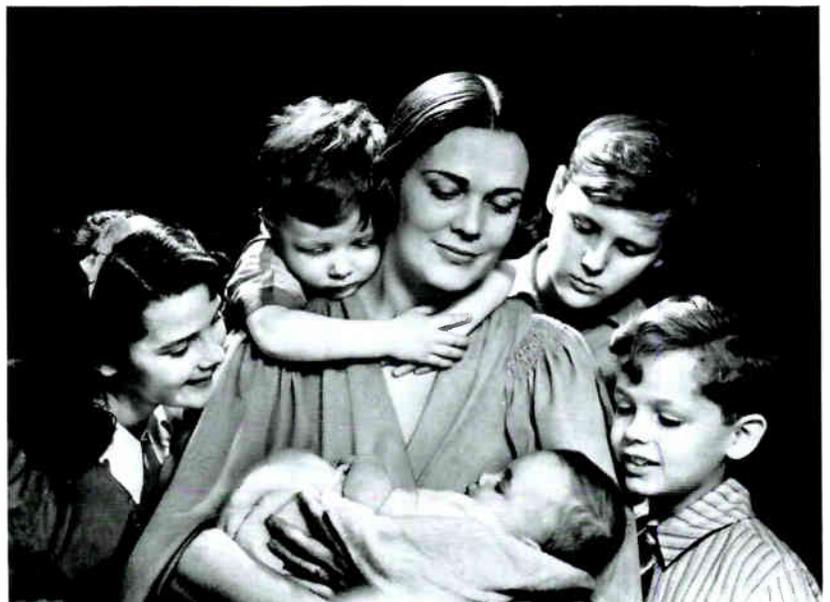
**L. BAMBERGER & CO.**

**SALE STARTS MONDAY JAN. 30TH**



Artist: Joseph Fehér  
 Art Director: Joseph Fehér  
 Client: Chicago Tribune

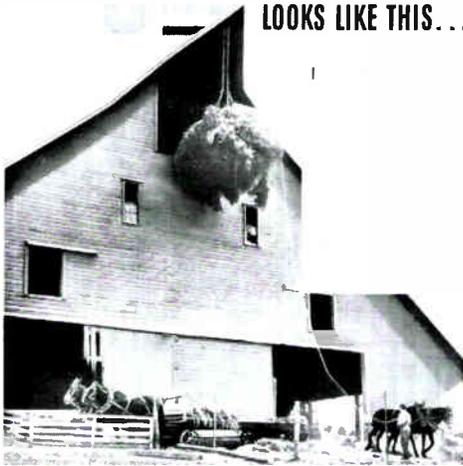
Artist: H. Foster Ensminger  
 Art Director: Paul F. Berdanier, Jr.  
 Agency: J. Walter Thompson Co.  
 Client: The Curtis Publishing Co.



*Artist: Allen Saalburg*  
*Art Director: Paul W. Darrow*  
*Agency: N. W. Ayer & Son, Inc.*  
*Client: Steinway & Sons*



**EVERY "SKYSCRAPER" LOOKS LIKE THIS...**



**COUNTRY GENTLEMAN**

*Artist: J. W. McManigal*  
*Art Director: William A. Irwin*  
*Agency: McCann-Erickson, Inc.*  
*Client: The Curtis Publishing Co.*

*Artist: Robert Philipp*  
*Art Director: Paul W. Darrow*  
*Agency: N. W. Ayer & Son, Inc.*  
*Client: Steinway & Sons*





Artist: Helen E. Hokinson  
 Client: R. H. Macy & Co., Inc.  
 Art Director: Herbert S. Lenz



9 out of 10 Screen Stars use Lux Toilet Soap

Art Director: Elwood Whitney  
 Artists: George Hurrell, Gilbert Bundy  
 Agency: J. Walter Thompson Co.  
 Client: Lever Brothers

Artists: Richard Clemmer, Underwood & Underwood  
 Agency: George Bijur, Inc.  
 Art Director: Lester Beall  
 Client: Time, Inc.

## Shifting the Olympics can shift more Nash gears

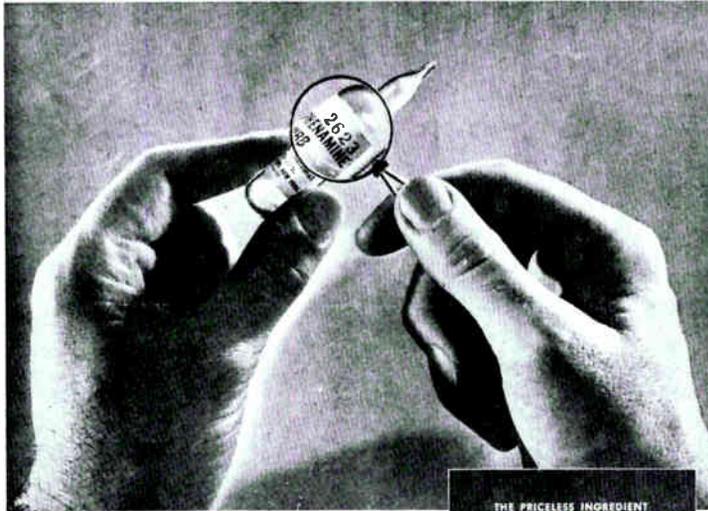
TIME families spent \$80,000,000 on 1938 passenger cars before May 1 of this year.

**TIME** ★ THE WEEKLY NEWSMAGAZINE ★

WITH THE SECURITY BASE

Artist: Victor Keppler  
 Art Director: Harry Payne  
 Agency: Batten, Barton, Durstine & Osborn, Inc.  
 Client: E. R. Squibb & Sons

It's a very small number...but a great deal depends on it



THE PRICELESS INGREDIENT  
 OF EVERY PRODUCT IS THE HONOR  
 AND INTEGRITY OF ITS MAKER

A very small number...but a great deal depends on it

And that's why...but a great deal depends on it

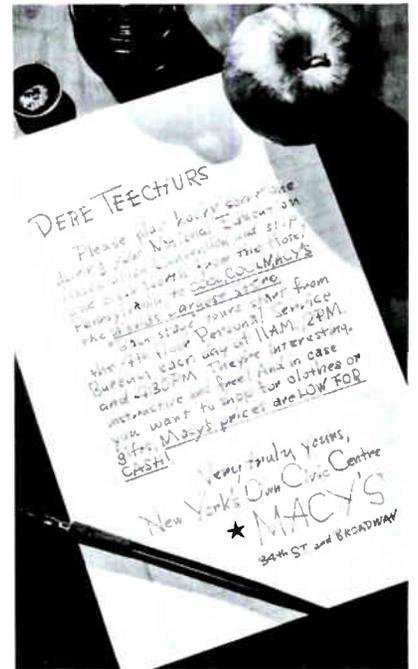
And that's why...but a great deal depends on it

E. R. SQUIBB & SONS



Artist: Mac Ball  
 Art Director: Herbert S. Lenz  
 Client: R. H. Macy & Co., Inc.

Artist: Irwin Smith  
 Art Director: Myron C. Perley  
 Agency: Lennen & Mitchell, Inc.  
 Client: Carstairs Bros. Distilling Co.



Artist: Herbert Greenwald      Art Director: Herbert S. Lenz      Client: R. H. Macy & Co., Inc.

Artist: Russell Patterson  
 Art Director: Herbert S. Lenz  
 Client: R. H. Macy & Co., Inc.

# NEW paradise for SMALL FRY

It's Sunday, and shopping is almost a thing of the past. But at Macy's, following through on the idea of a youth center in the New York & 4th floor is a reality. As it were, they would be doing it, and here in a typical 100,000 square foot area, they are showing the new quarters. Business displays and logical rearrangement of departments.

Small fry, Mr. Service says, has got to be the future. Youth Center Shop is a service, not a store. It's a place where you can get your clothes, shoes, and accessories. It's a place where you can get your hair done, your nails done, and your face done. It's a place where you can get your teeth done, your hair done, your nails done, and your face done. It's a place where you can get your teeth done, your hair done, your nails done, and your face done.



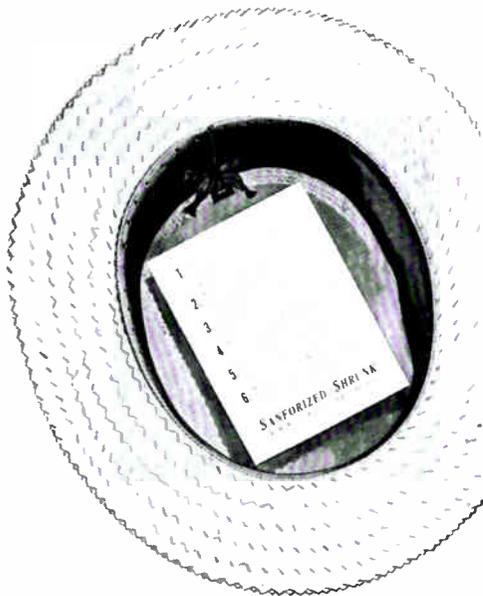
## MACY'S NEW YOUTH CENTRE ★ 4<sup>th</sup> FLOOR

The widest choice of CORRECT clothes for young people in America



PASTE THIS  
 IN YOUR HAT!

Artists: H. Foster Enslinger, William Sakren  
 Art Director: Paul F. Berdanier, Jr.  
 Agency: J. Walter Thompson Co.  
 Client: General Cigar Co., Inc.



Artist: Edward Johnson  
 Art Director: Fred S. Serghien  
 Agency: Young & Rubicam, Inc.  
 Client: Cluett, Peabody & Co., Inc.

**KEEP FIT FOR BREATH-TAKING MOMENTS**

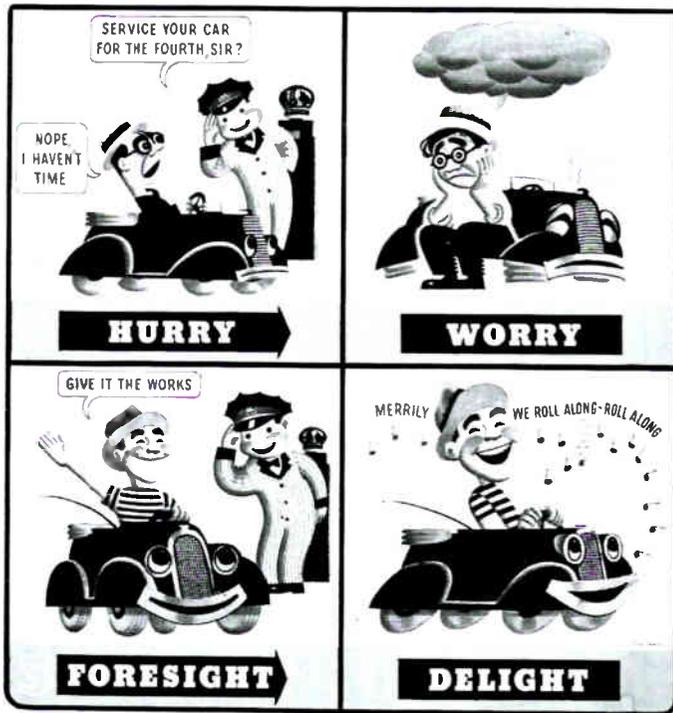
### Every Woman wants to be Kissed -

**Smokers' Test showed Vintage Tobacco was easier on your breath**

White Owl has been definitely named as your breath-tendering brand. And there is a good reason why, too. Every White Owl cigarette has a 3-stage process: 1. Natural - not artificial. 2. Pure - no additives. 3. Smooth - no harshness. This makes them the most enjoyable to smoke.

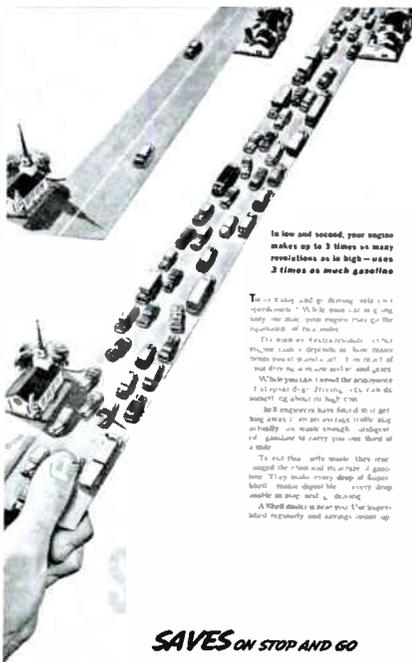
We maintain a strict crop-comparison system - the only known organization of its kind - to insure Vintage tobacco. Even at 100-year-old, we classify all filler tobacco into seven grades - and have only the number of the top three for use in White Owl.

Make your next cigar a Vintage White Owl. You'll like the taste - and the ladies will like you for smoking it.



Artist: Stanley Ekman  
 Art Director: Roy E. Washburn  
 Agency: McCann-Erickson, Inc.  
 Client: Standard Oil Company (Indiana)

Miles **S-T-R-E-T-C-H**  
 —the more **STOP and GO**  
 the longer miles grow—



In low and second, your engine makes up for 3 times as many revolutions as in high—uses 3 times as much gasoline

There's a big job to do when you're in a low gear. It's to make the car go as fast as it can. Your engine has to do the equivalent of 3 times as much work as it would in a high gear. That's why you can't drive in a low gear for long. You'll get hot and tired. When you can't stand the annoyance of a high gear, driving is a lot more fun. It's all right to get into a low gear when you need it. But don't stay in it too long. Try to make every drop of Super Shell's motor oil do its job. Every drop should do its job and a driving pleasure is yours. Use Super Shell's motor oil and you'll be happy.

**SAVES ON STOP AND GO**



Artist: Walter Richards  
 Art Director: Elwood Whitney  
 Agency: J. Walter Thompson Co.  
 Client: Shell Oil Company

**GET CRITICAL—GET KRUEGER'S!**

GET CRITICAL—LOOK FOR A BEER WITH **BALANCED FLAVOR**—NOT TOO BITTER, NOT TOO SWEET!

GET CRITICAL—LOOK FOR **BALANCED BODY**—NOT TOO HEAVY, NOT TOO LIGHT!

GET CRITICAL—LOOK FOR **NATURAL SPARKLE**—JUST THE RIGHT AMOUNT OF LIFE!

WE GOT CRITICAL—WE GOT KRUEGER'S—THE BEER FOR **CRITICAL TASTES!**

**MAKE THIS WEEK-END TEST**

WHEN YOU ORDER BEER FOR THIS WEEK-END, ASK FOR KRUEGER'S. THEN COMPARE IT WITH **ANY** BEER YOU'VE EVER TASTED.

DISCOVER KRUEGER'S COOL, EXTRA-REFRESHING GOODNESS—IN BOTTLES, CANS—OR ON DRAUGHT AT YOUR FAVORITE TAVERN.

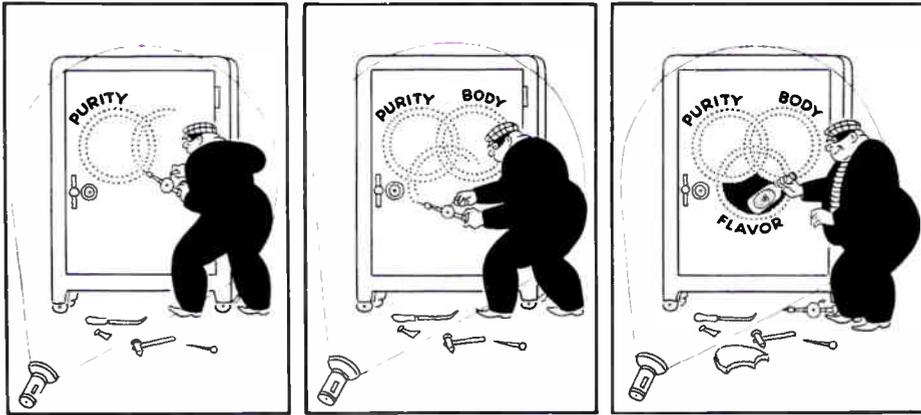
SOME PRONOUNCE IT KRUEGER'S... SOME PRONOUNCE IT KRUGGERS... BUT EXPERTS PRONOUNCE IT **BEST!**

**KRUEGER**  
 Finest BEER & ALES

BOTTLES, CANS, DRAUGHT  
 LOOK FOR THE "K" MARK

© KRUEGER BREWING COMPANY, INDIANAPOLIS, IND.

Artist: Walter Early  
 Art Director: Gustave Sigritz  
 Agency: Young & Rubicam, Inc.  
 Client: Krueger Brewing Co.



Artist: William Sakren Art Director: William Stroschl Agency: J. Walter Thompson Co. Client: P. Ballantine & Sons

JERRY ON THE JOB

WASH DAY!

by Hoban



Artist: Walter Hoban Art Director: Jonel Jogulesco Agency: Young & Rubicam, Inc. Client: General Foods Corporation

"I HAVE MY CHILD'S LOVE BACK AGAIN!"



Artist: John Holmgren Art Director: Frederick Halpert Agency: Young & Rubicam, Inc. Client: The Centaur Company



**WOONG WINNIE**

**NEW! WONDERFUL! JELLO PUDDINGS**  
**3 LUSCIOUS FLAVORS**  
 RICH CHOCOLATE - REAL VANILLA  
 MELLOW BUTTERSCOTCH

SAME LOW PRICE AS JELL-O AT ALL GROCERS

Artist: William Sakren Art Director: Fred S. Sergenian Agency: Young & Rubicam, Inc. Client: General Foods Corporation

### Lightning Lent Foils Butch the Villain

ODD! SOMEONE'S GONE THROUGH THE ICE!  
 IT'S LIGHTNING LENT! HE'S SCHEDULED TO BEAT THE CHAMP NEXT WEEK UNLESS...

YEAH UNLESS HE LATCHES PEE NEW-NOMA EH BUTCH? THAT WAS A SNEAK, DEAR OF YOURN, SON THROCKIN THAT DOG O' HIS N!

DRINK THIS HOT COFFEE LENT! I CAN'T HAVE YOU CATCHING COLD

KERCHOO! I'LL BE ALRIGHT COACH! KERCHOO!

YEAH HE'LL BE IN BED WHEN THE MATCH COMES OFF EH BUTCH? OUR MONEY'S SURE TO DOSE!

NOW YOU HOP AND BED, SON! IF YOU COME DOWN WITH A COLD WE'LL DO IT!

KERCHOO! OKEN KERCHOO!

AND I'LL ASK YOU PERUN THE NURSE SHE'LL KNOW WHAT HE NEEDS!

BE'D IS RIGHT WE'LL TAKE NO CHANCES AND NOW HE NEEDS...

A LAXATIVE MISS? HERE'S ONE I FOUND IN THE MEDICINE CHEST

A LAXATIVE - YES.. BUT HE NEEDS A LAXATIVE THAT ALSO HELPS NATURE COUNTERACT ACIDITY. I'M SPEAKING OF SAL HEPATICA!

SAL HEPATICA IS YOUR KEY TO GETTING AT ONCE

DRINK THIS PLEASE SAL HEPATICA HELPS YOUR BODY'S DEFENSE AGAINST ACID IN TWO IMPORTANT WAYS. BY LAXATION AND BY HELPING NATURE TO... IT LOOKS LIKE AND BUBBLY!

AT THE MATCH

HE'S WON! YOU'VE MADE HIM THE SKATING CHAMPION!

YAP! YAP!

NOPE - YOU'D THINK I'M THANKING IN STARS YOU ANYWAY ABOUT SAL HEPATICA - BECAUSE IF HE'D BEEN DOWN WITH A COLD TODAY WHAT GOOD WOULD ALL MY TRAINING HAVE DONE?

HE'S COST US OUR BET DAMN HIS HIDE. LET'S SCUR-RAM!

A COLD COMING? MANY DOCTORS ADVOCATE TWO "FIRST STEPS"  
 1. CLEANSE THE INTESTINAL TRACT  
 2. HELP NATURE COUNTERACT ACIDITY  
 SO TAKE A LAXATIVE THAT DOES BOTH  
**SAL HEPATICA!**

When Sal Hepatica is clearing the intestines of accumulated wastes, it is also bringing about a definite alkaline (basic) condition to help Nature using the system back to normal. The alkaline reserve is necessary to be in excellent health.

Artist: Joseph King Art Director: Frederick Halpert Agency: Young & Rubicam, Inc. Client: Bristol-Myers Co.

**GRUMPY GUS**

**A NEW TREAT! JELLO PUDDINGS**  
**RICH CHOCOLATE REAL VANILLA MELLOW BUTTERSCOTCH**  
 YOU'LL LOVE ALL 3!

SAME LOW PRICE AS JELL-O AT ALL GROCERS

Artist: William Sakren Art Director: Fred S. Sergenian Agency: Young & Rubicam, Inc. Client: General Foods Corporation

**DOWN OUR STREET**

**Oh, Doctor!**

**By Winifred Carter**



Artist: John H. Striebel Art Director: Loren B. Stone Agency: Compton Advertising, Inc. Client: Procter & Gamble Company



Artist: Ham Fisher Art Director: Paul F. Berdanier, Jr. Agency: J. Walter Thompson Co. Client: Planters Nut & Chocolate Co.

**VIC & SADE, Radio's Home Folks**

**A Woman's Way!**

**By Rush**



Artist: John H. Striebel Art Director: Loren B. Stone Agency: Compton Advertising, Inc. Client: Procter & Gamble Company

# COMPLETE ADVERTISEMENTS • NEWSPAPERS

---



INTRODUCING THE STEINWAY PIANO NO.

**STEINWAY**



**BIRTH**  
by Lillian Rubin

May Ladies' Home JOURNAL Oct. Today, 1946

**FROM MOO TO YOU WITH LOVE**

**EVERY MINUTE** four brand-new babies arrive in the United States. If you're lucky enough to have one of these interesting little people come to live with you, accept our congratulations. And the best wishes of all the Bordenes in the Borden herd... quite masterfully expressed, may we add, with the purest, wholesomest milk that ever witnessed a new arrival. The name is Golden Crest Grade A. It comes "from moo to you" with all the loving care that Borden's has instilled in this business for 81 years. No one appreciates more than we do how important pure milk is to the health and happiness of growing children. When may the Borden Man start calling at your home? Borden's Farm Products



# "sea Fever"

...and the most popular of the sea...

...it's sure to be thrifty!

## MACY'S

### WE LIFT OUR GOLDEN CREST VOICES

Please pardon us. Singing is a bit out of our line. But we just can't help carolling a few moos to you — of glad tidings, and happiness, and good health for this and every season. We'll make good on these good wishes, too, with your kind permission. Just leave a note tomorrow telling your Borden Man, "I'm changing to Golden Crest Vitamin D, the milk with the sunshine vitamins in it." Will you — for a happy, healthy Christmas and New Year? Borden's Farm Products.



STEINWAY

## I DREW A SALUTE FROM THE ADMIRAL

WONDER IF THE ADMIRAL IS AS GOOD AS THE LOOKS I'M GOING TO FIND OUT!

DOH! I'M BE SCARED!

GOOD EVENING, ADMIRAL! (I WOULD YOU LIKE A SPRIG OF MY BEEMAN'S GUM? IT'S WONDERFULLY SWEET!)

BEEMAN'S! JUST THE LIFE PRESERVER I WAS PRESHING FOR! THAT REFRESHING TASTE—IT'S MINE AS A 30-SHOT BREWERY!

MY GOODNESS, HOW SHE BETTY MAKE SUCH A HIT WITH THE ADMIRAL—SHE'S ACTUALLY SALUTING!

BEEMAN'S IS THE COOL BEAN FOR A DELICIOUS TREAT ANYTIME'S A SALVO OF FRUITS, MY DEAR!

**BEEMAN'S PEPSIN GUM**

**AIDS DIGESTION**

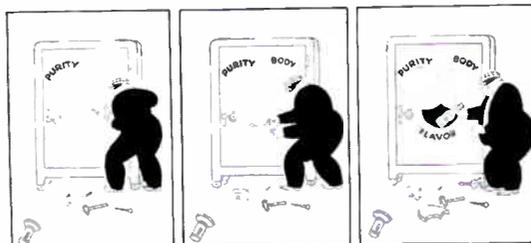
Beeman's delicious, tangy freshness is due to the airtight package that keeps this fine flavor at its peak of fresh perfection. Treat yourself to a package today!



OZARKS

...the most valuable fact a man can know about Ozark Beer... Hang on to the fact that MAKE MINK BALLANTINE'S — and you'll get extra enjoyment out of every drink "Purity Body Flavor" — those aren't just words, but priceless qualities you'll never get anywhere in the products of one of America's oldest breweries. You'll never get anywhere in the difference. On draught — in bottles 12 oz. and full quart — in copper-colored cans 12 oz. and full quart AMERICA'S FINEST SINCE 1860

CHICAGO TRIBUNE PUBLIC SERVICE OFFICES  
100 South Dearborn Street — Tribune Room — Superior 8100



PURITY BODY FLAVOR in every glass of BALLANTINE'S — this is the most valuable fact a man can know about Ozark Beer. Hang on to the fact that MAKE MINK BALLANTINE'S — and you'll get extra enjoyment out of every drink "Purity Body Flavor" — those aren't just words, but priceless qualities you'll never get anywhere in the products of one of America's oldest breweries. You'll never get anywhere in the difference. On draught — in bottles 12 oz. and full quart — in copper-colored cans 12 oz. and full quart AMERICA'S FINEST SINCE 1860



# BALLANTINE'S Ale & Beer

### STANDARD'S ANNUAL 4-SECOND SERMON ON SERVICE

(For Menace who wish to enjoy their driving this 4th of July)

**HURRY** **WORRY**

**FORESIGHT** **DELIGHT**

STANDARD SERVICE

STANDARD OIL DEALERS

# The Man who Cares says:- *CARSTAIRS*



A Name of Fine Traditions  
since 1788

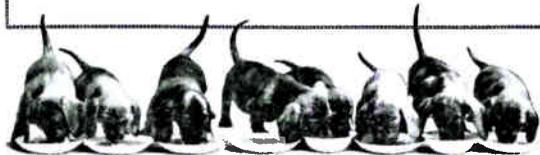
D

CARSTAIRS ... BLENDED WHISKEY OF CHARACTER

**HITCH THEIR WAGGIN TO A STAR** ★

MACYS Doghouse... (unreadable text) ...

**MACYS** ... (unreadable text) ...

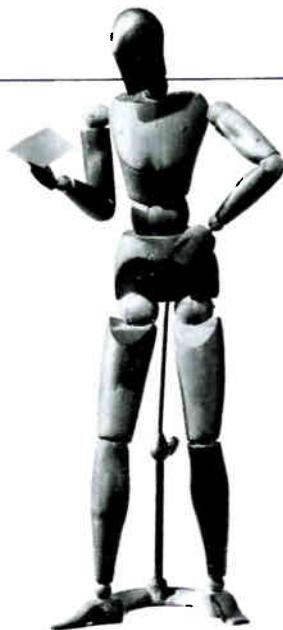


"I, too, was a *Summit Delivery*"

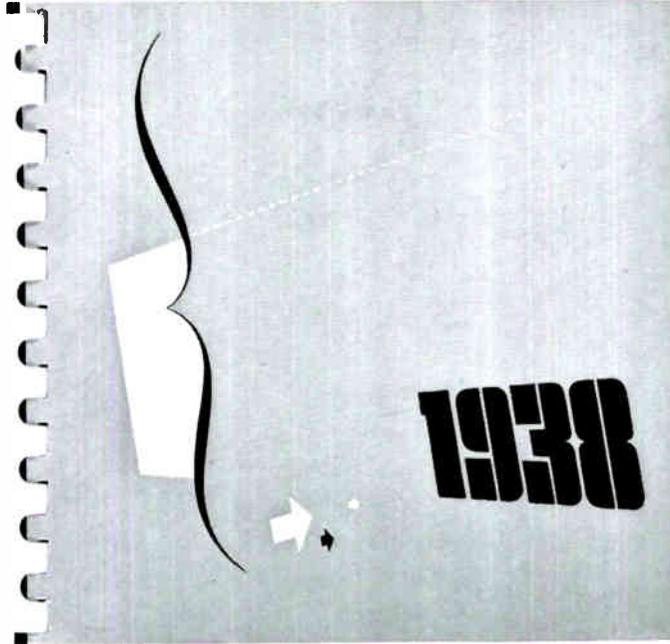
... (unreadable text) ...

**MACYS**

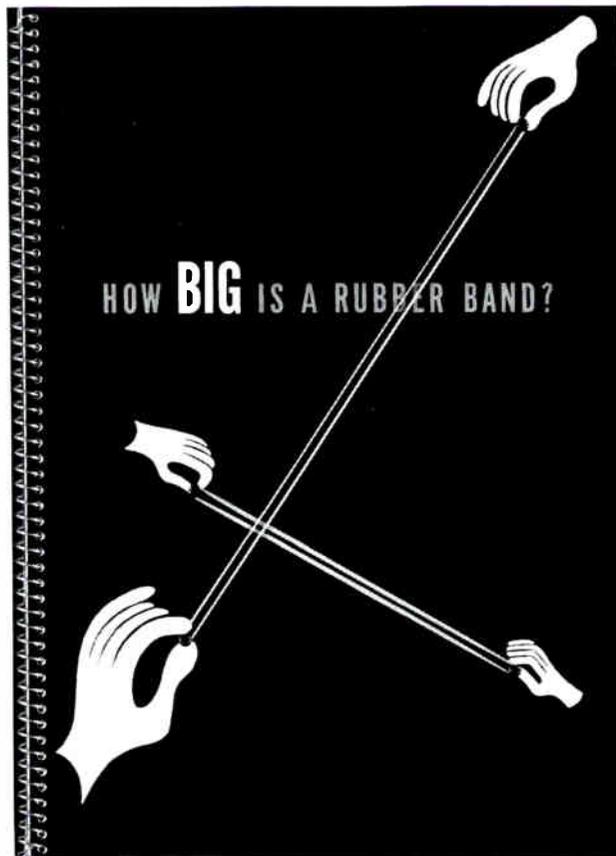
# BOOKLETS



AWARD FOR DISTINCTIVE MERIT

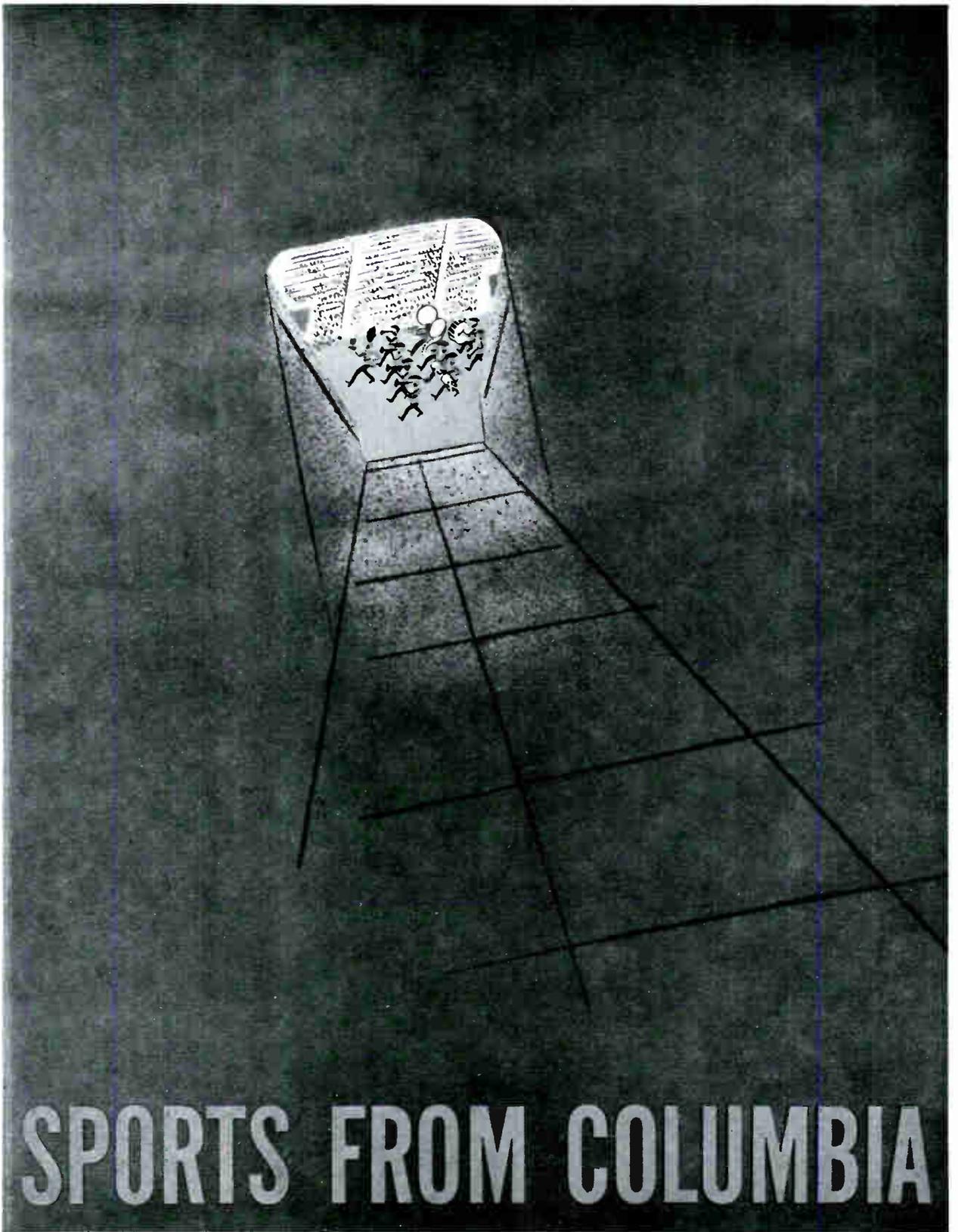


*Artist:* M. Martin Johnson    *Art Director:* M. Martin Johnson    *Client:* Chicago Art Directors Club



*Artist:* John Averill    *Art Directors:* Robert A. Schmid, John Averill    *Client:* Mutual Broadcasting System, Inc.

AWARD FOR DISTINCTIVE MERIT



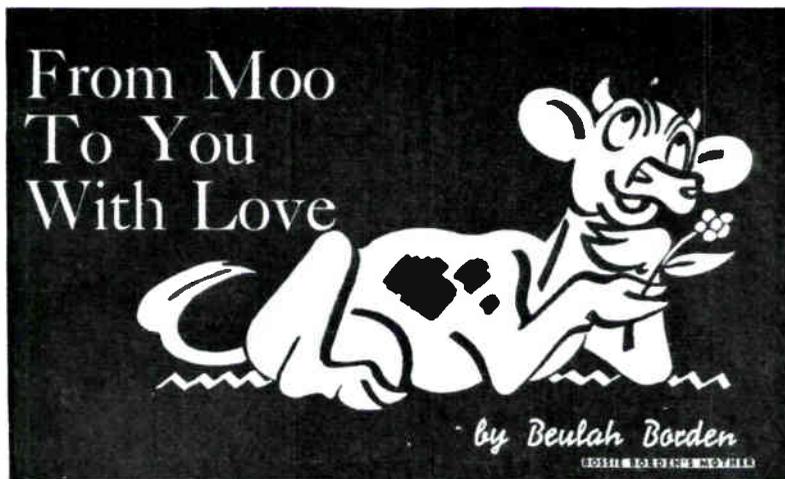
# SPORTS FROM COLUMBIA

*Artist:* Harry Brown

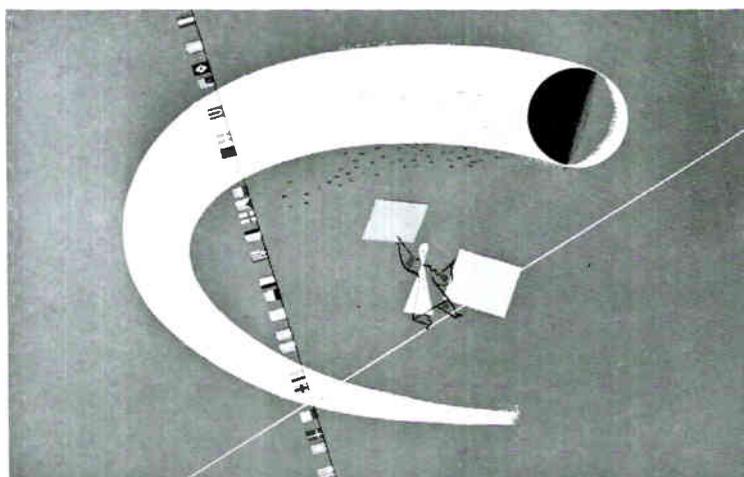
*Art Director:* Ted Sandler

*Client:* Columbia Broadcasting System

AWARD FOR DISTINCTIVE MERIT



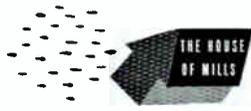
Artist: Keith Ward  
 Art Director: Harry Payne  
 Agency: Batten, Barton Durstine & Osborn, Inc.  
 Client: Borden's Farm Products



Artist: Taylor Poore  
 Art Director: William A. Kittredge  
 Client: R. R. Donnelley & Sons Co.



Artist: Fred Hauck  
 Art Directors: Fred Hauck, Walter Lloyd  
 Client: Collier's



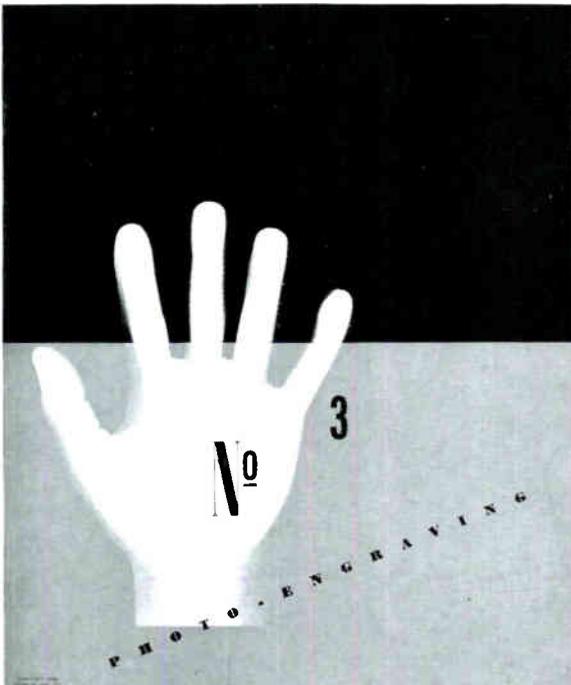
*Artists:* David O. Green, Torkel Korling  
*Art Director:* James T. Mangan  
*Client:* Mills Novelty Company



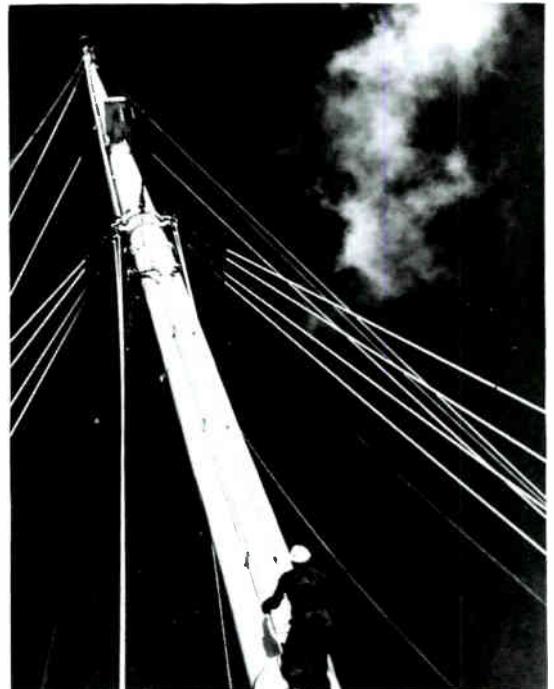
*Strathmore* COVER

*Artists:* Henry Stahlhut, Dorothy Galfney  
*Art Director:* Dorothy Galfney  
*Agency:* Abbott Kimball Co., Inc.  
*Client:* Strathmore Paper Company

*Artist:* Lester Beall  
*Art Director:* Lester Beall  
*Client:* The Sterling Engraving Co.



*Artist:* Pagano, Inc.  
*Art Directors:* W. L. Rogers, Raymond Levy  
*Agency:* Barnes Press  
*Client:* West Virginia Pulp & Paper Company

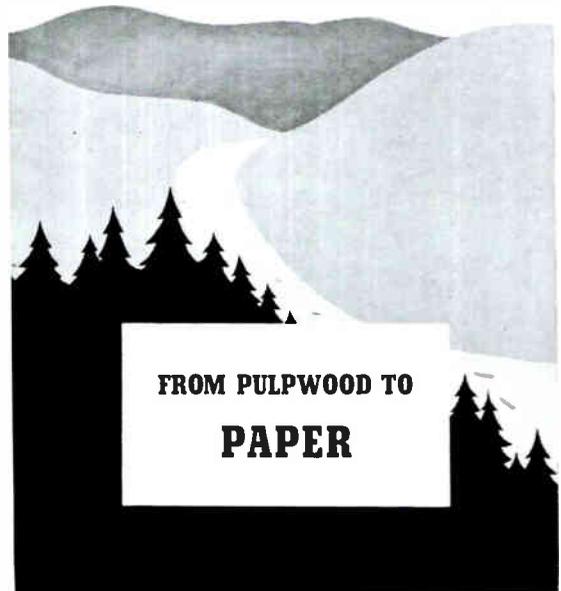


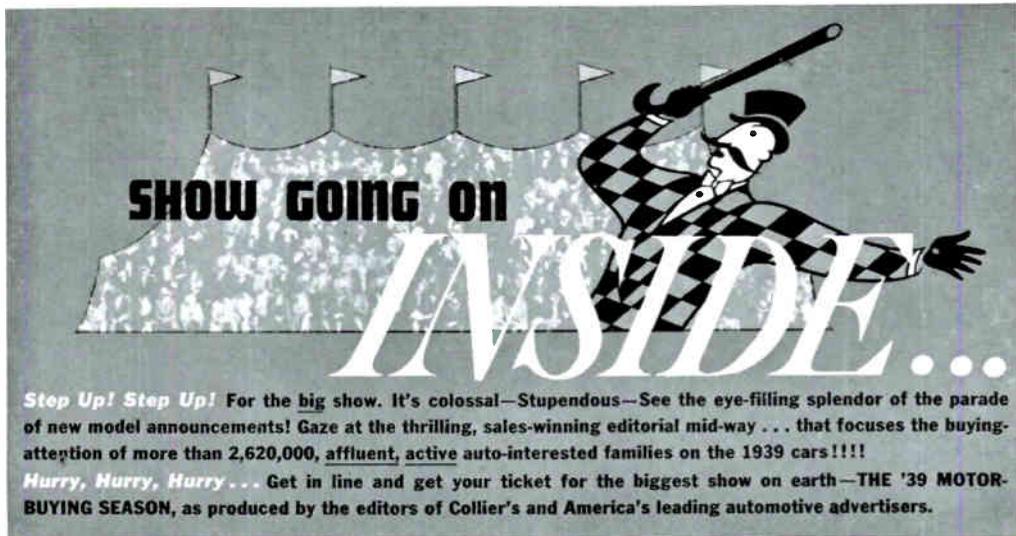


# & EFFICIENCY

*Artist: Howard Hardy*  
*Art Director: Howard Hardy*  
*Client: York Ice Machinery Corp.*

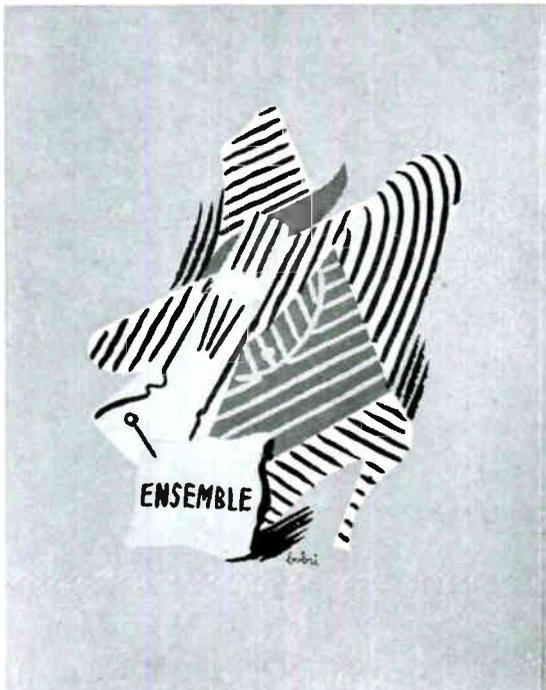
*Artist: Fred Hauck*  
*Art Director: Fred Hauck*  
*Client: Socony-Vacuum Oil Company, Inc.*



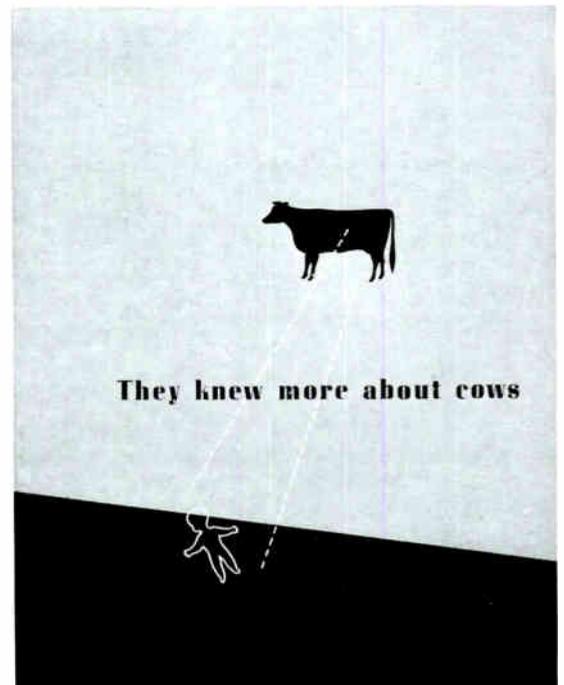


*Artist:* Fred Hauck    *Art Directors:* Fred Hauck, Walter Lloyd    *Client:* Collier's

*Artist:* V. Bobri  
*Art Director:* Grace M. Jones  
*Client:* Nolde & Horst Sales Co., Inc.



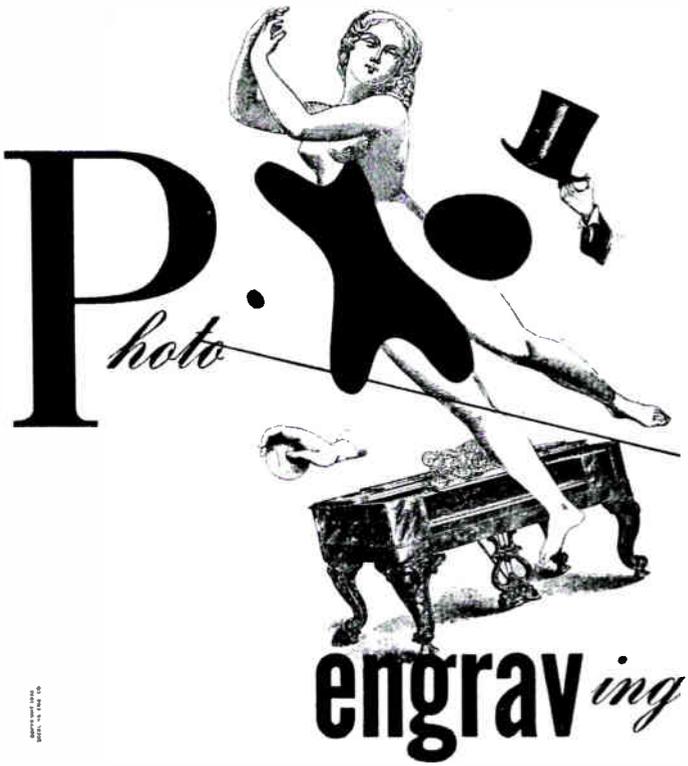
*Artist:* Fred Hauck  
*Art Directors:* Fred Hauck, Walter Lloyd  
*Client:* Woman's Home Companion



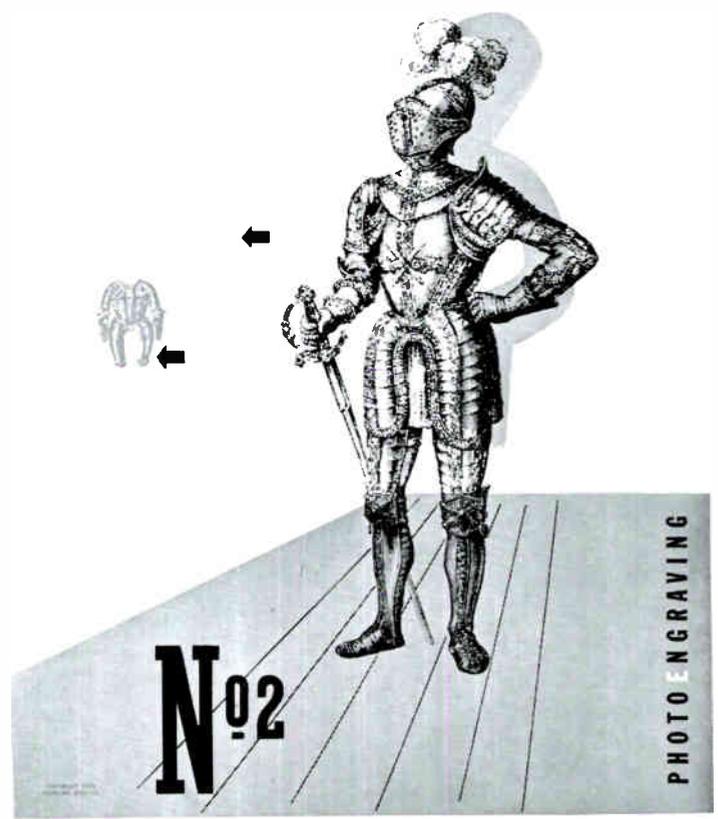
Nº

5

Artist: Lester Beall  
Art Director: Lester Beall  
Client: The Sterling Engraving Co.



© 1925 THE STERLING ENGRAVING CO.



Artist: Lester Beall  
Art Director: Lester Beall  
Client: The Sterling Engraving Co.



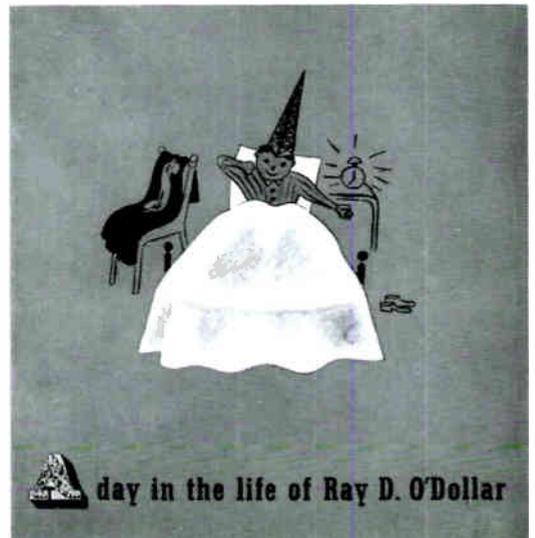
*Artist:* L. W. Froehlich  
*Art Director:* L. W. Froehlich  
*Client:* The Bauer Type Foundry, Inc.



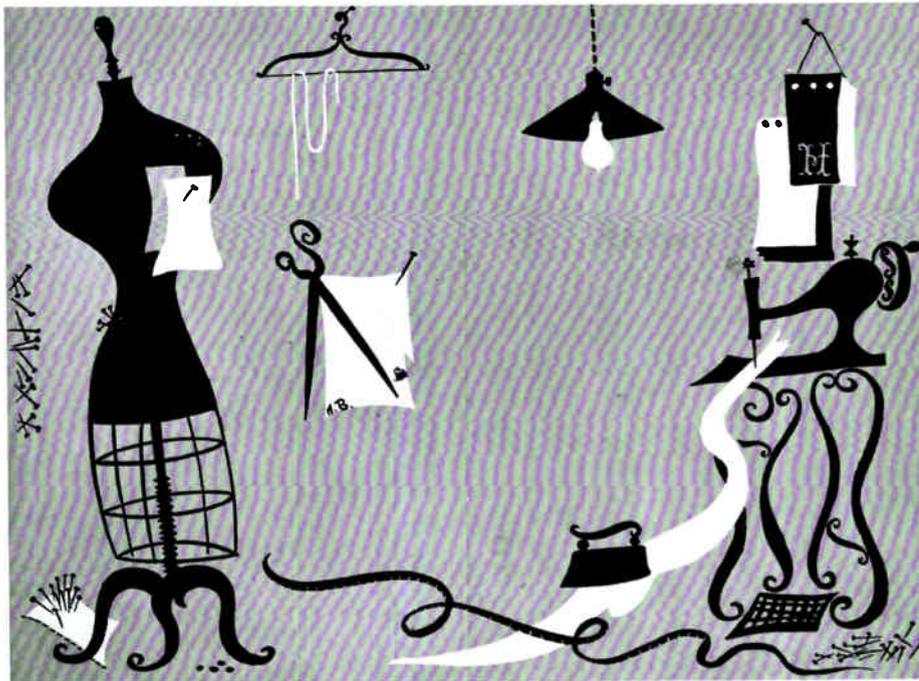
# "COOKS

*Artists:* Lester Beall, Joseph Gering  
*Art Directors:* Lester Beall, Walter Lloyd  
*Client:* Woman's Home Companion

*Artist:* Erik Nitsche  
*Art Directors:* Robert A. Schmid, Erik Nitsche  
*Client:* Mutual Broadcasting System, Inc.



ON BEHALF OF 3,000,000 HOUSEWIVES



Artist: Alexey Brodovitch

Art Director: Alexey Brodovitch

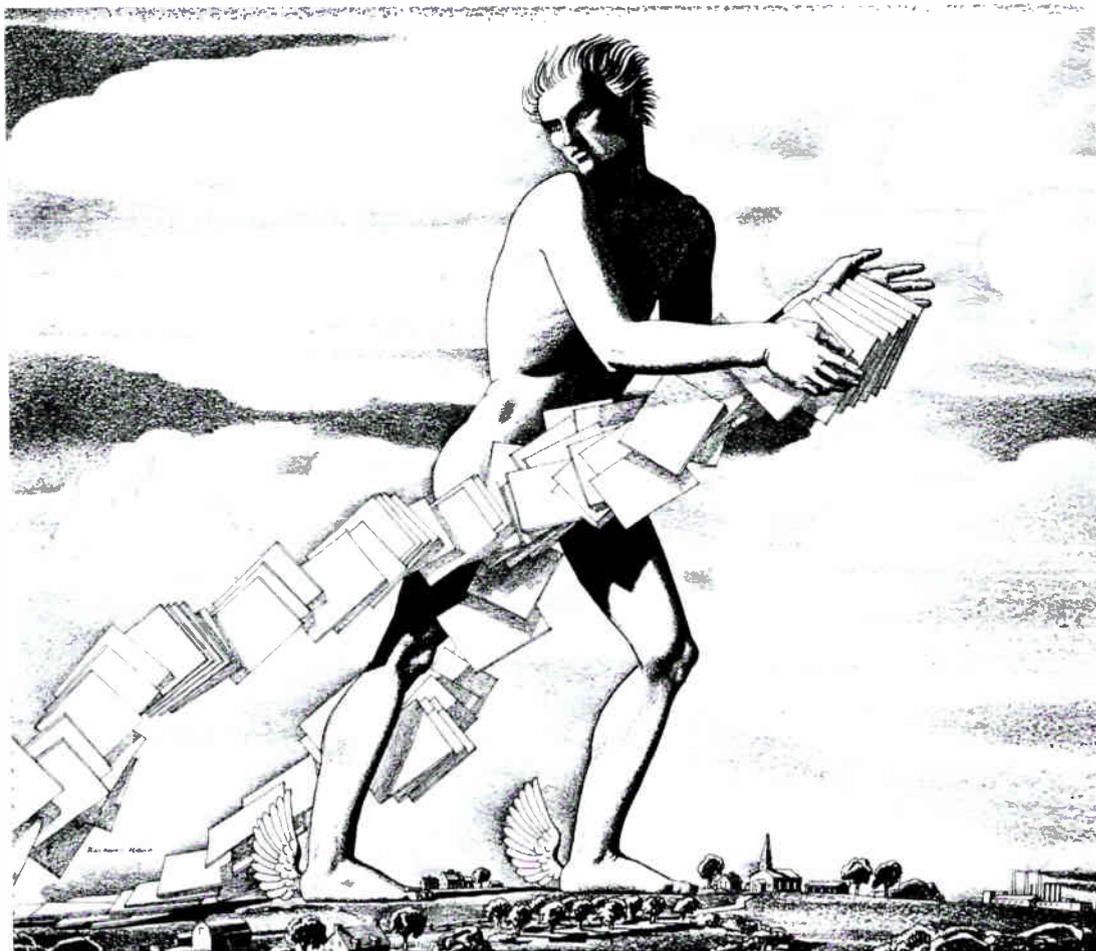
Client: Elizabeth Hawes

Artist: Rockwell Kent

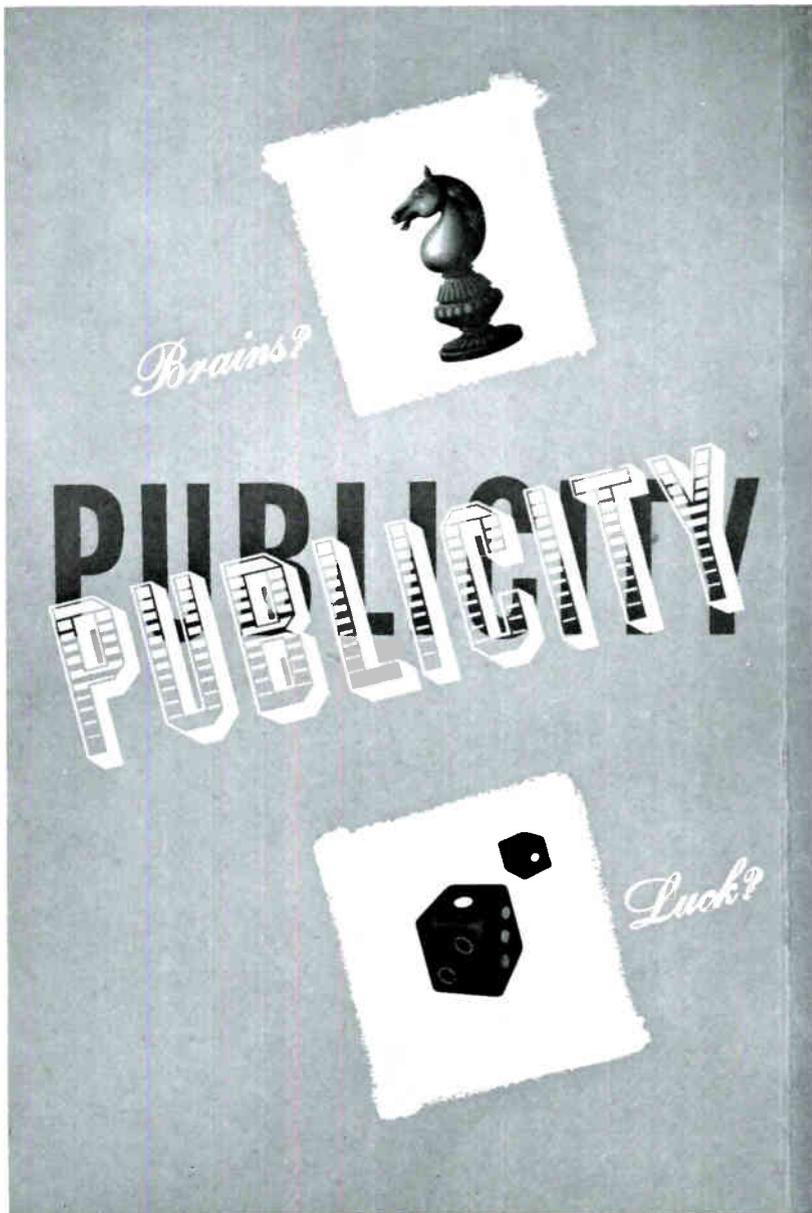
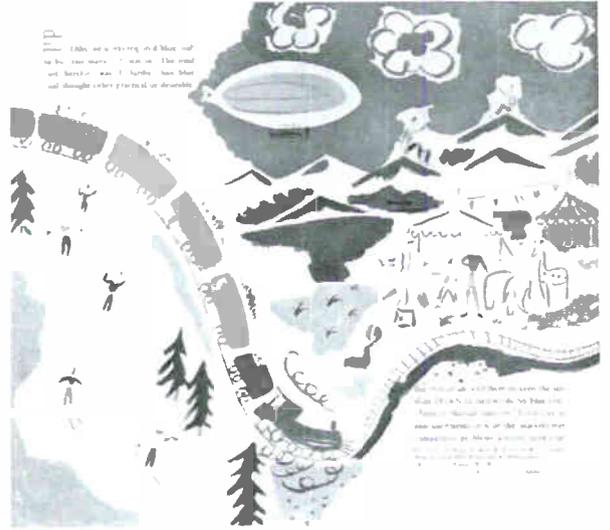
Art Director: Elmer R. Lasher

Agency: T. J. Maloney, Inc.

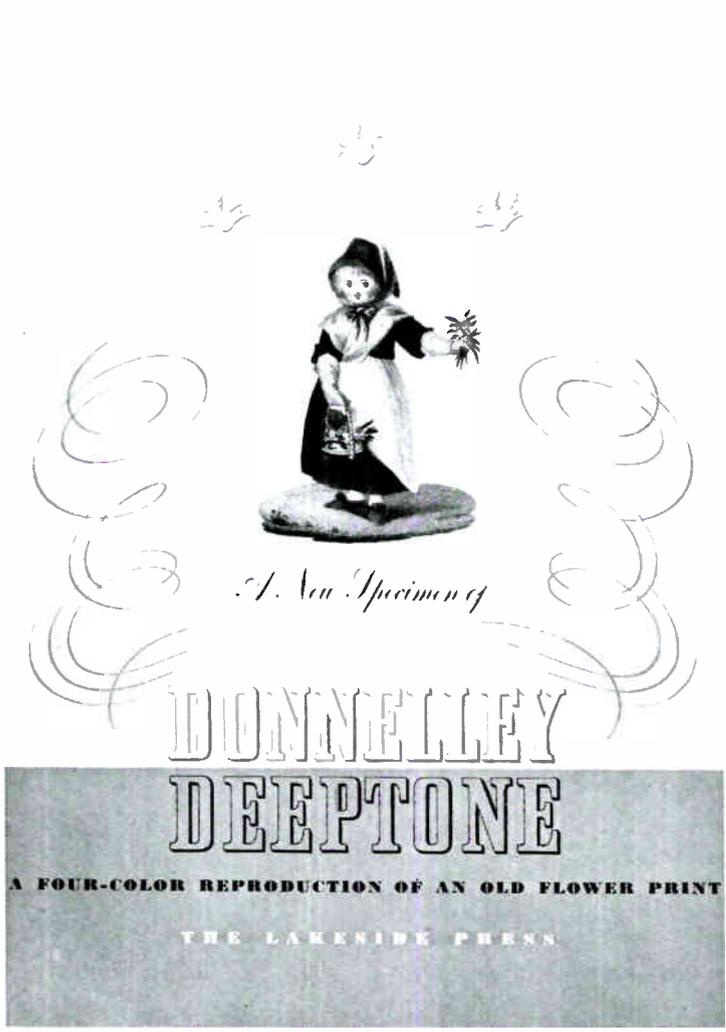
Client: Time, Inc.



Artist: Robert Carroll  
 Art Directors: Robert A. Schmid, Robert Carroll  
 Client: Mutual Broadcasting System, Inc.

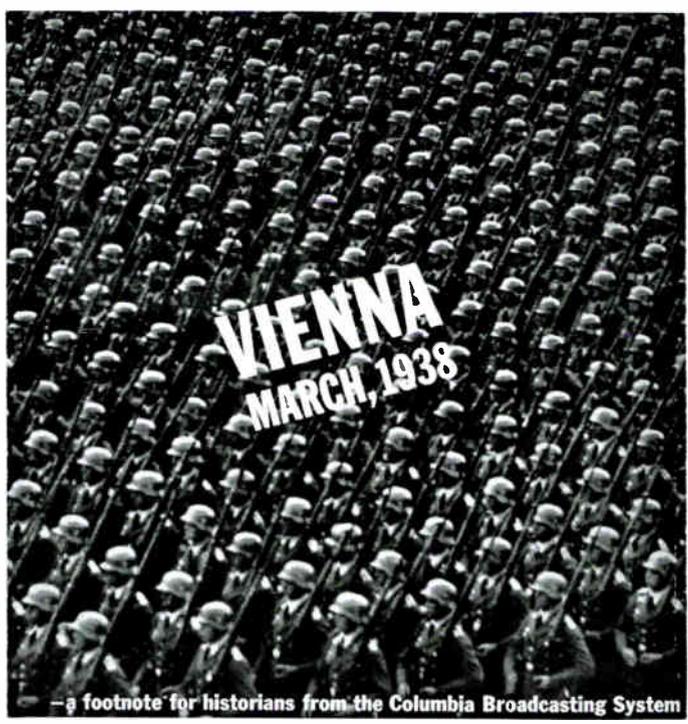


Artist: Gene Federico  
 Art Directors: Stuart Campbell, Gene Federico  
 Agency: Abbott Kimball Co., Inc.  
 Client: Abbott Kimball Co., Inc.



*R. R. Donnelly & Sons Company, 321 E. Twenty-second St., Chicago, Cash on Delivery, 30 1/2 C. Per copy, 1938. New York*

*Artist: Walter Howe  
 Art Director: W. A. Kittredge  
 Client: R. R. Donnelly & Sons Company*



*Artist: William Golden  
 Art Director: Ted Sandler  
 Client: Columbia Broadcasting System*



**F**LAGS BY FOOT on wings of song, on the evening of May 25, 1857, fashionable Parisians had thronged to the old Opera Comique for what promised to be an unusually brilliant performance of *Mignon*. The first act was in progress, the stage was filled with colorfully costumed sin, cos and figurantes. *Mignon* was singing.

Suddenly a clattering discord defied the smooth melody, as glass from a skylight showered over the stage. Singers and figurantes hesitated. Then, with a roar, a blazing bit of scenery plunged into the midst. In but moments the historic old building was a scene of wild disorder as the panic-stricken cast and audience sought escape from the ever ascending, accelerating music of hell.

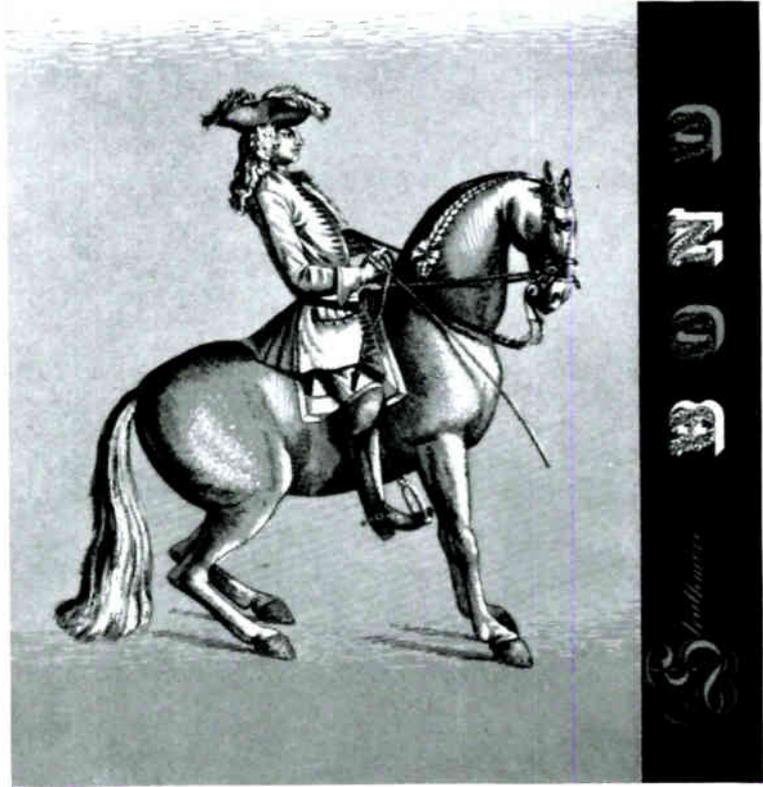
Fire had come—as it always comes—sudden, without warning.

\*\*\*

Burns, low—major or minor—always create emergencies and call for action quickly. The physician must be prepared to relieve pain and combat infection at a moment's notice when burns occur. That is why so many practitioners make it their practice to keep *Bateson Pericote Ointment* with *Metaphen* constantly at hand and insist that their hospitals and pharmacies be always well supplied.



*Art Director:* Bert Ray  
*Agency:* Runkle, Thompson, Kovats, Inc.  
*Client:* Abbott Laboratories



*Artist:* Gene Federico  
*Art Director:* Eleanor Mayer  
*Agency:* Abbott Kimball Co., Inc.  
*Client:* Strathmore Paper Company

Artist: Fred Bond  
 Art Directors: W. A. Kittredge  
 Willard G. Smythe  
 Client: R. R. Donnelley & Sons Company



Artist: Howard W. Willard  
 Art Director: W. A. Kittredge  
 Agency: R. R. Donnelley & Sons Company  
 Client: West Virginia Pulp & Paper Company

DISTRIBUTORS OF WESTVACO MILL BRAND PAPERS

**WESTVACO**

INSPIRATIONS FOR PRINTERS · NUMBER 110



---

# A SHOP TALK ON POSTERS

By HOWARD SCOTT, *Poster Designer and Consultant*

---

## DEFINITION OF A POSTER

There have been given many definitions of what a true poster is. I venture to add another, perhaps a bit more contemporary. I feel that a poster is an advertisement that exploits a complete situation with true sincerity in a split second. The poster must attract, hold, and in a flash bring home to the reader a complete understanding of the advertiser's message. It must leave a pleasing impression as well as a convincing one. We in America have leaned toward the human interest poster during the last few years. The moving picture, with its tremendous influence, and the great number of purely picture magazines that flood our newsstands have both contributed in shaping the visual conception of the advertiser's audience.

Not so long ago, I had a very interesting talk with A. M. Cassandre, the well-known French poster artist. He has no peers when it comes to design, color and supreme ingenuity. Cassandre is a master of the purely symbolical or, let's say, the modern impact poster. He argued that America had no poster technique. We do nothing but blow up realistic paintings, and because we use them on twenty-four sheet poster panels, we call them posters. I'm sure he must have meant that our posters on the whole are not handled technically in the old flat poster treatment used by most of the Europeans for years. He failed to see that with a simple, powerful pattern, a strong poster can be had and

that any amount of realism within that primary pattern, if painted in its proper key so as not to destroy the impact of this pattern, adds both to the appeal and story-telling value of the poster. This, I told him, is America's poster technique that the masses understand. Exhaustive surveys have been made of the merits of our point of view and they have proved conclusively that as far as America is concerned we are on the right track in putting on, as I like to call them, one-act plays to a five-second audience.

## USES OF THE POSTER

Right here I would like to say that perhaps the one form of advertising best suited to the speed and complexity of our modern living is the poster. Its use on the big twenty-four sheet panels, the three sheet and subway hoardings employs only a part of the space in which good poster advertising can do its work most effectively. Most people don't have time to read the lengthy lines of copy that accompany the average advertisement. They are interested in getting their information in capsule form—a digest of all things pertaining to their everyday living habits. The picture magazines are giving the reader his news by way of the picture. Flash, vivid impressions; that is the true mission of the poster. I believe we shall see the poster technique used more and more in our newspapers, publications and display fields. It seems a natural vehicle to use in getting the message over to the reader.

## CONSTRUCTION OF POSTERS

As to the construction of a poster, this being the most important feature of all, I will try to give a resumé of what makes it tick. There is no formula in the designing of a prize-winning poster advertisement. First, and probably the factor contributing most in making a good poster, is that the agency and its client be in perfect agreement that once twenty-four sheet posters have been decided on as the media for a campaign, one cannot put everything, including the barnyard hens, into the design. Also, that there must be taken an entirely separate point of view differing decidedly from that of newspaper and magazine layout.

Secondly, the poster should be entertaining. The poster is the one form of advertising that does not give away a "bag of marbles," so to speak, for the few seconds of indulgence by your audience. Unlike radio, which gives entertainment along with the commercials, and the newspapers and magazines, which give you news and fiction, the poster stands solely on its entertainment value as a compensation to the reader.

There has been some criticism of a so-called "gag-lined" poster's ability to sell. True, you cannot put a magazine ad on a twenty-four sheet poster, as most advertisers try to do. The reading time is too short. But you can pick out one paramount feature of your product, wrap it up with a good "gag" line designed into a well-executed pictorial element, add your product identification and wind up by having a two-fisted advertisement that's plugging for you twenty-four hours a day, thirty days out of the month, smacking home on your buying public thousands of quick-selling, pleasing impressions of why *your* gas starts quicker!

Given a good "gag" line, you should explore every possible composition in your preliminary roughs that will tip the reader off to the selling line long before he is within reading distance of the actual line of copy on your poster. A simple pantomime pattern can pour your reader right into the few words in your message. The success of the poster depends on handling both copy and pictorial elements toward this end. You must trap your audience for a split second and then release it with a concrete impression of your advertisement. Great care should be taken in choosing the actors in your "poster play." Refrain from blatant colors that only tend to chop your design to pieces. Rather a black and white painting with good value relations than a red, white and blue circus poster that leaves you wide open to every garden club addict's contention that you are smearing the landscape with junk. Use restraint and good taste and, above all, simplicity.

## THE FUTURE OF THE POSTER

The future of anything, of course, is in the lap of the gods. However, I'll venture to say that given an opportunity, the poster will come into its real place in the years to come. It is surely the streamlined medium of the advertising world, and as such can surely hope for increased importance in the field of propaganda. There is a lack of trained, poster-minded agency executives and artists in this country. However, if the progress made in the last few years can be maintained, we shall surely see the poster graduate from the red-headed stepchild it has been into its rightful place in advertising.

POSTERS AND  
MAGAZINE COVERS

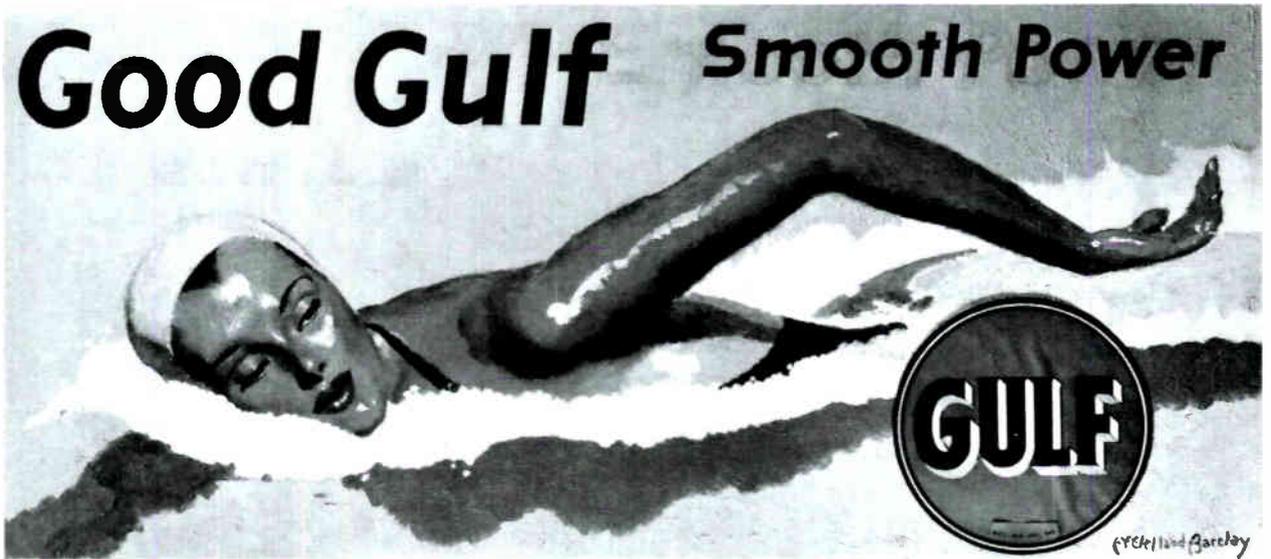


THE KERWIN H. FULTON MEDAL FOR BEST TWENTY-FOUR SHEET POSTER



*Artist:* Albert Staehle    *Art Directors:* Stanford Briggs, Howard Scott  
*Agency:* McCann-Erickson, Inc.    *Client:* Standard Oil Company of New Jersey

*Artist: McClelland Barclay    Art Director: Walter Geoghegan    Client: Gulf Oil Corporation*



*Artist: Howard Scott    Art Directors: Stanford Briggs, Howard Scott    Agency: McCann-Erickson, Inc.    Client: Ford Motor Company*

Artist: Hayden Hayden Art Directors: Stanford Briggs, Howard Scott Agency: McCann-Erickson, Inc. Client: Standard Oil Company of New Jersey



**• POWER** from **1<sup>st.</sup>** to **3<sup>rd.</sup>**

**Esso**  
MOTOR FUEL

"STANDARD"  
**Esso**  
DEALER



**Wins** on **Quality**

**TWENTY GRAND**  
CIGARETTES  
10¢

TWENTY GRAND  
TWIN AND GOLD  
MILD AND SMOOTH CIGARETTE

Artist: Hayden Hayden Art Directors: Stanford Briggs, Howard Scott Agency: McCann-Erickson, Inc. Client: Axton Fisher Tobacco Co.

Artist: Joseph Binder    Art Director: Burton E. Goodloe    Agency: J. Walter Thompson Co.    Client: Peter Ballantine & Sons

**PURITY • BODY • FLAVOR IN EVERY GLASS**



**BALLANTINE'S ALE & BEER**

**LOW-COST-PER-MILE**



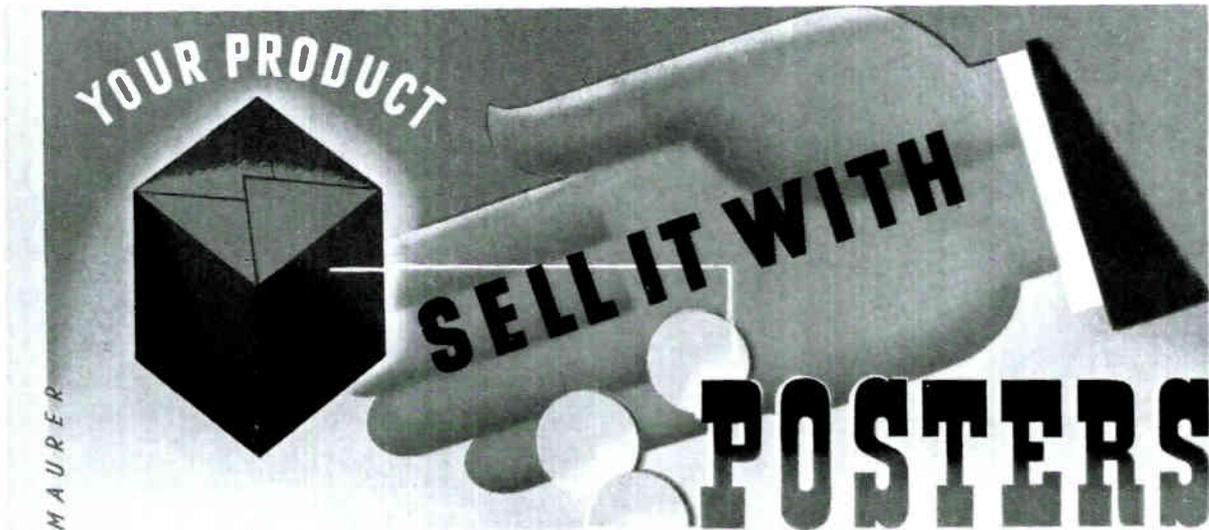
**STANDARD  
RED CROWN  
GASOLINE**

Artist: Stanley Ekman    Art Director: Roy E. Washburn    Agency: McCann-Erickson, Inc.    Client: Standard Oil Company (Indiana)

Artist: Sascha A. Maurer

Art Director: Sascha A. Maurer

Client: McCandlish Lithograph Corporation



McCANDLISH LITHOGRAPH CORPORATION PHILADELPHIA, PA.



Artist: Stevan Dohanos

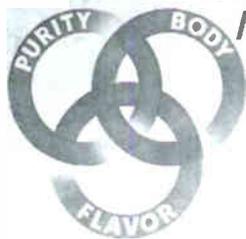
Art Director: Lester Rondell

Agency: Tracy, Locke, Dawson, Inc.

Client: Continental Oil Company

THE BARRON G. COLLIER MEDAL FOR BEST CAR CARD

**PURITY • BODY • FLAVOR**



*IN EVERY GLASS*



**BALLANTINE'S ALE & BEER**

*Artist:* Joseph Binder

*Art Director:* Burton E. Goodloe

*Agency:* J. Walter Thompson Co.

*Client:* Peter Ballantine & Sons

**SAVE • AND BUILD A CASH RESERVE**

**THE PHILADELPHIA SAVING FUND SOCIETY**

7TH & WALNUT • 12TH & MARKET • 11TH & LEHIGH • BROAD & RUSCOMB • 15 S. 52ND • BROAD & M'KEAN

*Artists:* Raymond A. Ballinger, Morris Berd    *Art Director:* Guy E. Fry    *Agency:* Jerome B. Gray & Co    *Client:* Philadelphia Saving Fund Society

*Artist:* Fred Ludekens    *Art Director:* Fred Ludekens    *Agency:* Lord & Thomas    *Client:* M. J. B. Co.

**M·J·B**

Coffee

**M·J·B's RICHER ROAST GIVES FINER FLAVOR**



*Artist:* Otis Shepard  
*Art Director:* Otis Shepard  
*Agency:* Barron G. Collier Corp.  
*Client:* Wm. Wrigley Jr. Company

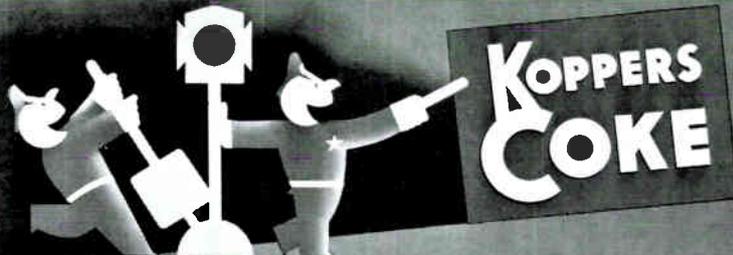


*Artist:* Ruzie Green  
*Art Director:* Winslow H. Case  
*Agency:* Newell-Emmett Company, Inc.  
*Client:* Liggett & Myers Tobacco Company



*Artist:* Otis Shepard  
*Art Director:* Otis Shepard  
*Agency:* Barron G. Collier Corp.  
*Client:* Wm. Wrigley Jr. Company

Switch to the Modern Fuel



WIN \$1000 FIRST PRIZE IN BIG CONTEST

Artists: Joseph Binder, Everett W. Sahrbeck  
Art Director: Everett W. Sahrbeck  
Agency: Chas. Dallas Reach Co.  
Client: The Koppers Company

BRINGS CHEER

*White  
Rose  
Tea*



Artist: Irvine Kamens  
Art Directors: David S. Block, Halpert Studios  
Agency: Brown & Tarcher, Inc.  
Client: Seeman Bros., Inc.

WIN  
\$1000

KOPPERS  
COKE

AND 272 OTHER CASH PRIZES



Artists: Joseph Binder, Everett W. Sahrbeck  
Art Director: Everett W. Sahrbeck  
Agency: Chas. Dallas Reach Co.  
Client: The Koppers Company



For  
**CHILDREN'S  
COLDS**

*Just rub on* 

**VICKS  
VAPORUB**

Proved by Two Generations of Mothers

Artist: Hewitt & Keene  
Art Director: J. P. Sawyer  
Client: Vick Chemical Company

## “MERMAID-KNIT” PONIES

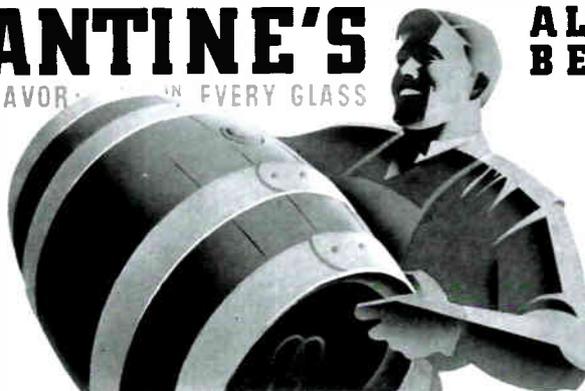


Artist: Gilbert Bundy  
Art Director: Paul Smith  
Agency: Kenyon & Eckhardt, Inc.  
Client: Munsingwear, Inc.

FOR THE MODERN IDEA...SEE **MUNSING**  
*Wear*

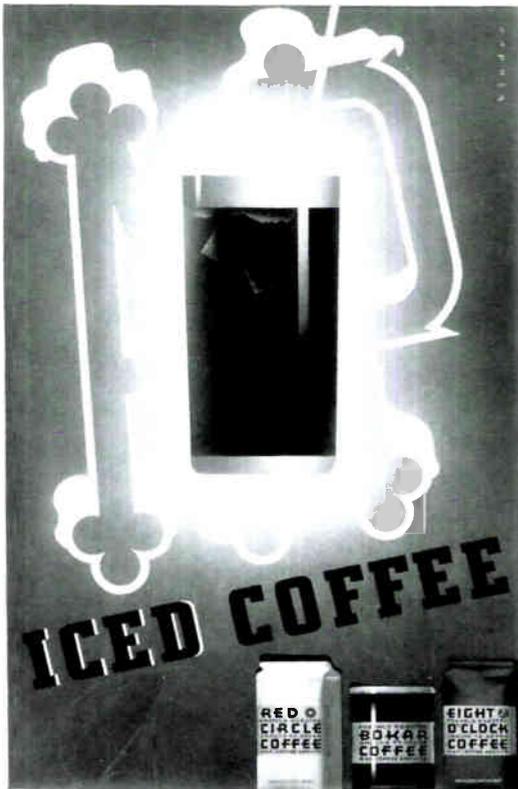
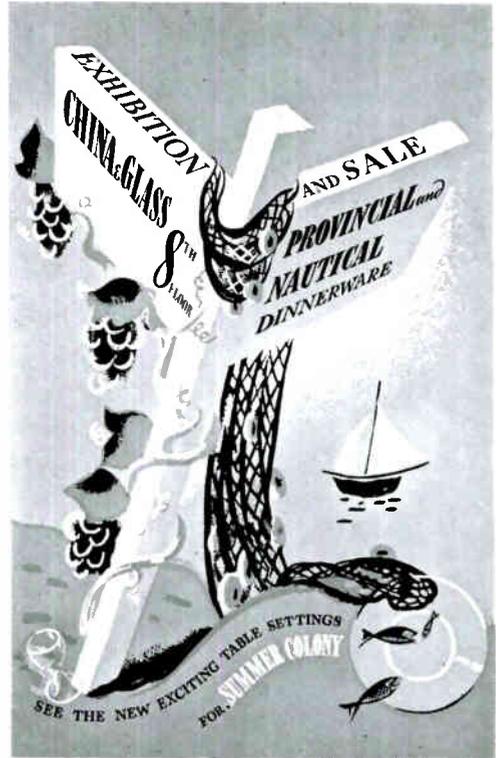
**BALLANTINE'S**  
PURITY · BODY · FLAVOR ·  IN EVERY GLASS

**ALE &  
BEER**



Artist: Joseph Binder  
Art Director: Burton E. Goodloe  
Agency: J. Walter Thompson Co.  
Client: Peter Ballantine & Sons

Artist: Texidor  
 Art Director: Herbert S. Lenz  
 Client: R. H. Macy & Co., Inc.



Artist: Joseph Binder  
 Art Directors: Hallas Kenyon, Harold D. Hoopes  
 Agency: Paris & Peart  
 Client: A & P Coffee Service



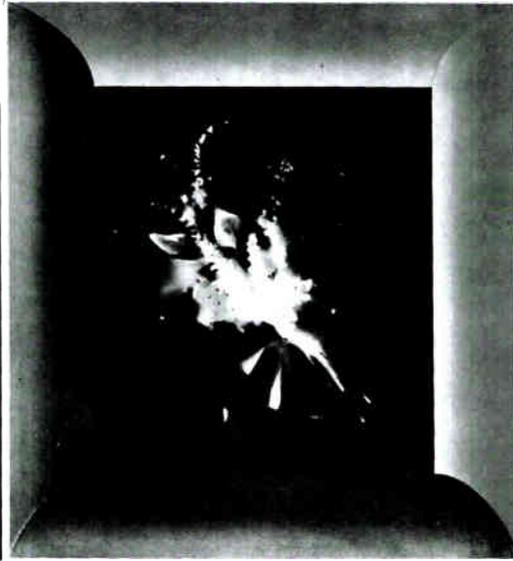
Artist: Sascha A. Maurel  
 Art Director: Sascha A. Maurel  
 Client: New Haven Railroad



*Artists:* Lester Beall, M. Ackoff  
*Art Director:* Lester Beall  
*Agency:* George Bijur, Inc.  
*Client:* George Bijur, Inc.



*Artist:* Adolph Brotman  
*Art Director:* Herbert S. Lenz  
*Client:* R. H. Macy & Co., Inc.



Artist: Lester Beall

Art Director: Lester Beall

Client: U. S. Envelope Company

## AWARD FOR DISTINCTIVE MERIT

Artist: Alexey Brodovitch

Art Director: Alexey Brodovitch

Client: Harper's Bazaar



Artist: V. Bobri  
 Client: Nolde & Horst Sales Co., Inc.  
 Art Director: Grace M. Jones

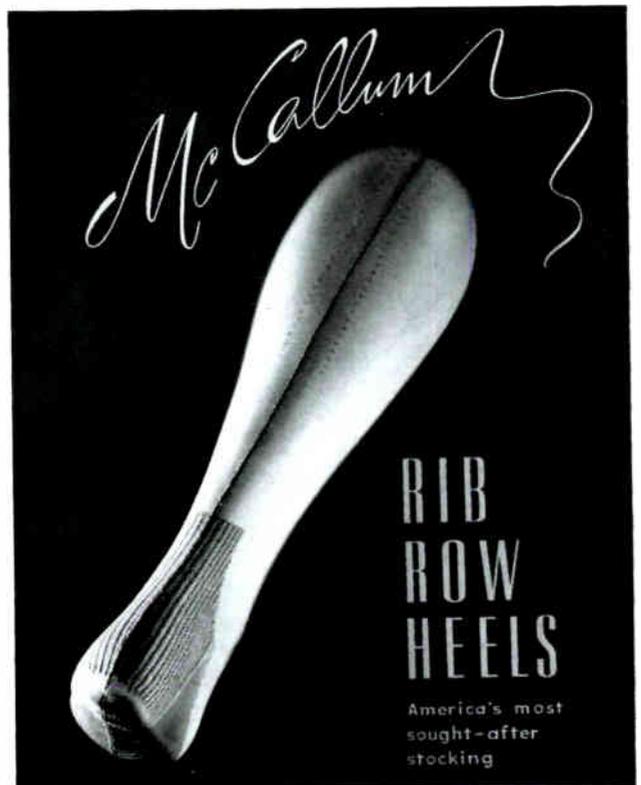
**MAROC** A SPICY BEIGE HOSIERY COLOR

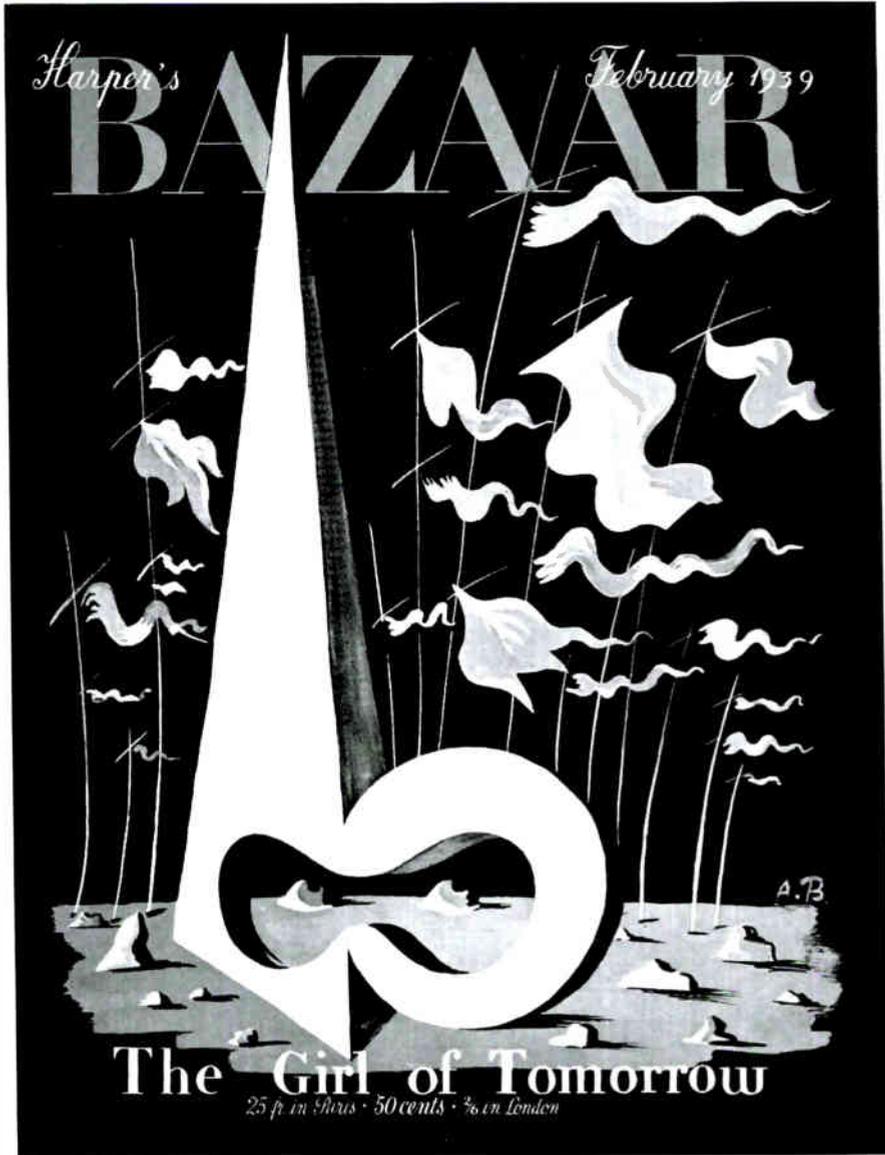
Artist: Mary Sweer  
 Art Director: Sherman H. Raveson  
 Agency: Hartman & Pettingell, Inc.  
 Client: Propper McCallum, Inc.



**WINDSOR** A REDDISH TAN STOCKING SHADE

Artist: V. Bobri  
 Art Director: Grace M. Jones  
 Client: Nolde & Horst Sales Co., Inc.





Artist: Alexey Brodovitch

Art Director: Alexey Brodovitch

Client: Harper's Bazaar

AWARD FOR DISTINCTIVE MERIT



*Artist:* Whiting-Fellows

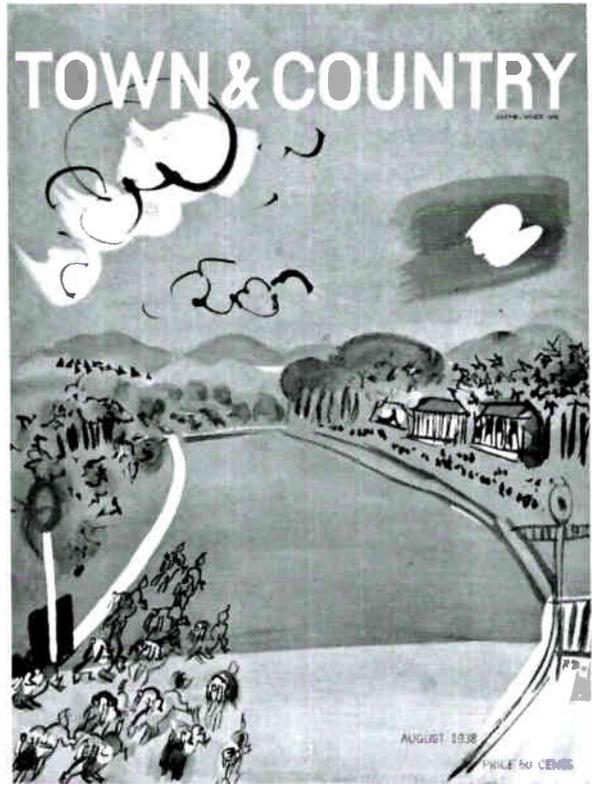
*Art Director:* Louis-Marie Eude

*Client:* Town & Country

AWARD FOR DISTINCTIVE MERIT



Artist: Louis-Marie Eude  
 Art Director: Louis-Marie Eude  
 Client: Town & Country



Artist: Raoul Duly  
 Art Director: Louis-Marie Eude  
 Client: Town & Country



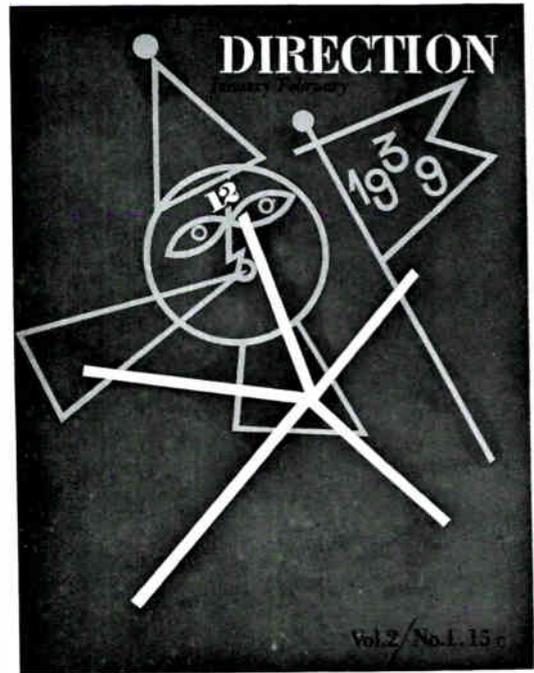
Artist: Horst  
 Art Directors: Horst, M. F. Agha  
 Client: Vogue

## AWARD FOR DISTINCTIVE MERIT



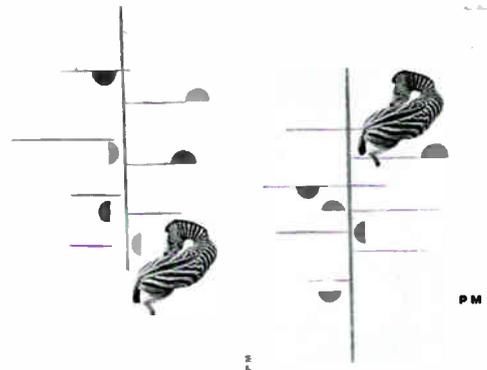


Artist: Stanley Ekman  
 Art Director: James A. Shanahan  
 Client: American Photo-Engravers Association



Artist: Paul Rand  
 Client: Direction

Artist: Paul Rand  
 Art Directors: Dr. Robert L. Leslie, Percy Seitlin  
 Client: P. M.



Artist: H. J. Barschel  
 Art Directors: Dr. Robert L. Leslie, Percy Seitlin  
 Client: P. M.



LETTERING



# AWARD FOR DISTINCTIVE MERIT



It is by this "double action" that Metaphedrin is so effective. Both tablets relieve congestion and combat infection. For both combine the strongest strengthening effect of ephedrine with the definite, bactericidal action of Metaphedrin.

**Metaphedrin Tablets No. 2.** This tablet is a combination of ephedrine 1" and Metaphedrin 1/2" in a light, bland material. The ephedrine exerts a powerful effect on the developing effects of cold in a general way. The tablet is Metaphedrin Tablets in each packet and protects the patient from infection. This is the reason why Metaphedrin Tablets are so effective in relieving the symptoms of cold, cough, and fever.

fact with the medicine. The Metaphedrin Tablets do not cause irritation of the stomach. The ephedrine is slowly released, producing a more continuous effect and, as a result, preventing the usual "rush" of the tablet. It is not an irritant.

**Metaphedrin Tablets, Special Tablets.** These are tablets in which Metaphedrin is combined with ephedrine. Metaphedrin 1/2" and ephedrine 1/2" are combined to produce immediate relief. These tablets are not to be used in the case of those who do not need the relief of ephedrine. It is not to be used in the case of those who do not need the relief of ephedrine. It is not to be used in the case of those who do not need the relief of ephedrine.

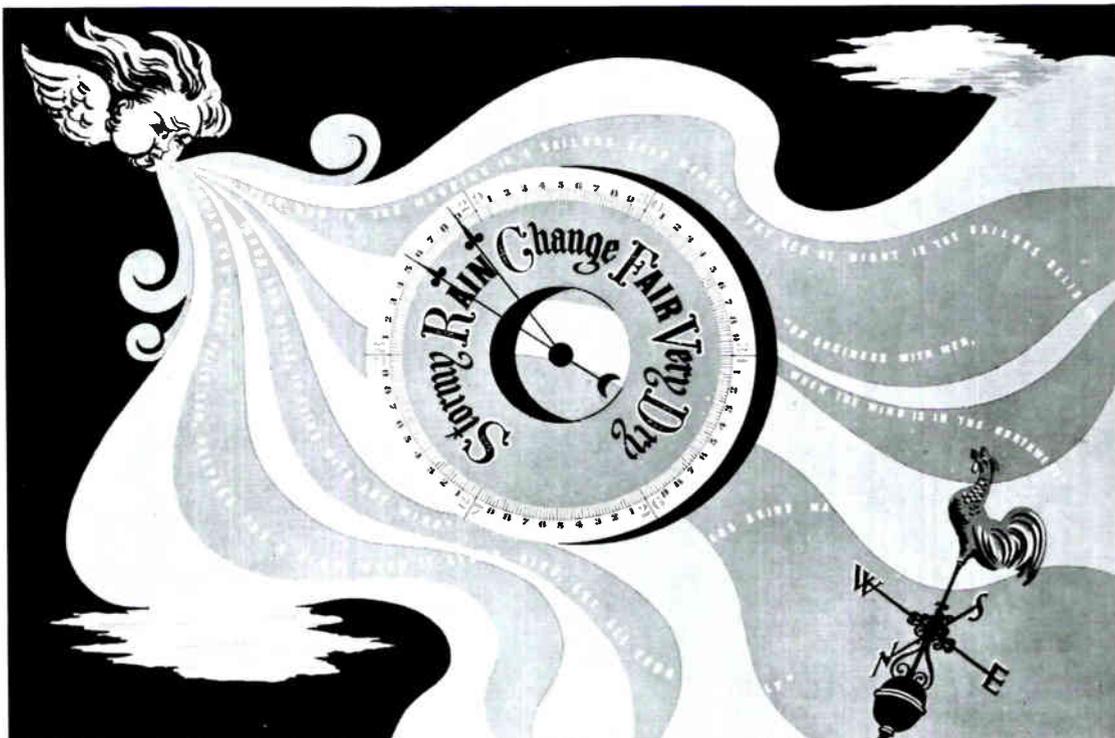
and is especially effective in relieving the symptoms of cold, cough, and fever. The ephedrine is slowly released, producing a more continuous effect and, as a result, preventing the usual "rush" of the tablet. It is not an irritant.

Both tablets are available now at prescription pharmacies everywhere in 1-cent, 5-cent, 10-cent and 25-cent packages. Metaphedrin Tablets are available in a variety of sizes. It consists of a white, round, tablet and a half-round, tablet of the tablet. The tablet will also be the key of the package. It is not to be used in the case of those who do not need the relief of ephedrine.



Artist: Raymond DaBoll    Art Director: Bert Ray    Agency: Runkle, Thompson, Kovats, Inc.    Client: Abbott Laboratories

Artist: Howard Hardy    Art Director: Howard Hardy    Client: York Ice Machinery Corporation



# AWARD FOR DISTINCTIVE MERIT

Bonwit Teller

Artist: Robert Shaw

Art Director: Myron Kenzer

Client: Bonwit Teller

"Leave it to me!"

Artist: Robert Shaw

Art Director: Howard Richmond

Client: Saks Fifth Avenue

"Smart Woman's Angle"  
as a Magazine

Artist: Robert Shaw

Art Director: Myron Kenzer

Client: Bonwit Teller

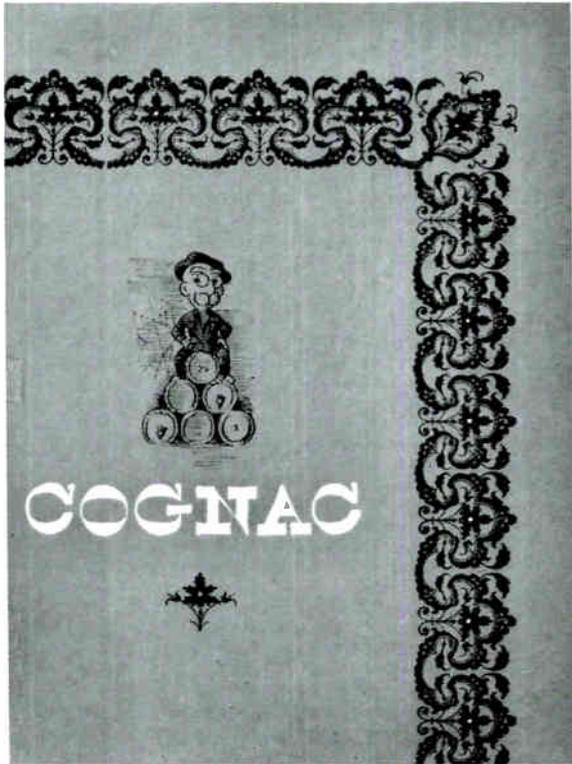
It's  
Smart

Artist: George Suman

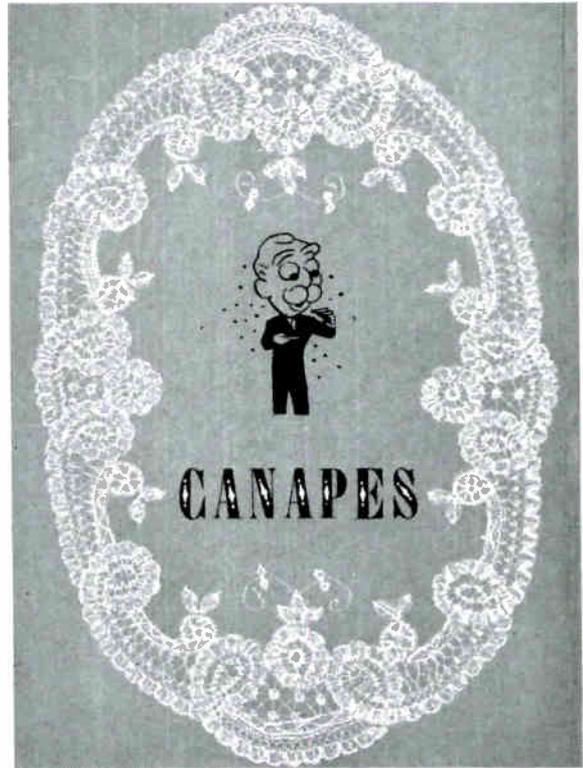
Art Director: Kenneth Paul

Agency: Batten, Barton, Durstine & Osborn, Inc.

Client: New York Telephone Company



Artist: Paul Rand  
 Art Director: Paul Rand  
 Client: Esquire-Coronet, Inc.

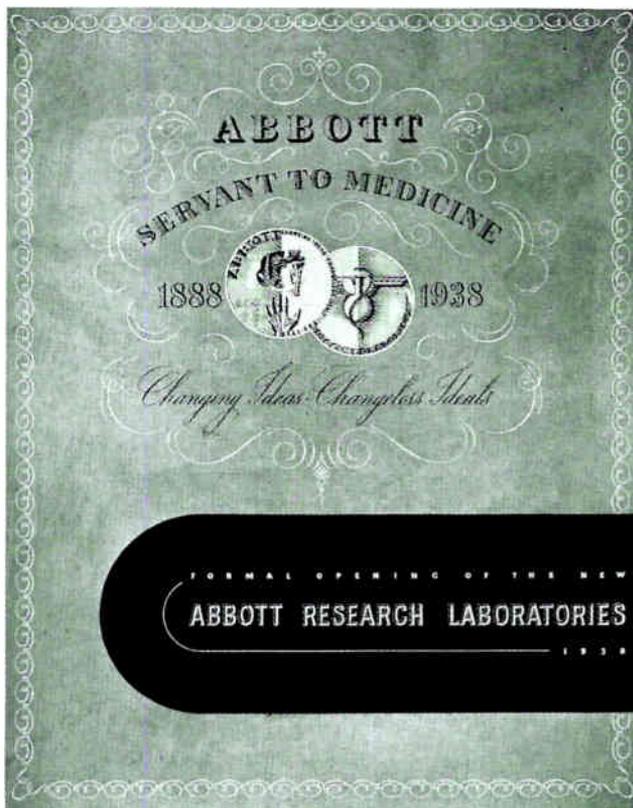


Artist: Paul Rand  
 Art Director: Paul Rand  
 Client: Esquire-Coronet, Inc.

Artist: Paul Rand  
 Art Director: Paul Rand  
 Client: Esquire-Coronet, Inc.

Artist: Charles C. S. Dean  
 Art Director: Charles C. S. Dean  
 Client: George De Met & Bros.





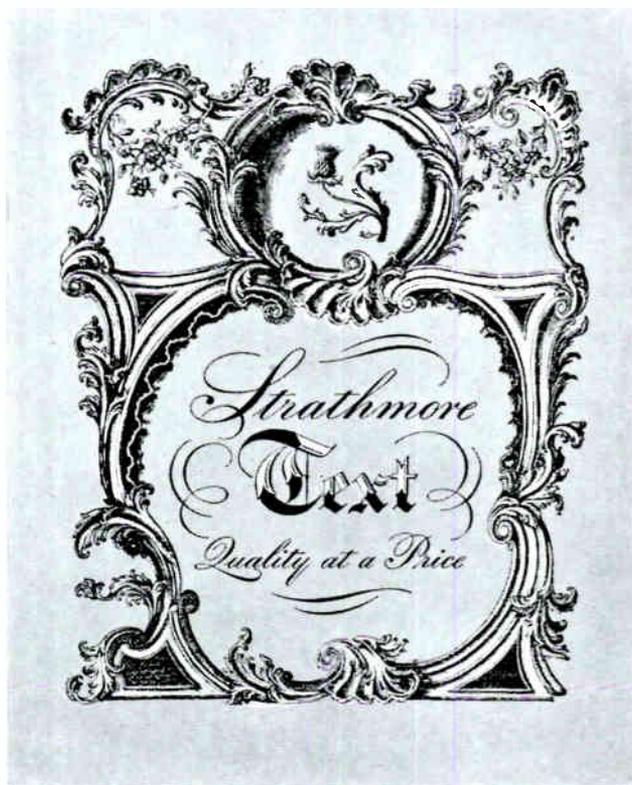
Artist: M. Martin Johnson  
 Art Director: Bert Ray  
 Agency: Runkle, Thompson, Kovats, Inc.  
 Client: Abbott Laboratories



Artist: M. Martin Johnson  
 Art Director: Bert Ray  
 Agency: Runkle, Thompson, Kovats, Inc.  
 Client: Abbott Laboratories



Artist: William Driscoll  
 Art Director: Charles Chappell  
 Agency: Arthur Kudner, Inc.  
 Client: National Distillers Products Corporation



Artist: Thomas Corbett  
 Art Director: Dorothy Gaffney  
 Agency: Abbott Kimball Co., Inc.  
 Client: Strathmore Paper Company

# Lovely Hands Speak for themselves

*Artist:* Charles A. Humm    *Art Director:* R. J. Hamon    *Agency:* Geyer, Cornell and Newell, Inc.    *Client:* The M.Werk Company

# The Lincoln V-12

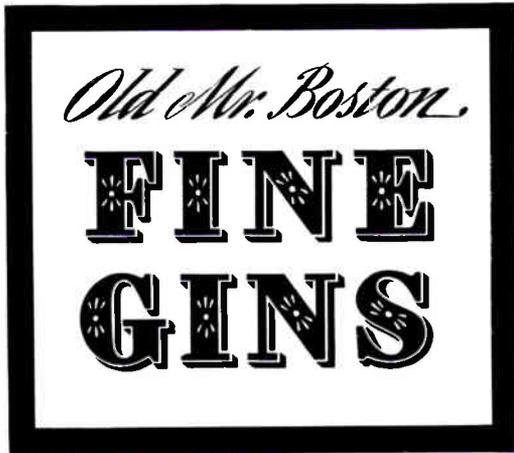
*Artist:* Martino Studios    *Art Directors:* Walter Reinsel, John S. Fischer    *Agency:* N. W. Ayer & Son, Inc.    *Client:* Lincoln Motor Company

# Take Mr. Boston to the Party!

*Artist:* William S. Gillies    *Art Director:* J. Burton Stevens    *Agency:* Pedlar & Ryan, Inc.    *Client:* Ben Burk, Inc.

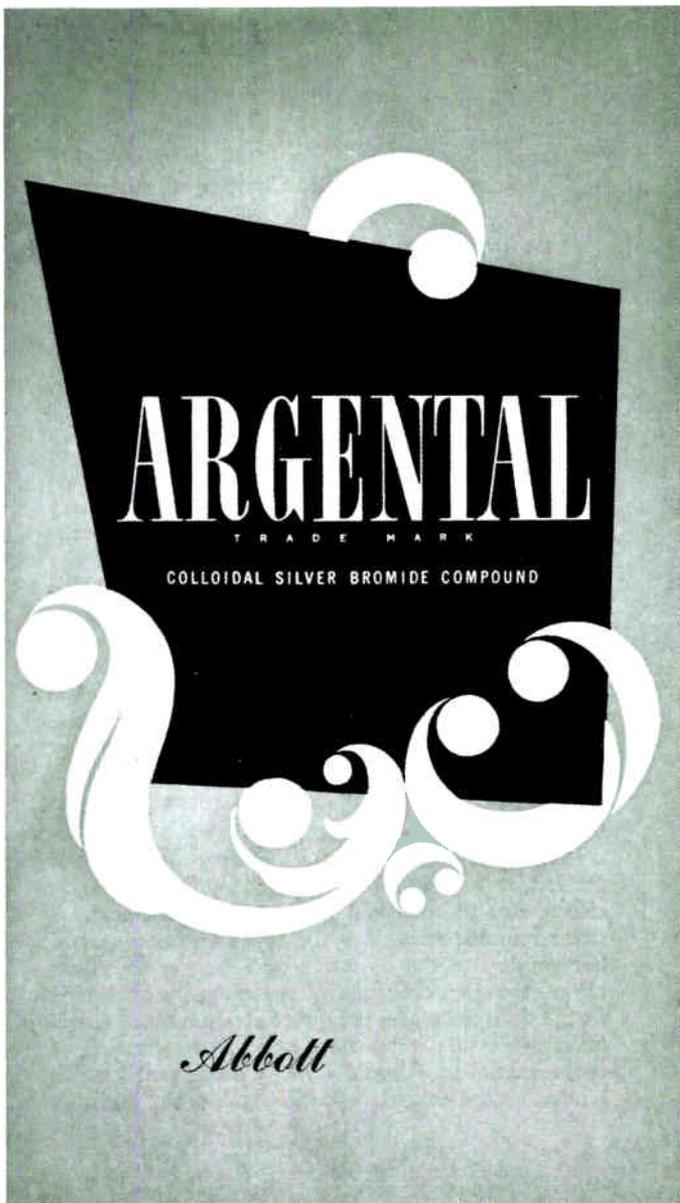
# When heaven was at the corner of Sycamore and Main

*Artist:* Sam Marsh    *Art Director:* Herbert Bishop    *Agency:* Young & Rubicam, Inc.    *Client:* Packard Motor Car Co.



Artist: William S. Gillies  
Art Director: J. Burton Stevens  
Agency: Pedlar & Ryan, Inc.  
Client: Ben Burk, Inc.

Artist: M. Martin Johnson  
Art Director: M. Martin Johnson  
Agency: Runkle, Thompson, Kovats, Inc.  
Client: Abbott Laboratories



*Mystery*

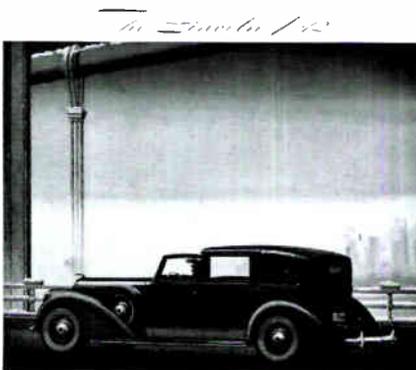
*Jews*

*Wall's*

*Wife*

Artist: Toni Bonagura  
Art Director: Walter Lloyd  
Client: Woman's Home Companion

# COMPLETE ADVERTISEMENTS • LETTERING



The Lincoln 1932 is a car of distinction and refinement. It is a car that has been designed for the discerning driver who demands the highest quality in every detail. The Lincoln 1932 is a car that is built to last, and it is a car that is built to give you the most complete and comfortable ride that money can buy. It is a car that is built to give you the most complete and comfortable ride that money can buy. It is a car that is built to give you the most complete and comfortable ride that money can buy.



**T**he new Abbott Research Laboratories, which are being dedicated to the service of the community on October 27th, 1930, are the result of a long and arduous struggle. The laboratories are the work of a group of men who have spent their lives in the study of the human mind and its powers. They are the work of a group of men who have spent their lives in the study of the human mind and its powers. They are the work of a group of men who have spent their lives in the study of the human mind and its powers.



*When Lincoln was at the center of American auto. Main*





Take Mr. Boston to the Party!

Name your drink, Gentlemen—  
Old Mr. Boston is versatile enough to please you!

OLD MR. BOSTON  
Triple Liqueur

Mystery  
Jew's  
Wall's  
Wife

CAN A WOMAN'S MAGAZINE BE THAT MEN LIKE TO LOOK OVER  
GIVE THROUGH THIS ISSUE AND

---

# AN INDUSTRIAL DESIGNER THINKS ABOUT HIS JOB

By HENRY DREYFUSS, *Industrial Designer*

---

The artist, whether he has sold his soul to commerce or is starving in a garret, has the sublime pleasure of sitting before his finished creation and knowing that all that is before him is of his own handiwork; he has no one to blame but himself for the success or failure of his effort. He has done a one-man job.

On the other hand we designers working for industry share the pride in our creations with many persons. For if we are seriously interested in producing a successful design, not one that merely appeals to our own taste and fancy, we cannot do it alone.

The engineers in the factory are the greatest allies of the designer, for they are the men who can make the designer's dreams come true. It is not to our interest to draw a splendid picture and say, "Here it is"; but it is our job to help develop and plan a manufacturable product. We cannot do this in the privacy of our drafting rooms. The research laboratory, the engineering departments of our clients, the observations and wishes of the sales and advertising departments, the public to be observed constantly and closely—these must be the tools on our drafting boards, ever more important than our T-squares and paint pots.

To find out what the public wants is probably the most difficult of the designer's tasks and the one in which the manufacturer expects the greatest guidance. With this responsibility on his shoulder

ders the designer sets out to garner information. It is absurd to think that he is a superman and through his wizardry automatically knows what the consumer will buy. What he must be is a careful observer and he must use his "merchandising hunch" (really a gauge of how far it is best to go), an intangible something learned only after many years of experience.

In an effort to beautify their plumage women will accept the most extreme dictates of the fashion arbiters. The designer for industry has learned to watch the degree of change in women's fashions and take a hint from it. For instance, the extreme styles in women's headgear this year were a pretty safe tip-off that they would accept more radical designs in household accessories next season. Shoemakers have had great success with the platform shoe. Yet adding a thick sole and so eliminating the heel is a radical change to force upon a woman's accessory whose prime claims to fame heretofore have been delicacy and lightness and daintiness. But women accepted the change. Once again the industrial designer can take his cue and, without fear of ruining his client's sales, suggest more radical designs for other products.

Two World's Fairs presenting the most modern use of new materials certainly conditioned the public for accepting the use of those materials for application to the things they will purchase next year. The successful designer knows how much of a dose of modernity the public will take. Possibly our greatest errors have been in selling a manufacturer down the river by giving his product too advanced a design—one for which the consumer was not ready.

Perhaps it will be illuminating to follow through on the appearance design of a specific problem and so show how these theories are applied: Cleaning, no matter how easy we make it for the lady, is bound to be drudgery. But psychologically we can make a woman take pride and delight in the implement she uses for her work. The form must be simple and pleasing. I have no sympathy with the thought of applying streamlined shapes to a household utility, but I do believe it can be "clean-lined" in its design. We have a distinct problem in doing a vacuum cleaner. The outward appearance must impress the consumer with ease of operation and the design must silently express the many conveniences within the housing.

Another element at our command is the spectrum. We are aware that everyone, especially women, is consciously or unconsciously swayed by pleasing color combinations. We experiment with pleasant colors on the cleaner and the public reacts far beyond our expectations. In our research we find that women object to weight in an object they have to push around. We discuss the possibilities

of lighter-weight materials with the factory research laboratories and they approve the use of magnesium and various kinds of plastics; we save several pounds—an easily noticeable difference to the purchaser. Women complain that electric cords get tangled in knots when they put their cleaners away. With the assistance of the factory engineers a clip is developed which does away with that nuisance. Rayon has become a magic word in the fashion world. We contact the mills and they develop a bag material containing rayon which conforms to the laboratories' stringent specifications. It brightens up the fabric and the salesman has a word of high style connotation to use on his potential customer.

Our experience has taught us that the seldom exploited sense of touch is not to be ignored. Again returning to the research laboratory we find that rubber and certain types of plastics are more pleasing to touch than other materials, and in further experimenting that some forms are less tiring to hold in the hand than others. This information helps us to produce a more acceptable handle for the vacuum cleaner.

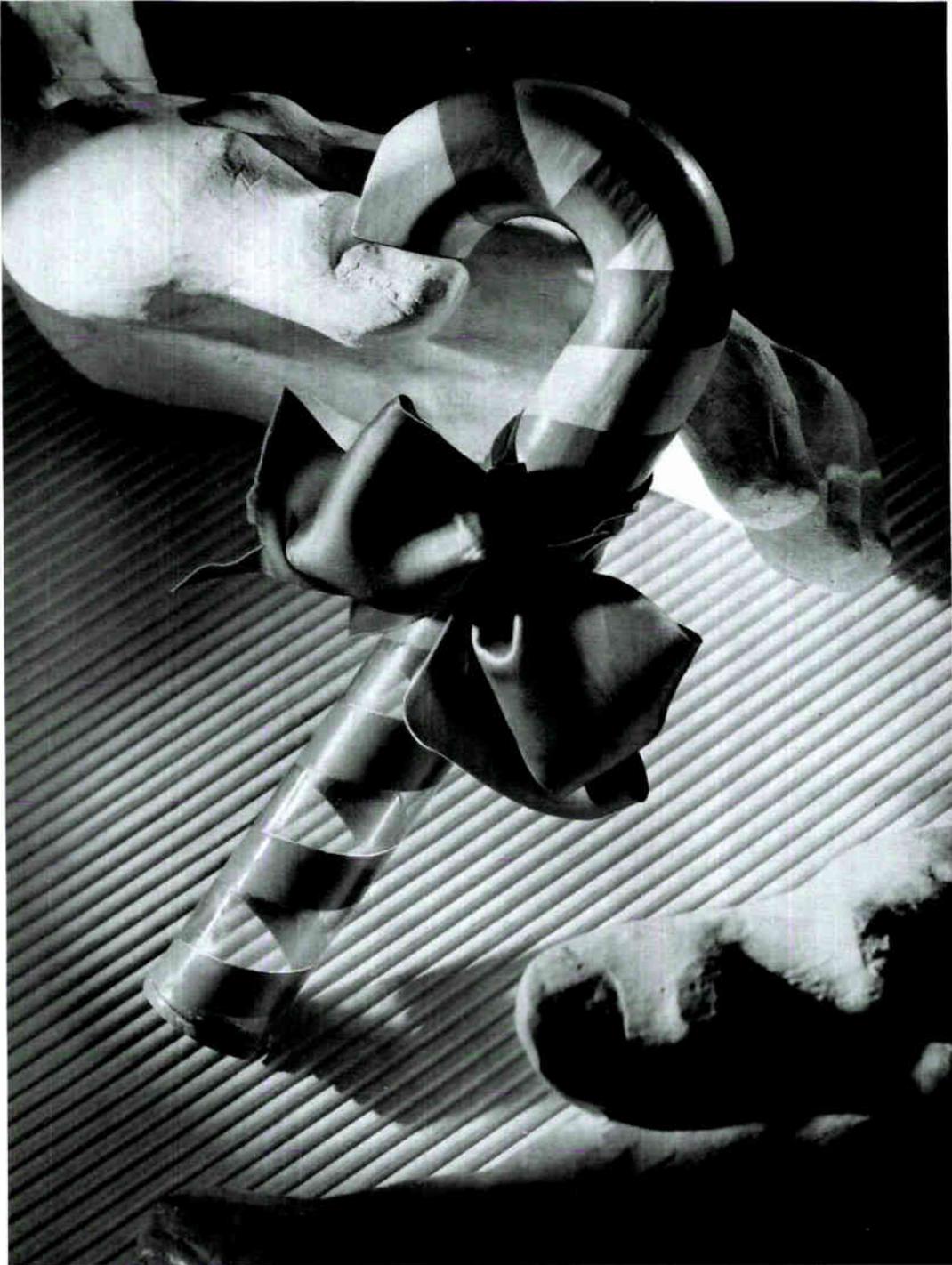
Very briefly I have tried to point out how this business of industrial design is one of co-operation on the part of the designer and his staff with the sales management of the research laboratories, the engineers and the public—all of whom contribute information that the designer must use in his work.

Many words back, at the very beginning of these paragraphs, I explained (enviously) how an artist working on canvas is his own master, familiar with and accustomed to his materials and his medium. As these paragraphs progressed I have attempted to point out that the Industrial Designer is but a cog in a wheel in producing a design for a product. He must share his bows (and graciously does) with the countless heads and hands which have contributed to producing the design.

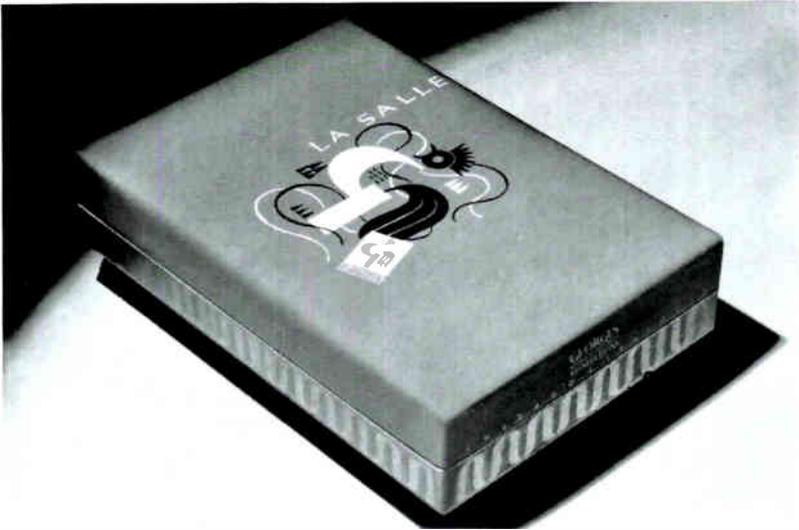
PACKAGE AND  
PRODUCT DESIGN



AWARD FOR DISTINCTIVE MERIT



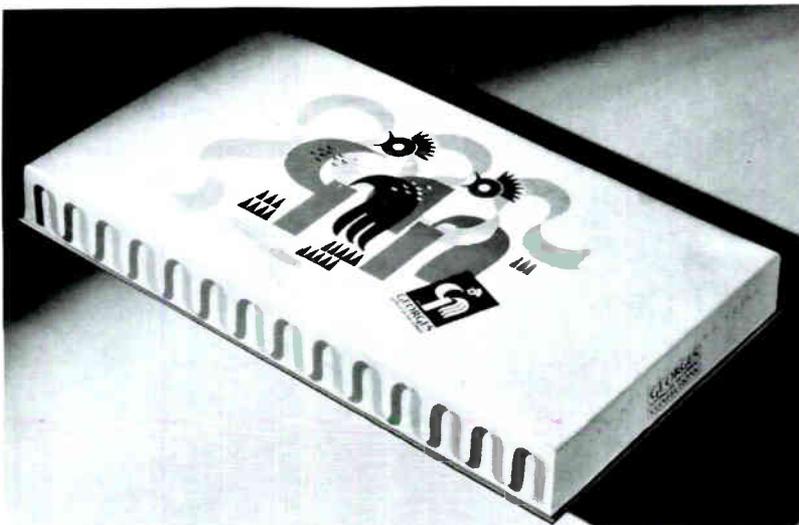
*Artist: Sherman H. Raveson Art Director: Sherman H. Raveson Agency: Hartman & Pettingell, Inc. Client: Propper McCallum, Inc.*



*Artist:* Charles C. S. Dean  
*Art Director:* Charles C. S. Dean  
*Client:* George De Met & Bros.



*Artist:* Peter Dom & Associates  
*Art Director:* Arthur T. Blomquist  
*Agency:* J. Walter Thompson Co.  
*Client:* Pond's Extract Company

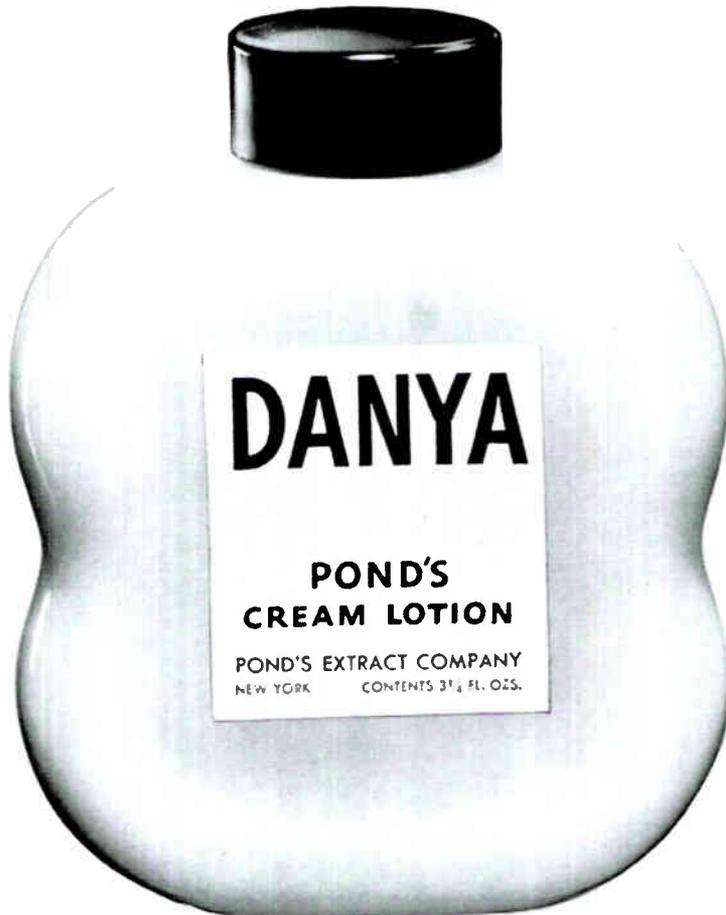


*Artist:* Charles C. S. Dean  
*Art Director:* Charles C. S. Dean  
*Client:* George De Met & Bros.



*Artist:* Joseph Gering  
*Art Director:* Lester Beall  
*Client:* Florida Citrus Cannery Cooperative

*Artist:* Warren Wheelock  
*Art Director:* Elwood Whitney  
*Agency:* J. Walter Thompson Co.  
*Client:* Pond's Extract Company





*Artist: Sam Marsh    Art Director: Elwood Whitney    Agency: J. Walter Thompson Co.    Client: P. Ballantine & Sons*

*Artist: Leo Rackow*

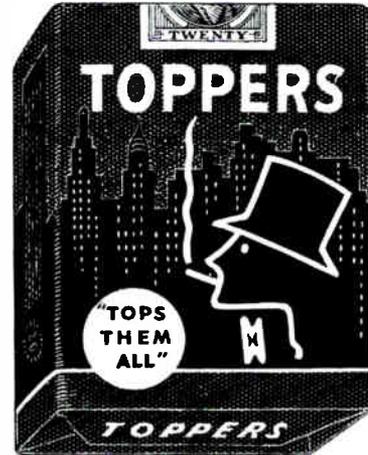
*Art Director: Morris Rosenblum*

*Client: L. Bamberger & Co.*





Artist: Joseph B. Platt  
 Art Directors: Herbert S. Lenz, Paul M. Hollister  
 Client: R. H. Macy & Co., Inc.



Artists: Irving Asherman, James D. Herbert  
 Art Director: James D. Herbert  
 Client: United Cigar-Whelan Stores Corporation

Artist: William Kries  
 Art Directors: Arthur Weithas, Caesar Ferri  
 Agency: Cecil, Warwick & Legler  
 Client: N. Lamont Corliss Co.





*Artist:* Emil A. Schaedler  
*Art Director:* Emil A. Schaedler  
*Client:* American Coating Mills, Inc.



*Artist:* Donald Hunter  
*Art Director:* Georges Wilmet  
*Agency:* Lemmen & Mitchell, Inc.  
*Client:* John H. Woodbury, Inc.



*Artist:* Gustav Jensen  
*Art Directors:* Gustav Jensen, Park Berry  
*Agency:* Buchanan & Co., Inc.  
*Client:* The Paton Corporation

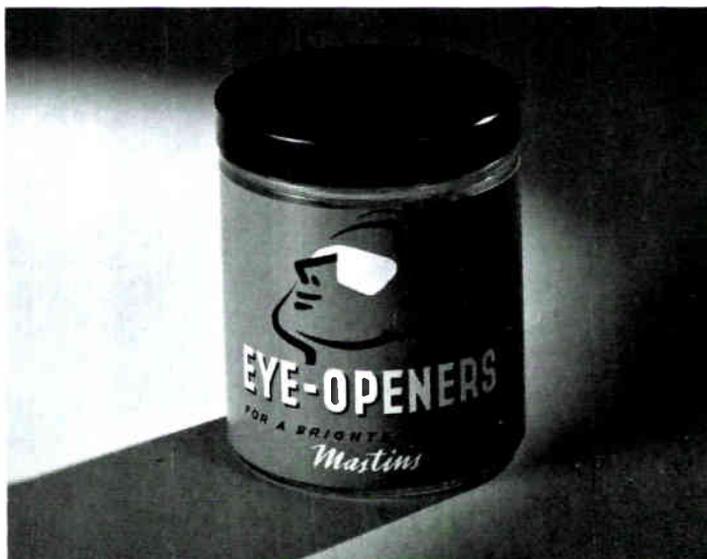
*Artist:* Harold C. McNulty  
*Art Director:* Harold C. McNulty  
*Agency:* Batten, Barton, Durstine & Osborn, Inc.  
*Client:* Richard Hudnut



*Artist:* George C. Adams  
*Art Director:* Elwood Whitney  
*Agency:* J. Walter Thompson Co.  
*Client:* J. B. Williams Co.



*Artist:* Frederick Chance  
*Art Directors:* Frederic Suhr, Frederick Chance  
*Agency:* Briggs & Varley, Inc.  
*Client:* Mastin Products, Inc.



---

# PICTURES THAT PULL PEOPLE

By LEONARD LUCE, *Art Director, Arthur Kudner, Inc.*

---

Each day more and more advertisements are being planned with regard for readership surveys.

The danger of radio and television absorbing the bulk of advertising funds is reduced as the effectiveness of each published advertisement is increased.

The effects of such activities can result in only one thing: The strengthening of the forces which advertising art have always exerted in influencing public opinion.

This means more work for the artist, a more secure income, and the assurance that the young men who are now entering the advertising art field will have the benefit of the experience of those they succeed.



OH!

If you visited the Eastman Kodak exhibit at the World's Fair more than once you may have noticed that in the cavalcade of color each audience reacted the same way as the various subjects were thrown on the giant screen.



AH!

If one group of 200 people says "Ah-h-h!" when a picture is shown them, any other similar group of 200 people will do the same.

This trait in human nature makes it possible to ask any representative group of 200 people which of several pictures interests them most and thereby know which picture will most interest 2,000,000 people.



AH, HA!

There have developed during the past 10 years many ways of sounding public reaction to the printed page, and there are many new ways being developed today, but all are basically this, in principle, "Let a small sample represent the whole."

In the course of such investigating it is natural that some few picture subjects should be repeatedly found among those which people like most, and other subjects among those which people like least.

Vital to car-owners as well as railroads... ENFACING FOLGWEATHER BATTERIES

WHEN IT'S AN YOU START

Observed by 18% of Men Readers

SOMETIMES... CIRCUMSTANTIAL EVIDENCE IS SUFFICIENT

WHEN IT'S AN YOU START

Observed by 50% of Men Readers

Accurate records of such information over a period of years in many thousands of cases becomes a dependable barometer of human interest or boredom.

Every time you Start — your engine wears here

here

here

here

STARTING cause: more wear than all the running

37

20

The NEW motor oil...

Observed by 15% of Men Readers

Wherever you drive...

It's the Coolest kind of driving you do!

Observed by 62% of Men Readers

By this means it is possible to compare a proposed advertisement with the records of many hundreds of similar advertisements and foretell how many people can be expected to see it when later it is published.

EDDIE WALKS BY THE BALLON LESS BY THE WINTER

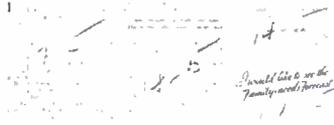
Observed by 15% of Men Readers

Will be observed by ?% of Men Readers

Announcing a new and vital service to fathers  
**The FAMILY-NEEDS FORECAST**



...a remarkably simple method for checking your own life insurance against the SEVEN VITAL NEEDS it would have to meet



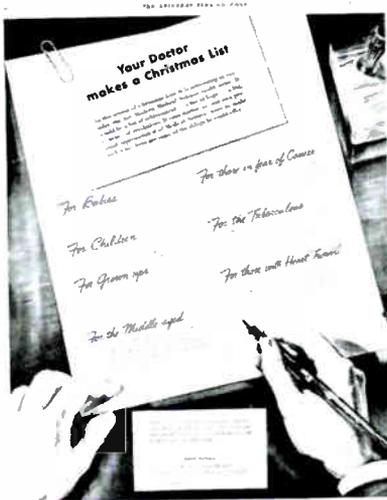
The

Observed by 15% of Men Readers



TAKE THE HELM—Be "Head of a Family"

Observed by 63% of Men Readers



Observed by 8% of Men Readers



with the 1938 Automatic Tuning



Observed by 80% of Men Readers

By a process of elimination the advertisements which do not interest people can be replaced with the ones which interest them, and advertising art thereby made more and more valuable.

In examining one group of 1000 advertisements of equal cost it was found that one was observed by only 8% and another by 80% of men readers.

Thorough analysis discloses that there are many factors which cause one advertisement to be seen by 10 times as many as another, one of which is the choice of illustrative subject matter and of layout.

No single factor gives an advertisement high observation or readership, but always a combination of factors.



Observed by 20%, 32%, 55%, 73% of Women Readers

As an example the four advertisements show one which was observed by 20% of women readers. It pictures a "baby."

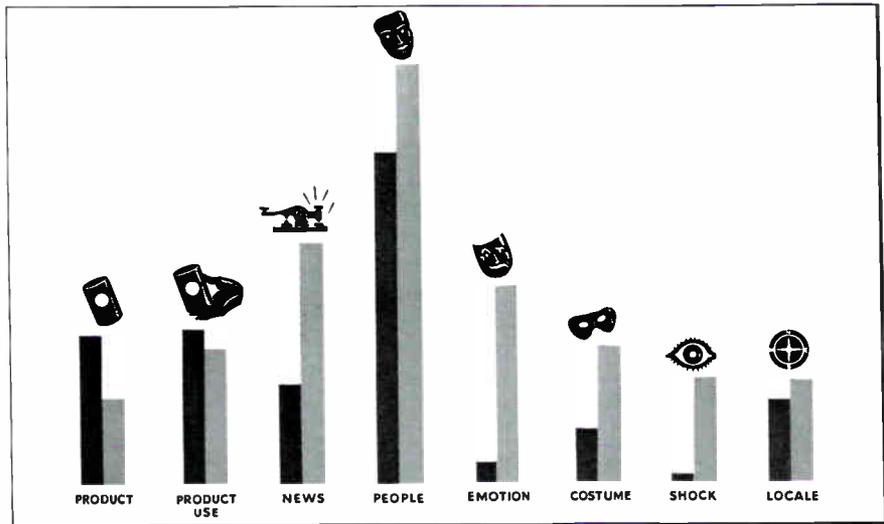
Another was observed by 32%. It pictures a "baby" and has "visual emphasis."

Another, observed by 55%, pictures a "baby," plus an "animal," plus "visual emphasis."

The fourth, observed by 73%, pictures a "baby" plus an "animal" plus "something unusual happening" plus "visual emphasis."

An examination of a small group of 250 advertisements shows that the factors in the above chart were present in ratios as represented by the two grey bars.

The dark grey bar represents the number of times the factor occurred among advertisements observed by very few people. The light grey bar, those observed by a great many people.



"Health", "Danger", "Shock", "News", plus visual emphasis give high observation to these advertisements. The one on the right was observed by more than 3 times as many women as average to see advertisements in this product field.



Observed by 65% of Men and 60% of Women Readers



Observed by 57% of Men and 74% of Women Readers

"Humor", "Pathos", "Romance", "Unusual Costumes" plus "Visual Emphasis" in combination are strong factors in getting observation. These advertisements were thoroughly read by an unusually high percentage of women.



Observed by 41% of Women Readers



Observed by 87% of Women Readers



Observed by 50% of Men Readers



Observed by 78% of Men Readers

"Something Unusual Happening" plus "Visual Emphasis" never fail in combination to get high observation. Whether the technique be old-fashioned or modern, whether the layout be smart or buckeye, the right combination will always win, the wrong combination will always lose.



Observed by 53% of Women Readers



Observed by 65% of Women Readers

41% of the women who observed the life insurance advertisement (left) thought it was an Eastman Kodak ad, so much did it resemble the Kodak advertisement (right). Only 1% correctly identified it.

The laws governing the reading habits of average people are constantly at work, and in this case raised the observation 65% above the field average, but lowered the identification by 90%.



The laws governing reading (and seeing) habits are a fascinating study. Armed with sufficient facts it is possible to foretell how many men and how many women will see, read and correctly identify advertisements before they are published.

This advertisement is one of the 52 ads in a magazine which were appraised on the day of publication. The ad was appraised at 40% observation and 11% reading by men, 55% observation and 15% reading by women. When the readership reports from 36 cities in the United States were available 3 weeks later, an average of error of less than 2% was found in the appraisal of the 52 advertisements.

Observed by 38% and read by 12% of Men Readers

Observed by 57% and read by 22% of Women Readers

## INDICES

---

# INDEX OF ARTISTS

These are the names of the artists whose work you have admired in the preceding pages. Also their addresses, in the event you are an advertiser or art director who would further commend them with a commission. It is this kind of appreciation that keeps Art wearing new shoes and eating regularly.

- Aarons, Leo, 597 Fifth Ave., New York, 22, 23, 30, 41  
 Abbé, James, 527 East 72nd St., New York, 72  
 Abrams, Dora, 39 West 53rd St., New York, 107  
 Ackoff, M., c/o Lester Beall, 320 East 42nd St., New York, 86, 91, 152  
 Adams, George C., 420 Lexington Ave., New York, 179  
 Adams Studios, 202 East 44th St., New York, 66, 92  
 Albert, Ray, 411 Madison Ave., New York, 71  
 Albrecht, Carl, 50 West 56th St., New York, 86  
 Allen, James E., 41 Mayhew Ave., Larchmont, N. Y., 38  
 Anderson, Lyman, 45 Pondfield Road West, Bronxville, N. Y., 68, 69  
 Archer, Fred R., 2544 West 7th St., Los Angeles, Calif., 90  
 Arthaud, Marcel, Paris, France, 72  
 Asherman, Irving, c/o United Cigar-Whelan Stores Corp., 330 West 42nd St., New York, 177  
 Atherton, John, Ridgefield, Conn., 24  
 Averill, John, 155 East Ontario St., Chicago, Ill., 84, 88, 123  
 Ball, Mac, 480 Lexington Ave., New York, 63, 64, 112  
 Ballinger, Raymond A., 334 South Camac St., Philadelphia, Pa., 147  
 Barclay, McClelland, 36 Central Park South, New York, 142  
 Barschel, H. J., 68-20 Burns St., Forest Hills, N. Y., 159  
 Beall, Lester, 320 East 42nd St., New York, 86, 126, 129, 130, 152, 153  
 Becker, Marvin, San Francisco, Calif., 81  
 Bemimo, Thomas, 59 Hillcrest Ave., Larchmont, N. Y., 56  
 Berd, Morris, 334 South Camac St., Philadelphia, Pa., 147  
 Binder, Joseph, 100 Central Park South, New York, 144, 146, 149, 150, 151  
 Black Star Publishing Co., 420 Lexington Ave., New York, 34, 82  
 Bobri, V., 175 West 73rd St., New York, 128, 154  
 Bonagura, Toni, 4 East 53rd St., New York, 166  
 Bond, Fred, 10931 Weyburn Ave., Westwood Village, Los Angeles, Calif., 135  
 Brindle, Melbourne, c/o James Perkins, 110 East 42nd St., New York, 89, 90  
 Brodovitch, Alexey, 304 East 66th St., New York, 131, 153, 155  
 Brody, Marianne, c/o Saks Fifth Avenue, 611 Fifth Ave., New York, 106  
 Brotman, Adolph, c/o R. H. Macy & Co., Broadway & 34th St., New York, 152  
 Brouard, William, 45 West 45th St., New York, 37  
 Brown, Harry, 219 West 13th St., New York, 71, 124  
 Bruehl, Anton, 180 Lexington Ave., New York, 37, 62  
 Bull, Johan, Roxbury, Conn., 23  
 Bundy, Gilbert, 395 Riverside Drive, New York, 91, 111, 150  
 Carroll, Robert, 229 East 79th St., New York, 132  
 Cassandre, A. M., 3 Quai Voltaire, Paris, France, 36  
 Chance, Frederick, 11 Heritage Road, Haddonfield, N. J., 107, 179  
 Christensen, C. G., 630 Fifth Ave., New York, 66  
 Clemmer, Richard, 46 East 50th St., New York, 67, 104, 111  
 Connelly, George, c/o W. H. Hoedt Studios, Inc., 212 West Washington Sq., Philadelphia, Pa., 107  
 Content, Dan, 112 West 54th St., New York, 42  
 Corbett, Thomas, 45 West 45th St., New York, 164  
 Corcos, Lucille, 121 Joralemon St., Brooklyn, N. Y., 42  
 Covarrubias, Miguel, Sixth Ave. & 58th St., New York, 18  
 Cowles, Frank D., Hartford, Conn., 35  
 DaBoll, Raymond, 6 North Michigan Ave., Chicago, Ill., 161  
 Dahl-Wolfe, Louise, 58 West 57th St., New York, 55, 71, 72  
 Davis, Floyd, 116 West 87th St., New York, 21  
 Dean, Charles C. S., 310 East 44th St., New York, 163, 174  
 Dirks, Rudolph, c/o Fred Wish, Inc., 12 East 41st St., New York, 43  
 Dohanos, Stevan, c/o Charles E. Cooper, 155 East 44th St., New York, 29, 70, 145  
 Dom, Peter, & Associates, 441 Lexington Ave., New York, 174  
 Dorne, Albert, 740 Madison Ave., New York, 20, 26, 30, 93, 116  
 Driscoll, William, Tower Artists, RCA Bldg., New York, 164  
 Dufy, Raoul, 5 Impasse Guelma, Paris, France, 157  
 Early, Walter, 330 East 43rd St., New York, 114  
 Egri, Charles, 48 West 48th St., New York, 159  
 Ehrlich-La Zink, Inc., 1 West 47th St., New York, 71  
 Ekman, Stanley, 540 North Michigan Ave., Chicago, Ill., 85, 114, 144, 159  
 Ensminger, H. Foster, c/o H. Watts Studio, 420 Lexington Ave., New York, 108, 113  
 Eude, Louis-Marie, 59 East 56th St., New York, 157  
 Falter, John, 310 North Ave., New Rochelle, N. Y., 28  
 Fawcett, Robert, 110 East 42nd St., New York, 28  
 Federico, Gene, 2927 West 24th St., Brooklyn, N. Y., 132, 134  
 Fehér, Joseph, 737 North Michigan Ave., Chicago, Ill., 108  
 Finley-Jones, 480 Lexington Ave., New York, 27  
 Fisher, Ham, 1050 Park Ave., New York, 118  
 Fitz, Grancel, 5 Prospect Place, New York, 43  
 Fox, Fontaine, c/o Fred Wish, Inc., 12 East 41st St., New York, 43  
 Freeman, Fred, 43 East 49th St., New York, 61  
 Frissell, Toni, 206 East 46th St., New York, 63  
 Froelich, I. W., 235 East 45th St., New York, 130  
 Gaba, Lester, 80 West 40th St., New York, 64  
 Gaffney, Dorothy, 1062 East 32nd St., Brooklyn, N. Y., 126  
 Galloway, Ewing, 420 Lexington Ave., New York, 40  
 Geoghegan, Walter B., 247 Park Ave., New York, 69  
 Georgi, Edwin A., James St., Norwalk, Conn., 42, 58  
 Gering, Joseph, 320 East 42nd St., New York, 34, 91, 130, 175

Gibson, Charles Dana, 127 East 73rd St., New York, 25  
 Gilchrist, James H., 309 Curtis Bldg., Detroit, Mich., 23  
 Gillies, William S., 424 Madison Ave., New York, 165, 166  
 Golden, William, 485 Madison Avenue, New York, 89, 133  
 Gray, Thomas, 671 Lincoln Ave., Orange, N. J., 110  
 Green, David O., 4100 Fullerton Ave., Chicago, Ill., 126  
 Green, Ruzzie, 18 East 48th St., New York, 148  
 Greenwald, Herbert c/o R. H. Macy & Co., Broadway & 34th St.,  
 New York, 105, 112  
 Grohe, Glen, 324 East 41st St., New York, 39  
 Hauck, Fred, 180 East End Ave., New York, 37, 125, 127, 128  
 Hawley, Peter, c/o W. O. Kling & Associates, Chicago, Ill., 17, 37  
 Hardy, Howard, 137 East 38th St., New York, 127, 161  
 Hayden, Hayden, 405 East 54th St., New York, 143  
 Helck, Peter C., 10 East 53rd St., New York, 18, 33, 36  
 Herbert, James D., c/o United Cigar-Whelan Stores Corp., 330  
 Hendrickson, David, New Hope, Pa., 20  
 Hesse, Paul A., 480 Lexington Ave., New York, 33, 158  
 Hewitt & Keene, 2 West 46th St., New York, 150  
 West 42nd St., New York, 177  
 Hiller, Lejaren A., c/o Underwood & Underwood, 321 East 44th  
 St., New York, 88  
 Hoban, Walter, c/o King Features Syndicate, 235 East 45th St.,  
 New York, 115, 116  
 Hodge, Max, University of Michigan, Ann Arbor, Mich., 93  
 Hokinson, Helen E., 2 Beekman Place, New York, 111  
 Hohngren, John, 50 Morningside Drive, New York, 115  
 Horst, c/o Vogue Studio, 420 Lexington Ave., New York, 26, 157  
 Howe, Walter, 350 East 22nd St., New York, 133  
 Hughes, George, 155 East 44th St., New York, 29, 34  
 Hunn, Charles A., Dayton, Ohio, 165  
 Hunter, Donald, 51 East 42nd St., New York, 178  
 Hurrell, George, 8706 Sunset Blvd., Hollywood, Calif., 111  
 Jensen, Gustav, 288 Lexington Ave., New York, 178  
 Johnson, Edward, c/o Denker, Johnson & Fleck, 415 Lexington  
 Ave., New York, 113  
 Johnson, M. Martin, 43 East Ohio St., Chicago, Ill., 123, 164, 166  
 Kamens, Irvine, 6812 Burns St., Forest Hills, N. Y., 149  
 Kent, Rockwell, Ausable Forks, N. Y., 131  
 Kent Studios, 385 Madison Ave., New York, 60  
 Keppler, Victor, 250 East 43rd St., New York,  
 24, 25, 57, 65, 112, 158  
 King, Joseph, 155 East 44th St., New York, 117  
 Klauck, Cy, 320 East 42nd St., New York, 32  
 Korling, Torkel, 4100 Fullerton Ave., Chicago, Ill., 126  
 Kramer, Harold, c/o Stevens-Gross Studio, 820 North Michigan  
 Ave., Chicago, Ill., 87  
 Kries, William, 149 East 36th St., New York, 177  
 Lawson, Bert, c/o Columbia Broadcasting System, 485 Madison  
 Ave., New York, 27  
 Ledo Studios, 19 West 44th St., New York, 93  
 Lenz, Herbert S., c/o R. H. Macy & Co., Broadway & 34th St.,  
 New York, 105  
 Lincoln, F. S., 114 East 32nd St., New York, 82  
 Ludekens, Fred, San Francisco, Calif., 29, 147  
 McManigal, J. W., Horton, Kan., 109  
 McNulty, Harold C., Norwalk, Conn., 179  
 Mack, Robert, 270 Sutter St., San Francisco, Calif., 158  
 Marsh, Sam, 420 Lexington Ave., New York, 165, 176  
 Marshall, Francis, London, England, 69  
 Martino Studios, 27 South 18th St., Philadelphia, Pa., 165  
 Matter, Herbert, 45 Prospect Place, New York, 39, 59  
 Maurer, Sascha A., 480 Lexington Ave., New York, 145, 151  
 Meerkämper, E., c/o Monkmeyer Photo Service, 225 Fifth Ave.,  
 New York, 83  
 Mettee, Holmes I., Baltimore, Md., 41  
 Monet, Dorothy, 424 Madison Ave., New York, 93  
 Mulvaney, Eric, 169 East 78th St., New York, 106, 108, 110  
 Muray, Nickolas, 18 East 48th St., New York, 31  
 Nitsche, Erik, 210 East 68th St., New York, 85, 130  
 Nyholm, Peter, 114 East 32nd St., New York, 90, 104  
 Pagano, Inc., 11 East 51st St., New York, 126  
 Patterson, Russell, 40 East 49th St., New York, 113  
 Pennebaker, John Paul, c/o Underwood & Underwood, 237 E.  
 Ontario St., Chicago, Ill., 26  
 Peters, Charles, c/o MacKinnon, Peters & Paulsen Studios, Inc.,  
 480 Lexington Ave., New York, 82  
 Petersen, K. Gunnor, 10 Park Ave., New York, 43  
 Peterson, Perry, 45 West 45th St., New York, 29  
 Philipp, Robert, 420 Madison Ave., New York, 109  
 Platt, Joseph B., 480 Lexington Ave., New York, 177  
 Podorson, George A., 250 Park Ave., New York, 92  
 Poore, Taylor, 737 North Michigan Ave., Chicago, Ill., 125  
 Rackow, Leo, 15 West 51st St., New York, 176  
 Rand, Paul, 44 East 50th St., New York, 159, 163  
 Raveson, Sherman H., c/o Pettingell & Senton, 673 Fifth Ave.,  
 New York, 173  
 Richie, Robert Yarnell, 9 Rockefeller Plaza, New York, 39  
 Rittase, William, 247 South 15th St., Philadelphia, Pa., 38  
 Richards, Walter, 155 East 44th St., New York, 114  
 Rockwell, Norman, New Rochelle, N. Y., 19  
 Ross, Gordon C., 7-255 General Motors Bldg., Detroit, Mich., 73  
 Rundle, Henry M., 17 Valley View Terrace, Moorestown, N. J., 73  
 Roese, Herbert, 154 East 37th St., New York, 89  
 Saalburg, Allen, 38 West 56th St., New York, 109  
 Saalburg, Leslie, 38 West 56th St., New York, 38, 62  
 Sahrbeck, Everett W., 100 Central Park South, New York, 149  
 Sakren, William, 404 East 55th St., New York, 113, 115, 117  
 Schaedler, Emil A., 10931 215th St., Queens Village, N. Y., 178  
 Schucker, James, 51 West 10th St., New York, 35, 68  
 Schwartz, Dr. Ernst, c/o Agfa Ansco Corporation, Binghamton,  
 N. Y., 41  
 Scott, Howard, 271 Madison Ave., New York, 142  
 Scott, John, 480 Lexington Ave., New York, 83  
 Shaw, Robert, 424 Madison Ave., New York, 162  
 Shepard, Otis, c/o Wm. Wrigley Jr. Company, 410 North Michi-  
 gan Ave., Chicago, Ill., 148  
 Smith, Irwin, c/o Byron Musser, Inc., 45 West 45th St., New  
 York, 112  
 Snow, Roy, Harrisburg, Pa., 87  
 Spadea, Jean, 471 Park Ave., New York, 107  
 Staehle, Albert, 424 Madison Ave., New York, 39, 141  
 Stahllut, Henry, 98 Parrott Place, Brooklyn, N. Y., 126  
 Striebel, John H., 323 East 58th St., New York, 118  
 Suman, George, 383 Madison Ave., New York, 162  
 Sweer, Mary, c/o Pettingell & Senton, 673 Fifth Ave., New York,  
 154  
 Teale, Edwin Way, c/o European Picture Service, Inc., 353 Fifth  
 Ave., New York, 87  
 Texidor, 384 Central Park West, New York, 151  
 Thurber, James, 59 West 44th St., New York, 103  
 Trautwein, Victor, Chicago, Ill., 40  
 Ulreich, Buk, 145 East 40th St., New York, 57  
 Underwood & Underwood, 321 East 44th St., New York,  
 22, 38, 67, 111  
 Voight, C. A., c/o Fred Wish, Inc., 12 East 41st St., New York, 43  
 Ward, Keith, New Canaan, Conn., 85, 110, 125  
 Waxman, Henry, 146 East 56th St., New York, 61  
 Webb, Paul, c/o Fred Wish, Inc., 12 East 41st St., New York, 43  
 Wheelock, Warren, 1931 Broadway, New York, 175  
 Whitcomb, Jon, 155 East 44th St., New York, 21  
 Whiting-Fellows, 730 Fifth Ave., New York, 156  
 Willard, Howard W., 310 East 55th St., New York, 135  
 Willaumez, R., 308 East 51st St., New York, 103  
 Williamson, Howard, c/o Byron Musser, Inc., 45 West 45th St.,  
 New York, 116  
 Williamson, James W., Meads Lane, Greenwich, Conn., 21, 67  
 Woody, Martha, 22 East 10th St., New York, 43  
 Young, Richard, 43 East 27th St., New York, 107  
 Zepf, Tony, Berlin-Mariendorf, Germany, 72

---

## INDEX OF ADVERTISERS

This is more than a list of advertisers whose advertising has found its way into these pages by virtue of merit. It is a group of modern patrons of Art who have the means and the courage to employ good artists and give them space in which to exercise their skill and imagination.

---

- A. & P. Coffee Service, 151  
Abbott Laboratories, 134, 161, 164, 166  
Adams Studios, 92  
Advertising & Selling, 84  
Agfa Ansco Corporation, 38, 41  
American Chicle Company, 116  
American Coating Mills, Inc., 178  
American Photo-Engravers Association, 159  
American Telephone & Telegraph Co., 36  
American Viscose Corporation, 42, 55, 61, 71  
Angostura-Wuppermann Corporation, 61  
Armstrong Cork Products Company, 41  
Arden, Elizabeth, 69  
Axton Fisher Tobacco Company, 143  
Ballantine, Peter & Sons, 115, 144, 146, 150, 176  
Bamberger, L. & Co., 106, 108, 110, 176  
Bauer Type Foundry, Inc., The, 130  
Beck Engraving Company, The, 83, 87  
Bermuda Trade Development Board, 67  
Better Homes & Gardens, 158  
Bijur, George, Inc., 82, 86, 90, 152  
Bonwit Teller, Inc., 72, 103, 107, 162  
Borden's Farm Products, 110, 125  
Bristol-Myers Co., 21, 117  
Brown & Williamson Tobacco Corp., 23  
Budd, Edw. G. Manufacturing Co., 21  
Burk, Ben, Inc., 165, 166  
Californians, Inc., 29  
Cannon Mills, Inc., 57, 59  
Carstairs Bros. Distilling Co., 112  
Caterpillar Tractor Co., 81  
Centaur Company, The, 20, 85, 115  
Chicago Art Directors Club, 123  
Chicago Tribune, 108  
Climax Molybdenum Company, 39  
Cluett, Peabody & Co., Inc., 22, 23, 113  
Collier's, 125, 128  
Collins, Miller & Hutchings, Inc., 88  
Columbia Broadcasting System, 27, 89, 124, 133  
Conmar Products Corporation, 92  
Container Corporation of America, 72, 85  
Continental Oil Company, 145  
Corliss, N. Lamont Co., 177  
Corning Glass Works, 57, 65  
Cross, Mark, 93  
Curtis Publishing Company, The, 19, 37, 40, 108, 109  
Davis & Geck, Inc., 88  
De Met, George, & Bros., 163, 174  
Direction, 159  
Donnelley, R. R. & Sons Company, 125, 133, 135  
Du Pont de Nemours, E. I. & Co., Inc., 64, 72, 87  
Eagle-Picher Lead Company, 87  
Eastman Kodak Company, 32, 40  
Economics Laboratory, Inc., 90  
Esquire-Coronet, Inc., 163  
Florida Citrus Cannery Cooperative, 175

Florida Citrus Commission, 39  
 Ford Motor Company, 93, 142  
 Fortune, 56  
 Frankfort Distilleries, Inc., 37, 66  
 French Line, 72  
 General Cigar Co., Inc., 113  
 General Foods Corporation, 115, 116, 117  
 General Motors Sales Corporation,  
     Buick Motor Division, 66  
 Gulf Oil Corporation, 28, 30, 33, 142  
 Hamilton Watch Company, 24, 26, 65  
 Harper's Bazaar, 153, 155  
 Hawaiian Pineapple Co., Ltd., 18, 36  
 Hawes, Elizabeth, 131  
 Heinz, H. J. Company, 17, 23, 37, 40  
 Higgins, Chas. H. & Co., Inc., 69  
 Hudnut, Richard, 179  
 International Nickel Company, 159  
 Kellogg Company, 43  
 Kimball, Abbott Co., Inc., 132  
 Koppers Company, The, 149  
 Krueger Brewing Company, 114  
 Ladies' Home Journal, 103, 158  
 Lever Brothers, 71, 111  
 Liberty Mutual Insurance Company, 73  
 Life Savers, Inc., 30  
 Liggett & Myers Tobacco Company, 148  
 Lincoln Motor Company, 62, 165  
 Lipton, Thomas J., Inc., 29, 34  
 McCandlish Lithograph Corporation, 145  
 M. J. B. Co., 147  
 Macy, R. H. & Co., Inc., 105, 111, 112, 113,  
     151, 152, 177  
 Maryland Casualty Company, 63  
 Mastin Products, Inc., 179  
 Mills Novelty Company, 126  
 Munsingwear, Inc., 91, 150  
 Mutual Broadcasting System, Inc., 85, 91, 123, 130, 132  
 National Carbon Company, Inc., 116  
 National Distillers Products Corporation, 60, 164  
 New York Life Insurance Company, 68, 69  
 New York, New Haven & Hartford R. R. Co., 151  
 New York Telephone Company, 162  
 Nolde & Horst Sales Co., Inc., 128, 154  
 Northwestern Mutual Life Insurance Company, 26  
 Nudelman, Charles W., Inc., 63  
 P. M., 159  
 Packard Motor Car Company, 165  
 Parke, Davis & Company, 27  
 Paton Corporation, The, 178  
 Personal Products Corporation, 31  
 Philadelphia Saving Fund Society, 147  
 Planters Nut & Chocolate Co., 118  
 Pond's Extract Company, 26, 174, 175  
 Popular Publications, Inc., 82  
 Procter & Gamble Company, 33, 41, 43, 118  
 Propper McCallum, Inc., 154, 173  
 Province of Quebec, 39  
 R. C. A. Manufacturing Co., 73  
 Revlon Nail Enamel Corporation, 71  
 Saks Fifth Avenue, 106, 162  
 Sanderson & Porter, 89, 90  
 Saturday Evening Post, The, 158  
 Seagram Distillers Corporation, 42  
 Seeman Bros., Inc., 149  
 Servel, Inc., 28  
 Shell Oil Company, 114  
 Sinclair Refining Company, Inc., 38  
 Singer Sewing Machine Company, 31  
 Socony-Vacuum Oil Company, Inc., 127  
 Squibb, E. R. & Sons, 25, 112  
 Standard Oil Company (Indiana) 114, 144  
 Standard Oil Company of New Jersey, 141, 143  
 Steinway & Sons, 107, 109  
 Sterling Engraving Co., The, 126, 129  
 Strathmore Paper Company, 126, 134, 164  
 Talon, Incorporated, 64, 93  
 Taylor, W. A. & Co. (for Martini & Rossi), 29  
 Tide Water Associated Oil Co., 18  
 Time, Incorporated, 34, 37, 67, 91, 104, 111, 131  
 Town & Country, 156, 157  
 Travelers Insurance Company, The, 20, 24, 25, 35, 70  
 United Cigar-Whelan Stores Corporation, 177  
 United States Envelope Company, 153  
 United States Steel Corporation, 42  
 Vick Chemical Company, 150  
 Vogue, 157  
 Walker, Hiram & Sons Inc., 21, 22, 38  
 Werk, M. Company, The, 165  
 West Virginia Pulp & Paper Company, 126, 135  
 Williams, J. B. Company, 32, 179  
 Woman's Home Companion, 89, 128, 130, 166  
 Woodbury, John H., Inc., 178  
 WOR, 84  
 Wrigley, Wm. Jr. Company, 148  
 York Ice Machinery Corporation, 127, 161  
 Yardley & Co., Ltd., 58  
 Young & Rubicam, Inc., 83

---

## ADVERTISING AGENCIES

These are the "cooks" who take the art, the copy and other ingredients and by different recipes get flavor and individuality into advertising in its various forms. They work long and late—with clients and artists, with printers, engravers and media men—for which they get a commission and an occasional compliment, such as the appearance of their work in the pages of this Annual of Advertising Art.

---

Alley & Richards Company	Kimball, Abbott Co., Inc.
Ayer, N. W. & Son, Inc.	Kobbe, Philip
Badger and Browning & Hersey, Inc.	Kudner, Arthur, Inc.
Batten, Barton, Durstine & Osborn, Inc.	Lennen & Mitchell, Inc.
Bijur, George, Inc.	Lord & Thomas
Briggs & Varley, Inc.	McCann-Erickson, Inc.
Brown & Tarcher, Inc.	Maloney, T. J., Inc.
Buchanan & Co., Inc.	Mathes, J. M., Incorporated
Buchen Company, The	Maxon, Incorporated
Calkins & Holden	Mears Advertising, Inc.
Collier, Barron G. Corporation	Needham, Louis & Brorby, Inc.
Compton Advertising, Inc.	Newell-Emmett Company, Inc.
Donahue & Coe, Inc.	Paris & Peart
Ellis, Sherman K. & Co., Inc.	Pedlar & Ryan, Inc.
Federal Advertising Agency, Inc.	Presbrey, Frank, Company
Fertig, Lawrence & Co., Inc.	Reach, Chas. Dallas Co.
Fuller & Smith & Ross, Inc.	Runkle, Thompson, Kovats, Inc.
Geyer, Cornell and Newell, Inc.	Thompson, J. Walter Co.
Gray, Jerome B. & Company	Tracy, Locke, Dawson, Inc.
Hartman & Pettingell, Inc.	Warwick & Legler
Kenyon & Eckhardt, Inc.	Young & Rubicam, Inc.

# THE ART DIRECTORS CLUB

## OFFICERS 1939-1940

WALTER GEOGHEGAN, *President*      LESTER BEALL, *First Vice-President*      GORDON AYMAR, *Second Vice-President*  
 PARK BERRY, *Treasurer*      HUBERT F. TOWNSEND, *Secretary*  
*Executive Committee:*      WILLIAM IRWIN      LESTER JAY LOH      LOREN STONE      DEANE UPTEGROVE

## OFFICERS 1938-1939

WALTER GEOGHEGAN, *President*      GUY GAYLER CLARK, *First Vice-President*      BYRON MUSSER, *Second Vice-President*  
 PARK BERRY, *Treasurer*      ERNEST BUTTON, *Secretary*  
*Executive Committee:*      WILLIAM IRWIN      LESTER JAY LOH      LOREN STONE      DEANE UPTEGROVE

## EXHIBITION COMMITTEE

LOREN STONE, *Chairman*      JOHN HEPBURN TINKER JR., *Vice Chairman*      RISA HEYMAN, *Executive Secretary*  
 M. F. AGHA      PARK BERRY      WINSLOW H. CASE      MYRON KENZER      HOWARD SCOTT  
 LESTER BEALL      ERNEST BUTTON      CHARLES T. COINER      HARRY PAYNE      ELWOOD WHITNEY

## MEMBERS 1939

W. A. Adriance Jr.	Hugh Connet	A. G. Hoffman	Byron J. Musser	Robert Stewart
M. F. Agha	C. Halstead Cottingham	Paul Holder	Ralph Mutter	Loren B. Stone
A. Armando	Robert Cox	William A. Irwin	Ben Nash	Frederick J. Suhl
Gordon Aymar	Parmelee W. Cusack	E. G. Jacobsson	J. H. Neebe	J. Gilbert Sutton
Cecil Baumgarten	J. Clarence Damron	Thomas W. Jarvis	William Oberhardt	George B. Switzer
Lester Beall	C. C. Dean	Peirce Johnson	Edward F. J. O'Connell	John Hepburn Tinker Jr.
Charles W. Beck Jr.	F. R. Deppe Jr.	Roger Joslyn	Albert J. Ohlson	H. J. Torgesen
Harry B. Beck	Rocco Di Marco	William Kaup	Sidney Oxberry	Beverly Towles
Thomas Benrimo	Kenwood E. Dixon	Hallas Kenyon	Harry Payne	Hubert F. Townsend
Park Berry	Lester Douglas	Myron Kenzer	Louis Pedlar	H. Scott Train
James C. Boudreau	Edwin Eberman Jr.	William A. Kittredge	N. Pousette-Dart	J. R. Trumbauer
Douglas Boyd	Wallace Elton	Paul R. Lang	W. A. Powers	Vincent Trotta
R. Howard Brauns	Robert J. C. Engel	Herbert S. Lenz	Henry B. Quinan	Deane Uptegrove
L. Stanford Briggs	Roy Faulconer	Lester Jay Loh	Bert Ray	Walter A. Van Leyen
Alexey Brodovitch	J. Walter Flynn	Leonard London	Walter J. Reagles	Norman Vickery
Dee Carlton Brown	L. W. Froehlich	William L. Longyear	Edmund C. Ridley	Kurt H. Volk
Carl Burger	O. A. Garson	John M. Low	Morris L. Rosenblum	Walter Wagener
Ernest Button	A. R. Gaydell	Leonard Luce	Donald Ruther	Richard J. Walsh
Ernest Elmo Calkins	Walter B. Geoghegan	Fred Ludekens	Ignatz Sahula	Edward Walter
Joseph Campanaro	Carl H. Georgi	A. Edwin Macon	Leonard A. St. Louis	Arthur P. Weiser
Heyworth Campbell	Edwin A. Georgi	Charles Elwood Mahoney	James P. Sawyer	Arthur Weithas
Stuart Campbell	Sanford E. Gerard	Raymond M. Martin	William H. Schneider	Sidney A. Wells
Frank J. Carroll	Richard B. Gillis	Robert McCallum	William P. Schoonmaker	W. E. Wheaton Jr.
Winslow H. Case	H. H. Grandy	Harris D. McKinney	Howard Scott	Walter Whitehead
Paul B. Cavanagh	Lurette V. A. Guild	William McNabb	Fred S. Sergenian	Elwood Whitney
Guy Gayler Clark	Charles R. Hagn	Harold C. McNulty	Bernard S. Sheridan	Ralph E. Whitney
Hal Clark	A. Halpert	A. Mikkelsen	Wilbur Smart	J. L. Wickstrom
Rene Clarke	Harry Harding	Philip T. Mitchell	Frederick A. Smith	Gordon M. Wilbur
William R. Claxton Jr.	Horace W. Hardy	Edward F. Molyneux	Lann B. Smith	Frank Chapman Williams
Mahlon A. Cline	R. F. Heinrich	Kenneth E. Morang	Roger McE. Smith	Georges Wilmet
Charles T. Coiner	James D. Herbert	Jacob A. Munch	Alexander D. Sniffen	Ronald L. Wilson
W. Arthur Cole	Lejaren A. Hiller	Nickolas Muray	Roy Spreter	George M. Winemiller
Benjamin F. Collins	Frank Hoctor	Louis Musgrove	Leo J. Stahl	John Zwinak

BOOK COMMITTEE  
ART DIRECTORS CLUB

HUBERT F. TOWNSEND, *Chairman*

LESTER BEALL

WALTER GEOGHEGAN

WILLIAM H. SCHNEIDER

DEANE UPTEGROVE

JOHN ZWINAK

# THE ART DIRECTORS CLUB

## OFFICERS 1939-1940

WALTER GEOGHEGAN, *President*      LESTER BEALL, *First Vice-President*      GORDON AYMAR, *Second Vice-President*  
 PARK BERRY, *Treasurer*      HUBERT F. TOWNSEND, *Secretary*  
*Executive Committee:*      WILLIAM IRWIN      LESTER JAY LOH      LOREN STONE      DEANE UPTEGROVE

## OFFICERS 1938-1939

WALTER GEOGHEGAN, *President*      GUY GAYLER CLARK, *First Vice-President*      BYRON MUSSER, *Second Vice-President*  
 PARK BERRY, *Treasurer*      ERNEST BUTTON, *Secretary*  
*Executive Committee:*      WILLIAM IRWIN      LESTER JAY LOH      LOREN STONE      DEANE UPTEGROVE

## EXHIBITION COMMITTEE

LOREN STONE, *Chairman*      JOHN HEPBURN TINKER JR., *Vice Chairman*      RISA HEYMAN, *Executive Secretary*  
 M. F. AGHA      PARK BERRY      WINSLOW H. CASE      MYRON KENZER      HOWARD SCOTT  
 LESTER BEALL      ERNEST BUTTON      CHARLES T. COINER      HARRY PAYNE      ELWOOD WHITNEY

## MEMBERS 1939

W. A. Adriance Jr.	Hugh Connet	A. G. Hoffman	Byron J. Musser	Robert Stewart
M. F. Agha	C. Halstead Cottingham	Paul Holder	Ralph Mutter	Loren B. Stone
A. Armando	Robert Cox	William A. Irwin	Ben Nash	Frederick J. Suhr
Gordon Aymar	Parmelee W. Cusack	E. G. Jacobsson	J. H. Neebe	J. Gilbert Sutton
Cecil Baumgarten	J. Clarence Damron	Thomas W. Jarvis	William Oberhardt	George B. Switzer
Lester Beall	C. C. Dean	Peirce Johnson	Edward F. J. O'Connell	John Hepburn Tinker Jr.
Charles W. Beck Jr.	F. R. Deppe Jr.	Roger Joslyn	Albert J. Ohlson	H. J. Torgesen
Harry B. Beck	Rocco Di Marco	William Kaup	Sidney Oxberry	Beverly Towles
Thomas Benrimo	Kenwood E. Dixon	Hallas Kenyon	Harry Payne	Hubert F. Townsend
Park Berry	Lester Douglas	Myron Kenzer	Louis Pedlar	H. Scott Train
James C. Boudreau	Edwin Eberman Jr.	William A. Kittredge	N. Pousette-Dart	J. R. Trumbauer
Douglas Boyd	Wallace Elton	Paul R. Lang	W. A. Powers	Vincent Trotta
R. Howard Brauns	Robert J. C. Engel	Herbert S. Lenz	Henry B. Quinan	Deane Uptegrove
L. Stanford Briggs	Roy Faulconer	Lester Jay Loh	Bert Ray	Walter A. Van Leyen
Alexey Brodovitch	J. Walter Flynn	Leonard London	Walter J. Reagles	Norman Vickery
Dee Carlton Brown	L. W. Froehlich	William L. Longyear	Edmund C. Ridley	Kurt H. Volk
Carl Burger	O. A. Garson	John M. Low	Morris L. Rosenblum	Walter Wagener
Ernest Button	A. R. Gaydell	Leonard Luce	Donald Ruther	Richard J. Walsh
Ernest Elmo Calkins	Walter B. Geoghegan	Fred Ludekens	Ignatz Sahula	Edward Walter
Joseph Campanaro	Carl H. Georgi	A. Edwin Macon	Leonard A. St. Louis	Arthur P. Weiser
Heyworth Campbell	Edwin A. Georgi	Charles Elwood Mahoney	James P. Sawyer	Arthur Weithas
Stuart Campbell	Sanford E. Gerard	Raymond M. Martin	William H. Schneider	Sidney A. Wells
Frank J. Carroll	Richard B. Gillis	Robert McCallum	William P. Schoonmaker	W. E. Wheaton Jr.
Winslow H. Case	H. H. Grandy	Harris D. McKinney	Howard Scott	Walter Whitehead
Paul B. Cavanagh	Lurette V. A. Guild	William McNabb	Fred S. Sergenian	Elwood Whitney
Guy Gayler Clark	Charles R. Hagn	Harold C. McNulty	Bernard S. Sheridan	Ralph E. Whitney
Hal Clark	A. Halpert	A. Mikkelsen	Wilbur Smart	J. L. Wickstrom
Rene Clarke	Harry Harding	Philip T. Mitchell	Frederick A. Smith	Gordon M. Wilbur
William R. Claxton Jr.	Horace W. Hardy	Edward F. Molyneux	Lann B. Smith	Frank Chapman Williams
Mahlon A. Cline	R. F. Heinrich	Kenneth E. Morang	Roger McE. Smith	Georges Wilmet
Charles T. Coiner	James D. Herbert	Jacob A. Munch	Alexander D. Sniffen	Ronald L. Wilson
W. Arthur Cole	Lejaren A. Hiller	Nickolas Muray	Roy Spreter	George M. Winemiller
Benjamin F. Collins	Frank Hoctor	Louis Musgrove	Leo J. Stahl	John Zwinak

BOOK COMMITTEE  
ART DIRECTORS CLUB

HUBERT F. TOWNSEND, *Chairman*

LESTER BEALL

WALTER GEOGHEGAN

WILLIAM H. SCHNEIDER

DEANE UPTEGROVE

JOHN ZWINAK

**THIS 18TH ANNUAL OF  
ADVERTISING ART**

designed by **JOHN ZWINAK**

Sectional headings written by **G. F. THOMSON**

Type set by **KURT H. VOLK, INC.**

Printing and engraving by the  
**BECK ENGRAVING COMPANY**

Paper supplied by the **OXFORD PAPER COMPANY**

Inks by **INTERNATIONAL PRINTING INK**  
Division of the Interchemical Corporation

Binding by the **RUSSELL-RUTTER COMPANY**



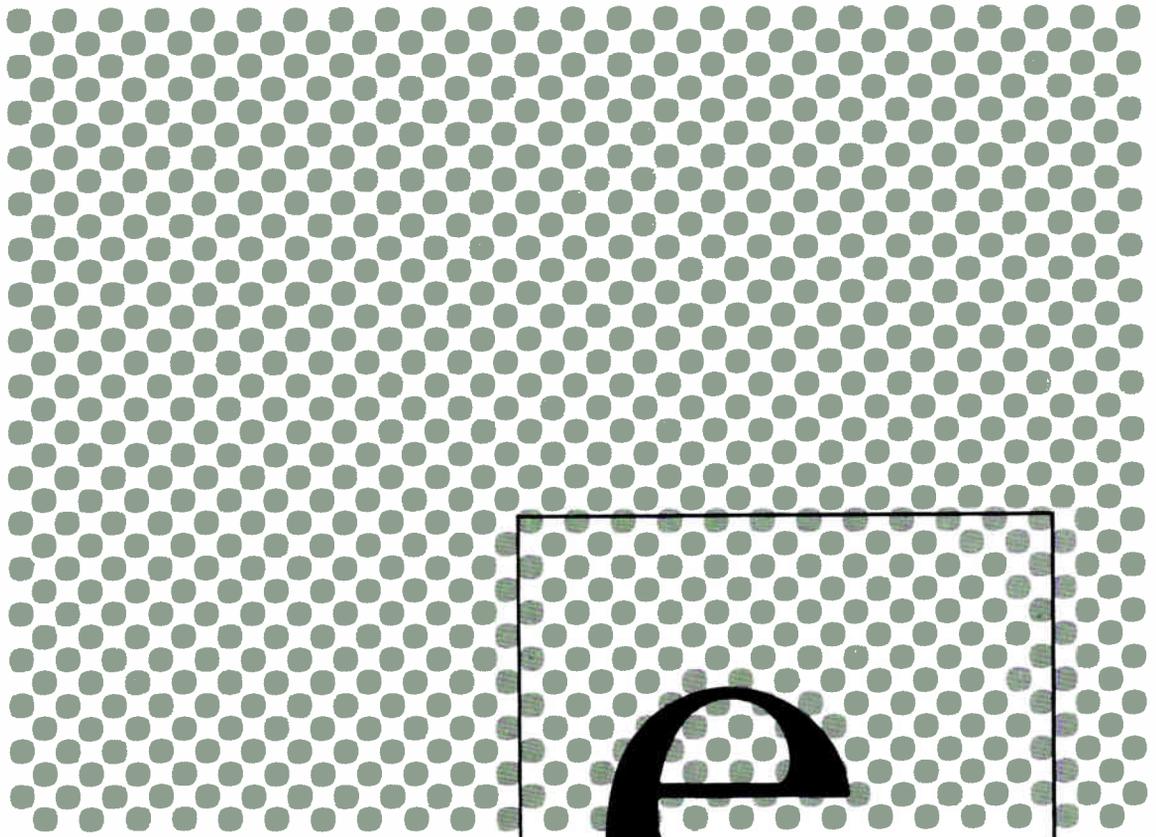


*Photograph by Arthur Gerlach. © 1939 Interchemical Corporation.*

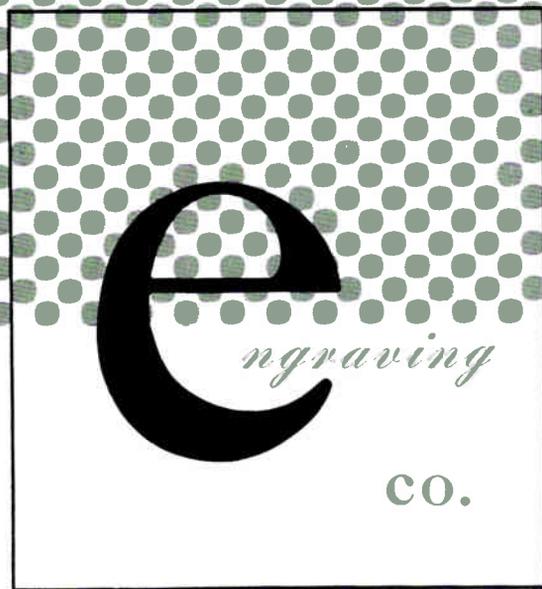
**"Yes, my father has the same color hair . . .  
and boy, did IPI match it perfectly."**

*For eighteen consecutive years, the "Annual of Advertising Art" has been printed with IPI products. International Printing Ink Division of Interchemical Corporation.*





*Sterling*



no

320 east 45<sup>th</sup> street, new york city, n. y.



## THIS IS THE NET OF IT...

Does first prize in an art exhibit really mean anything as far as selling the public is concerned? • Well, a Starch readership check of the January 2 issue of TIME MAGAZINE showed that the Maryland Casualty advertisement, which fea-

tured the illustration above, stopped 46% of the readers. • We specialize in the spectacular, in the stopper type of illustration. Next time you're stuck for a stopper, remember — if it's hard to get, it's easy to get in touch with us. Just call

## MAC BALL

480 LEXINGTON AVENUE • NEW YORK • PLaza 5-0863





## Wanted!

**ART DIRECTORS**  
who are not getting—in finished drawings  
and photographs—the interpretation they have  
labored so hard to visualize successfully:

**ART DIRECTORS**  
who are tired of the uncertainty and time  
waste of giving out a job in several pieces to  
different studios:

**ART DIRECTORS**  
who want photographic interpretation with  
some experienced regard for atmospheric and  
emotional impact:

**ART DIRECTORS**  
with a difficult technical problem requiring  
experimentation and ingenuity:

**ART DIRECTORS**  
who are not getting that plus value in draw-  
ings which makes them stand out above mere  
finished art work:

**ART DIRECTORS**  
who are still trying to find understanding  
craftsmanship and technical excellence in color  
photography:

**ART DIRECTORS**  
who want a fresh visualizing prospective on  
old problems:

**ART DIRECTORS**  
who must get full value for their art and  
photographic dollars:

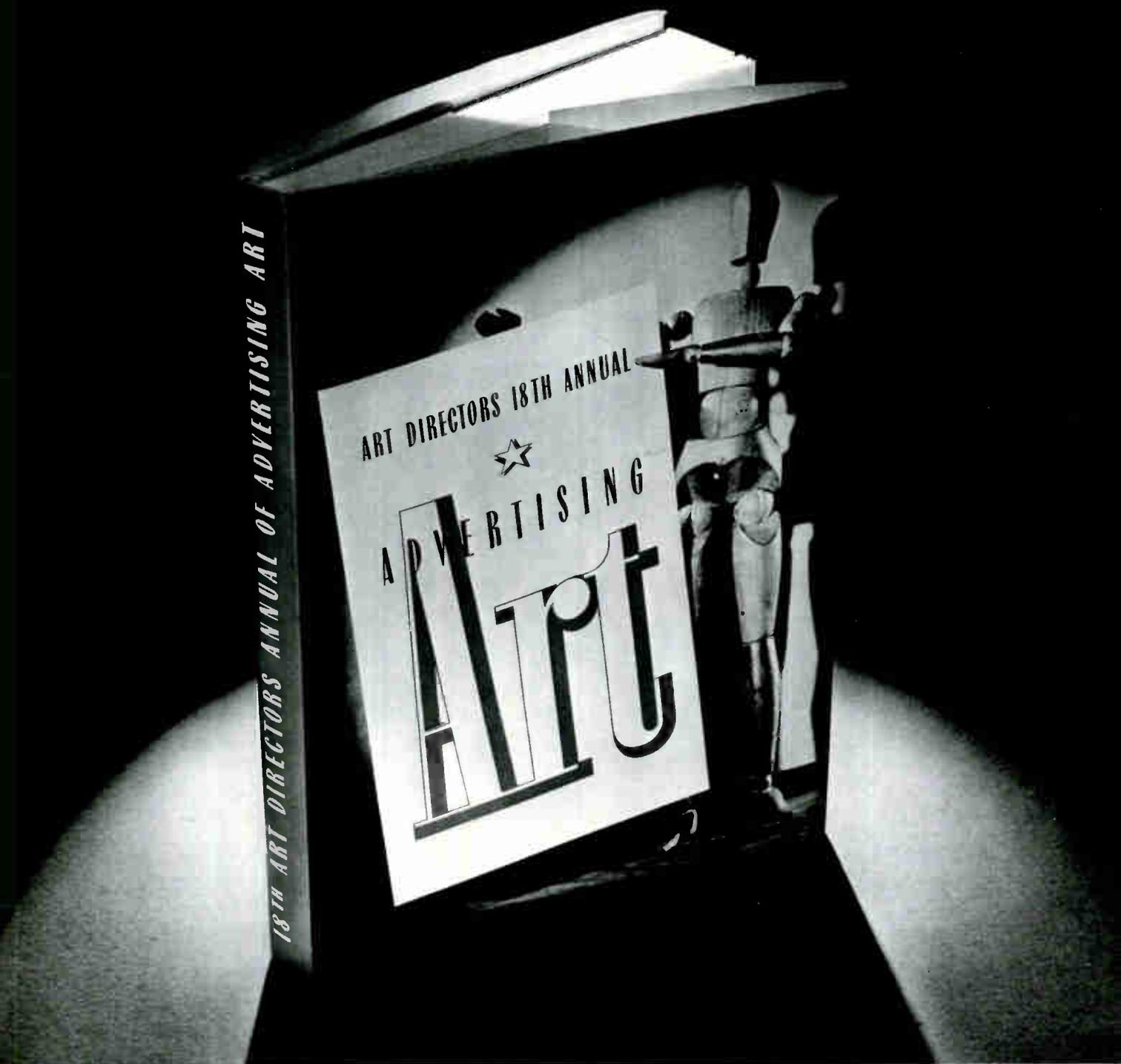
IN FACT, there is not an Art Director in the  
advertising business who is not faced with  
one or more of the above problems. PAGANO  
Studios have organized their facilities to cope  
with these problems, always from the Art  
Director's point of view. They will find at  
PAGANO Studios a staff of artists covering a  
broad scope of techniques and viewpoints,  
headed by capable art direction with agency  
experience. They will find a photographic staff  
known for its skill and resourcefulness, expert  
in its manipulation of color and black and  
white, sensitive to subtle interpretation of  
mood and atmosphere. And they will find a  
willingness to work.

PAGANO, Inc., 11 E. 51st St., Eldorado 5-6016  
"COMPLETE SERVICE—  
CONCENTRATED RESPONSIBILITY"



A M A S T E R P I E C E

*S*TEUBEN GLASS, INCORPORATED, master craftsmen in the art of glass making, chose Beck Gravure as the appropriate printing medium of publicity pieces outstanding in quality • THE BECK ENGRAVING COMPANY • Philadelphia • New York



**A SPECIMEN BOOK OF BECK CRAFTSMANSHIP**

*P*roduction of the ART DIRECTORS 18th ANNUAL  
was entrusted to Beck, where complete facilities are available for engraving and printing—both letter-  
press and gravure • THE BECK ENGRAVING COMPANY • Philadelphia • New York



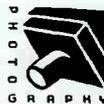
COLOR PLATES FROM KODACHROME BY WILBAR PHOTO ENGRAVING CO., N.Y. KODACHROME BY RAPHAEL G. WOLFF

The camera captures more color in colorful California—at any time of the year. Technicolor Hollywood carries the art to its highest point—and, by air, it is only overnight from New York. All these advantages are available through the modern studios and laboratories of Raphael G. Wolff, Inc., Hollywood, California.

*Raphael G. Wolff*

INCORPORATED OF CALIFORNIA

1714 North Wilton Place, Hollywood, California  
Representatives in Detroit, Chicago, New York





*Six years old . . . and we've been out gunning for Art Directors every day. They're fine game birds, flush readily, and are easy to take with the proper load of shot.*

**JAMES MONROE PERKINS • 110 EAST 12ND STREET • NEW YORK • LE. 2-3727**

JOHN ATHERTON  
TONI BONAGURA  
MELBOURNE BRINDLE  
GILBERT DARLING  
ROBERT FAWCETT  
JOSEF KOTULA

RICHARD LYON  
FRANK MUTZ  
ARTHUR PALMER  
ROBERT RIGGS  
JACK TINKER  
GRAHAM WAHN

# HIGGINS AMERICAN WATERPROOF DRAWING INKS

BRICK RED  
427

BROWN  
429



LEAF GREEN  
423

YELLOW  
402

ORANGE  
405

RED ORANGE 408



GREEN  
420

RED  
408



CARMINE RED 405



TURQUOISE  
417

VIOLET  
411



RED VIOLET 410



BLUE  
414

428  
RUSSET

430  
INDIGO

425  
NEUTRAL TINT

41  
BLACK

426  
WHITE

BLACK, NEUTRAL TINT, WHITE, 8 BALANCED SPECTRUM HUES AND 7 SUPPLEMENTARY COLORS

# HIGGINS

## AMERICAN DRAWING INKS

● The standard liquid drawing inks of the world. Used and endorsed by the leading artists, architects, engineers, show card writers, illustrators, draftsmen and educators.

### AMERICAN INDIA INKS (Black)

● The *Waterproof Black Drawing Ink* is preferable for pen or brush work on paper, bristol board or tracing cloth which has to withstand handling, moisture or immersion in water, color washes, naphtha or carbon tetrachloride. The *Soluble Black Drawing Ink* is expressly adapted to India Ink tints and washes and fine line work.

### WATERPROOF COLORED INKS

● All are translucent with the exception of *White*, which is opaque and *Carmine Red*, which contains genuine cochineal. They may be used for line or wash work and will also be found superior in the air brush.

● The 8 *spectrum hues* consisting of the four primaries and four secondaries are arranged in a balanced spectral series to form a chromatic circle. Owing to their luminosity and comparative permanence they are accepted as among the most exact available representations of pure spectral colors. Only 2 *intermediate hues* are included in the Higgins color wheel but by mixing adjacent hues any desired intermediates may be prepared. A complete color sphere containing every standard hue, value and chroma may be produced by adding the complementary colors for the shades, Neutral for the tones and White (or water) for the tints.

● The 4 *supplementary shades* are supplied especially for architectural and mechanical drawing. *White* will be found useful for marking or drawing on blue, black or brown prints and for mixing with the colors to render them opaque.

### HOW TO DILUTE THE INKS

● To dilute the black inks add pure water with four drops of aqua ammonia to the ounce. To dilute the colors use pure water only. *Never add any acid or mix with other inks.*

# HIGGINS

## AMERICAN WATERPROOF DRAWING INKS



# HIGGINS

AMERICAN DRAWING INKS



• The standard liquid drawing inks of the world. Used and endorsed by the leading artists, architects, engineers, show-card writers, illustrators, draftsmen and educators.

#### AMERICAN INDIA INKS (Black)

• The *Waterproof Black Drawing Ink* is preferable for pen or brush work on paper, bristol board or tracing cloth which has to withstand handling, moisture or immersion in water, color washes, naphtha or carbon tetrachloride. The *Soluble Black Drawing Ink* is expressly adapted to India Ink tints and washes and fine line work.

#### WATERPROOF COLORED INKS

• All are translucent with the exception of *White*, which is opaque and *Carmine Red*, which contains genuine cochineal. They may be used for line or wash work and will also be found superior in the air brush.

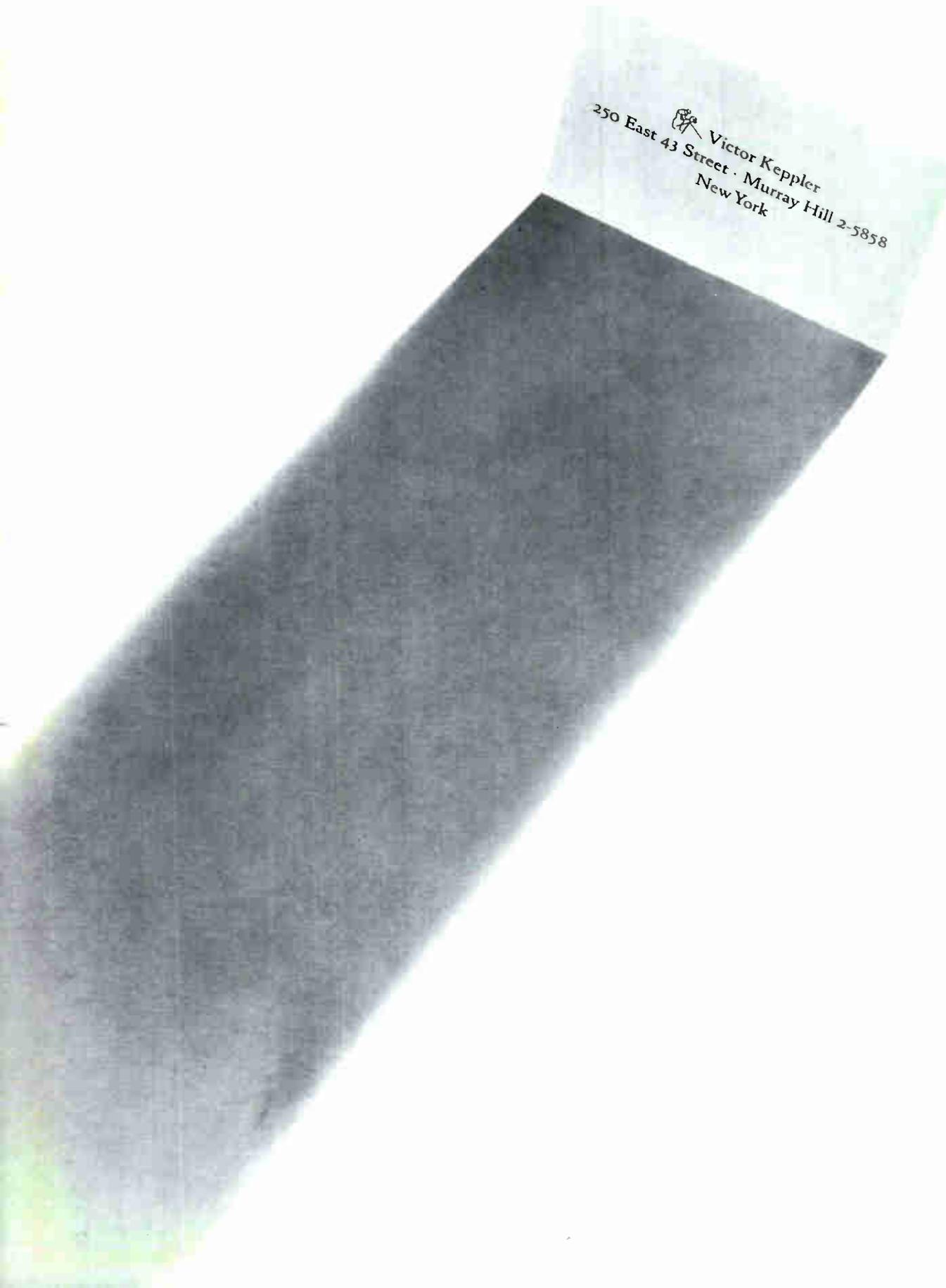
• The *8 spectrum hues* consisting of the four primaries and four secondaries are arranged in a balanced spectral series to form a chromatic circle. Owing to their luminosity and comparative permanence they are accepted as among the most exact available representations of pure spectral colors. Only 2 *intermediate hues* are included in the Higgins color wheel but by mixing adjacent hues any desired intermediates may be prepared. A complete color sphere containing every standard hue, value and chroma may be produced by adding the complementary colors for the shades, Neutral for the tones and White (or water) for the tints.

• The *4 supplementary shades* are supplied especially for architectural and mechanical drawing. *White* will be found useful for marking or drawing on blue, black or brown prints and for mixing with the colors to render them opaque.

#### HOW TO DILUTE THE INKS

• To dilute the black inks add pure water with four drops of aqua ammonia to the ounce. To dilute the colors use pure water only. *Never add any acid or mix with other inks.*

CHAS. M. HIGGINS & CO., INC.  
271 NINTH STREET, BROOKLYN, N. Y.



 Victor Keppler  
250 East 43 Street · Murray Hill 2-5858  
New York



ARRANGED BY MRS. REGINALD ROSE AND MRS. HARRY BENKARD



## **SHORTEST DISTANCE**

**BETWEEN ...**

The shortest distance between your product and a purchaser is . . . direct color reproduction by Powers. Here every possible refinement of equipment . . . every touch of skill and ounce of thought . . . is devoted to putting the final beholder in the camera's own shoes . . . face to face with a reality, not just a picture. "Give it to Powers and you move toward perfection!"

# **POWERS REPRODUCTION CORPORATION**

205 W. 39TH STREET • NEW YORK CITY • PENNSYLVANIA 6-0600

Bigelow Sanford • Libby Food Products •  
Swift Meat Products • Elgin Watch Com-  
pany • Campbell Soup • Frankfort Distil-  
lers • International Silver Co. • Singer  
Sewing Machine • Simmons Beds • Hell-  
manns • Nucoa • Baker's Chocolate • Cello-  
phane • Camels • Fisher Body • Montgomery  
Ward Co. • McCall's Magazine • Red Book  
Magazine • Chesterfield • Chevrolet • Buick •  
National Distillers • Kraft Mayonnaise • Max-  
well House Coffee • Cannon Towels • La-  
dies' Home Journal • National Biscuit Co. •  
Frigidaire • North Star Blankets • Oldsmo-  
bile • Realsilk • Crowell Publishing Co. •  
Tea Bureau Inc. • H. J. Heinz • Good House-  
keeping • Hickok • Lucky Strike • R. C. A. •

La Salle • Pontiac • Holmes & Edwards •  
Beechnut • Loose Wiles • Velvet Tobacco •  
Camay • Dr. West • Whitman Chocolates •  
Gulf Oil Co. • Modess • Coca Cola • Del  
Maiz • Hoover Vacuum Cleaner • Squibbs •  
Armstrong Cork Co. • Dupont Acele • Lux •  
Ponds • Talon Fastener • Palmolive • Pep-  
perell • Brides Magazine • Pillsbury •  
Sanforized

TEN years of continued pa-  
tronage of the leading adver-  
tisers prove our ability and per-  
formance in black and white and

**COLOR PHOTOGRAPHY**

**NICKOLAS MURAY** *and Associates*

18 EAST 48<sup>TH</sup> STREET

NEW YORK, N. Y.

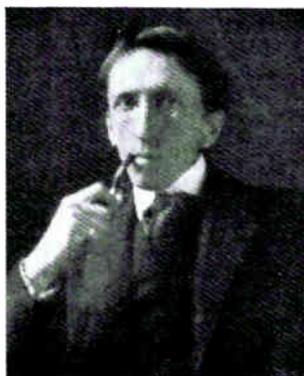
Through the years these art directors of Calkins & Holden have striven to maintain and further the high standards of art in advertising to which the Art Directors Club is dedicated.



TOM HALL



WALTER WHITEHEAD



GUERNSEY MOORE



LOUIS CARL PEDLAR



GUY G. CLARK BACHRACH



FRED. FARRAR



MORRIS ALESHIRE



G. P. HAYNES



RENE CLARKE



EDWIN A. GEORGI



WALTER GEOGHEGAN

# An Important Alliance



COURTESY OLDS MOTOR WORKS, LANSING, MICH. KODACHROME BY RAPHAEL G. WOLFF

Outstanding results from color film require a coalition of art direction, photographic ability, and engraving craftsmanship. Our facilities are ideal for the technical coordination of this work. Our experience is complete and up-to-date in every type of color reproduction. Let us take part in the reproduction of your next color subject.

## W I L B A R

PHOTO ENGRAVING CO., INC.

333 WEST 52nd STREET, NEW YORK

TELEPHONE CIRCLE 7-7500

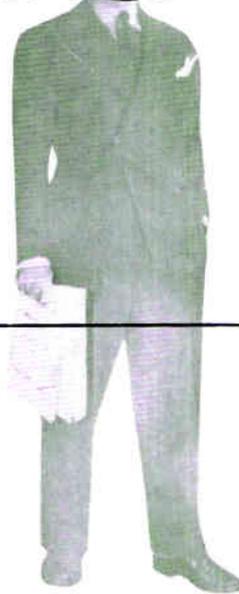
24-Hour Service Complete in All Departments

Member Photo Engravers Board of Trade of New York

Member American Photo Engravers Association

**b** *call,*

lester



*320*

*East*

*42nd*

*Street*

*New York*

*N.Y.*

**Mu 4-6784 Mo 4-8360**

what needle—

which haystack?

The Guild Artists Bureau is a newly organized, independent subsidiary of the Artists Guild—a connecting link between the great market represented by Art Directors and Art Buyers on the one hand and the wealth of talent represented by the 400 Guild members on the other. Its main function is to help the busy Art Director find “that needle in the haystack”—the *one* available artist who is best able to execute the particular commission he has in mind—at a price that comes within his appropriation.

*When you deal with the Guild Artists Bureau you not only get blue chip art values, but you help the Artists Guild maintain its vitally important organization*

The Guild Artists Bureau offers the following advantages:

1. The largest group of organized artists, covering every style and price class—with facilities for making their work immediately available.
2. An organization of experts to maintain contact between art buyer and artists.
3. Complete production facilities comparable to the best privately owned studios, under experienced supervision.
4. A reliable source of information regarding artists, their availability and addresses (whether Guild members or not).
5. Original paintings for First and Second rights.

BOOKLET AND COMPLETE DETAILS ON REQUEST  
**THE GUILD ARTISTS BUREAU INC.**  
TEN WEST FORTY-SEVENTH STREET, NEW YORK • LONGACRE 3-2233



# SUTTON & O'BRIEN, INC.

370 LEXINGTON AVE., NEW YORK • ASH 4-7525

- \* SEYMOUR BALL
- \* ARTHUR BOYER
- \* ROBERT CARROLL
- \* CHASE CASSADY
- \* WAYNE CHALFANT
- \* KEN COWHEY
- \* ROBERT DAY
- \* EDWARD GRESSLEY
- \* CHARLES KINGHAN

- \* CHARLES SLATER
- \* HENRY SUTTER
- \* HAROLD WOOLDRIDGE
- \* FRANK CECELIN, JR.
- \* HOWARD SCHOENMEYER
- \* KEN URICH

AN ORGANIZATION OF ARTISTS SERVING ADVERTISING THROUGH THE ART DIRECTOR

ART DIRECTORS ARE ESPECIALLY REQUESTED TO SEND FOR

# THE STORY OF A COURAGEOUS BOOK

*This brochure...sent free, of course...contains the  
behind-the-scenes narrative of A Treasury Of Art  
Masterpieces just published by Simon & Schuster.*

*A Treasury of Art Masterpieces* is a publishing achievement of first magnitude. It is a volume of 600 pages including 144 full four-colour reproductions of the world's immortal paintings and is priced at \$10.00 per copy. The initial investment for the first edition totaled \$200,000.00.

Why did Simon & Schuster wait 8 years before deciding to publish *A Treasury of Art Masterpieces*?

What happened to bring about the final decision?

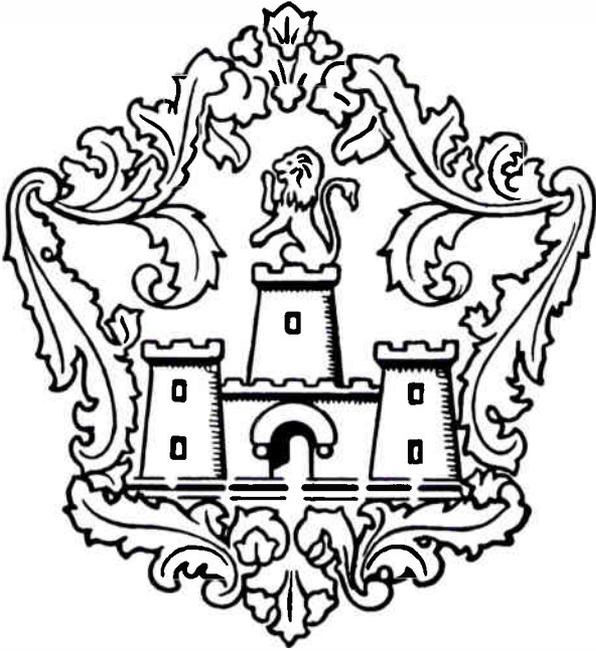
What were the technical problems involved?

Why did Simon & Schuster choose the Condé Nast Engravers and Printers for this important and distinguished work?

THE STORY OF A COURAGEOUS BOOK is a glimpse of publishing and printing history in the making. Please let us have your request for this brochure promptly. You will enjoy it.

## THE CONDÉ NAST PRESS

*Division of The Condé Nast Publications, Inc., 420 Lexington Avenue, N. Y. C.*



**A**nother Annual of the advertising art selected for exhibit by the Art Directors' Club, and . . .

Another presentation of these exhibits reproduced on a very fine coated paper . . . Oxford Polar Superfine.

There must be a good reason for the continued use of this paper for this annual edition. And that reason will be readily revealed if you'll use Oxford Polar Superfine on your next piece of fine printing.

*Oxford Paper Company*

230 PARK AVENUE, NEW YORK

WESTERN SALES OFFICE, 35 EAST WACKER DRIVE, CHICAGO

MILLS AT: RUMFORD, MAINE AND W. CARROLLTON, OHIO

# U NDERWOOD & UNDERWOOD HAVE THE MEN

---

*John Paul Pennebaker*

*Eugene Hutchinson*

*David W. Fletcher*

*Arthur E. Degering*

*George Hukar*

*Lejaren à Hiller*

---

are among the well-known artists whose talents in a variety of fields makes Underwood & Underwood the studio to turn to for distinctive and original photographic illustrations.

## UNDERWOOD & UNDERWOOD HAVE THE FACILITIES

Each individual photographer has at his disposal the largest studios and most modern equipment in the business. The entire research, property, styling and production departments cooperate with him to give the best in black and white and color photography.

## UNDERWOOD & UNDERWOOD ILLUSTRATION STUDIOS

NEW YORK, 321 EAST 44TH STREET

CHICAGO, 237 EAST ONTARIO STREET

# LIFE

## AT ASSOCIATED TYPOGRAPHERS

We wish it were possible to illustrate all the "stations" through which a type job is propelled from receipt to delivery . . . the photos below show you only the "express" stops . . . there are scores of "local" stops in between—alert, lively, brisk periods of spacing, aligning, measuring, fitting, carrying out your instructions to the letter and the spirit of the layout. Even when the proofreader marks his final Okay, the job still has to pass the eagle-eye scrutiny of the superintendent and the boss.

Such is *Life at Associated* . . . and so it has been for over 18 years! Each year we bring a little more experience—and knowledge—and skill—to our craft . . . and our organization, which has literally "grown-up" with the shop, is part and parcel of its equipment, its efficiency and its high ideals of service.

*. . . You'll like working with Associated!*

**ASSOCIATED TYPOGRAPHERS, Inc.**  
227 EAST 45th STREET, NEW YORK . . . MURRAY HILL 2-1043



**Life in the office** is a continuous round of entries and records. Our service starts—and ends—here.



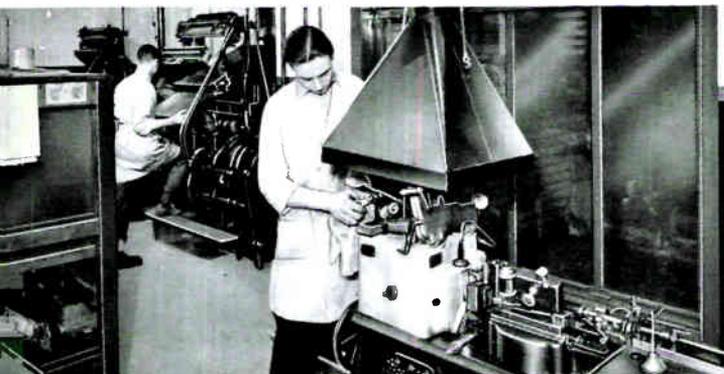
**Life at the Service Desks** is a veritable merry-go-round of telephone instructions and requests.



**Life at the Frames** goes on 24 hours a day. When one shift "knocks off"—another steps in to carry on.



**Life at the Stones and Proof Presses** brings to life the jobs that only a short while ago were your visuals.



**Life at the Linotype Machines** is keyed up to the thrill of melting old words—and moulding new.



**This is the Life!** Messengers on high-speed motorcycles collect and deliver with speed and zest

# *We Are Again Honored*

HAVING ONCE MORE BEEN SELECTED TO BIND

## *The Annual of Advertising Art*

A LEADER IN ITS FIELD

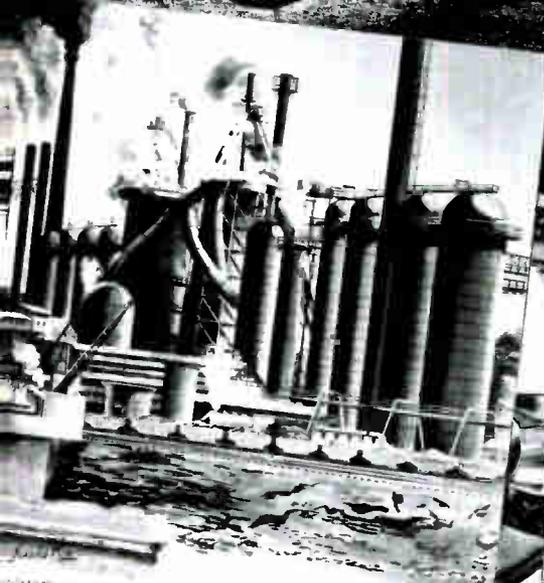


WE ARE ALSO SELECTED BY LEADERS IN MANY  
OTHER FIELDS, SUCH AS LIMITED EDITIONS,  
CATALOGUES, SAMPLE BOOKS, PORTFOLIOS, AND  
ALL GENERAL BINDING WHERE QUALITY IS AN ASSET

*Russell-Rutter Company, Inc.*

461 EIGHTH AVENUE • TELEPHONE MEDALLION 3-2650

NEW YORK



**Byron Musser Inc.**

*Advertising Art*

**45 WEST 45<sup>TH</sup> STREET  
NEW YORK CITY**



# Adams Studios

**202 E. 44TH STREET**

**MURRAY HILL 2-4463**

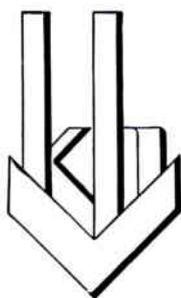
**ALBERT ADAMS**

**GEORGE ADAMS**

**FINE ILLUSTRATIVE PHOTOGRAPHY**

**IN COLOR**

**AND BLACK AND WHITE**



*It is the practice of  
the VOLK establishment  
increasingly to direct its  
sense of form and fitness  
to making distinguished  
typography*

KURT · H · VOLK · INC · *typographers and designers* · NEW YORK



# AMERICAN WATERPROOF DRAWING INKS

BRICK RED  
427

BROWN  
429



LEAFGREEN  
423

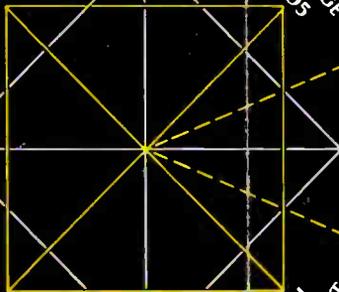
YELLOW  
402

ORANGE  
405

RED ORANGE 40



GREEN  
420



408  
RED



CARMINE RED 40

TURQUOISE  
417

414  
BLUE

411  
VIOLET



RED VIOLET 410



428  
RUSSET

430  
INDIGO

425  
NEUTRAL TINT

41  
BLACK

426  
WHITE



BLACK, NEUTRAL TINT, WHITE, 8 BALANCED SPECTRUM HUES AND 7 SUPPLEMENTARY COLORS

# HIGGINS

## AMERICAN DRAWING INKS

● The standard liquid drawing inks of the world. Used and endorsed by the leading artists, architects, engineers, show card writers, illustrators, draftsmen and educators.

### AMERICAN INDIA INKS (Black)

● The *Waterproof Black Drawing Ink* is preferable for pen or brush work on paper, bristol board or tracing cloth which has to withstand handling, moisture or immersion in water. Color washes, naphtha or carbon tetrachloride. The *Soluble Black Drawing Ink* is expressly adapted to India Ink tints and washes and fine line work.

### WATERPROOF COLORED INKS

● All are translucent with the exception of *White*, which is opaque and *Carmine Red*, which contains genuine cochineal. They may be used for line or wash work and will also be found superior in the air brush.

● The 8 *spectrum hues* consisting of the four primaries and four secondaries are arranged in a balanced spectral series to form a chromatic circle. Owing to their luminosity and comparative permanence they are accepted as among the most exact available representations of pure spectral colors. Only 2 *intermediate hues* are included in the Higgins color wheel but by mixing adjacent hues any desired intermediates may be prepared. A complete color sphere containing every standard hue, value and chroma may be produced by adding the complementary colors for the shades. Neutral for the tones and White (or water) for the tints.

● The 4 *supplementary shades* are supplied especially for architectural and mechanical drawing. *White* will be found useful for marking or drawing on blue, black or brown prints and for mixing with the colors to render them opaque.

### HOW TO DILUTE THE INKS

● To dilute the black inks add pure water with four drops of aqua ammonia to the ounce. To dilute the colors use pure water only. *Never add any acid or mix with other inks.*

# HIGGINS

## AMERICAN WATERPROOF DRAWING INKS



# HIGGINS

## AMERICAN DRAWING INKS

● The standard liquid drawing inks of the world. Used and endorsed by the leading artists, architects, engineers, show card writers, illustrators, draftsmen and educators.

### AMERICAN INDIA INKS (Black)

● The *Waterproof Black Drawing Ink* is preferable for pen or brush work on paper, bristol board or tracing cloth which has to withstand handling, moisture or immersion in water, color washes, naphtha or carbon tetrachloride. The *Soluble Black Drawing Ink* is expressly adapted to India Ink tints and washes and fine line work.

### WATERPROOF COLORED INKS

● All are translucent with the exception of *White*, which is opaque and *Carmine Red*, which contains genuine cochineal. They may be used for line or wash work and will also be found superior in the air brush.

● The *8 spectrum hues* consisting of the four primaries and four secondaries are arranged in a balanced spectral series to form a chromatic circle. Owing to their luminosity and comparative permanence they are accepted as among the most exact available representations of pure spectral colors. Only *2 intermediate hues* are included in the Higgins color wheel but by mixing adjacent hues any desired intermediates may be prepared. A complete color sphere containing every standard hue, value and chroma may be produced by adding the complementary colors for the shades, Neutral for the tones and White (or water) for the tints.

● The *4 supplementary shades* are supplied especially for architectural and mechanical drawing. *White* will be found useful for marking or drawing on blue, black or brown prints and for mixing with the colors to render them opaque.

### HOW TO DILUTE THE INKS

● To dilute the black inks add pure water with four drops of aqua ammonia to the ounce. To dilute the colors use pure water only. *Never add any acid or mix with other inks.*

# HIGGINS

## AMERICAN WATERPROOF

# DRAWING INKS



# HIGGINS

## AMERICAN DRAWING INKS

● The standard liquid drawing inks of the world. Used and endorsed by the leading artists, architects, engineers, show card writers, illustrators, draftsmen and educators.

### AMERICAN INDIA INKS (Black)

● The *Waterproof Black Drawing Ink* is preferable for pen or brush work on paper, bristol board or tracing cloth which has to withstand handling, moisture or immersion in water. color washes, naphtha or carbon tetrachloride. The *Soluble Black Drawing Ink* is expressly adapted to India Ink tints and washes and fine line work.

### WATERPROOF COLORED INKS

● All are translucent with the exception of *White*, which is opaque and *Carmine Red*, which contains genuine cochineal. They may be used for line or wash work and will also be found superior in the air brush.

● The 8 *spectrum hues* consisting of the four primaries and four secondaries are arranged in a balanced spectral series to form a chromatic circle. Owing to their luminosity and comparative permanence they are accepted as among the most exact available representations of pure spectral colors. Only 2 *intermediate hues* are included in the Higgins color wheel but by mixing adjacent hues any desired intermediates may be prepared. A complete color sphere containing every standard hue, value and chroma may be produced by adding the complementary colors for the shades, Neutral for the tones and White (or water) for the tints.

● The 4 *supplementary shades* are supplied especially for architectural and mechanical drawing. *White* will be found useful for marking or drawing on blue, black or brown prints and for mixing with the colors to render them opaque.

### HOW TO DILUTE THE INKS

● To dilute the black inks add pure water with four drops of aqua ammonia to the ounce. To dilute the colors use pure water only. *Never add any acid or mix with other inks.*

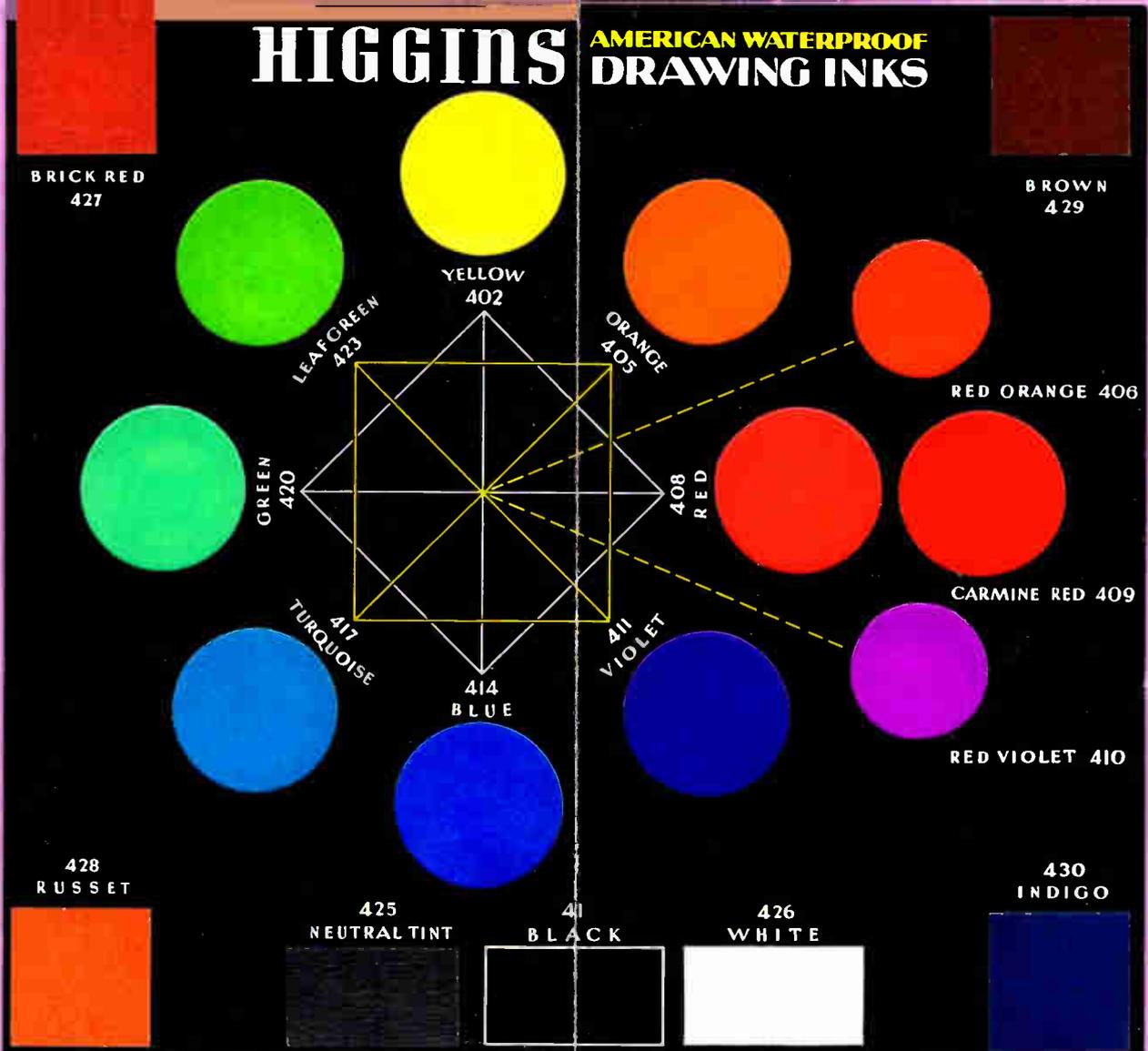
# HIGGINS

## AMERICAN WATERPROOF DRAWING INKS



# HIGGINS

AMERICAN WATERPROOF  
DRAWING INKS



BLACK, NEUTRAL TINT, WHITE, 8 BALANCED SPECTRUM HUES AND 7 SUPPLEMENTARY COLORS