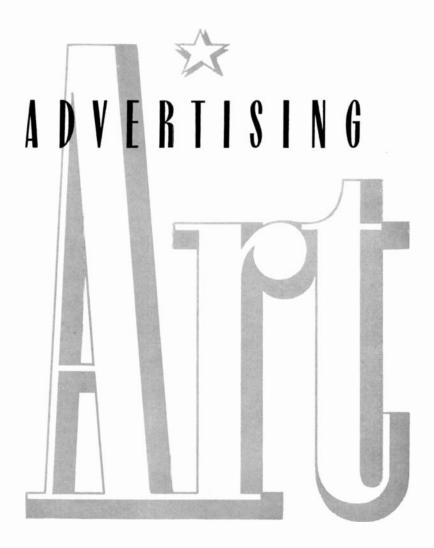


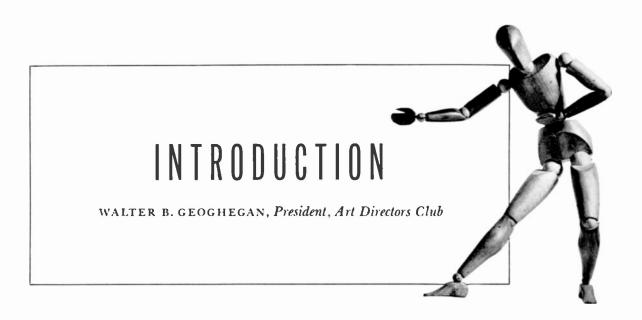
ART DIRECTORS 18TH ANNUAL





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

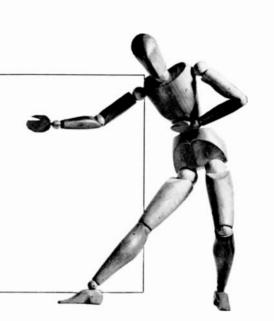


To you—gentle reader and interested looker-on.

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 partner-ship 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.

					page
Introduction			٠		5
Awards					9
WHAT IS AN ART DIRECTOR: By WILLIAM H. SCHNEIDER, Art Director, Donahue as					13
Mass Magazines					16
ADVERTISING GROWS UP			•		5^2
Class Magazines					54
Trade Publications					80
DISPLAY TYPOGRAPHY'S URG					98
Newspapers					102
Booklets					122
A SHOP TALK ON POSTERS . By HOWARD SCOTT, Poster Designer and Consultant					137
Posters and Magazine Covers					140
Lettering					160
AN INDUSTRIAL DESIGNER THIN By HENRY DREYFUSS, Industrial Designer					
Packages and Product Design				•	172
PICTURES THAT PULL PEOPL By LEONARD LUCE, Arthur Kudner Inc.	Ε.		•		180
Indices: Artists, Advertisers, Advertising	Age	ncies			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.

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., Lto through N. W. Ayer & Son, Inc	page 18
COLOR PHOTOGRAPHS	1 0
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. menulty for Corning Glass Works through Batten, Barton, Durstine & Obsorn, 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 to Herbert S. Lenz Advertisement designed by Art Director Herbert S. Lenz for R. H. Macy & Co	 page 58
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
Advertisement designed by Howard Hardy for York Ice Machinery Corp	page 161

DESIGN OF COMPLETE ADVERTISEMENT

MASS MAGAZINES to A. G. Limbrock Advertisement illustrated by PETER HAWLEY for H. J. Heinz Company through Maxon, Incorporated	page 17
CLASS MAGAZINES to Stanley Dusek	1-8- 7
Advertisement illustrated by KENT STUDIOS for National Distillers Products Corporation through Lawrence Fertig & Co., Inc	page 60
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.	N000 101
through George Bijur, Inc BOOKLETS, DIRECT MAIL AND OTHER CORRELATIVE MATERIAL to Robert A. Schmid and John Averill	page 104
Booklet illustrated by John Averill. for Mutual Broadcasting System, Inc	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 self 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

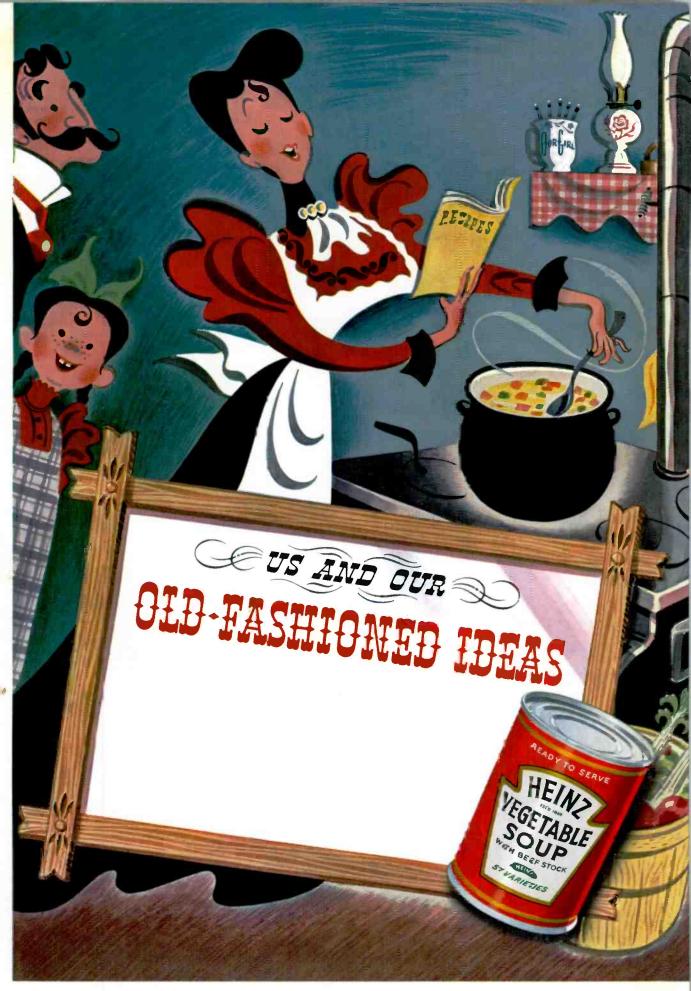
Unfortunately the public rarely sees the original advertising art. What it does see is one of a million reproductions. To make this reproduction as nearly as possible a faithful facsimile of the original conception is a matter of scientific mechanics. It demands from the art director a thorough knowledge 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



Artist: Peter C. Helck

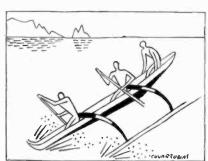
Art Director: Hans Sauer

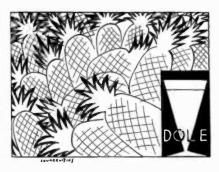
Agency: Lennen & Mitchell, Inc.

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.







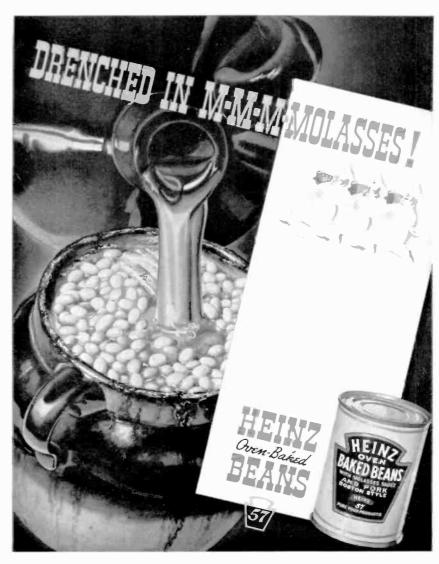




Agency: Young & Rubicam, Inc.

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: Maxon, Incorporated Client: H. J. Heinz Company



Artist: Leo Aarons



Art Director: Jack Anthony



Agency: Young & Rubicam, Inc.



Client: Cluett, Peabody & Co., Inc.

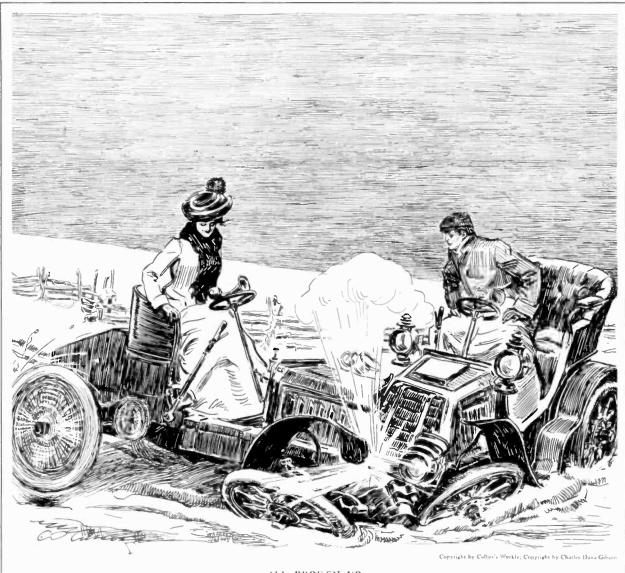
Artist: John Atherton Art Director: Robert E, Wilson Agency: Young & Rubicam, Inc. Client: The Travelers Insurance Co.



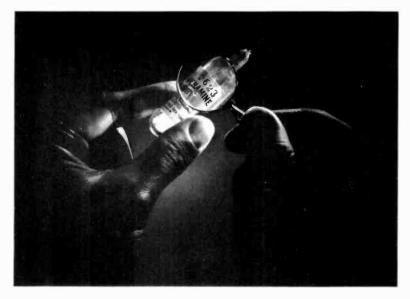
Artist: Victor Keppler

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





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

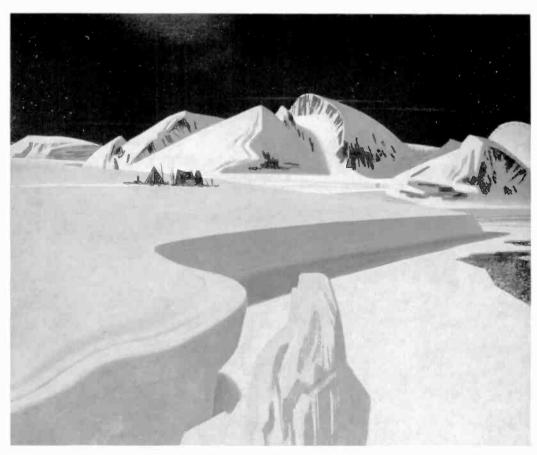


Artist: John Falter

Art Director: Fred S. Sergenian

Agency: Young & Rubicam, Inc.

Client: Gulf Oil Corporation



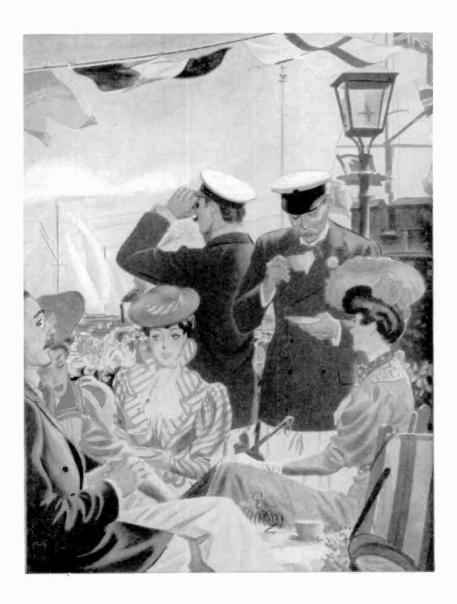
Artist: Robert Fawcett

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 Ludekens Art Director: Fred Ludekens 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





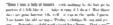
Artist: Leo Aarons Art Director: Fred S. Sergenian Agency: Young & Rubicam, Inc. Client: Life Savers, Inc.



Artist: Albert Doine Art Director: Fred S. Sergenian Agency: Young & Rubicam, Inc. Client: Gulf Oil Corporation Artist: Nickolas Muray Art Director: Carl Lins Agency: Young & Rubicam, Inc. Client: Personal Products Corporation

Life as a model taught me ...







"Now I model plotting are a shape warp I may be here through bad where the coars ands a manufact to be I p and denot buck and furth a spayed harded walls



This religion of the control of the second from the control of the control from the control of the control of



"If you'd him to bear the Marion is more comfortable— port cet is pad in: me it of the Mile? It is the the dome on a dock "no out one Buff receptor! Afternal from mark the mode



"And hos much again! Prove the second Table for translate proof his how from mode. Modern part and drop nation or it. That is shown on they pay need need nation again about rathing a form. So here, undergraped



"This if not're correct power on all any most have to somet the power as I have a some more gened area. Moderns s raiser as New part on the J. Bearville for all its greaters confirm and sent. Notebook is not contribute to make a male contribute in the stylenger of the power of

Get in the habit of saying Moders"!

Artist: Nickolas Muray Art Director: Walter P. Glenn Agency: Young & Rubicam, Inc. Client: Singer Sewing Machine Co.

The Problem of the Ugly Guest Room













Single SLWING CENTER EVENYAHETE



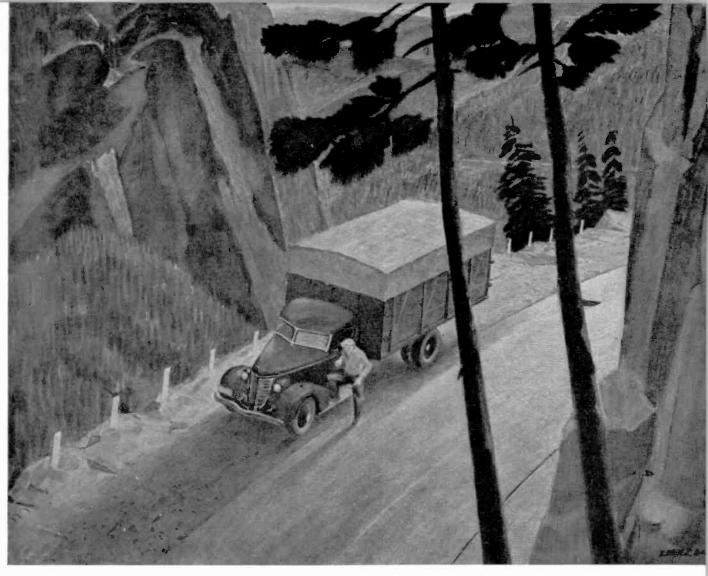
Art Director: William Strosahl

Agency: J. Walter Thompson Co.

Client: Eastman Kodak Company



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



Artist: Peter C. Helck

Art Director: Fred S. Sergenian

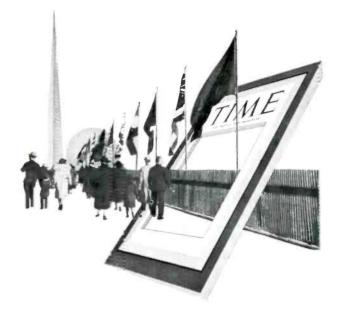
Agency: Young & Rubicam, Inc.

Client: Gu.F Oil Corporation



Art'st: Paul Hesse Art Director: Gordon C. Aymar Agency: Compton Acvertising, Inc. Client: Procter & Gamble Company

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



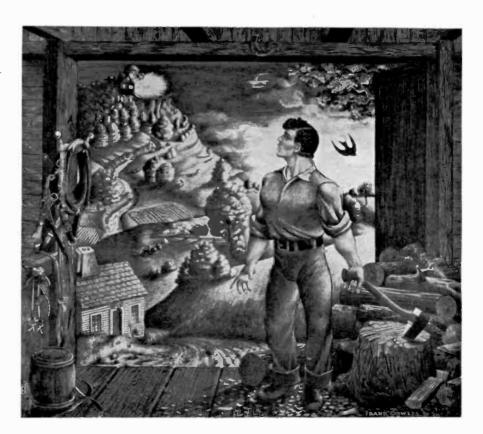
Artist: George Hughes Art Director: Fred S. Sergenian Agency: Young & Rubicam. Inc. Client: Thomas J. Lipton, Inc.





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.







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









Artist: Peter Helck

Art Director: Leon Karp

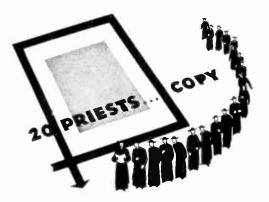
Agency: N. W. Ayer & Son. Inc. Glient: American Telephone & Telegraph Co.



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

Without this process we couldn't exist.
Without this process we couldn't exist.

It is the "bear justent" of America's higgest and most easential business, he burn as of a griculture. No other business means so in sell in our Tyes.

It means the food we ex- and the clothes, we wear, a means the whether we want in histories or others, whether we nake more easily the could be means profits, whether we run lik leave to a construction, whether we run lik leave to but the families of agenultural America are not used or whose with the families of agenultural America are not used to whother the families.

They are the largest group of become in the count

resultheir perkets come forty cents of every dellar suit in our retail stores. To them goes over one are of everything our facturies make.

Ther own more homes, run mere cars, have mor nows to satisfy than any other group.

The is why Country Gentleman serves a far mor

It in the bridge between the sales wheets of business

To account or sarialiture's families, it is much

mc— thou just a unexazine. It is a working partner, a 1 = 1 of their justished as well as their leaves. It mades their people with an intensity of influence this





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



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



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



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. Clien:: Armstrong Cork Products Company



Arsist: Leo Aarons
Ar: 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 Cliest: American Viscose Corporation



Artist: Dan Content

Art Director: Arthur Deerson

Agency: Warwick & Legler, Inc.

Client: Seagram Distillers Corporation



WOW, DER CAPTAIN'S GRUMPY
DE'SE DAYS!

OUD-DOWN-IN DER MOUTH!

NOW MICHT BEYOU AT INSY NICE
(UND ALL VE DID VOS)
(USE UP HIS PILLS FOR
BB SHOT?

OGODE!

AN 111)

COME, DARLINKS, MAMMA SAYS
SHE GOT SOME ALL BRAN
MOFFINS FOR ALL DER
REGULAR FELLERS;







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



EH? DURN HER-I'LL SHOWHER

Artist: C. A. Voight 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





'What have I got to low?'



VACATION'S END...

| The content of the



THE NEW TRAINS PAY

BUDD "" " "



KNCTS YOU ALL HAVE SEEN

11 86 and 11 50





ARE YOUR SHIRTS
STILL IN THE MIDDLE AGES?





ARROW SHIRTS





























































































ARMSTRONGS LINGLETY FLOORS OF the terms of the finish



more important to America than strikes or taxes

HIS YEAR A HURRICANE











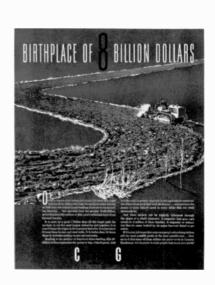






going to BOTH World's Fairs this year

No. do not sufficiently belong the body of the first transport to the subsequence of the



















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



Artist: Thomas Benrimo

Art Director: Francis E. Brennan

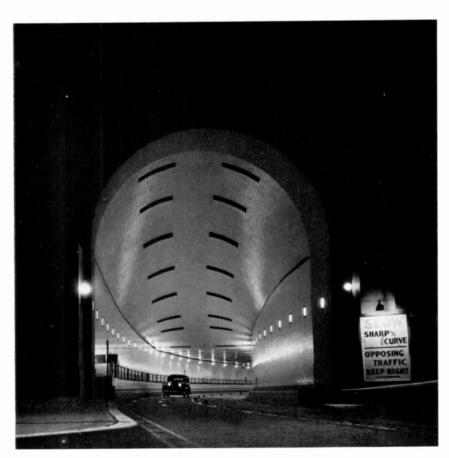
Client: Fortune

ART DIRECTORS CLUB MEDAL FOR BEST COLOR ILLUSTRATION



Artist: Buk Ulreich Art Director: Charles T. Coiner Agency: N. W. Ayer & Son, Inc. Client: Cannon Mills, Inc.

AWARD FOR DISTINCTIVE MERIT



Artist: Victor Keppler

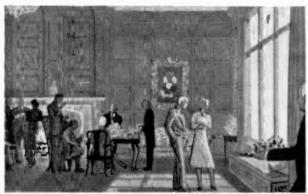
Art Director: Harold C. McNulty

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

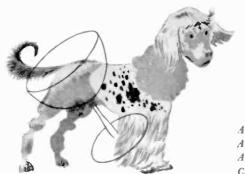
Art Director: Paul Darrow

Agency: N. W. Ayer & Son, Inc. Client: Cannon Mills, Inc.





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



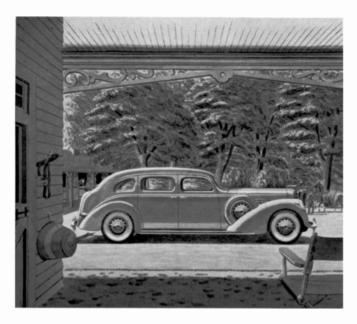
Artist: Fred Freeman Art Director: William H. Schneider Agency: Donahue & Coe, Inc.

Client: Angostura-Wuppermann Corp.

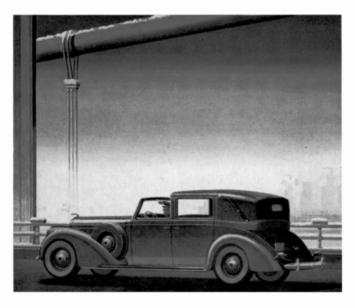


Artist. Henry Waxman Art Directors: Lester Jay Loh, J. H. Tinker, Jr. Agency: J. M. Mathes, Inc. Client: American Viscose Corp.





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

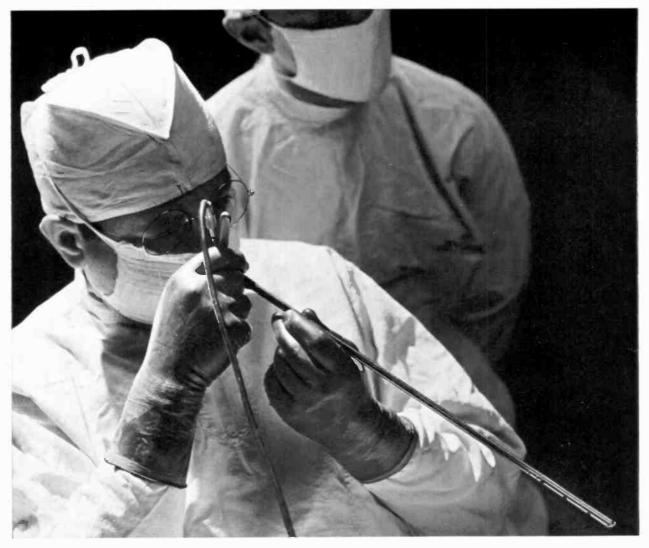


Artist: Toni Frissell
Art Director: Eleanor Mayer
Agency: Abbott Kimball Co., Inc.
Client: Charles W. Nudelman, Inc.



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





Artist: 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 Kudner, Inc.
Client: G

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



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



Artist: James W. Williamson Art Director: Paul Darrow Agency: N. W. Ayer & Son, Inc. Client: Bermuda Trade Development Board

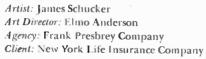






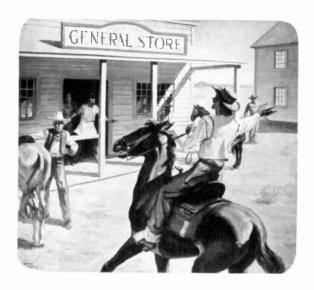








Artist: Lyman Anderson
Art Director: Elmo Anderson
Agency: Frank Presbrey Company
Client: New York Life Insurance Company







Artist: Lyman Anderson Art Director: Elmo Anderson Agency: Frank Presbrey Company Glient: 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 WATE PROOF

Yellow · Orange Yellow · Orange
Orunge Red I\seri Ioni · Red I\Scarlet! · Carmine Rec
Red Volet · Yolet · Blue · I rayotue · Seogreen
Green · Leof · Negurof Irin · White

Green · Leof · Risset · Brown · Indigo

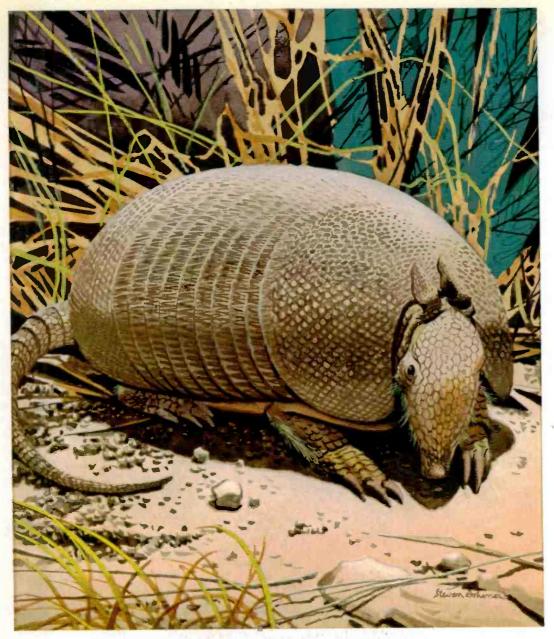


CHAS, M. HIGGINS & CO. INC. . 97, MINTH STREET REGOVERN N. V.

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



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



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



Marcha booked in hemmittees and it teld has due so tall book year; become however the me and influenced up. "The secretarity floating and upply than element for the officer good above solid one teld operate electrics for words easily."

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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.

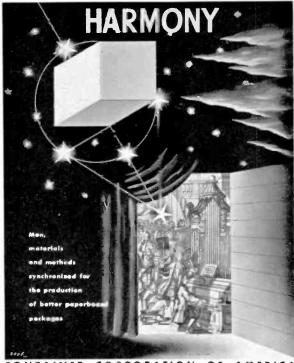
Client: French Line



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



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



CONTAINER CORPORATION OF AMERICA

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





















NEW YORK BITT INSURANCE COMPANY p g au Herbinsk de kle dikke hiller

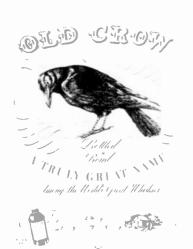


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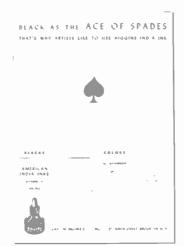








FOUR ROSES









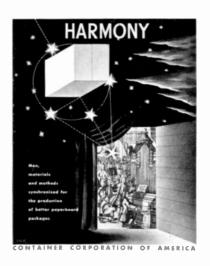










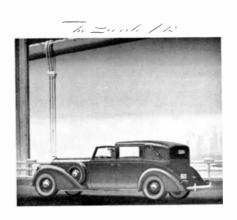








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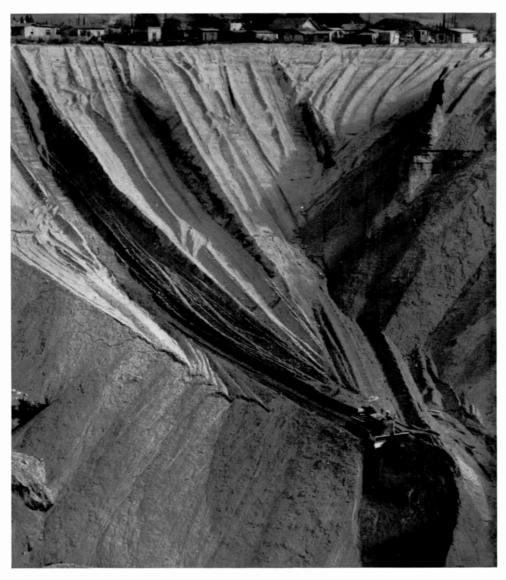




TRADE PUBLICATIONS



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.

AWARD FOR DISTINCTIVE MERIT





Because the section of the base of the Virginitary of the section of the section



products

Artists: Black Star Publishing Co. Charles Peters Art Director: Lester Beall Agency: George Bijur, Inc. Client: George Bijur, Inc.



Artist: F. S. Lincoln Art Director: Elmer R. Lasher Agency: T. J. Maloney, Inc. Client: Popular Publications, Inc.

AWARD FOR DISTINCTIVE MERIT



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?"



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) strolled in with a story that fairly bulged to be released.

to be released.

Now then, Late in the winter of 1930 a gentleman found his way into our place. He owned a bank. The bank watterd accounts. He was a very dignified old gentleman and so was the bank. It had been founded in 1831 and the nicest peryle used it to salt away and mest their doubbloons.

if the sall away and morst their doublooms.

"We night begin with an uffer," suggraved
the n.g. So, WOR offered a bank in save
come in. To date, a quarter of a million
people have written in for these banks.
Though the offer's continued stace (1930,
people still keep on shooting "gimme" at
the race of 40,000 a year!

limidentally – 20,000 new occounts have linear opened as a result of the requests and the bank is just hip-deep in the goodwill these WOR broadcasts have created.

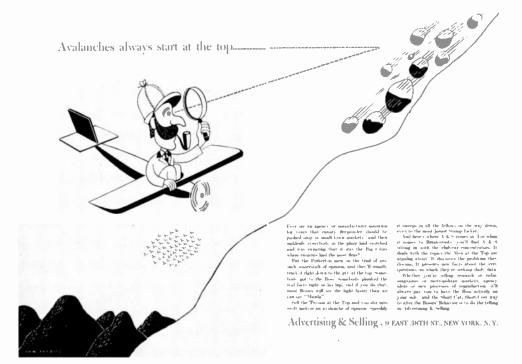
All this, as you've probably gathered, is just our subtle way of histing that we can sell banks. To be quite brazen about it, we can sell mything if you'il care to let us..., and it really isn't necessary tast you be an business since 1833.

WOR

Art Director: Ross Craufurd

Agency: Bamberger Broadcasting Service, Inc.

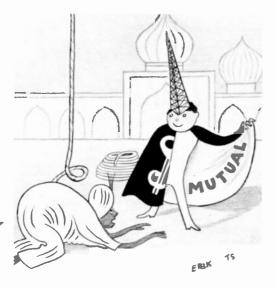
Client: WOR



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







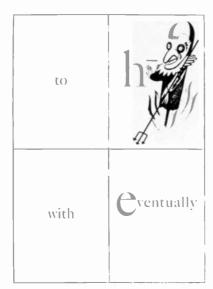
Artist: Erik Nitsche Art Director: Erik Nitsche Agency: George Bijur, Inc. Client: Mutual Broadcasting System



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



let's concentrate on

110W

We go so the first section of the first section of

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



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



IDEAS

that transform apathy into action

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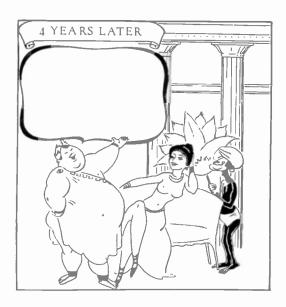
a you want off feet you meet the it.

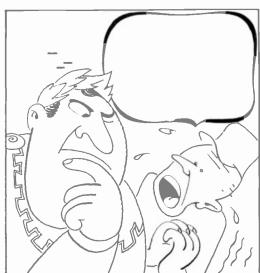
you book you we writing and

you book you we writing and

-GEORGE BIJUR, INC · 9 ROCKEFELLER PLAZA · NEW YORK

Artist: Carl Albrecht Art Director: Lester Beall Agency: George Bijur, Inc. Client: George Bijur, Inc.





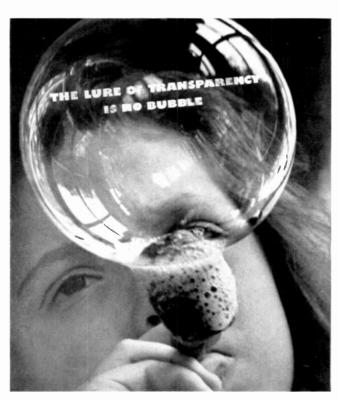


Artist: Harold Kramer
Art Director: John B. Breunig
Agency: Needham, Louis & Brophy, Inc.
Client: Eagle-Picher Lead Company



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

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





Artist: Lejaren A. Hiller

Art Directors: David Silve, C. Carroll Adams

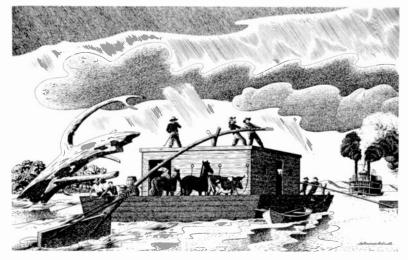
Client: Davis & Geck, Inc.



Artist: John Averill

Art Director: John Averill

Client: Collins, Miller & Hutchings, Inc.



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





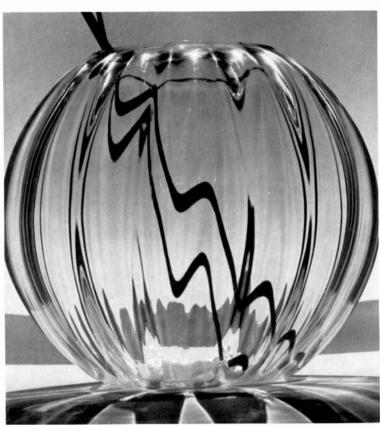
Artist: William Golden – Art Director, Ted Sandler – Client: Columbia Broadcasting System



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

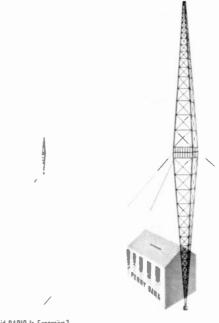


Artist: Melbourne Brindle Art Director: Walter B. Geoghegan Agency: Calkins & Holden Client: Sanderson & Porter



Artist: Fred R. Archer Art Director: Elmer R. Lasher Agency: T. J. Maloney, Inc. Glient: 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 not then the line is the such a sed independent of week often well throw him that he lived in the Yire Yir Chair you Soutian in a har Conn't is \$120, for half hour remining in the program as when an it is pre-four or the four of debter just it in the more it in the loss when well depend hours plant by Berriel throwing the through the lives have the dependent plant of the year of the throught in the hours and down a will of a to whome, hours plant and down a will of a to whome, hours plant in your programs will not not the throught in the year of the throught in the programs will not not the throught in the year of the year of

THE MUTUAL BROADCASTING SYSTEM · COAST TO COAST



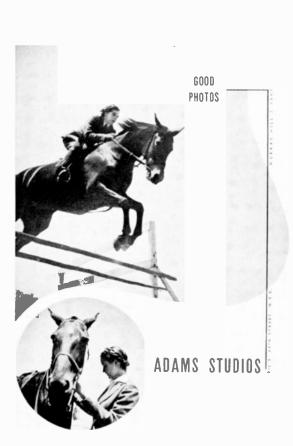


Artist: Gilbert Bundy Art Directors: Paul Smith, William A. Lang Agency: Kenyon & Eckhardt, Inc. Client: Munsingwear, Inc.

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



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





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

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.







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

COMPLETE ADVERTISEMENTS · TRADE PUBLICATIONS









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DOG-GONE THE DOG DAYS!





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CONTAINER CORPORATION OF AMERICA





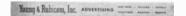
Debaition of a successful advertisement

Young & Rubicam, Inc. or more more more more





Why does everyone say Yes to Mrs. Wilson?













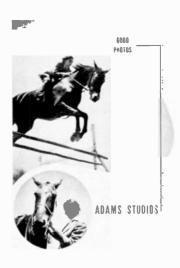
for The Modern Idea see MUNSING







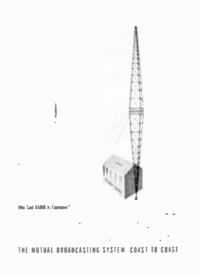














DISPLAY TYPOGRAPHY'S URGENT JOB

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 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

How do YOU make friends?



Friends are important assets—to people and to magazines for magazines in being written. For the Journal a new chapter in the freendship of magazines in being written. For the Journal is reaching the largest audience in its history. Journal readers are participating in one of America's finite-t lusting in consents—one which has resulted in newsound increases of 65% for the Journal in 3 years. Even with three increases, the Journal continues to believe that the kind of Journal you acquire is an important that the number of friends you acquire. That is with you are discounted to the methods people and magazines use for making friends discoved the re-



These statement on Journal methods of winning friends assume force and significance in two of the number of friends the Journal Line Leven making recently... Today the Journal's total circulation is at the highest point in history = 107(1000) women Journa... As the past three years it has increased over \$65,000..... Honor two-thirds of this increase has some Journal on the highest point at the sessionals... No matter how you had at it, the size and character of this increase are remarkable.

MARCH JOURNAL

Artist: James Thurber - Art Director: Leon Karp Agency: N. W. Ayer & Son, Inc. - Client: Ladies' Home Journal

ON SALE TODAY

ART DIRECTORS CLUB MEDAL FOR BEST CONTINUITIES AND COMIC STRIPS

ART DIRECTORS CLUB MEDAL FOR BEST BLACK AND WHITE ILLUSTRATION

Artist: R. Willaumez Art Director: Myron Kenzer - Client: Bonwit Teller



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?

r 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. es 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, unsnarled, 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 stabillty 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

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.

fine big masses.

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,

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

TIME * THE WEEKLY NEWSMAGAZINE

WITH THE SECURITY BASE

Artists: Peter Nyholm, R. Clemmer Art Director: Lester Beall

Agency: George Bijur, Inc.

Client: Time, Inc.



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.



.trtist: Marianne Brody Art Director: Ira Lowenstein Client: Saks Fifth Avenue

tional wide shirted, misc. Permitted Carl Carl Carl Strume fits until to the current corresponding section, created the Carl Carl frock olightly washed, discastiat-tingly fermanic, completely irresported. Just 1 low washed for the carl Carl Carl Sand propriet average of title average at tritifies



Artist: Eric Mulvaney Art Director: M. L. Rosenblum Client: L. Bamberger & Co. Artists: Jean Spadea Dora Abrains Richard Young Art Director: Myton Kenzer Client: Bonwit Teller





4rtists: Fred Chance, George Connelly 4rt Director: John J. Smith 4gency: N. W. Ayer & Son, Inc. Chent: Steinway & Sons







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





Artist: J. W. McManigal Art Director: William A. Itwin 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



Artists: Eric Mulvaney, Thomas Gray Art Director: M. L. Rosenblum Client: L. Bamberger & Co.



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



Artist: Keith Ward
Art Director: Harry Payne

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

Client: Borden's Farm Products



Artist: Eric Mulvaney Art Director: M. L. Rosenblum Client: L. Bamberger & Co. Artist: Helen E. Hokinson Client: R. H. Macy & Co., Inc. Art Director: Herbert S. Lenz



reter shaped here had the shape here see changed in ATANE before the change had been seen as changed in ATANE before the change had been seen as the change had been seen

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

DEVELOP BECAUSE
YOU DON'T KEMOVE
COSMETICS THOROUGHLY
SCREEN STARS USE LUX
TOILET SOAP BECAUSE
(IT HAS ACTIVE LATHER



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

Shifting the Olympics can shift more Nash gears

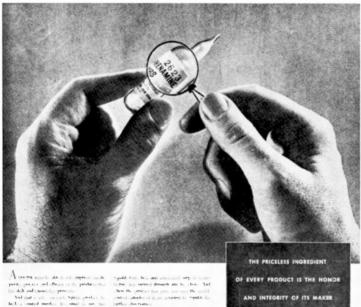


TIME * THE WELKIN NEWSTAGAZINE *



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

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



E.R. SQUIBB & SONS



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



PASTE THIS IN YOUR HAT!



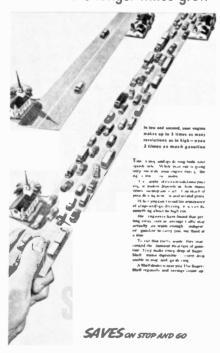
Artist: Edward Johnson Art Director: Fred S. Sergenian Agency: Young & Rubicam, Inc. Client: Chiett, Peabody & Co., Inc. Artists: H. Foster Ensminger, William Sakren
Art Director: Paul F. Berdanier, Jr.
Agency: J. Walter Thompson Co.
Client: General Cigar Co., Inc.





- 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-



SH LL

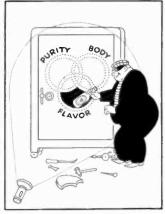
Artist: Walter Richards Art Director: Elwood Whitney Agency: J. Walter Thompson Co. Client: Shell Oil Company



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







Artist: William Sakren

Art Director: William Strosahl

Agency: J. Walter Thompson Co.

Client: P. Ballantine & Sons



Artist: Walter Hoban

Art Director: Jonel Jogulesco

Agency: Young & Rubicam. Inc.

Client: General Foods Corporation



Artist: John Holmgren

Art Director: Frederick Halpert

Agency: Young & Rubicam. Inc.

Client: The Centaur Company



Artist: Albert Dorne Art Director: W. E. Wheaton, Jr. Agency: Badger and Browning & Hersey, Inc. Client: American Chicle Company



Artist: Howard Williamson Art Directors: Lester Jay Loh, John H. Tinker, Jr. Agency: J. M. Mathes, Incorporated Client: National Carbon Company, Inc.



Artist: Walter Hoban

Art Director: Jonel Jogulesco

Agency: Young & Rubicam, Inc.

Client: General Foods Corporation

WOOING WINNIE



Artist: William Sakren

Art Director: Fred S. Sergenian

Agency: Young & Rubicam. Inc.

Client: General Foods Corporation



Artist: Joseph King

Art Director: Frederick Halpert

Agency: Young & Rubicam. Inc.

Client: Bristol-Myers Co.

GRUMPY GUS



Artist: William Sakren

Art Director: Fred S. Sergenian

Agency: Young & Rubicam. Inc.

Client: General Foods Corporation

DOWN OUR STREET

Oh, Doctor!

By Winifred Carter









GREE ADVICE/CRISCO
(THE SUPER-CREAMED
PURE VEGETABLE SHORTENING) IS NOW PRICED
SO LOW THAT EVERYONE
MORE DIGESTIBLE FREE
FOODS, FLAKIER, MORE
DIGESTIBLE FIE CAUST,
LIGHTER, MORE DELICIOUS
CAME, GET CRISCO TODAY, IT NOW COSTS SO
LITTLE TO USE
CRISCO FOOD
ALL YOUR
GOOKING.

Artist: John H. Striebel

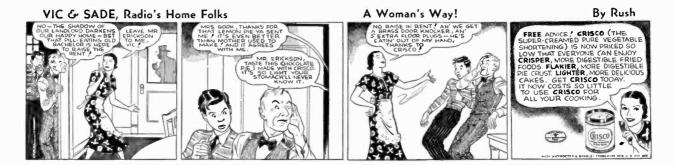
Art Director: Loren B. Stone

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.



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

COMPLETE ADVERTISEMENTS - NEWSPAPERS



AMBOOGIST THE STEEDS PART PARTIES

Anguan

1550













THE COOK COMPANIES.

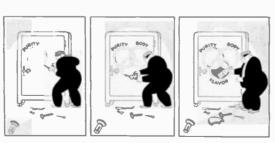
. 885 550 STEINWAY





OZARKS

CHICAGO TRIBLAE PERLET SERVICE OFFICES
to South Boarbork Mirret - Tribuse Triber - Reperies BIRR



PLNITY BODY FLAVON in every glass of BALLASTINE'S that is the most valuable fact a min can know about Ale or New? Hang on to this fact any MAKE MINIS HALLASTINE'S—and you li get extra enjoyment out of every drink. "Purri. Body. Flavon" these arent just words, but proclems qualities you il neet and resignize in the products of one of America's oldest betweeney You case will still you with difference. "On draws," in bottless (12 on and full yours). In copper-colored cans (12 or and full yours).

Ballantine's Ale & Beer



STANDARD OIL DEALERS

The Man who Cares says:- Carstairs







BOOKLETS



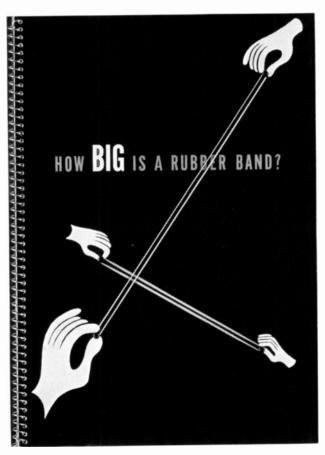
AWARD FOR DISTINCTIVE MERIT



Artist: M. Martin Johnson

Art Director: M. Martin Johnson

Client: Chicago Art Directors Club

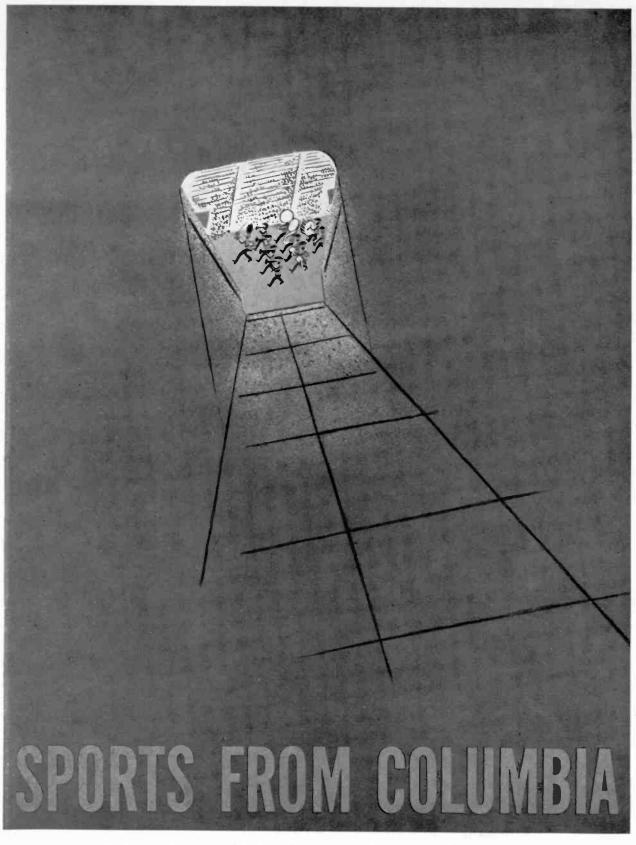


Artist: John Averill

Art Directors: Robert A. Schmid, John Averill

Client: Mutual Broadcasting System, Inc.

AWARD FOR DISTINCTIVE MERIT

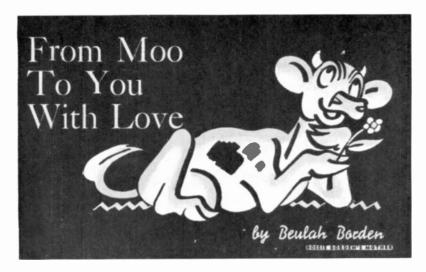


Artist: Harry Brown

Art Director: Ted Sandler

Client: Columbia Broadcasting System

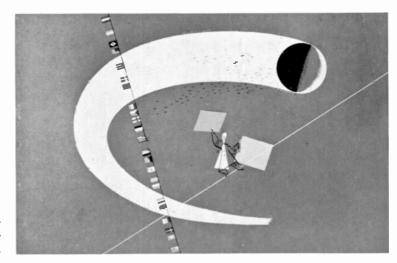
AWARD FOR DISTINCTIVE MERIT



Artist: Keith Ward
Art Director: Harry Payne
Agency: Batten, Barton Durstine & Osborn, Inc.

Client: Borden's Farm Products

ment: Borden's Farm Products



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

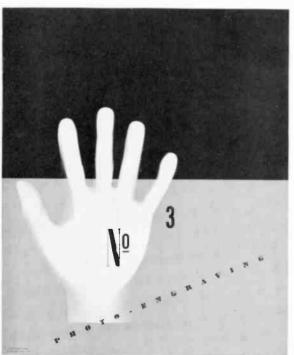


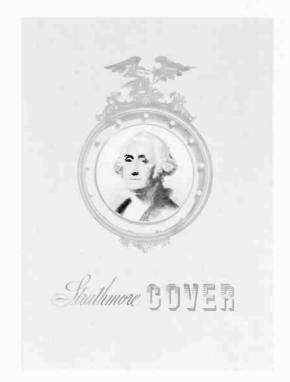
Artist: Fred Hauck Art Directors: Fred Hauck, Walter Lloyd Client: Collier's



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







Artists: Flenry Stahlhut, Dorothy Gaffney Art Director: Dorothy Gaffney Agency: Abbott Kimball Co., Inc. Client: Strathmore Paper Company

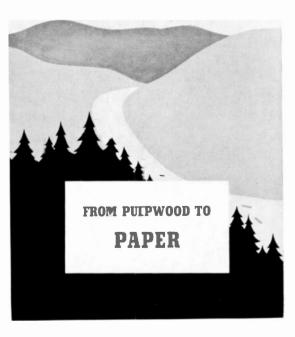
Artist: Pagano, Inc. Art Directors: W. L. Rogers, Raymond Levy Agency: Barnes Press Client: West Virginia Pulp & Paper Company

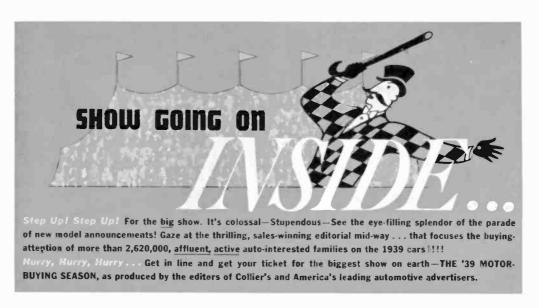




Artist: Howard Hardy Art Director: Howard Hardy Client: York Ice Machinery Corp.

> 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

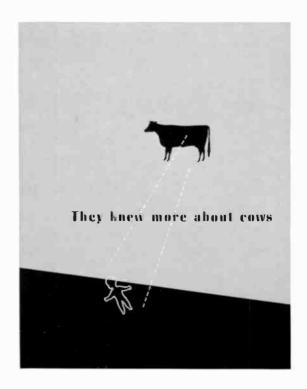
Artist: V. Bobri

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

ENSEMBLE

Artist: Fred Hauck

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



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





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

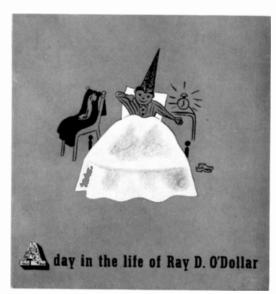


Artist: L. W. Froehlich Art Director: L. W. Froehlich Client: The Bauer Type Foundry, Inc.



Arists: 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.





Artist: Alexey Brodovitch

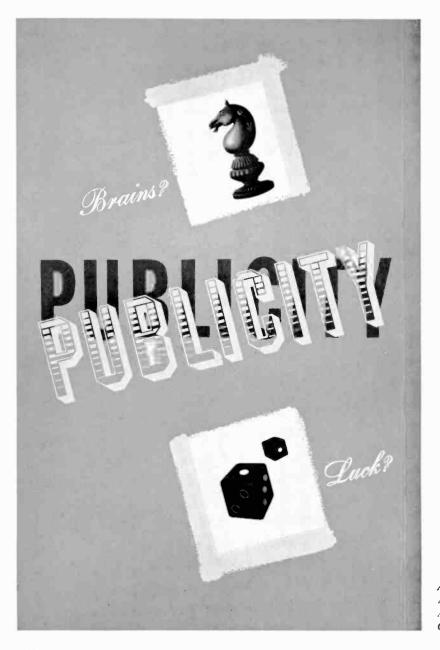
Art Director: Alexey Brodovitch

Client: Elizabeth Hawes



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.



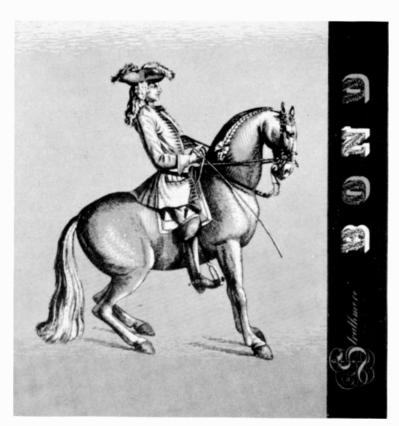
Artist: Walter Howe Art Director: W. A. Kittredge Client: R. R. Donnelley & Sons Company



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



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



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





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.

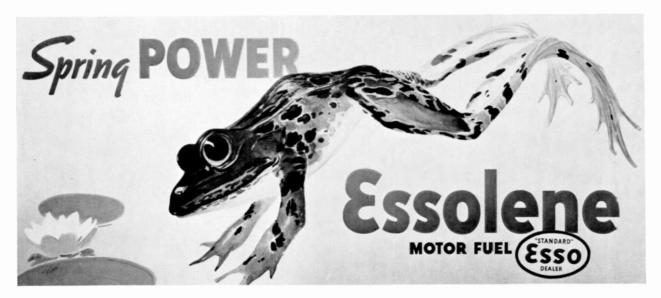
THE FUTURE OF THE POSTER

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

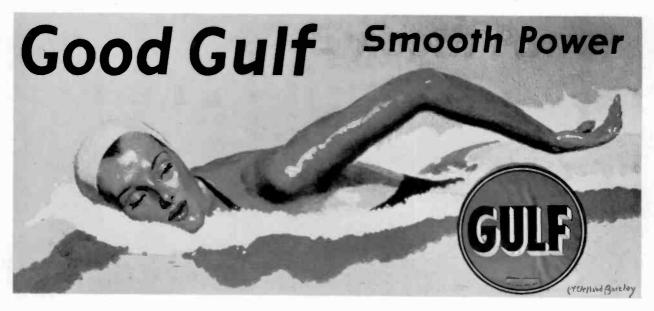


Artist: Albert Staehle Art Directors: Stanford Briggs, Howard Scott Agency: McCann-Erickson, Inc. Client: Standard Oil Company of New Jersey

Artist: McClelland Barclay

Art Director: Walter Geoghegan

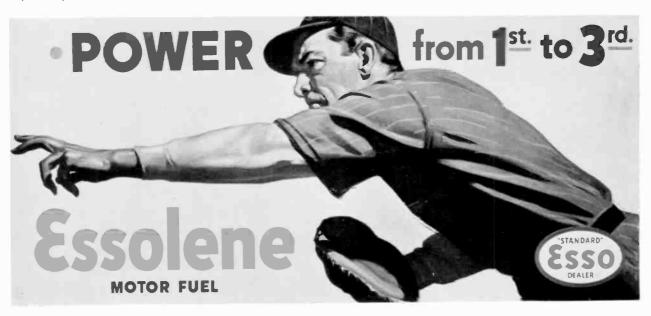
Client: Gulf Oil Corporation





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





Artist: Hayden Hayden

Art Directors: Stanford Briggs, Howard Scott

Agency: McCann-Erickson, Inc.

Client: Axton Fisher Tobacco Co.

The state of Control of the State of Market of the State of the State

Artist: Joseph Binder

Art Director: Burton E. Goodloe

Agency: J. Walter Thompson Co.

Client: Peter Ballantine & Sons



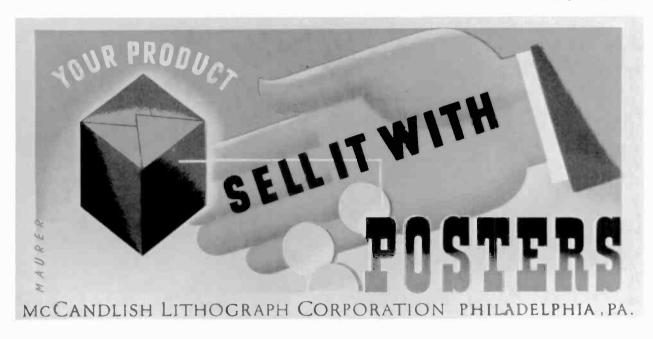


Artist: Stanley Ekman Art Director: Roy E. Washburn Agency: McCann-Erickson, Inc. Client: Standard Oil Company (Indiana)

Artist: Sascha A. Maurer

Art Director: Sascha A. Maurer

Client: McCandlish Lithograph Corporation





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

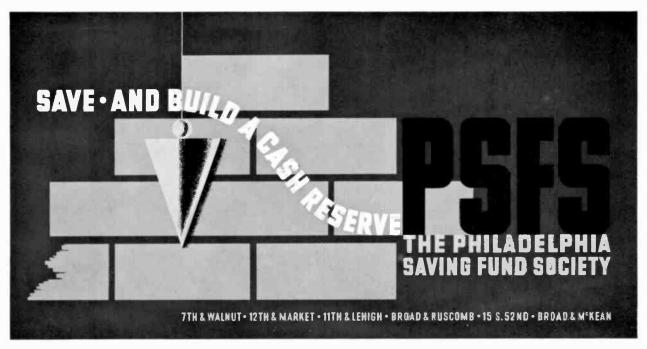


Artist: Joseph Binder

Art Director: Burton E. Goodloe

Agency: J. Walter Thompson Co.

Client: Peter Ballantine & Sons



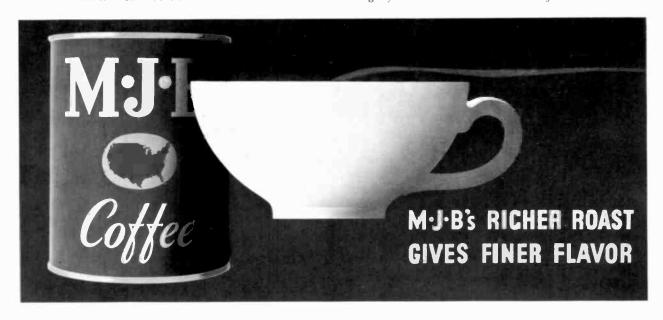
Artists: Raymond A. Ballinger, Morris Berd Art Director: Gny E. Fry Agency: Jerome B. Gray & Co Client: Philadelphia Saving Fund Society

Artist: Fred Ludekens

Art Director: Fred Ludekens

Agency: Lord & Thomas

Glient: M. J. B. Co.





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



Artist: Ruzzie 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



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



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



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

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

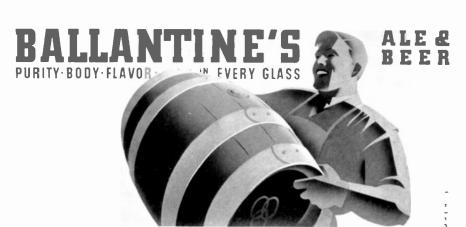


"MERMAID-KNIT" PONIES

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



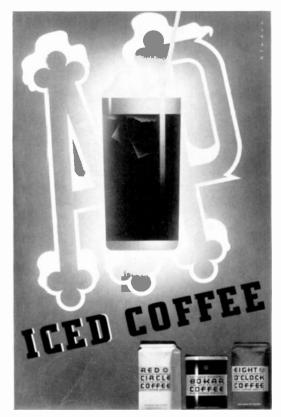
FOR THE MODERN IDEA...SEE MUNSING Wear



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. Maurer Art Director: Sascha A. Maurer Client: New Haven Railroad

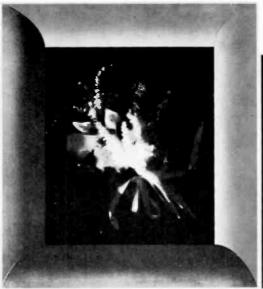


Artists. Lester Beall, M. Ackoff Art Director: Lester Beall Agency: George Bijur, Inc. Client: George Bijur, Inc.



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



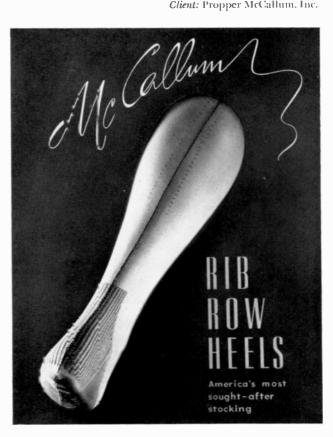


Artist: V. Bobri Glient: Nolde & Horst Sales Co., Inc. Art Director: Grace M. Jones

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



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

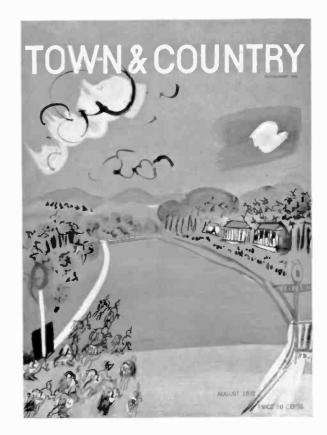
Art Director: Louis-Marie Eude

Client: Town & Country

AWARD FOR DISTINCTIVE MERIT



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



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

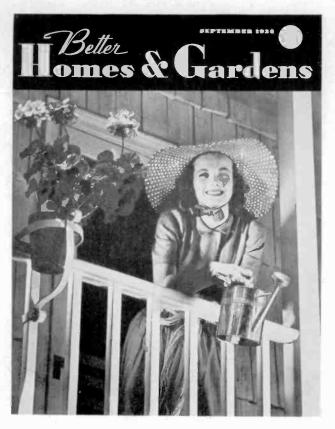


AWARD FOR DISTINCTIVE MERIT

Artist: Horst

Art Directors: Horst, M. F. Agha

Client: Vogue



Artist: Robert Mack
Art Director: Wallace F. Hainline
Client: Better Homes & Gardens



Artist: Victor Keppler Art Director: Frank Eltonhead Client: Ladies' Home Journal

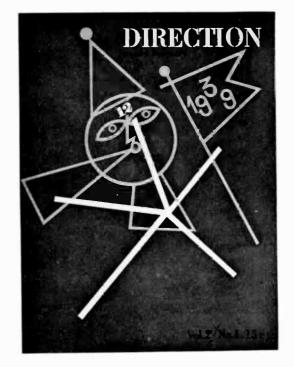


Artist: Paul A. Hesse Art Director: Peter Martin Client: The Saturday Evening Post

More Business



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



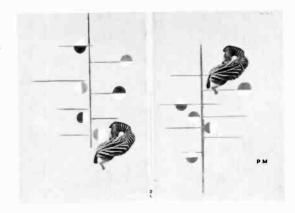
Artist: Paul Rand Client: Direction

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

Artist: Charles Egri Art Director: W. L. Bartlett

Client: International Nickel Company





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



LETTERING



AWARD FOR DISTINCTIVE MERIT



If (it was 1) in x and i if i vit was 1 in i vit was product.

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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



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

"Imart Woman's Angle"
as a Magazine

Artist: Robert Shaw

Art Director: Myron Keuzer

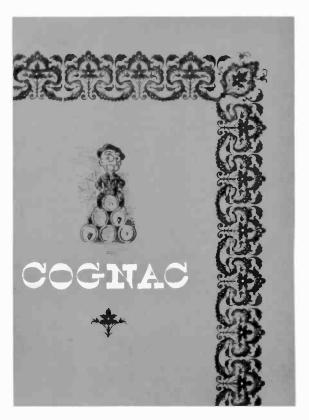
Client: Bonwit Teller

Smart _

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

Art Director: Kenneth Paul

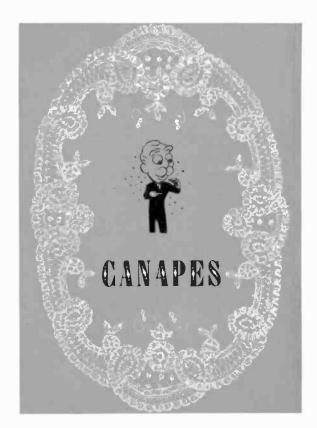
Client: New York Telephone Company



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

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



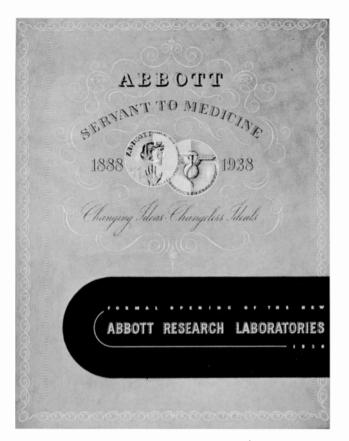


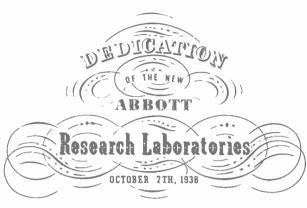
Artist: Paul Rand Art Director: Paul Rand Client: Esquire-Coronet, Inc.

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



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.

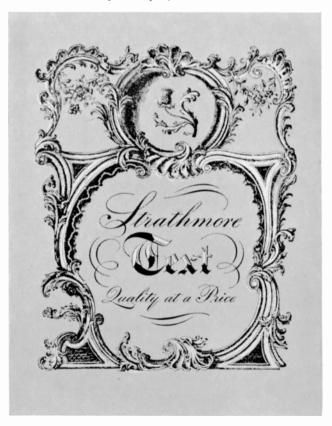
Client: Abbott Laboratories

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



Artist: William Driscoll Art Director: Charles Chappell Agency: Arthur Kudner, Inc.

Client: National Distillers Products Corporation





Artist: Charles A. Hunn

Art Director: R. J. Hamon

Agency: Geyer, Cornell and Newell, Inc.

Client: The M.Werk Company

The Lincoln V12

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.

Then 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.

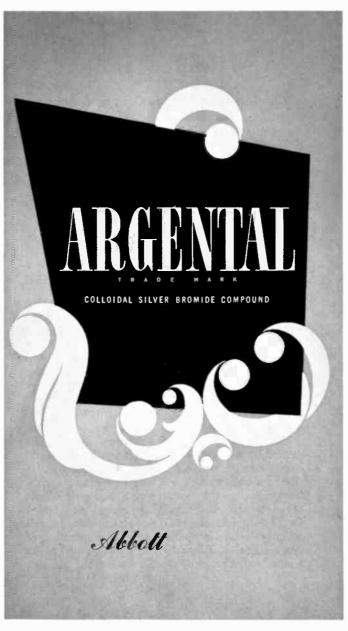


Artist: William S. Gillies Art Director: J. Burton Stevens Agency: Pedlar & Ryan, Inc. Client: Ben Burk, Inc.

Artist: M. Martin Johnson Art Director: M. Martin Johnson

Agency: Runkle, Thompson, Kovats, Inc.

Client: Abbott Laboratories



Mystery
Dews
Nalls
Wife

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

COMPLETE ADVERTISEMENTS - LETTERING





OCTUBER 2 TH, 1320

The standard is represented by the control of the control of



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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 shoul-

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 "cleanlined" 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.

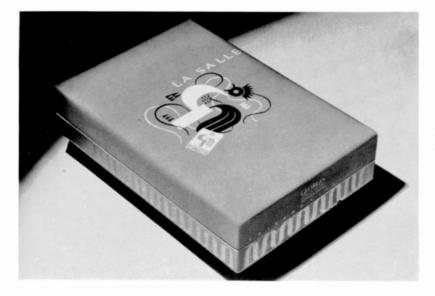
PACKAGE AND PRODUCT DESIGN



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 Canners 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

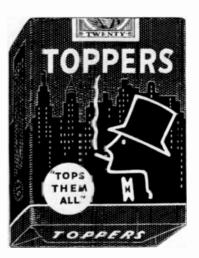
Art Director: Morris Rosenblum

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
Glient: 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: Lennen & 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.
Glient: Richard Hudnut



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



Art Directors: Frederic Suhr, 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.



Observed by 18% of Men Readers



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.



Observed by 15% of Men Readers



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.



Observed by 15% of Men Readers



Will be observed by ?% of Men Readers

Annual a new and read service to fathers: The FAMILY-NEEDS FORECAST



... a remarkably simple method for checking your own life insurance against the 47 SEVEN VITAL NEEDS it would have to meet?



Observed by 15% of Men Readers



TAKE THE HELM—Mr. "Houd of a Family"

Observed by 63% of Men Readers

In examining one group of 1000 advertisements of equal cost it was found that one was

observed by only 8% and an-

By a process of elimination the advertisements which do not

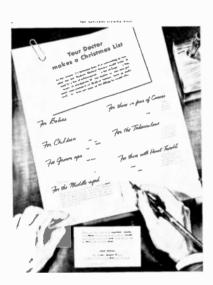
interest people can be replaced with the ones which interest

them, and advertising art thereby made more and more

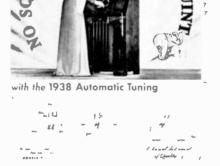
valuable.

other 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 8% of Men Readers



Observed by 80% of Men Readers



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. PRODUCT PRODUCT NEWS PEOPLE EMOTION COSTUME SHOCK LOCALE

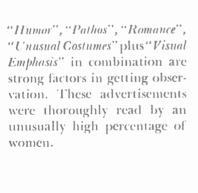
"Health", "Danger", "Shock", "News", plus visual emphasis give high observation to these advertisements. The one on the right was observed by more than 3 times as many women as average to see advertisements in this product field.



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



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





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.



That's Me"

Observed by 53% of Women Readers



Observed by 65% of Women Readers

11% 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%.



Something even your best friend won't send you

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.

107, 179

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, 14) Madison Ave., New York, 7) 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, 69Archer, 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., 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 Benrimo, 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, 31, 82 Bobri, V., 175 West 73rd St., New York, 128, 154 Bonagura, Toni, 4 East 53rd St., New York, 166 Bond, Fred, 1093) 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, 480 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

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, 12 Corbett, Thomas, 45 West 45th St., New York, 164 Corcos, Lucille, 121 Joralemon St., Brooklyn, N. Y., 12 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, 44) Lexington Ave., New York, 174 Dorne, Albert, 740 Madison Ave., New York, 20, 26, 30, 93, ±16 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, 111 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, III., 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, L. 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

Chance, Frederick, 11 Heritage Road, Haddonfield, N. J.,

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, 185 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 & 31th St., New York, 105, 112 Grohe, Glen, 324 East 41st St., New York, 39 Hanck, 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., to 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 Holmgren, 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 & 31th 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

Muray, Nickolas, 18 East 48th St., New York, 31 Nitsche, Erik, 210 East 68th St., New York, 85, 130

Mulvaney, Eric, 169 East 78th St., New York, 106, 108, 110

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., 48o 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., 1093) 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, 48o Lexington Ave., New York, 83 Shaw, Robert, 424 Madison Ave., New York, 162 Shepard, Otis. c/o Wm. Wrigley Jr. Company, 410 North Michigan 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 Stahlhut, 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, 154 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, 140, 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

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 Canners Cooperative, 175

Californians, Inc., 29

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

Maryland Casualty Company, 63
Mastin Products, Inc., 179
Mills Novelty Company, 126
Munsingwear, Inc., 91, 150
Mutual Broadcasting System, Inc., 85

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., 8g

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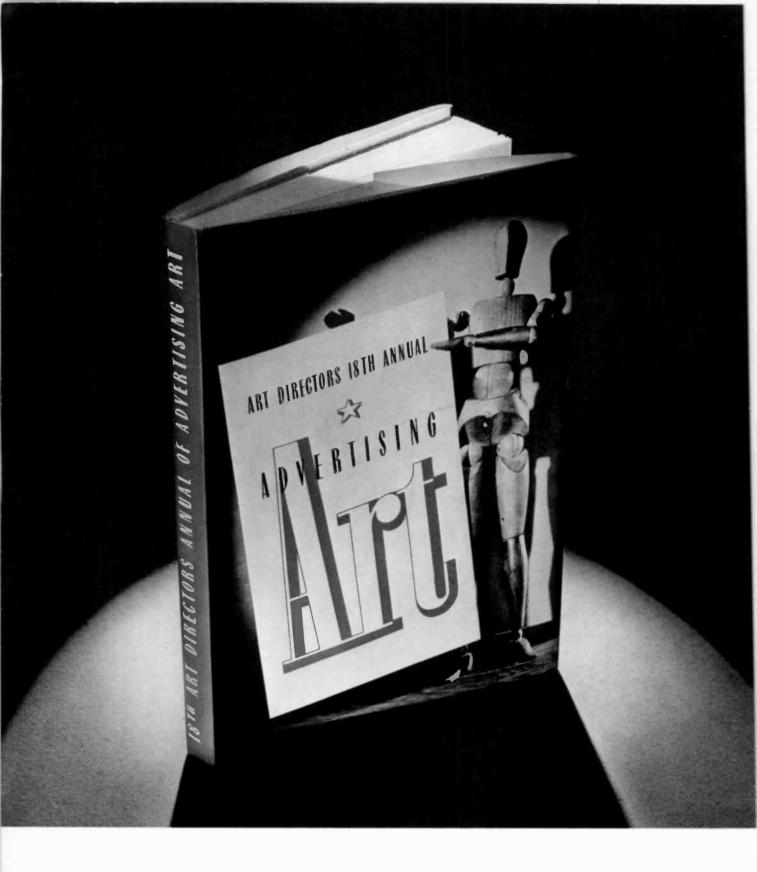
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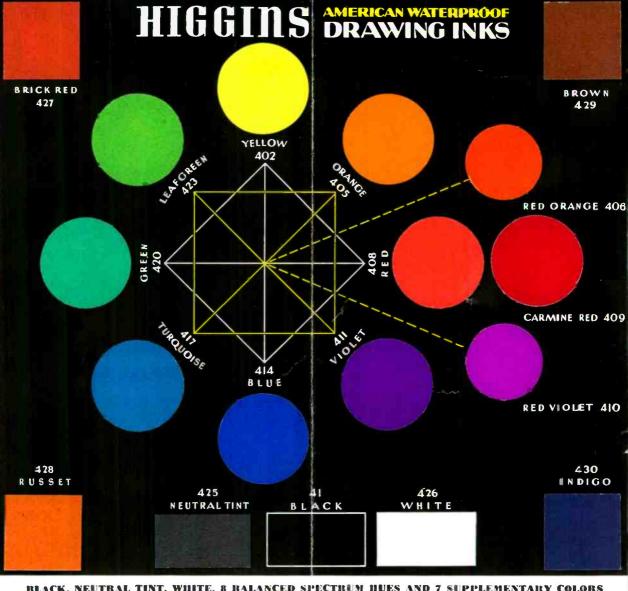
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NICKOLAS MURAY and Associates
18 EAST 48TH STREET NEW YORK, N. Y.





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 preterable 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 Real, 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 bues consisting of the four primaries and iour 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 bues 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





And I see the

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.



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WALTER WHITEHEAD



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

Outstanding results from color film require a coalltion 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.

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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.

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.

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 INC.
TEN WEST FORTY-SEVENTH STREET, NEW YORK · LONGACRE 3-2233



AN ORGANIZATION OF ARTISTS SERVING ADVERTISING THROUGH THE ART DIRECTOR

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.



Another 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

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WESTERN SALES OFFICE, 35 EAST WACKER DRIVE, CHICAGO

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

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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

L F E 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 eagleeye 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!

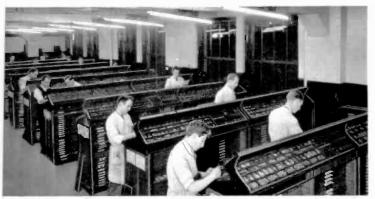
ASSOCIATED TYPOGRAPHERS, Inc. 227 EAST 45th STREET, NEW YORK... MURRAY HILL 2-1043



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 ==quests.



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 Proe 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

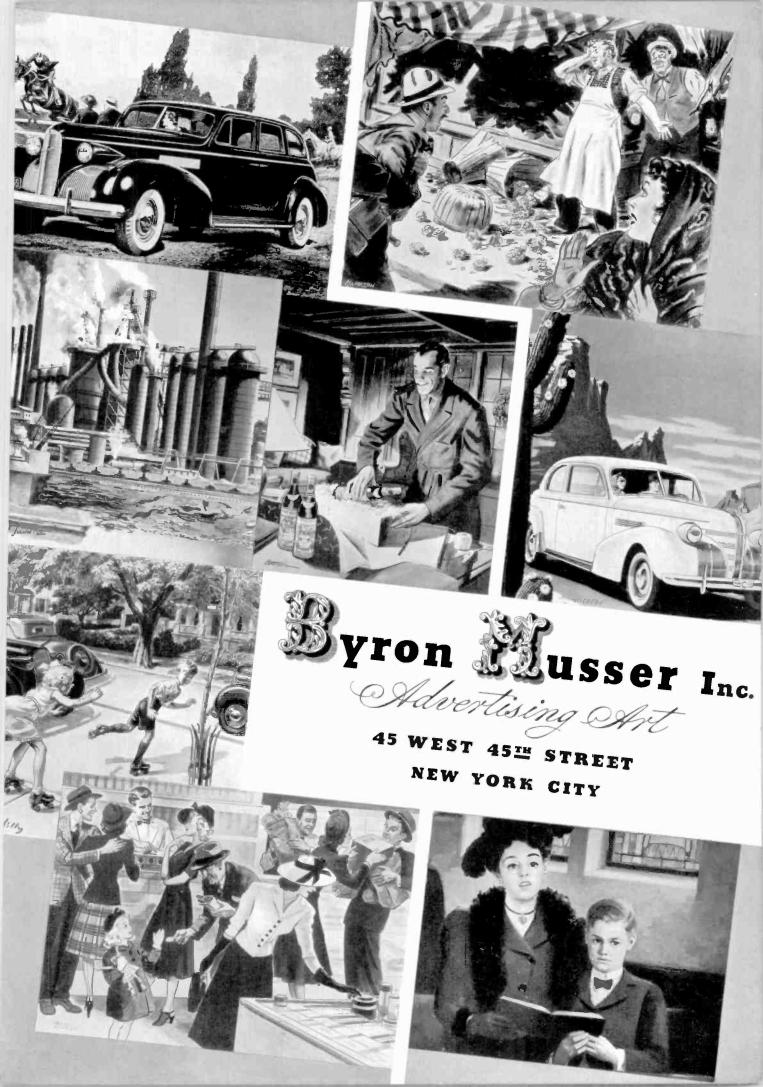
A LEADER IN ITS FIELD

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



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202 E. 44TH STREET

MURRAY HILL 2-4463

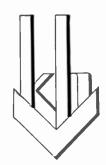
ALBERT ADAMS

GEORGE ADAMS

FINE ILLUSTRATIVE PHOTOGRAPHY

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AND BLACK AND WHITE



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

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