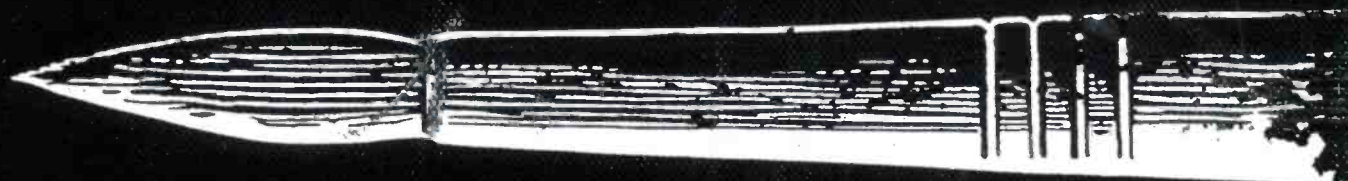




Art Directors

Annual of Advertising



and Editorial Art

ART DIRECTORS CLUB OF NEW YORK



1948




designed by Suren Ermojan



**Annual of
Advertising and
Editorial Art**



**Reproductions
from the Annual
National Exhibition
of Advertising and
Editorial Art shown
at the Grand Central
Galleries from
June 1 to 19, 1948**



Art Directors Club of New York

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Win, Place or Show?



Paul Smith

President

The past year has forcibly demonstrated that, as markets become more competitive, advertising must be changed to meet new conditions as they arise. Now that consumer goods are more in evidence everywhere, there has been a decrease in name advertising and greater emphasis placed upon product identification and the actual demonstration of the appearance or use of the product in advertising art. In fact, an award, new this year, is for illustration showing product; and some of the finest exhibits are in this category.

Along with this trend there has been a corresponding decrease in the use of so-called fine art which was so much in evidence at last year's Art Directors' Show. There may be more than one reason for this. For one thing, with a few brilliant exceptions, when non-commercial artists are called upon to produce a picture for advertising they seem to be unable to produce art which is either good easel painting, or good advertising art. The fine-arts man in many cases seems to approach the commercial problem with a special kind of condescension. He seems to feel that commercial work somehow destroys the validity of his gallery painting and so he brings only a half-hearted or even an insincere attitude to his advertising art. In all justice, though, it should be said that many of the failures of the fine-arts painter are due to the imposition of needless and frivolous restrictions upon him by the client or



agency. As Cabell says, it is "either over the reader's head or beneath his notice — and in any case it is a question of marksmanship." The fact remains that the commercial men have the advantage of experience and training when it comes to advertising art, no matter how much the idealists wish it were not true.

Another trend seems to be the increased use of creative layout imagination to spark up the selling message at the expense of the well-known and, we might add, well-worn, readership techniques.

Ever since advertisers learned to substitute psychology for the sledge-hammer and use creative talent to move merchandise instead of astronomical space appropriations, management has been concerned with increasing the effectiveness of advertising. But, unwilling to leave the measurement of this effectiveness to guesswork or personal opinion, it turned to research.

Dedicated to the theory that the act of buying can be reduced to a conditional reflex, Hooper ratings, Gallup polls, Starch reports, Nielsen surveys, and all the various forms of sidewalk sampling have declared a year-round open season on consumers. Thanks to the pollsters, advertisers now know more about the reading and listening habits, tastes, preferences, buying urges and general psychological make-up of the average American than anyone except possibly Dr. Kinsey.

Many advertising agencies have based their whole advertising strategy upon the findings of these groups with the result that so-called readership devices were used so frequently that they lost their freshness and power. The point of diminishing returns was reached. They were putting the chart before the course.

What they lost sight of was that these scientific methods were measuring devices only, and that, while they could measure Bing Crosby's popularity to the last decimal point, they couldn't isolate the secret of Crosby's charm. Hollywood was one of the first victims of this kind of formula thinking. Its assembly-line movies, aimed at box-office past performance, found themselves playing to empty houses while the British and Italian non-formula pictures literally stole the show.

Astute advertisers were quick to sense the need for a return to creative rather than push-button thinking. They realized that a readership survey is, after all, only a barometer which, as Mark Twain said, is an instrument that tells us what kind of weather we are having. They realized that a measuring device was useless to them unless they had something for it to measure. In a market which had become more competitive than at any time since 1941, management was unwilling to settle for the old formulae. They demanded something new.

The 27th Annual Exhibition of Advertising Art reveals some of the results of this decision. There has been a resurgence of fresh techniques, new approaches, original creative thinking in the advertising of the past two years. The art director's special genius as a manipulator of visual symbols, his talents for setting the selling idea in fresh perspectives have been used as never before. And it has paid off.

Of course, the art director cannot take sole credit for this. But the increased scope of creativity revealed in this exhibition symbolizes the new philosophy of management to look forward, not backward.

Finally, how about research? It still remains the great measuring tool in the advertiser's kit. It continues to fulfill its invaluable function, it measures the effectiveness of advertising, it checks on the performance of creative talent, it holds up standards to the profession, it furnishes guide-posts in the form of successful precedent to the planner of advertisements. But management has learned one thing: although a racing form is a wonderful thing, it will never replace the horse.

What Good is an Art Director?

By Harry F. O'Brien

Illustrations by Lombard C. Jones

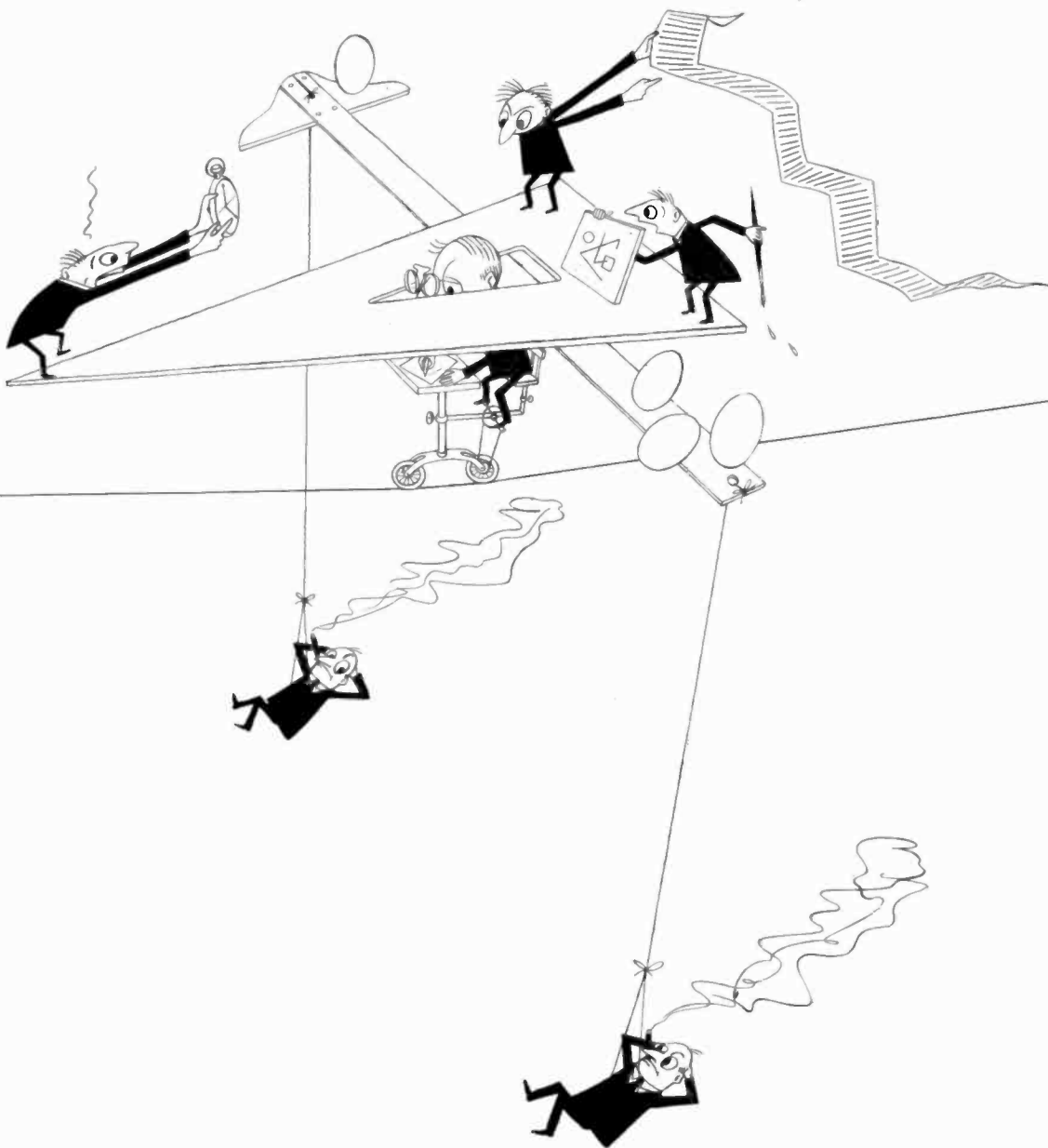
Sometimes I think the average person knows more about nuclear fission and the sex life of the starfish than he does about an Art Director's reason for existence.

Maybe (and some people seem to think so) an Art Director shouldn't exist. Maybe he's a luxury, an organizational frill. But after 20 years spent in advertising — and particularly promotion — I'm convinced that the Art Director has a clear-cut function in life. And one that even a lot of Art Directors themselves don't appreciate.

Using the frequently-frowned-on negative approach, perhaps a good way to start is by pointing out a few of the things Art Directors *shouldn't* be . . .

They shouldn't be "quacks." There is nothing mystic about good, sound design — about layouts that work, and art treatments that are right for the job they're intended to do. Mumbo-jumbo . . . although, alas, there is lots of it . . . should not be part of our craft.

An Art Director doesn't have to try to be the whole show, either. It's his obligation to spark ideas, to use his experience and skill in co-ordinating the work of others. When he tries to do everything himself, the results invariably suffer.



There's the other extreme, too. The Art Director who lets himself become *too much* of an executive — who drifts away from the real creative work that is the guts of his profession — might as well go into the meat packing business. You can't do the job right by pushing buttons or delegating the real brain-churning part of the work to subordinates.

Another kind of Art Director seems to be flowering rather profusely these days — the one who operates on a production line basis. Problem "Q" always takes Solution "62-B." He has no sense of creation, no change of pace and, apparently, no concern over the fact that his ideas are about as static as grandpa's hitching post.

People who work this way, under the guise of "Art Directors," might as well be hired for something constructively useful like, say filling inkwells or giving new luster to doorknobs. They can call themselves "Art Directors" until the equator freezes over, but they'll still never make the grade.

I like to think that the bona fide Art Director is better described as a "Director of Art." A matter of prissy semantics, perhaps — but that's what he really *is*. In my

mind, he's a little like the orchestra conductor who times and leads the efforts of a group of experts, each a specialist in his own right, so as to produce a harmonious and pleasing whole.

He doesn't try to play all the instruments himself. But — because he understands the over-all theme behind the piece being presented — he can help the orchestra to produce a distinctive interpretation.

The orchestra conductor gets a pretty free hand with his activities. A lot of people don't sit on his shoulder and beat on his head, telling him what to do. He stands or falls on what he achieves. It should be the same with an Art Director. He can't achieve outstanding results if he lets his creative instincts be muddled with the notions, coercions, irrelevant orders and extraneous ideas of a flock of other people.

An Art Director is either an Art Director or he isn't. If he is, then his recommendations are respected and considered seriously. When a doctor writes out a prescription for you, you don't try to change it. You assume he knows what he's talking about. If his services fail to make you better, you get another doctor. Same way with Art Directors.

But, unfortunately, there is too much meddling, changing and adding to what — at the start — may have been a clean, good piece of promotion or advertisement. Everyone innately thinks he's an expert. Anyone in the *producing* end of advertising knows and appreciates what I mean.

The Art Director too seldom gets a free hand. Often he has to be a super-salesman with his higher-ups before he can make what he knows is a good idea stick. The old human habit of dotting the "i's" and crossing the "t's" is universal. Everybody wants to get into the act. What can we do about it?

After a lot of years worrying about it, I've decided that much of the trouble Art Directors run into — the meddling, do-what-I-say-young-man suggestions that louse up good design and art treatment of advertising and promotion — can be avoided by a few simple rules. Some of them deal with *how* you present an idea; some of them with how far you've *developed* your idea when you present it.

Too many ideas — good or bad — are led into the ring too young. This happens for a variety of reasons, but the biggest is that often the Art Director is not particularly sure of himself or (because of past unhappy beatings) not sure of the tack he's traveling on. So first of all, you Art Directors take enough time and brain-beating to work out something you feel is genuinely good. Then develop it the way your heart and knowledge of good design dictates.

Get the approved copy into type whenever you can. Carry your layout through to a clear comprehensive. Watch out for vague roughs that are visually inadequate. Try to imbue the job with all the conviction and striking persuasion you want the finished product to radiate. Be sure you're sold on it solidly yourself — and then stand behind it!

Nobody ever became a good Art Director by saying "yes sir" all the time. If you try to incorporate *everybody's ideas*, you'll soon feel like a chameleon on a piece of scotch plaid. You won't be happy. You won't be an Art Director. You'll be an office boy.

All right, you sigh — what's the first step in being an honest-to-God Art Director? I think it goes quite a ways beyond the drawing board. It goes back to the actual birth of the *idea*.

What happens in most agencies and company advertising departments? The Art Director gets a piece of typewritten copy. There may be a memo with it that says, approximately, "Here is copy for . . ." Then it proceeds to let you know, at long last, what's in the wind, where the ad will run, what size it should be, and a few other prefabricated facts. No explanation, usually, of the full strategy behind it.

You might as well be getting a package of dehydrated carrots with instructions for letting them soak. And, too often, there's a line that warns you the deadline for this piece is within the next 48 hours and you #\$\$%*& better well make it or else — what I like to call the "Boris Karloff technique."

This way the Art Director gets no opportunity to do more than dash off a rough layout devoid of thinking or fresh concept, hurried, conventional in appearance. This he must present in dishevelled state to the wolves who pencil all over the margins and impose changes that are often the product of their individual opinions rather than based upon any sound knowledge of what is or isn't good advertising layout.

The upshot of such a brass-jangling session is usually the establishment of a full, meticulous set of instructions which are handed back to the Art Director — a man, mind you, who is supposed to have some creative intelligence. They contribute small opinions on everything . . . facial expressions in the finished art . . . make the package bigger . . . make the headline bigger . . . make the product name hit the reader in the eye . . . get all five children in front face, and — while you're at it — better reduce the size of the illustration because we have to make the copy longer. That's the part of the ad that sells, you know, ha ha . . .

So another egg gets itself laid with all the resounding clarity of a wet sponge falling on a feather bed. Why? Because you can't tie an artist's hands with the same kind of direction you'd give to a carpenter who's making a set of bookshelves for your living room. You can't divorce copy from art, design from contents, purpose from technique. There must be unity, from original conception to the finished product. And the Art Director — if he is to achieve unity — must be in on the job *all the way*.

He can't step into the assignment at some convenient point en route and be expected to do anything great. He should sit with the planning board that takes the fundamental problem and determines what it needs in the way of advertising or promotion remedy. If he knows his business, he can contribute a good many thoughts that may be of value in laying out an approach or even a full campaign. In short, the Art Director must function as a creative partner and not as a mechanical lackey who isn't sure — or doesn't care — what is expected of him.

The same thing applies in the Art Director's relations with the artists he works with. And by "artists" I mean the kind of men and women who can make or break the finest layout or design job. If they're good, then they have the imagination and ability to implement the Art Director's ideas with something very special and distinctive of their own.

Bring the artist you intend to use in on the development of the idea. Give him a chance to give you your money's worth. Don't make a re-write artist out of him. The Art Director — let us never forget — must have the full confidence of the artist he works with. That's the only way he'll get fullest co-operation and results.

One thing I'm hepped about is the establishment in any advertising campaign of a small experimental budget that Art Directors can fall back upon when getting artists to develop potentially suitable ideas. For a small consultation fee, most good artists are willing to play around with ideas while they are still in their infancy — which leads to far better work when the time comes for the finished job.

There's another important point. Let's bounce such childish petulance about: "That's my idea. I thought of it. Aren't I clever, though?" I subscribe to the slogan of a well-known advertising executive who says: "A good idea doesn't give a damn who has it!" Teamwork does the job — and without teamwork you sooner or later get nothing but trouble.

Look at the success of men like Jack Tinker at McCann-Erickson, Charlie Coiner at N. W. Ayer, Art Blomquist of J. Walter Thompson, Paul Smith at D'Arcy, — and a good many others. They've learned not only how to be part of the team, but to play a starring position on it through their own leadership and willingness to give credit to everyone who works with them.

Emphasizing the belief that the Art Director should stand on his own hind legs and *be* an Art Director, I hope no one gets the impression that I think he should buck the advertising manager, account executive or client. He won't have to if he

shows a real interest in their problems. Usually they have plenty of problems and are delighted to share a few. And, after you've made a few good suggestions — and proven that you're right a few times — you'll soon find that mutual consultation becomes a natural and friendly routine.

You have to be more than an art man, too. Follow the trade publications. Brush up on product facts, merchandising and research, public reaction to advertising trends. Find room in your heart for an appreciation of copy. And if you discover that people around your shop don't appreciate the importance of good layout — educate them to it. Learn how good typography is an integral part of design. Look up some of the latest readership surveys that prove how important the picture — and visual appearance — is. The Art Department today carries a major load of the freight in any successful advertising operation. But, before you start feeling smug, remember also that it carries a major load of the responsibility.

What should the Art Director do to advance himself today? The requirements are not too hard. Let's run over them —

(1) Read the trade press. Keep up with your own business and what the other boys are doing.

(2) Get to understand and follow all readership surveys. Particularly watch, whenever possible, how they deal with your own ideas of good advertising.

(3) Enter the various contests conducted by Art Directors' Clubs and other organizations — study the prize winners.

(4) Always be an artist as well as an Art Director. Keep up with artists' groups. Be their friend and advisor. Their respect for you is so valuable it's invaluable.

(5) Be sure you see all young artists who want to show you their work. There's a wealth of fresh talent in the world, and the Art Director has an obligation to find and encourage it.

(6) Never forget — although you're in a creative field — that you are also a business man. What you do costs real money and never shows a truly tangible profit. Make what you create *effective* as well as good. If it's good, people will talk. And good talk is a kind of bonus — for the client *and* you.

In recent years, the Art Director has started on his way toward becoming an important guy. Plenty of big agencies realize his worth. Today you see Art Directors heading up major departments of agencies, some of them employing hundreds of people. You see Art Directors moving into vice presidencies and advertising managerships, directorships, sitting on important planning boards, working direct as account executives with top clients.

Today you can't land, or hold, smart advertisers without good art directing. The fellow who knows his job is the one who helps his agency keep big accounts or his company keep ahead of its competition. He's talent of managerial proportions, and his ceiling for achievement is unlimited.

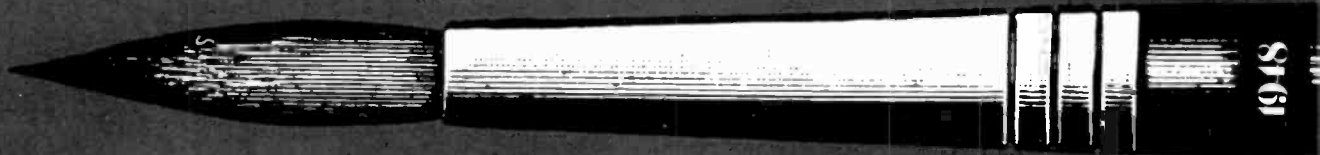
—this article originally appeared in *PRINTER'S INK*.



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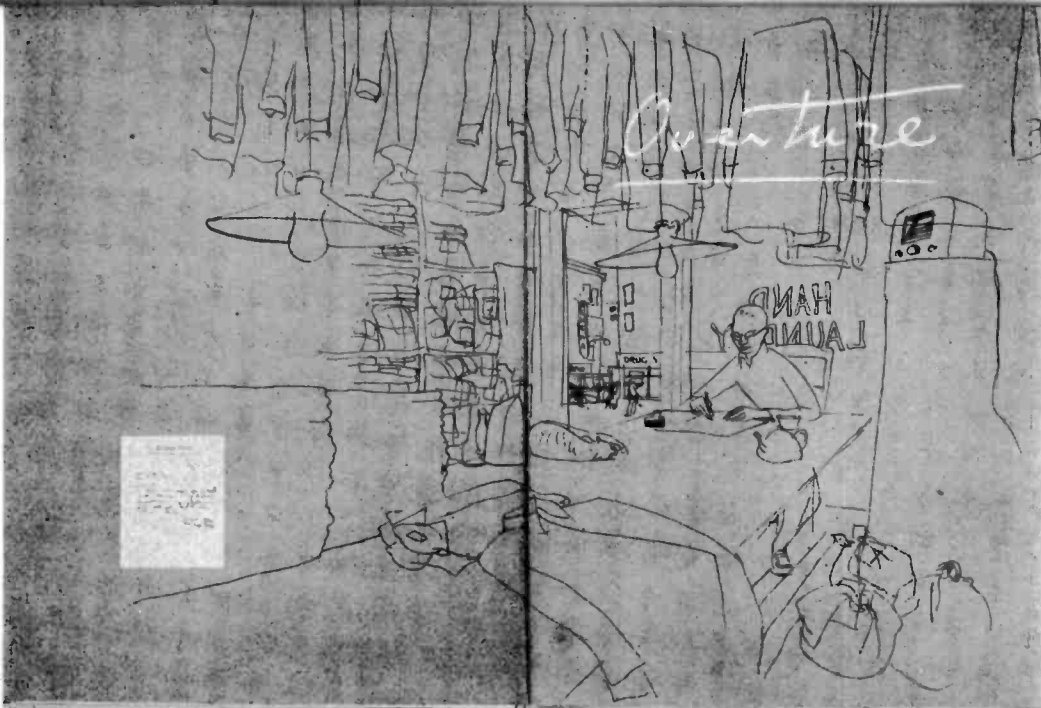
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**Design
of Complete**



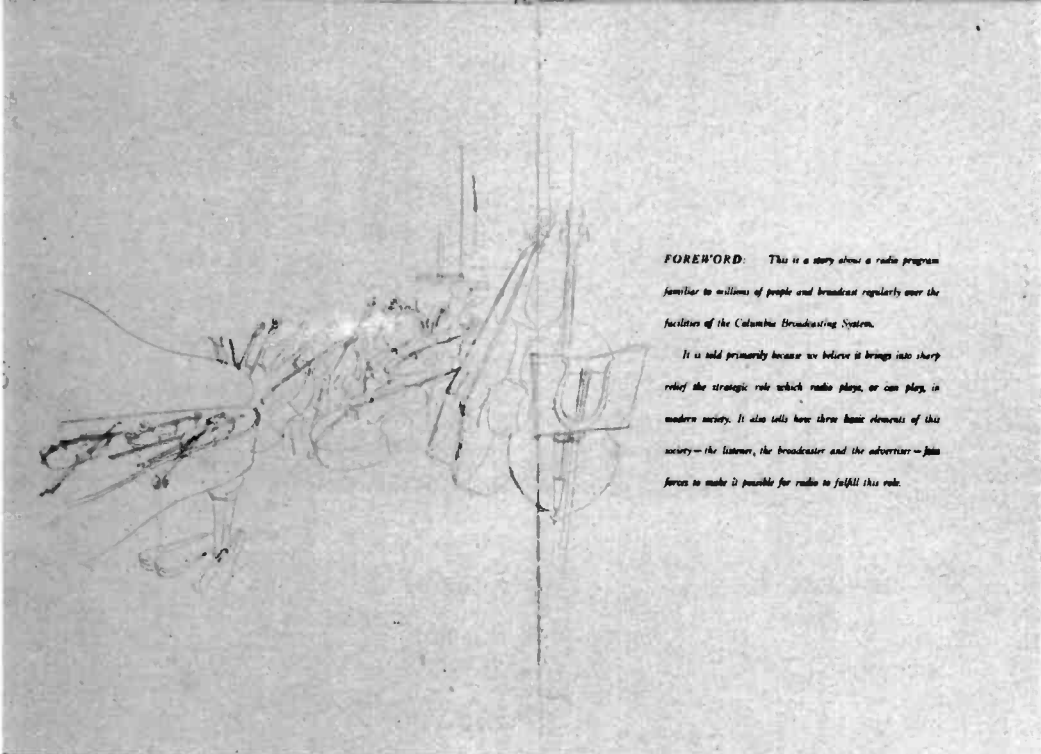
**Advertising
Unit**

Overture



FOREWORD: This is a story about a radio program familiar to millions of people and broadcast regularly over the facilities of the Columbia Broadcasting System.

It is told primarily because we believe it brings into sharp relief the strategic role which radio plays, or can play, in modern society. It also tells how three basic elements of this society—the listener, the broadcaster and the advertiser—join forces to make it possible for radio to fulfill this role.



Coda



ART DIRECTORS CLUB MEDAL

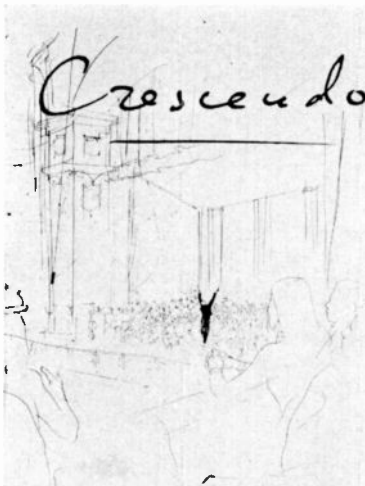
William Golden

Once in every art director's life a piece of copy drops into his lap that's better than a thousand words. Then he resists his normal instinct for burying the copy under a lot of "bright" visual tricks.

All this piece seemed to need was a clean, important frame for an important story. The art had to look effortless, yet authoritative; the text dominant, but inviting.

The drawings by Jean Pages were the result of 30 done directly in ink from life. I wanted the titles to look as if they had been written in a foreign hand like the notations of the classic European composers. I sampled the handwriting of about 20 music copyists. It had all the charm of the writing on your gas bill. So I poured three Martinis into a famous New York art director who can write in any language including Arabic; gave him a pen and the back of an old envelope, and got my 8 words in 30 seconds. And that's how fine lettering is made.

William Golden



I Direct Mail

art director William Golden
artist Jean Pages
advertiser Columbia Broadcasting System, Inc.

AWARD FOR DISTINCTIVE MERIT

Ralph Daddio

Merchandise rendering plays a very important role in retail advertising, since immediate sales response is the necessary goal. A pretty picture alone is not enough. Besides its intangible "prettinesses"—the illustration must be the most enticing portrayal of the goods it wants to sell.

The technique of art work is a reflection of the type of merchandise and mood of the layout. Tod Draz, the artist, in this instance scored on all of these important points.

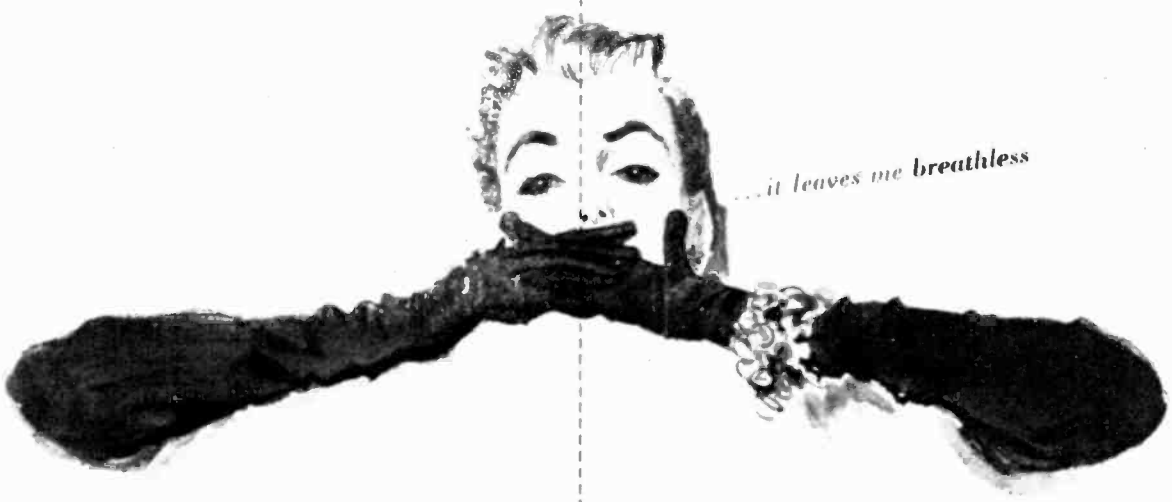
Ralph Daddio

2 Newspapers

art director Ralph Daddio
artist Tod Draz
advertiser Bonwit Teller



it's fabulous...



...it leaves me breathless



it's got the french touch...

our perfumes by Charbert...

Bonwit  Teller

"fabulous" and "breathless" each 4.20, 7.50, 14.00, 26.00
the french touch 4.25, 8.00, 15.00, 28.00 all plus tax
...in our 721 Stag Club Gift Shop, second floor, and
cosmetics, first floor 721 Fifth Avenue



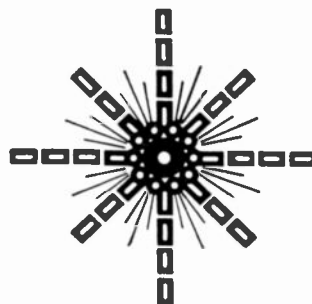
**this is the way Gimbels
sells to New York women**

Selected by Gimbels to sell to New York women is *The New York Times*. In 1946, Gimbels spent more money and used more space in *The New York Times* than in any other standard sized newspaper.

This was not done by chance. *The New York Times* was first in 1946 in the Manhattan department store classification in *both* dollar advertising expenditures and total advertising lineage.

Department stores have spent millions to learn how to sell in New York. Apply their tactics to your problems. Place *The New York Times* first on your advertising schedules.

The New York Times
"all the news that's fit to print"



AWARD FOR DISTINCTIVE MERIT

George Krikorian

This Gimbels ad was one of a series designed for The New York Times using department stores as a theme. Their purpose was plain, simple and not glamorous: to tell prospective Times advertisers how department stores were using Times-space.

From the visual standpoint, we considered it important to retain our own Times identity *and yet to characterize each store mentioned*. For example, in the Saks Fifth Avenue advertisement we chose objects of unmistakable class appeal; the Macy ad showed the famous Macy balloons. And Gimbels, though they handle some mighty expensive items, we considered as a store of mass appeal. Thus the famous old blue-plate, the stock umbrella, modern chair, and the inexpensive ground floor trinket.

No layout tricks, inventions or devices were considered. We hoped to make the page *look* as straightforward as it *read*. What design there is exists unconsciously in the objects themselves and their arrangement with the type.

George Krikorian

3 Trade Periodicals

art director George Krikorian
artist George Krikorian
advertiser The New York Times

AWARD FOR DISTINCTIVE MERIT

Paul Smith

At the outset, the discussion was made to get as far as possible from the well-worn formula for carpet advertising: a wide-angle shot showing a lonesome woman in evening gown, viewing about three acres of carpet with a mixture of pride, aristocratic reserve and genteel melancholy, who is probably wondering why her husband hasn't come home yet, to take her out to a nice comfortable saloon with sawdust on the floor.

The problem was primarily that of establishing the manufacturer's name as a maker of fine carpets and to establish a backlog of prestige against which hard selling could be done at the point of purchase. Although the Lees Company is well over a century old and has high acceptance with the trade, the brand name "Lees" was unknown to consumers, being only recently adopted. Therefore the immediate aim was to build up brand recognition with secondary objectives being to imply style leadership, illustrate the product specifically and tie it in with the label as it would be found in the store.

We decided to use the familiar flying carpet motif as a symbol of the emotional life that a fine carpet would presumably give its new owners but to handle it with a high-style humorous touch that could imply fashion leadership in the manner of the leading department stores and other top-flight retail outlets.

The swatch idea allowed us to not only present a closeup of the product and to identify the ads as unmistakably carpet ads and not some other home furnishing, and also provide the point of purchase identification of the actual label. The handling of the label also contributed to the sense of levitation as did the airy, asymmetrical typography.

Paul Smith

4 Magazines
art director Paul Smith
artist Jan Balet, Harry Green
agency D'Arcy Advertising Company
advertiser James Lees & Sons Company

Those Heavenly Carpets by Lees

When you work out
your decorative scheme,
naturally you choose
fine carpet for the foundation.
And that brings you to a Lees—
for beautiful design,
resilient wool,
and color in the modern manner.
The carpet shown
is Skyline
in Tropical Green.



AWARD FOR DISTINCTIVE MERIT

Lee Batlin

Function of the design was to transmit emotional excitement of color into graphic form since we were literally selling fabric in colors selected by consumers in a national survey of their color tastes.

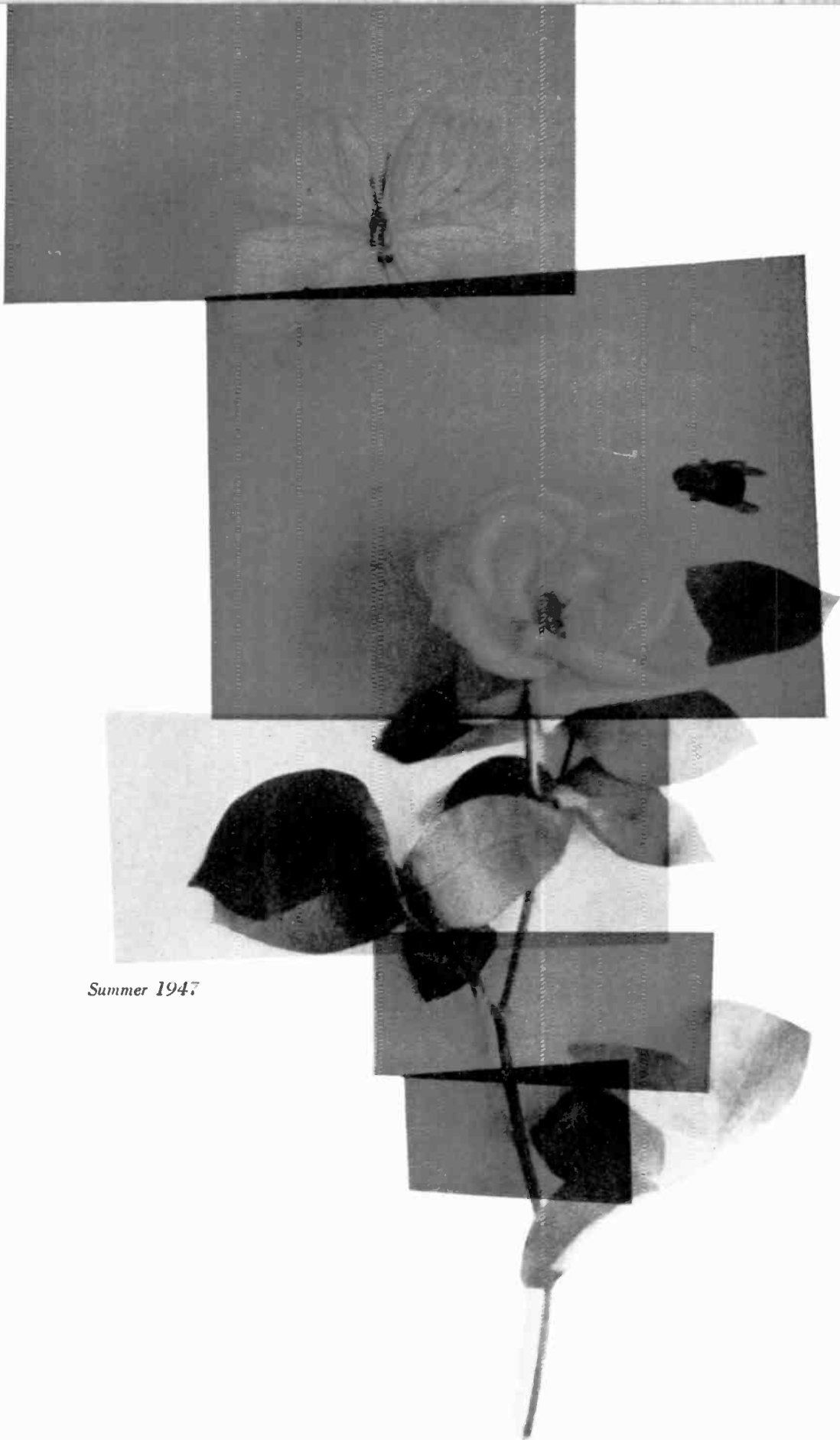
The problem was twofold . . . the book, for which this is the cover, was to be distributed just before the summer therefore it was necessary to create a feeling of seasonal change coupled with that of color excitement. The content of the illustration was a natural outgrowth of starting with a rose, the client's trademark, and adding the few symbols of summer to contribute visual interest to an otherwise hackneyed subject.

I used a small (2 $\frac{1}{4}$ " x 3 $\frac{1}{4}$ ") camera, experimenting with reflected light to achieve the desired rough, grainy feeling to the photo. The limited budget called for color overlays and for the layout I naturally turned to cellophane. In printing it I found that the sparkle of the cellophane was necessary to contrast with the diffused photo quality and finally hit on spot varnishing the color which is the closest I've come to imitating cellophane in transparent overlays.

Lee Batlin

5 Display Design

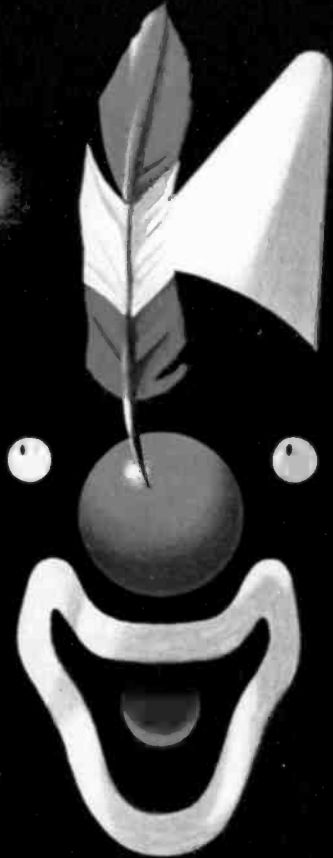
art director Lee Batlin
artist Lee Batlin
agency Harry Serwer, Inc.
advertiser J. Rosenholz, Inc.



Summer 1947

A NEW SLANT ON COLOR...BY ROSEWOOD

SUBWAY **POSTERS**



PERFORM
DAILY BEFORE FIVE MILLION
PAIRS OF EYES



E. McKnight Kauffer

AWARD FOR DISTINCTIVE MERIT

Jefferson Tester

E. McKnight Kauffer's winning one-sheet poster design was one of a series of twelve one-sheet designs created by various poster artists commissioned by New York Subways Advertising Co., Inc. as the core of its 1947-48 advertising campaign. Kauffer's winning design was the first of the series, and like the others, was reproduced in mailing pieces, and business magazines, and displayed in full size in the subways of New York.

Copies of the Kauffer poster and others of the series have been much in demand. They will be part of an exhibit of American poster art in Vienna and will also be in a similar exhibit in Japan. Many art schools and colleges also have put them on display. The purpose of the series, like that of a car card series which preceded it, was to encourage advertisers to collect full value from their subway advertising by having original designs done expressly for this medium by the most capable poster artists within the limits of their budgets.

Jefferson Tester

6 Posters

art director Jefferson Tester
artist E. McKnight Kauffer
advertiser New York Subways Advertising Co., Inc.

AWARD FOR DISTINCTIVE MERIT

Joseph Wallace

My primary objective in designing this advertisement was to express a gay, lighthearted mood—to appeal to the reader's holiday spirit.

Both in art treatment and in overall design, I sought to stimulate an active desire for travel, excitement, entertainment—and relaxation. For this reason, I discarded the square layout formerly used and adopted the more dominant vertical column.

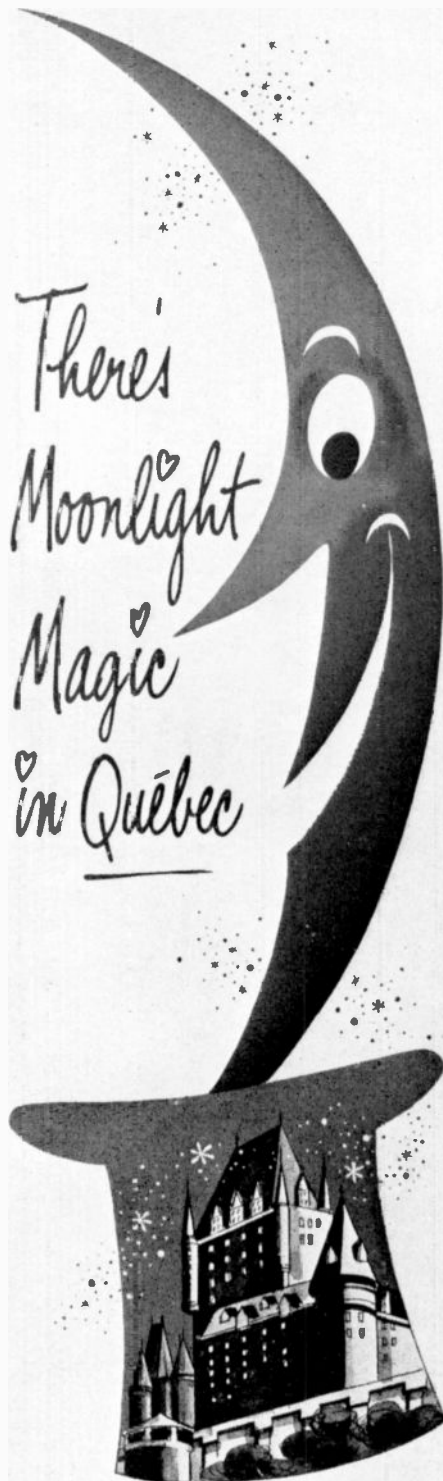
Naturally a great deal of the success of this advertisement and others in the campaign is due to the wonderful freshness of Barbara Bender's copy and to the co-operation and vision of the agency's account group and of the client. Although it represented a considerable departure from precedent, the series was enthusiastically received on all sides.

Perhaps the truest indication of its effectiveness as advertising lies in the fact that the Chateau Frontenac has been fully booked since the first advertisement appeared.

Joseph Wallace

7 Small Ads

art director Joseph Wallace
artist Harry Diamond
agency Kenyon & Eckhardt, Inc.
advertiser Canadian Pacific Hotels



New loves in old Québec. Together for the first time, explore the country-side in a calèche. Even the moon will look excitingly new, seen from your window in the *Château Frontenac*...where honeymooners find friendly hospitality...unobtrusive, gracious service.

Reservations: see your Canadian Pacific Agent, or write the Hotel Manager.

Château Frontenac

*A Canadian Pacific Hotel
In Friendly Old Québec*



KERWIN H. FULTON MEDAL

Elizabeth Eyerly

This poster owes its success to Al Parker and a tremendous bogey, practically an injunction to keep the facts of life from a certain women's club in a certain city in Ohio.

Jantzen Knitting Mills has been very successful with previous posters based on the formula of a dominating girl's figure, a man, a romantic situation, dynamic layout. At the same time, the girl's swim suit and the man's trunks must be dramatized sufficiently to permit merchandising by six thousand or more retailers. Al Parker was selected to paint the poster because of his genius for interpreting youth, romance and smartness in fine painting.

The "women's club" bogey hung heavily over design conferences and many wonderful sketches went into the wastebasket. "A girl can't be lying on the beach, on a raft, on the sand . . . not if there's a man within a hundred yards of her" . . . "A girl can't be sitting on a man's shoulder, however wonderful the design" . . . "A man can pull a girl from a raft, yes . . . but by the leg . . . oh no!" . . . And so on, and so on, until finally a design gay and young and romantic enough to get attention, safe enough to pass the censors. And so to painting . . . and so to posting.

Elizabeth Eyerly

8 24-sheet Posters

art director Elizabeth Eyerly
artist Al Parker
agency Botsford, Constantine & Gardner
advertiser Jantzen Knitting Mills



A ever-changing fashion
 your diamonds highlight
 every jeweled moment.
 Their beauty is un fading,
 ever night, ever new.

De Beers Consolidated Mines, Ltd. and Associated Companies

11 Magazines

art director Paul Darrow
 artist Vogue Studios, Arthur Williams
 agency N. W. Ayer & Son, Inc.
 advertiser De Beers Consolidated Mines, Ltd.



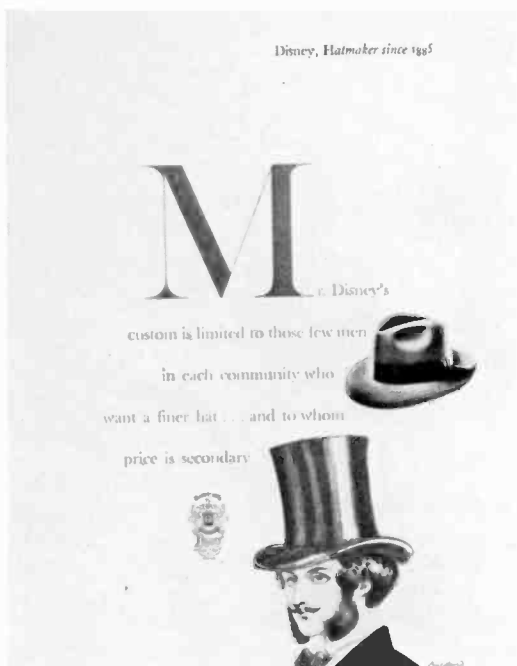
Sparklers without end—the
 magic lights of your diamonds
 cast their charm upon your
 ever-changing moods and fashions.
 De Beers Consolidated Mines, Ltd.
 and Associated Companies.

12 Magazines

art director Paul Darrow
 artist Ernest Beadle
 agency N. W. Ayer & Son, Inc.
 advertiser De Beers Consolidated Mines, Ltd.

13 Magazines

art director Ted Sandler
 artist Marcel Vertes
 agency Robert W. Orr & Associates, Inc.
 advertiser Parfums Schiaparelli, Inc.

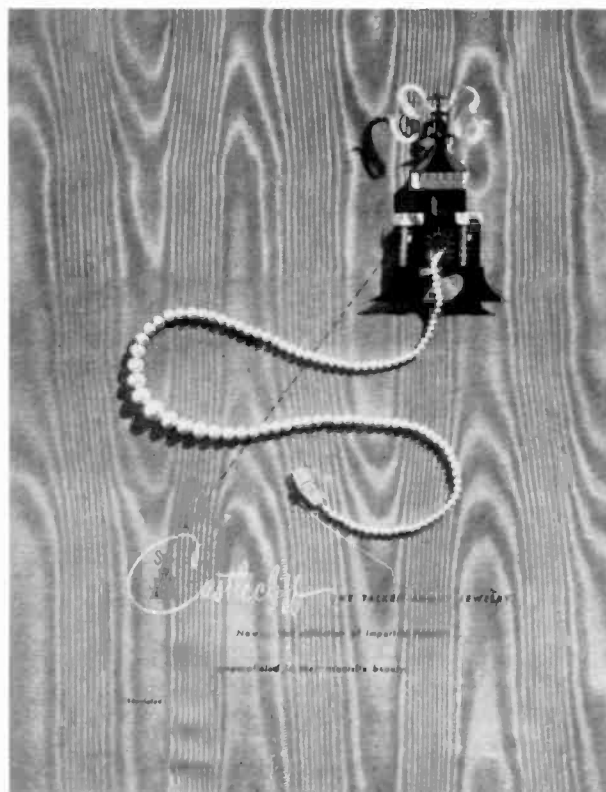


14 Magazines

art director Paul Rand
 artist Paul Rand
 agency Wm. H. Weintraub
 advertiser Disney, Inc.

15 Magazines

art director Albert Herman
 artist Harry Brown
 agency Alfred J. Silberstein,
 Bert Goldsmith, Inc.
 advertiser Castlecliff, Inc.





you'll
meet

market square

everywhere



16 Magazines

art director Edward Rostock
artist William Ward
agency Irving Serwer Advertising, Inc.
advertiser Duplex Division of Burlington
Mills Corporation

Wherever women meet, the talk is fashion —
and Market Square is really a conversation piece.
A much talked about fabric of long-proven qualities.
A rayon tropical that's crease-resistant. A single fabric
that knows all seasons and almost all moods.
A firmly woven, full-bodied fabric of whippy texture.
Of crisp, fresh handle and sunny color. Of modest price.
Yes, you'll meet Market Square everywhere —
in suits, in casual dresses, in sportswear, and
"by the yard." You'll find it in better stores everywhere.



Duplex Division

Burlington Mills

'Woven into the Life of America'



BURLINGTON MILLS CORP. OF NEW YORK, DUPLEX DIVISION, 1410 BROADWAY, N. Y. C.

Christmas Store Hours: 9:15 to 5:45

Marshall Field & Company

The Store of the Christmas Spirit

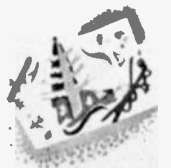
It's the ^{FIELD} BOX

that Makes the Gift



The thrill begins before the seals are broken... something exciting is meant for you. The promise is there...in Field's delicate Christmas box. When the box is Field's, you always find a loving and lovely gift inside, your Christmas wish fulfilled

Field's has hundreds of thousands of Christmas boxes, in almost a hundred sizes. They'll hold every gift from a droplet charm to a sumptuous sable cape. On whatever floor you buy your gifts, the same beautiful box is our share in your present! When you shop at Field's there can be no doubt the box is the finishing touch to your gift! (If you want to gild the lily, our Gift Court specializes in custom-wrapping, which is done at a reasonable price.)



Christmas **ISN'T** Christmas without a day at **FIELD'S**

Shocking

de



Schiaparelli

Paris - Made in France

17 Magazines

art director Ted Sandler
artist Marcel Vertes
agency Robert W. Orr & Associates, Inc.
advertiser Parfums Schiaparelli, Inc.

18 Magazines

art director James G. Sherman
artist Ruzzie Green
agency McCann-Erickson, Inc.
advertiser Coca-Cola Export



Nada más exquisito!



19 Magazines

art director Frances Owen
artist Rainey Bennett
advertiser Marshall Field & Company

20 Magazines

art director Arthur P. Weiser
artist Beatrice Pinsley
agency Grey Advertising Agency
advertiser Schnefel Bros. Corp.



NEVER BEFORE gifts like these

nylon by Lu Cross



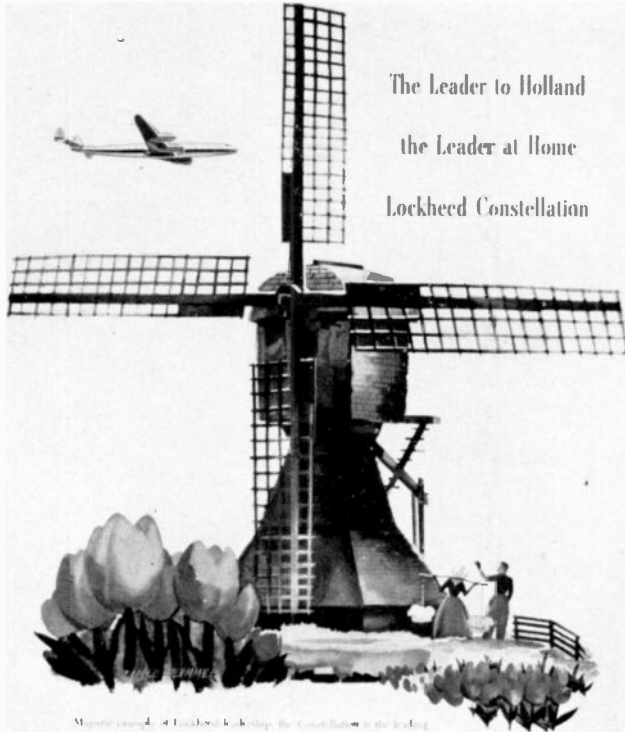
21 Magazines

art director Richard Kimble, Clifford Lozell
 artist D. L. Baldwin
 agency Foote, Cone and Belding
 advertiser Cohn, Hall, Marx Co.

22 Magazines

art director Charles Porter
 artist Lyman Emerson
 agency Foote, Cone and Belding
 advertiser Cohn, Hall, Marx Co.



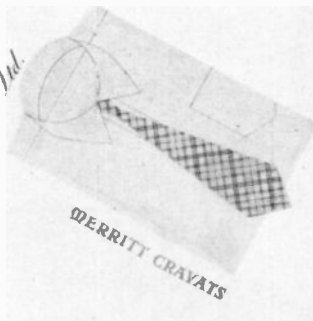
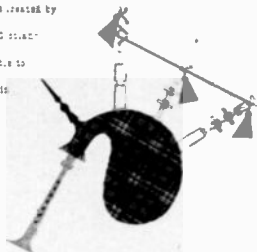


Major model of Lockheed ship, the Constellation, in the background.

LOCKHEED AIRCRAFT CORP. NEW YORK

Lockheed Constellation

The famed wool, or tweed
fabrics created by
D. & J. Anderson, of Scotland,
are now available to
America exclusively to
Merritt Cravats by
Starr Mearns Inc., New York



Created by John Anderson Ltd.

23 Magazines

art director John Groen
artist Elmer Plummer
agency Foote, Cone and Belding
advertiser Lockheed Aircraft Corp.

21 Magazines

art director Erik Nitsche
artist Erik Nitsche
agency Dorland, Inc.
advertiser David & John Anderson, Ltd.

25 Magazines

art director George M. Failles, Sam Fink
 artist Sam Fink
 agency Kudner Agency, Inc.
 advertiser National Distillers Products Corp.



deep orchid
 North American color
 fit +
 North American style
 New high voltage line
 in business
 satisfaction or regret
 to speed the customer
 of every young girl and college

I. Miller deep orchid

deep orchid is present color



*It's a maxim among artists
 To choose their subjects well
 And this one surely has good taste
 As you can quickly tell.*

*Mount Vernon is a work of art
 And if you'll stop and think
 You'll realize as the artist does
 Mount Vernon makes the drink!*



MOUNT VERNON
 BRAND
 RYE WHISKEY
 A BLEND

86 Proof - 51% Straight Whiskey - 49% Grain Neutral Spirits - National Distillers Products Corporation, New York

26 Magazines

art director Bert Greene
 artist Bert Greene
 publisher Vogue Magazine
 advertiser I. Miller & Sons, Inc.



June
15

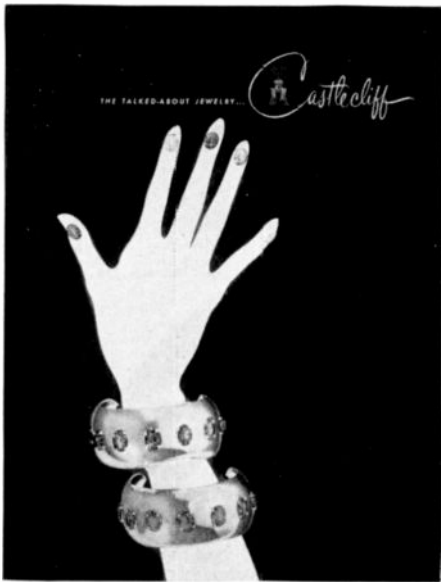
Dad's day in the morning...

And when a guy awakes... Dad all smiles in his handsome new Stafford Bala...
 Proudly grins, he'll wear a grin and glow... for this is the kind of robe...
 he always owned - A Robe by Stafford! beautiful, luxurious, comfortable...
 why fashioned of Capesol rayon spun. And at a glance its label tells him...
 the lineage of the Stafford Skubon - symbol of luxury with a pedigree... the mark...
 of those superb tailors which are woven in the Pennsylvania hills...
 and authentically graced in the fine England spun which gives them their name...
 Available at better shops and department stores. STAFFORD, INC. 100 N. W. 10th St., Miami, Fla.

LOPES
stafford

27 Magazines

art director Paul Rand
 artist Paul Rand
 agency Wm. H. Weintraub
 advertiser Staffordwear, Inc.



29 Magazines
art director Albert Herman
artist Harry Brown
agency Alfred J. Silberstein,
 Bert Goldsmith, Inc.
advertiser Castlecliff, Inc.

28 Magazines
art director Hoyt Howard
artist Sophia Theodore
agency Gardner Advertising Co.
advertiser Johnson-Stephens & Shinkle Shoe Co.



30 Magazines
art director Robert K. Bellamy
artist Robert K. Bellamy
agency Ray A. Astrian & Assoc., Inc.
advertiser John Walther Fabrics, Inc.

31 Magazines

art director Muriel Johnstone
artist Horst P. Horst
agency The Albert Woodley Co.
advertiser I. Magnin & Company



Our shocking

Christmas

stocking

*in pink or chartreuse felt
+ filled
to the knee
with goodies*

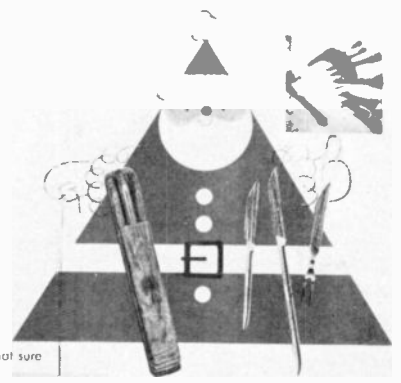
6.95



EPICURE BAR, FIRST FLOOR.



33 Magazines
 art director Virginia Thoren
 artist Marie de Marsan
 agency The Albert Woodley Co.
 advertiser Blum's of California



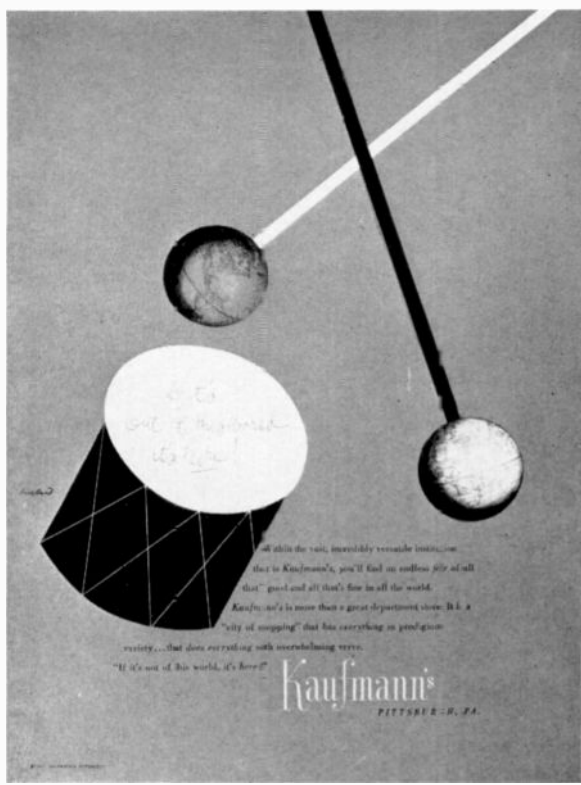
Gifts that sure
 have
 an
 edge



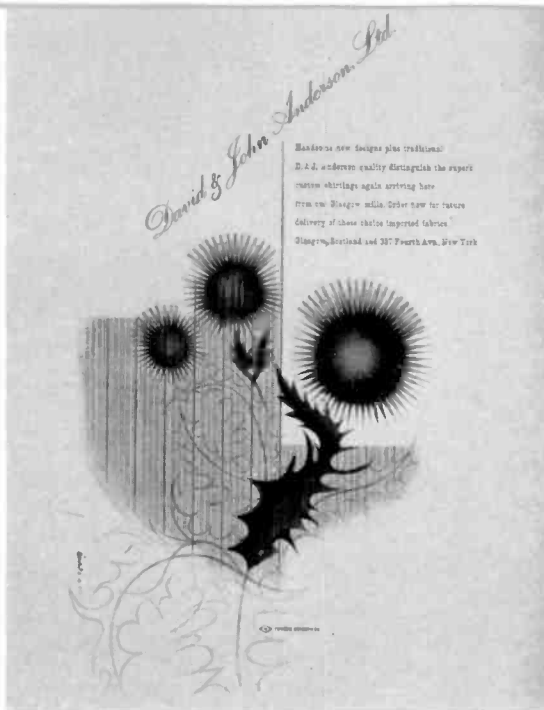
ShurEdge, when ground, does great
 things... it's the only knife sharpener
 that won't dull the blade. Sharpens
 all types of knives... even
 those with special finishes.
 Handles made in the U.S.A.
 Sharpen your knives in the safety of your own home.
 The knife that sharpens itself. 22.95. available also \$49.
 30" set is "made for" 30" right-hand work.
 * 20" in better safety and gift value.
 Sharpen your knives in the safety of your own home.
 Sharpen your knives in the safety of your own home.

ShurEdge

31 Magazines
 art director Paul Rand
 artist Paul Rand
 agency Wm. H. Weintraub
 advertiser Robeson Cutlery Company



35 Magazines
 art director Paul Rand
 artist Paul Rand
 agency Wm. H. Weintraub
 advertiser Kaufmann's Department Stores



36 Magazines

art director Erik Nitsche
 artist Erik Nitsche
 agency Dorland, Inc.
 advertiser David & John Anderson, Ltd.

37 Magazines

art director Leon Karp
 artist Lemuel Line
 agency N. W. Ayer & Son, Inc.
 advertiser Felt & Tarrant Manufacturing Co.



38 Magazines

art director Jean Layton
artist John Atherton
agency N. W. Ayer & Son, Inc.
advertiser Container Corporation of America



Artist — John Atherton, native of Minnesota

MINNESOTA — annual purchases: \$2¼ billion — mostly packaged.

CONTAINER CORPORATION OF AMERICA



39 Trade Periodicals

art director Albert F. Quinlan
 artist William Woeger
 agency Gardner Advertising Company
 advertiser Monsanto Chemical Company



40 Trade Periodicals

art director George Elliott
 artist Jerome Snyder, George Elliott
 agency George Elliott Company
 advertiser La France Undergarments

41 Trade Periodicals
 art director Tom Quinn, Bill Rienecke
 artist Phil Allen
 agency Kenyon & Eckhardt, Inc.
 advertiser Tennessee Eastman Corporation





... about Pine City (pop. 2,000)
 the man if sent to the State Legislature
 ... and WCCO

The January 7, George Olsen left his real estate and insurance office in Pine City, Minnesota (pop. 2,000), and proceeded to his wife Helen and their two children - nine-year-old Elm and three-year-old Stuart Peter. Then drove 70 miles to Minneapolis, where he took his seat in the State Legislature as Representative of the 23,000 Minnesotans of the 5th District.

During the 18 weeks between January 7 and April 28, Representative Olsen attended 81 committee meetings, gave his ballot for or against 120 bills, and did committee work on or recommended 77 resolutions. One bill provided for Improved Livestock Control in Rural Areas; another established a million-dollar Veterans' School at the University of Minnesota; all were designed to benefit the life and livelihood of his agricultural district.

And at night, Representative Olsen learned how he could report these activities most effectively to his Pine City constituents by attending "The Radio School for Legislators" - conducted by Minnesota's WCCO. Everything from the dangers of rolling his "r's" and hitting his "c's," through "make technique," in platform posing, was taught to Representative Olsen by a faculty of experts: WCCO's Educational Director, E. W. Zerkow, who for ten years has taught radio speech at the University of Minnesota; Program Director Gene Wilkes; News Director Sig Markheim; and Farm Service Director Larry Harig.

Last month, graduate George Olsen wrote to a faculty member of WCCO's Radio School: "I have found the microphone an ally. It is indeed the Pine City Commercial Club regarding my legislative activities. I know that my attendance at the WCCO Radio School had been time well spent. Thank you, gentlemen, for some very valuable assistance. And thank you for instruction which made it possible for me to make Pine City a better, more prosperous town 'Minnesota Legislature'."

Making the people of Pine City better informed citizens is making Representative Olsen a better speaker to the kind of service that has made WCCO "The Good Neighbor to the North-west." It helps explain, too, why - day and night - more people listen to WCCO than to any other station in the Northwest.

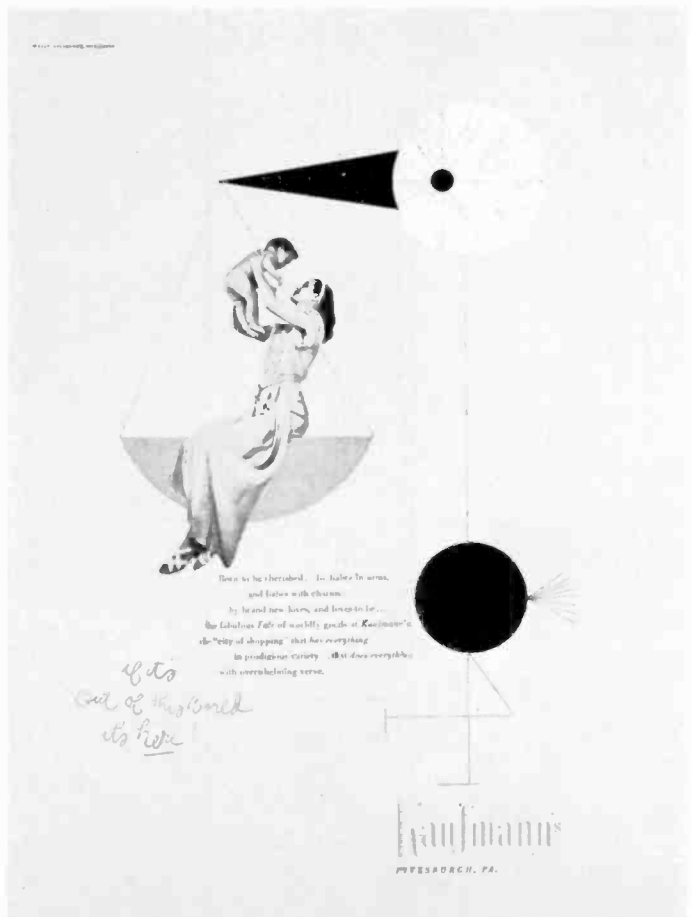
"Good Neighbor to the Northwest" WCCO

42 Trade Periodicals

art director William Golden, Irving Miller
 artist Bernard Perlin
 advertiser Columbia Broadcasting System, Inc.

43 Magazines

art director Paul Rand
 artist Paul Rand
 agency Wm. H. Weintraub
 advertiser Kaufmann's Department Stores



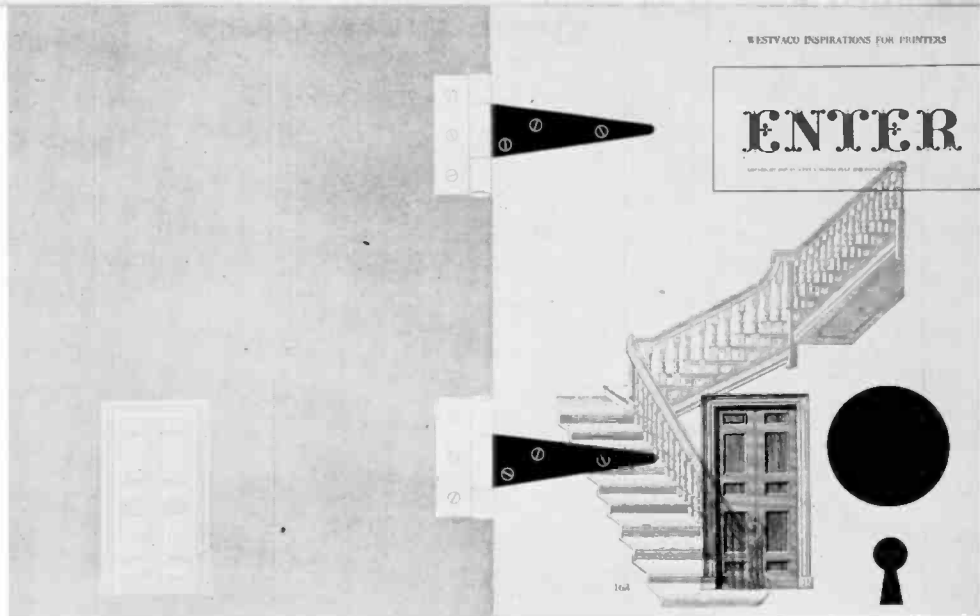
There to be cherished... to take to arms,
 and take with them;
 by hand new lives, and hearts to be...
 the liberal fate of world's goods at Kaufmann's,
 the "city of shopping" that has everything
 in prodigious variety... that does everything
 with overwhelming sense.

*if it's
 out of the world
 it's here!*

Kaufmann's
 PITTSBURGH, PA.



Modern art 5,000 years ago



44 Direct Mail

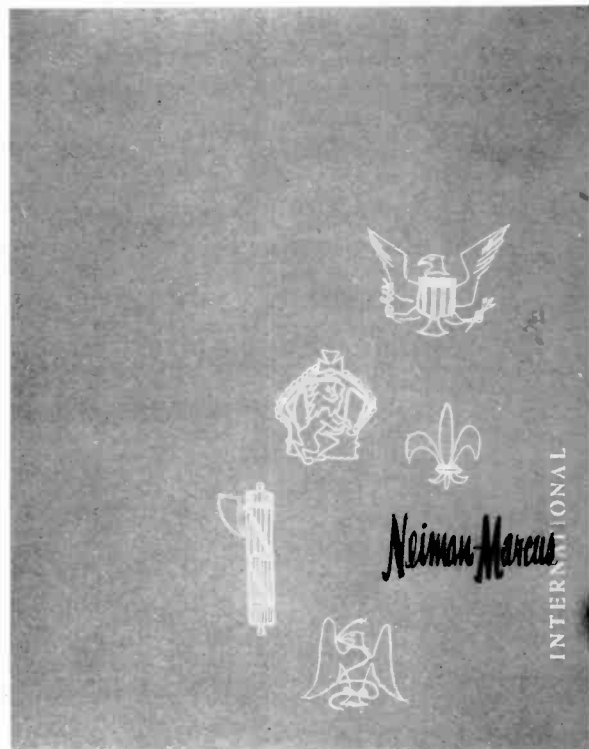
art director Bradbury Thompson
 artist Bradbury Thompson
 advertiser West Virginia Pulp and Paper Company
 publication Westvaco Inspirations for Printers

45 Direct Mail

art director Lester Beall
 artist Picasso, Matisse, Braque, Calder, de Chirico
 advertiser Museum of Modern Art

46 Direct Mail

art director Chuck Gruen
 artist Sophia Fatseas
 advertiser Neiman-Marcus Company



47 Direct Mail

art director Alexander Liberman
 art editor Miki Denhof
 artist Irving Penn
 advertiser The Conde Nast Publications, Inc.



48 Trade Periodicals
 art director Joseph Gauss, James D. H. Buckham
 artist Suzanne Thul, Bonagura Studios
 agency Hazard Advertising Company
 advertiser Givaudan-Delawanna, Inc.



49 Trade Periodicals
 art director William R. Claxton
 artist Jerry Ehrlich
 agency Lambert & Feasley, Inc.
 advertiser Phillips Petroleum Company

A MILLION DOLLAR MUD PACK!

Open—every lady but she million dollar mud pack is for oil wells and not for Madame's face.

Yes, this is a very special mud-pack. It stays a real mile on "lapping" the skin, keeps moisture on and seals the skin's surface. This mud could seal holes, repair the skin for as a cure as way through layers of white rock. As a part of our work, mud must also bring the rock savings to the surface. By building a protective wall for the drill hole, mud prevents cave-ins. Pretty important stuff this oil man's mud!

And pretty costly, too—the mud for a two-mile hole would buy a certain price in Florida at a five hour rate! Last year, for instance, Phillips Petroleum Company spent more than a million dollars to provide this mud for the many wells they were drilling. But, in their laboratory, Phillips research scientists were working with that "million dollar mud pack." And what they discovered should have far-reaching effects—wherever men drill for oil.

Finally, after much research they discovered that a compound, sodium acrylate/methylcellulose, when added to drilling mud, reduced considerably the quantities of the costly mud required. Field work in the Oklahoma Panhandle showed that when the new Phillips additive was used the mud loss—measured per well—was reduced by one-half! Tests in other fields have been equally successful.

Now, we know that putting a "million dollar mud pack" is a pretty specialized and unfamiliar side of the oil business. But it is all part of the well-organized and highly complex and thorough program that eventually brings you better petroleum products for home, farm, and industry.

It's a good example, too, of how Phillips Petroleum Company has taken the first step after one, in developing better techniques for the benefit of the entire oil industry.

PHILLIPS PETROLEUM COMPANY
 Bartlesville, Oklahoma

fragrant Immortality

from the perfumer's palette

The fragile breath of spring... exciting with fresh floral accents of this season of promise. The poetical interpretations, however lovely, can only hint at what the skilled perfumer can make a lasting reality... to capture and hold a fragrant immortality beyond the passing seasons. Here at Givaudan, our specialized knowledge and modern facilities are at the disposal of the perfumer... prepared to give valuable assistance in developing odors of distinctive eminence... compelling moods.

Exclusively prepared by Givaudan

GIVAUDAN-DELAWANNA

what's **N**ew?

Kay Dunhill
Blouses

now showing: our easter collection
kay dunhill inc., 1350 broadway, n. y. c.

50 Small Ads

art director Edward Rostock
 artist Bettmann Archive
 agency Irving Serwer Advertising, Inc.
 advertiser Kay Dunhill Incorporated

51 Direct Mail

art director Walter Howe
 artist Walter Howe
 advertiser Art Directors Club of Chicago

art directors club of chicago

annual exhibition at the art institute of chicago may 20 to june 2, 1947

when a fellow needs a pierceologist, come Christmas-time... he's off to Bonwit's 721 Club gift shop: it's strictly stag...
filled with all the gifts, all the perfumes a woman loves.
it's open, now, so come see... on our second floor

Bonwit Teller

Details: two each of our famous "diamonds" priced at \$100.00, \$150.00, \$200.00, \$250.00, \$300.00, \$350.00, \$400.00, \$450.00, \$500.00, \$550.00, \$600.00, \$650.00, \$700.00, \$750.00, \$800.00, \$850.00, \$900.00, \$950.00, \$1,000.00. Also available in 1/2 oz. and 1/4 oz. sizes. All prices include shipping and handling charges. © 1954 Bonwit Teller. All rights reserved.

52 Newspapers
 art director Ralph Daddio
 artist Bernard Pfriem
 advertiser Bonwit Teller

thank EACH OF YOU!

This is a rather flippant way to express a serious thought. When you stand to say a farewell, we get too sentimental and poems and jokes readily come into the head. We have you here that we sincerely do it in earnest. It's hard not to think for the first day, have passed on us and our employees, who realized the truth. Thank each of you again and again and again.

COLLINS, MILLER & HUTCHINGS, PHOTODUPLICATIONS
 107 Park Street, Boston
 Telephone: FORT 1-1000

53 Trade Periodicals
 art director John Averill
 artist John Averill
 advertiser Collins, Miller & Hutchings, Inc.



STAYS UP AT 11:30 PM...
 ...the National Broadcasting Company

54 Trade Periodicals

art director Allen F. Hurlburt
 artist Joe Kaufman
 advertiser National Broadcasting Company



the long and the short and
 Leaping bits on right; flatterer across top; standard bits shorts, 12.95.
 Fly front gabardine shorts, 20.95. Crocheted cotton pedal pushers, 9.95.
 Knee length paper shorts, 11.95.
 These and other upper floor sets

the tall... or bunts, bunts, bunts
 Seven progressive sizes, 8.95. Soften treated cotton patch patch shorts in 1/2 size M-F and B, 11.95. Nylon lined cotton gabardine shorts, 2.95. Washable ready and tight shorts, 13.44.
 Opposer Collection, Third Floor

55 Newspapers

art director Juke Goodman
 artist Simone
 advertiser Saks Fifth Avenue

56 Direct Mail

art director Lombard C. Jones
 artist Lombard C. Jones
 advertiser Crowell-Collier Publishing Co.
 publication Woman's Home Companion



57 Newspapers

art directors Dot Marootian, Chuck Gruen
 artist Betty Brader
 advertiser Neiman-Marcus Company

Streak floor in black lined
 with red, navy with red, brown
 with brown, beige with beige, or
 red with red. \$115.00
 The hooded evening cape in rayon or silk
 Black or all white.
 Also in blue rayon tulle. \$95.00



FAMOUS SECOND
 LEONARD STAYS



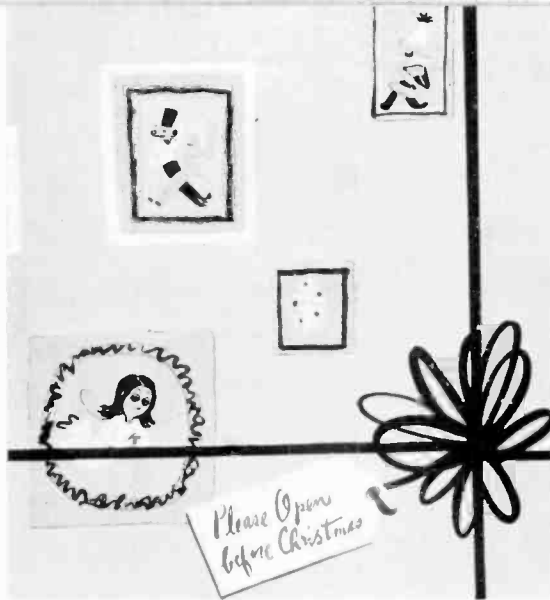
Capes! Always a dramatic fashion thrust! There's something about the regal sweep of them that stopped even the strongest men in history!



58 Direct Mail

art director Allen Hurlburt
 artist Joe Kaufman
 advertiser National Broadcasting Company





59 Direct Mail

art director Dot Marootian, Chuck Gruen
 artist Frank Randt
 advertiser Neiman-Marcus Co.

60 Trade Periodicals

art director William Golden
 artist Roy Doty
 advertiser Columbia Broadcasting System, Inc.



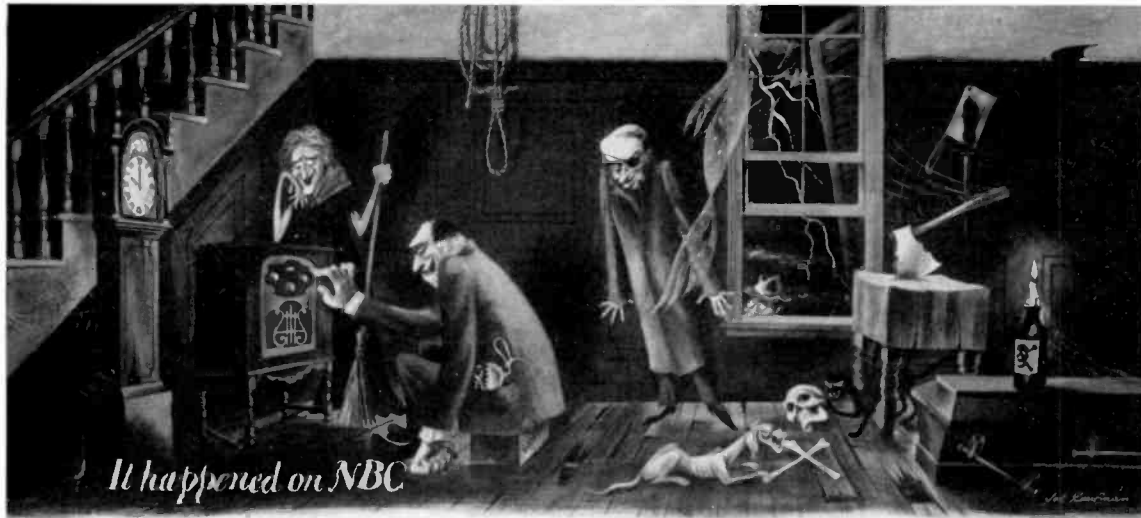
61 Direct Mail

art director Robert D. Tucker
 artist William Fleming
 advertiser Abbott Laboratories
 International Company



62 Small Ads

art director Elsie Nydorf
 artist Margaret Neilsen
 agency J. D. Tarcher Company, Inc.
 advertiser Seeman Brothers Company



STORY OF A MYSTERY THEATRE • When the Mystery Theatre curtain first went up on NBC in September, 1943, it was on a radio version of Edgar Allan Poe's "The Hound of the Baskin's." It had been decided that the Mystery Theatre would feature classic, midnight thrillers along with especially extreme chills and adaptations of current short stories, novels and Broadway plays of the moment.

Thus, some endless archives of dark literature from which to choose. Conan Doyle, Mary Roberts Rinehart,

R. V. Van Dine and countless other top-notch writers have been at work for years skilfully sifting stacks of programs into fascinating tales that have held readers' hearts ever long past many a winking hour.

An expert in criticism was needed to select carefully and guide the series. That picked the hoop and tumbled huge weights of Geoffrey Barnes. Morlock Holmes himself surely possessed more useful knowledge than Barnes who had been an experimental scientist, an actor, psychologist, opera singer, criminal investigator, author

of a bank of voice culture, poet and radio actor. Hidden away in his office, somewhere at the stroke of midnight, Barnes looks for a new best mystery for the Mystery Theatre. On this Friday night program, Barnes is portrayed in the role of host and narrator by Bernard Linn, outstanding young actor.

How to stage a mystery? Retrack the great literature of plot and present for the most baffling thrills ever written. It comes in there in the most exact fashion on the powerful facilities of the NBC Network—for as long

when the chills have been cooled (you had). Let them stick the sticks in the fireplace of other great shows devised on NBC. Let the vast NBC audience direct its pleasant concert. Enter the curtain of the Mystery Theatre with the message of the episode, Sterling Dray, adding thrills here to those without horror. The result? Friday night becomes the entire night in the work on NBC with a show that holds the breath of America for thirty minutes while suspense and spine-tingling thrills direct knowledge from loud-speakers from coast to coast.

63 Direct Mail

art director Allen F. Hurlburt
 artist Joe Kaufman
 advertiser National Broadcasting Company

20%
 more
 editorial pages

more of House & Garden's
 brilliant editorial content

More of the alert reporting
 and authentic comment that influence
 America's influential families.

1947

64 Direct Mail

art director Alexander Liberman
 art editor Miki Denhof
 artist Miki Denhof
 advertiser The Conde Nast Publications, Inc.



Don't go to a
talking dog

**Look in the
Yellow
Pages—**

your
Classified
Telephone
Directory—

for
Refrigerators
Restaurants
Roofing Materials
or almost anything else



65 Small Ads

art director Howard Henry
artist Boris Drucker
agency N. W. Ayer & Son, Inc.
advertiser Chesapeake & Potomac

66 Direct Mail

art directors William Golden, Irving Miller
artist Joseph Low
advertiser Columbia Broadcasting System, Inc.





THE LEADER TO MEXICO
 THE LEADER AT HOME
 LOCKHEED CONSTELLATION

The *Constellation*, swift symbol of Lockheed leadership, offers you the advanced comfort and efficiency of new air travel. World's leading air transport... the Lockheed *Constellation*... flying the leading schedules of distinguished airlines at home and abroad. Your travel agent or leading airline has all details. Make certain your ticket reads *Constellation*—there is only one leader.

LOOK TO LOCKHEED FOR LEADERSHIP
 YEARS AHEAD IN THE SCIENCE OF FLIGHT
 © 1947, LOCKHEED AIRCRAFT CORP.

Lockheed Constellation

67 Small Ads

art director Tony Palazzo, Herbert Ackerman
 artist Walter Cole
 publication Coronet

68 Trade Periodicals

art director Richard Ackerman
 artist H. Enfield Studio, Ewing Krainin
 agency Morton Freund Advertising, Inc.
 advertiser S. L. Gilbert Company, Inc.

Your advertisement in _____ will be opposite a full editorial page that will be totally read by nearly 3,000,000 and _____ in CORONET's known families alone!

And CORONET's rates are the lowest multi-million magazine rates in history.
 2,000,000 GUARANTEED CIRCULATION



7 KEYS TO OPEN CHRISTMAS POCKETBOOKS

7 superb styles in Gilbert House full length or knobby, or just 75c... 7 new keys to unlock the pocketbooks of this year's successful Christmas shoppers.

For busy, in-time-for-holiday buying, one hour of genuine Gilbert quality and beauty can be yours for higher when your customers would expect to pay today for "the finest in men's bags."

Features of fine mercerized cotton, dried pigment and reinforced oil heel and toe for better wear... these 7 splendid Gilbert styles stand ready to give your men's heavy department its merriest Christmas in years.

Our representatives in your territory or direct with us order by mail, unless for complete details regarding colors, pricing, etc.

Gilbert House

U.S. PATENT 1,612,111, 1,612,112, 1,612,113, 1,612,114, 1,612,115, 1,612,116, 1,612,117, 1,612,118, 1,612,119, 1,612,120, 1,612,121, 1,612,122, 1,612,123, 1,612,124, 1,612,125, 1,612,126, 1,612,127, 1,612,128, 1,612,129, 1,612,130, 1,612,131, 1,612,132, 1,612,133, 1,612,134, 1,612,135, 1,612,136, 1,612,137, 1,612,138, 1,612,139, 1,612,140, 1,612,141, 1,612,142, 1,612,143, 1,612,144, 1,612,145, 1,612,146, 1,612,147, 1,612,148, 1,612,149, 1,612,150, 1,612,151, 1,612,152, 1,612,153, 1,612,154, 1,612,155, 1,612,156, 1,612,157, 1,612,158, 1,612,159, 1,612,160, 1,612,161, 1,612,162, 1,612,163, 1,612,164, 1,612,165, 1,612,166, 1,612,167, 1,612,168, 1,612,169, 1,612,170, 1,612,171, 1,612,172, 1,612,173, 1,612,174, 1,612,175, 1,612,176, 1,612,177, 1,612,178, 1,612,179, 1,612,180, 1,612,181, 1,612,182, 1,612,183, 1,612,184, 1,612,185, 1,612,186, 1,612,187, 1,612,188, 1,612,189, 1,612,190, 1,612,191, 1,612,192, 1,612,193, 1,612,194, 1,612,195, 1,612,196, 1,612,197, 1,612,198, 1,612,199, 1,612,200, 1,612,201, 1,612,202, 1,612,203, 1,612,204, 1,612,205, 1,612,206, 1,612,207, 1,612,208, 1,612,209, 1,612,210, 1,612,211, 1,612,212, 1,612,213, 1,612,214, 1,612,215, 1,612,216, 1,612,217, 1,612,218, 1,612,219, 1,612,220, 1,612,221, 1,612,222, 1,612,223, 1,612,224, 1,612,225, 1,612,226, 1,612,227, 1,612,228, 1,612,229, 1,612,230, 1,612,231, 1,612,232, 1,612,233, 1,612,234, 1,612,235, 1,612,236, 1,612,237, 1,612,238, 1,612,239, 1,612,240, 1,612,241, 1,612,242, 1,612,243, 1,612,244, 1,612,245, 1,612,246, 1,612,247, 1,612,248, 1,612,249, 1,612,250, 1,612,251, 1,612,252, 1,612,253, 1,612,254, 1,612,255, 1,612,256, 1,612,257, 1,612,258, 1,612,259, 1,612,260, 1,612,261, 1,612,262, 1,612,263, 1,612,264, 1,612,265, 1,612,266, 1,612,267, 1,612,268, 1,612,269, 1,612,270, 1,612,271, 1,612,272, 1,612,273, 1,612,274, 1,612,275, 1,612,276, 1,612,277, 1,612,278, 1,612,279, 1,612,280, 1,612,281, 1,612,282, 1,612,283, 1,612,284, 1,612,285, 1,612,286, 1,612,287, 1,612,288, 1,612,289, 1,612,290, 1,612,291, 1,612,292, 1,612,293, 1,612,294, 1,612,295, 1,612,296, 1,612,297, 1,612,298, 1,612,299, 1,612,300, 1,612,301, 1,612,302, 1,612,303, 1,612,304, 1,612,305, 1,612,306, 1,612,307, 1,612,308, 1,612,309, 1,612,310, 1,612,311, 1,612,312, 1,612,313, 1,612,314, 1,612,315, 1,612,316, 1,612,317, 1,612,318, 1,612,319, 1,612,320, 1,612,321, 1,612,322, 1,612,323, 1,612,324, 1,612,325, 1,612,326, 1,612,327, 1,612,328, 1,612,329, 1,612,330, 1,612,331, 1,612,332, 1,612,333, 1,612,334, 1,612,335, 1,612,336, 1,612,337, 1,612,338, 1,612,339, 1,612,340, 1,612,341, 1,612,342, 1,612,343, 1,612,344, 1,612,345, 1,612,346, 1,612,347, 1,612,348, 1,612,349, 1,612,350, 1,612,351, 1,612,352, 1,612,353, 1,612,354, 1,612,355, 1,612,356, 1,612,357, 1,612,358, 1,612,359, 1,612,360, 1,612,361, 1,612,362, 1,612,363, 1,612,364, 1,612,365, 1,612,366, 1,612,367, 1,612,368, 1,612,369, 1,612,370, 1,612,371, 1,612,372, 1,612,373, 1,612,374, 1,612,375, 1,612,376, 1,612,377, 1,612,378, 1,612,379, 1,612,380, 1,612,381, 1,612,382, 1,612,383, 1,612,384, 1,612,385, 1,612,386, 1,612,387, 1,612,388, 1,612,389, 1,612,390, 1,612,391, 1,612,392, 1,612,393, 1,612,394, 1,612,395, 1,612,396, 1,612,397, 1,612,398, 1,612,399, 1,612,400, 1,612,401, 1,612,402, 1,612,403, 1,612,404, 1,612,405, 1,612,406, 1,612,407, 1,612,408, 1,612,409, 1,612,410, 1,612,411, 1,612,412, 1,612,413, 1,612,414, 1,612,415, 1,612,416, 1,612,417, 1,612,418, 1,612,419, 1,612,420, 1,612,421, 1,612,422, 1,612,423, 1,612,424, 1,612,425, 1,612,426, 1,612,427, 1,612,428, 1,612,429, 1,612,430, 1,612,431, 1,612,432, 1,612,433, 1,612,434, 1,612,435, 1,612,436, 1,612,437, 1,612,438, 1,612,439, 1,612,440, 1,612,441, 1,612,442, 1,612,443, 1,612,444, 1,612,445, 1,612,446, 1,612,447, 1,612,448, 1,612,449, 1,612,450, 1,612,451, 1,612,452, 1,612,453, 1,612,454, 1,612,455, 1,612,456, 1,612,457, 1,612,458, 1,612,459, 1,612,460, 1,612,461, 1,612,462, 1,612,463, 1,612,464, 1,612,465, 1,612,466, 1,612,467, 1,612,468, 1,612,469, 1,612,470, 1,612,471, 1,612,472, 1,612,473, 1,612,474, 1,612,475, 1,612,476, 1,612,477, 1,612,478, 1,612,479, 1,612,480, 1,612,481, 1,612,482, 1,612,483, 1,612,484, 1,612,485, 1,612,486, 1,612,487, 1,612,488, 1,612,489, 1,612,490, 1,612,491, 1,612,492, 1,612,493, 1,612,494, 1,612,495, 1,612,496, 1,612,497, 1,612,498, 1,612,499, 1,612,500, 1,612,501, 1,612,502, 1,612,503, 1,612,504, 1,612,505, 1,612,506, 1,612,507, 1,612,508, 1,612,509, 1,612,510, 1,612,511, 1,612,512, 1,612,513, 1,612,514, 1,612,515, 1,612,516, 1,612,517, 1,612,518, 1,612,519, 1,612,520, 1,612,521, 1,612,522, 1,612,523, 1,612,524, 1,612,525, 1,612,526, 1,612,527, 1,612,528, 1,612,529, 1,612,530, 1,612,531, 1,612,532, 1,612,533, 1,612,534, 1,612,535, 1,612,536, 1,612,537, 1,612,538, 1,612,539, 1,612,540, 1,612,541, 1,612,542, 1,612,543, 1,612,544, 1,612,545, 1,612,546, 1,612,547, 1,612,548, 1,612,549, 1,612,550, 1,612,551, 1,612,552, 1,612,553, 1,612,554, 1,612,555, 1,612,556, 1,612,557, 1,612,558, 1,612,559, 1,612,560, 1,612,561, 1,612,562, 1,612,563, 1,612,564, 1,612,565, 1,612,566, 1,612,567, 1,612,568, 1,612,569, 1,612,570, 1,612,571, 1,612,572, 1,612,573, 1,612,574, 1,612,575, 1,612,576, 1,612,577, 1,612,578, 1,612,579, 1,612,580, 1,612,581, 1,612,582, 1,612,583, 1,612,584, 1,612,585, 1,612,586, 1,612,587, 1,612,588, 1,612,589, 1,612,590, 1,612,591, 1,612,592, 1,612,593, 1,612,594, 1,612,595, 1,612,596, 1,612,597, 1,612,598, 1,612,599, 1,612,600, 1,612,601, 1,612,602, 1,612,603, 1,612,604, 1,612,605, 1,612,606, 1,612,607, 1,612,608, 1,612,609, 1,612,610, 1,612,611, 1,612,612, 1,612,613, 1,612,614, 1,612,615, 1,612,616, 1,612,617, 1,612,618, 1,612,619, 1,612,620, 1,612,621, 1,612,622, 1,612,623, 1,612,624, 1,612,625, 1,612,626, 1,612,627, 1,612,628, 1,612,629, 1,612,630, 1,612,631, 1,612,632, 1,612,633, 1,612,634, 1,612,635, 1,612,636, 1,612,637, 1,612,638, 1,612,639, 1,612,640, 1,612,641, 1,612,642, 1,612,643, 1,612,644, 1,612,645, 1,612,646, 1,612,647, 1,612,648, 1,612,649, 1,612,650, 1,612,651, 1,612,652, 1,612,653, 1,612,654, 1,612,655, 1,612,656, 1,612,657, 1,612,658, 1,612,659, 1,612,660, 1,612,661, 1,612,662, 1,612,663, 1,612,664, 1,612,665, 1,612,666, 1,612,667, 1,612,668, 1,612,669, 1,612,670, 1,612,671, 1,612,672, 1,612,673, 1,612,674, 1,612,675, 1,612,676, 1,612,677, 1,612,678, 1,612,679, 1,612,680, 1,612,681, 1,612,682, 1,612,683, 1,612,684, 1,612,685, 1,612,686, 1,612,687, 1,612,688, 1,612,689, 1,612,690, 1,612,691, 1,612,692, 1,612,693, 1,612,694, 1,612,695, 1,612,696, 1,612,697, 1,612,698, 1,612,699, 1,612,700, 1,612,701, 1,612,702, 1,612,703, 1,612,704, 1,612,705, 1,612,706, 1,612,707, 1,612,708, 1,612,709, 1,612,710, 1,612,711, 1,612,712, 1,612,713, 1,612,714, 1,612,715, 1,612,716, 1,612,717, 1,612,718, 1,612,719, 1,612,720, 1,612,721, 1,612,722, 1,612,723, 1,612,724, 1,612,725, 1,612,726, 1,612,727, 1,612,728, 1,612,729, 1,612,730, 1,612,731, 1,612,732, 1,612,733, 1,612,734, 1,612,735, 1,612,736, 1,612,737, 1,612,738, 1,612,739, 1,612,740, 1,612,741, 1,612,742, 1,612,743, 1,612,744, 1,612,745, 1,612,746, 1,612,747, 1,612,748, 1,612,749, 1,612,750, 1,612,751, 1,612,752, 1,612,753, 1,612,754, 1,612,755, 1,612,756, 1,612,757, 1,612,758, 1,612,759, 1,612,760, 1,612,761, 1,612,762, 1,612,763, 1,612,764, 1,612,765, 1,612,766, 1,612,767, 1,612,768, 1,612,769, 1,612,770, 1,612,771, 1,612,772, 1,612,773, 1,612,774, 1,612,775, 1,612,776, 1,612,777, 1,612,778, 1,612,779, 1,612,780, 1,612,781, 1,612,782, 1,612,783, 1,612,784, 1,612,785, 1,612,786, 1,612,787, 1,612,788, 1,612,789, 1,612,790, 1,612,791, 1,612,792, 1,612,793, 1,612,794, 1,612,795, 1,612,796, 1,612,797, 1,612,798, 1,612,799, 1,612,800, 1,612,801, 1,612,802, 1,612,803, 1,612,804, 1,612,805, 1,612,806, 1,612,807, 1,612,808, 1,612,809, 1,612,810, 1,612,811, 1,612,812, 1,612,813, 1,612,814, 1,612,815, 1,612,816, 1,612,817, 1,612,818, 1,612,819, 1,612,820, 1,612,821, 1,612,822, 1,612,823, 1,612,824, 1,612,825, 1,612,826, 1,612,827, 1,612,828, 1,612,829, 1,612,830, 1,612,831, 1,612,832, 1,612,833, 1,612,834, 1,612,835, 1,612,836, 1,612,837, 1,612,838, 1,612,839, 1,612,840, 1,612,841, 1,612,842, 1,612,843, 1,612,844, 1,612,845, 1,612,846, 1,612,847, 1,612,848, 1,612,849, 1,612,850, 1,612,851, 1,612,852, 1,612,853, 1,612,854, 1,612,855, 1,612,856, 1,612,857, 1,612,858, 1,612,859, 1,612,860, 1,612,861, 1,612,862, 1,612,863, 1,612,864, 1,612,865, 1,612,866, 1,612,867, 1,612,868, 1,612,869, 1,612,870, 1,612,871, 1,612,872, 1,612,873, 1,612,874, 1,612,875, 1,612,876, 1,612,877, 1,612,878, 1,612,879, 1,612,880, 1,612,881, 1,612,882, 1,612,883, 1,612,884, 1,612,885, 1,612,886, 1,612,887, 1,612,888, 1,612,889, 1,612,890, 1,612,891, 1,612,892, 1,612,893, 1,612,894, 1,612,895, 1,612,896, 1,612,897, 1,612,898, 1,612,899, 1,612,900, 1,612,901, 1,612,902, 1,612,903, 1,612,904, 1,612,905, 1,612,906, 1,612,907, 1,612,908, 1,612,909, 1,612,910, 1,612,911, 1,612,912, 1,612,913, 1,612,914, 1,612,915, 1,612,916, 1,612,917, 1,612,918, 1,612,919, 1,612,920, 1,612,921, 1,612,922, 1,612,923, 1,612,924, 1,612,925, 1,612,926, 1,612,927, 1,612,928, 1,612,929, 1,612,930, 1,612,931, 1,612,932, 1,612,933, 1,612,934, 1,612,935, 1,612,936, 1,612,937, 1,612,938, 1,612,939, 1,612,940, 1,612,941, 1,612,942, 1,612,943, 1,612,944, 1,612,945, 1,612,946, 1,612,947, 1,612,948, 1,612,949, 1,612,950, 1,612,951, 1,612,952, 1,612,953, 1,612,954, 1,612,955, 1,612,956, 1,612,957, 1,612,958, 1,612,959, 1,612,960, 1,612,961, 1,612,962, 1,612,963, 1,612,964, 1,612,965, 1,612,966, 1,612,967, 1,612,968, 1,612,969, 1,612,970, 1,612,971, 1,612,972, 1,612,973, 1,612,974, 1,612,975, 1,612,976, 1,612,977, 1,612,978, 1,612,979, 1,612,980, 1,612,981, 1,612,982, 1,612,983, 1,612,984, 1,612,985, 1,612,986, 1,612,987, 1,612,988, 1,612,989, 1,612,990, 1,612,991, 1,612,992, 1,612,993, 1,612,994, 1,612,995, 1,612,996, 1,612,997, 1,612,998, 1,612,999, 1,613,000

69 Trade Periodicals

art director Edward Boehmer
 artist Rainey Bennett
 advertiser Collins, Miller & Hutchings, Inc.

Fashion in Art

Collins, Miller & Hutchings, Inc. Chicago, Ill.

70 Magazines

director John Groen
 artist Harold Kramer
 agency Foote, Cone and Belding
 advertiser Lockheed Aircraft Corp.

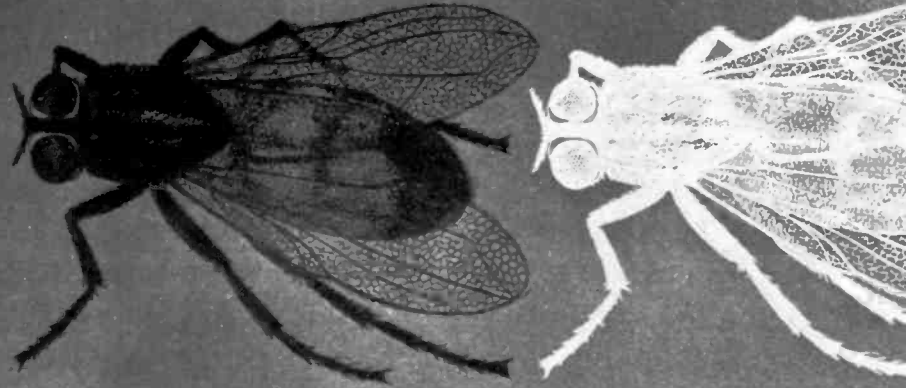
GEORGE ELLIOTT...art and design for industry... 515 Madison Avenue, New York 22, N. Y., PLaza 3-5797

direct mail, package styling

posters

displays

publication layout and design




71 Direct Mail

art director George Elliott
 artist George Elliott
 advertiser George Elliott


72 Newspapers

art director David S. Block
 artist Caesar Cirigliano
 agency J. D. Tacher Co., Inc.
 advertiser Old Hickory Dist. Corp.

It is praised  *to the SKIES!*

A Veritable El Dorado
 of TASTE,
 Full-Bodied SMOOTHNESS
 & Incomparable FLAVOR!

OLD HICKORY
 Kentucky Bourbon

 A TRIUMPH in Mix'd Drinks,
 Mint Juleps & With Branch Water!
 5 YEARS OLD-AGED IN THE WOOD

A Fine Old Bourbon with  *A Fine Old Name!*

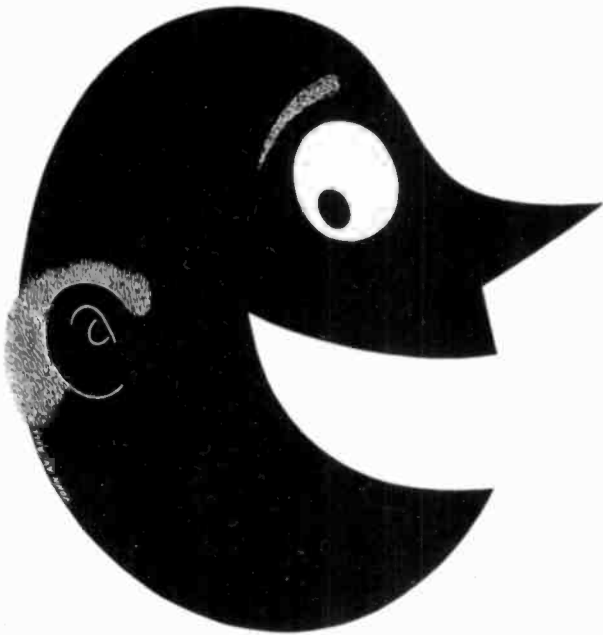
OLD HICKORY
 STRAIGHT
 BOURBON
 WHISKY

Try It At Yr. Club
 Buy It From Yr.
 Liquor Merch't or
 Tavern Keeper

© 1934 - Old Hickory Distilling Corp., Phila., Pa.

73 Trade Periodicals

art director John Averill
 artist John Averill
 advertiser Collins, Miller & Hutchings, Inc.



*The only way we know to keep ourselves and clients happy is
 to make super-fine photo-engravings*
Collins, Miller & Hutchings
 CHICAGO PHOTO-ENGRAVERS



74 Direct Mail

art director Ray Sullivan
 artist Ray Sullivan
 agency Ray Sullivan
 advertiser Charles Falk



75 Direct Mail

art director Alexander Liberman
 art editor Miki Denhof
 artist Leslie Jacobs
 advertiser The Conde Nast Publications, Inc.

"CBS IS THERE"

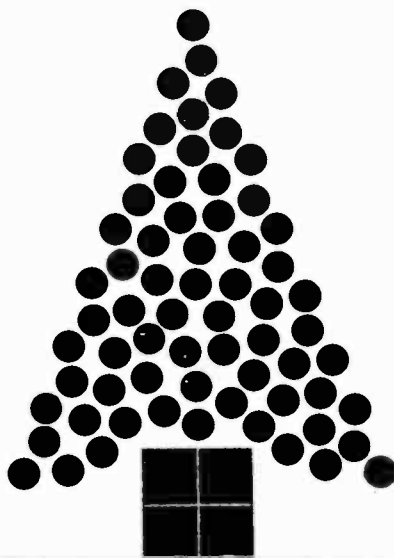


76 Direct Mail

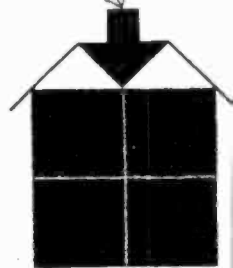
art director William Golden
artist Culver Service
advertiser Columbia Broadcasting System, Inc.

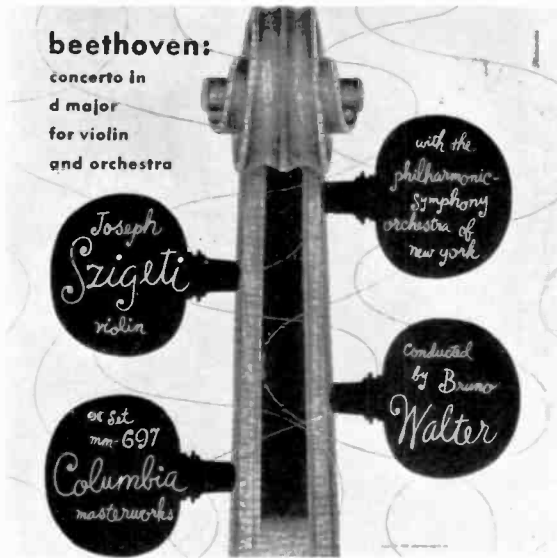
77 Direct Mail

art director Gene Federico
artist Gene Federico
publisher Time, Incorporated
publication The Architectural Forum



during the New Year





78 Display Design

art director Alex Steinweiss
 artist Alex Steinweiss
 advertiser Columbia Records, Inc.



80 Display Design

art director Alex Steinweiss
 artist Alex Steinweiss
 advertiser Columbia Records, Inc.



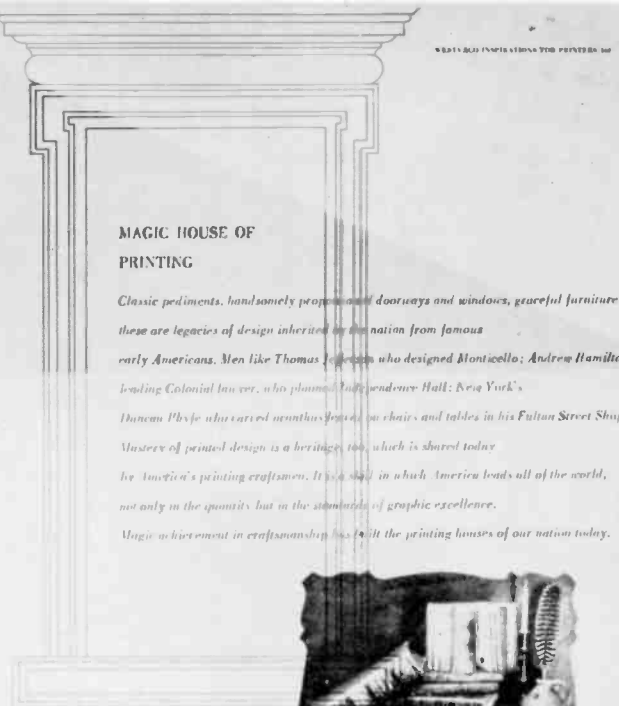
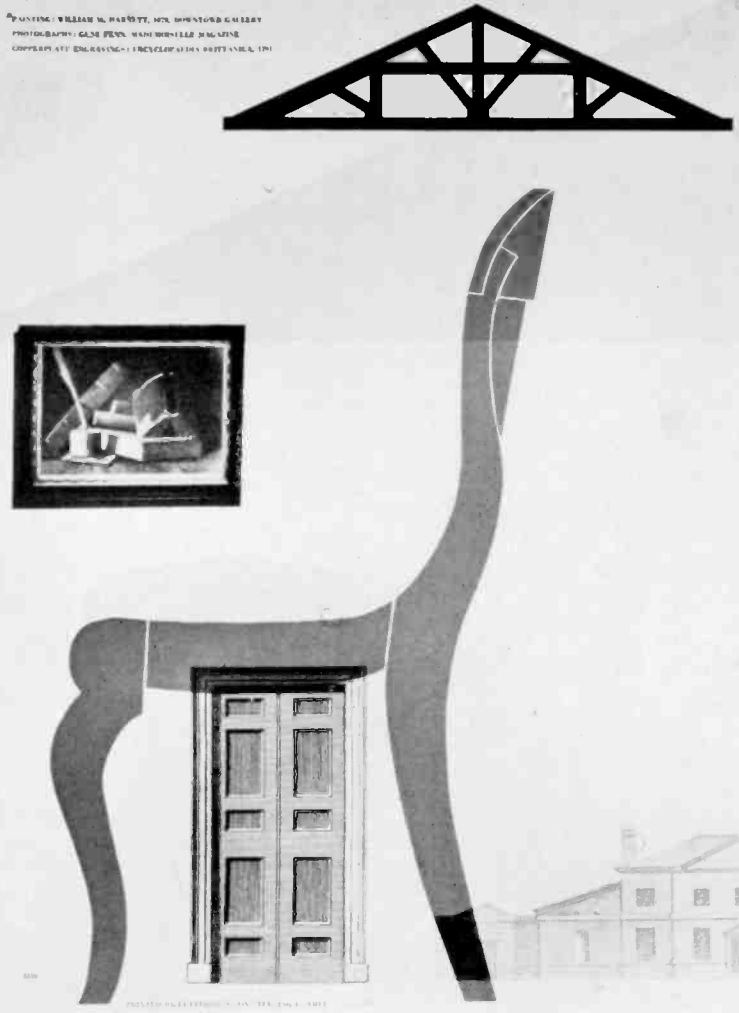
79 Posters

art director Alex Steinweiss
 artist Alex Steinweiss
 advertiser Columbia Records, Inc.

... the architectural ornaments will come to you with the Season's Greetings from:

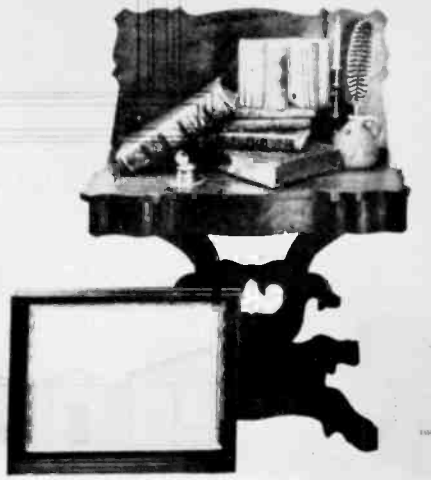
A F





**MAGIC HOUSE OF
 PRINTING**

Classic pediments, handsomely proportioned doorways and windows, graceful furniture; these are legacies of design inherited by this nation from famous early Americans. Men like Thomas Jefferson who designed Monticello; Andrew Hamilton, leading Colonial lawyer, who planned Independence Hall; New York's Duncan Phyfe who carved ornate benches, chairs and tables in his Fulton Street Shop. Mastery of printed design is a heritage too, which is shared today by America's printing craftsmen. It is a skill in which America leads all of the world, not only in the quantity but in the standards of graphic excellence. Magic achievement in craftsmanship has built the printing houses of our nation today.



81 Direct Mail

art director Bradbury Thompson
 artist Bradbury Thompson, Gene Fenn,
 William M. Harnett
 advertiser West Virginia Pulp and
 Paper Company
 publication Westvaco Inspirations for Printers

82 Posters

art director Robert M. Jones
 artist James Flora
 advertiser Columbia Records, Inc.

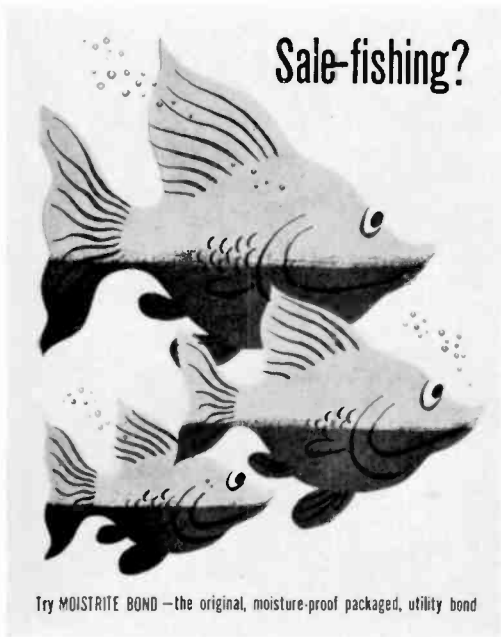


83 Trade Periodicals

art director William Golden, Irving Miller
 artist Jan Balet, Mortimer Rubenstein
 advertiser Columbia Broadcasting System, Inc.

84 Direct Mail

art director Guy E. Fry
 artist Arthur Wallower
 agency Gray & Rogers
 advertiser The Mead Corporation



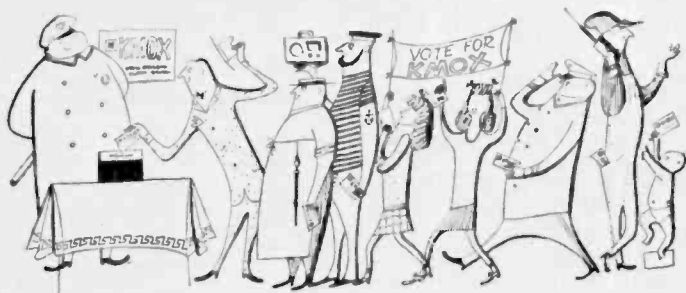
85 Direct Mail

art director Frank L. Chilton
 artist Ralph J. Delli Bovi, Frank L. Chilton
 advertiser New York World-Telegram

*KMOX
 wins a 1946
 advertisement
 up to date.*

in 1947
Again, the People's Choice

...KMOX, "THE VOICE OF ST. LOUIS"



The new ¹⁹⁴⁷ KMOX-CBS Listener Diary Study proves that KMOX is the way-in-front favorite of an overwhelming majority of listeners in St. Louis and throughout mid-America.

This KMOX study is an accurate measurement of listening habits and preferences throughout the KMOX ²¹⁹ county ²¹⁹ Day-Night-Primary Area*. The most comprehensive ever undertaken in this territory, it uses the CBS Listener Diary technique with balloting conducted by ^{Blauer and Blauer, Inc.} G. E. Hooper. According to this independent research organization...

From 6:00 a.m. to 6:00 p.m., KMOX has the largest audience during ²¹⁹ 18.5 of the 324 daytime

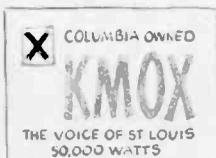
quarter-hours... ^{28.4%} more "firsts" than any other St. Louis station! From 6:00 p.m. to midnight, KMOX has more listeners than any other St. Louis station during ^{12.2%} 47 of the 168 nighttime quarter-hours... ^{36.9%} more "firsts" than its closest competitor!

During the entire week, KMOX has the lion's share of the audience during more than ^{two thirds} of the total 492 quarter-hours... is in first place more often than all other St. Louis stations combined!

Once again KMOX is the people's choice. Which is why KMOX should be your choice.



Get in touch with us or Radio Sales to pick the KMOX availability that will make your product a mid-America favorite.



*NAB Study No. 1, March 1946. Since April 1947, "The Voice of St. Louis"—mid-America's first choice—has been reaching more listeners than ever before. With a new 470-foot antenna, at a new, more strategic site, and a new 50,000-watt transmitter, KMOX's half-sillivolt line now embraces 25% more radio homes throughout a 35% larger area.



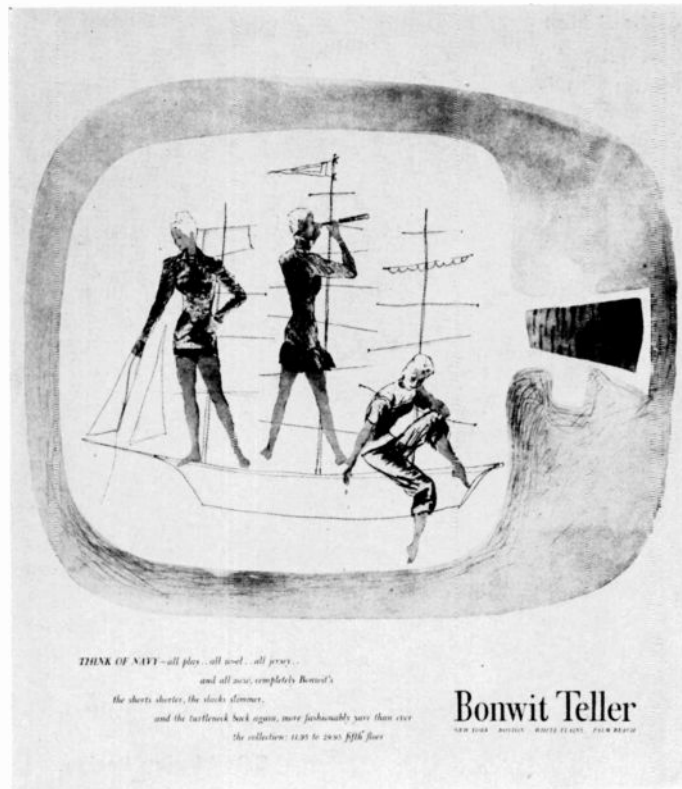
REPRESENTED BY RADIO SALES, THE LOUIS BROADCASTING DIVISION OF CBS
 NEW YORK, CHICAGO, LOS ANGELES, DETROIT, SAN FRANCISCO, ATLANTA

Ben Shahn



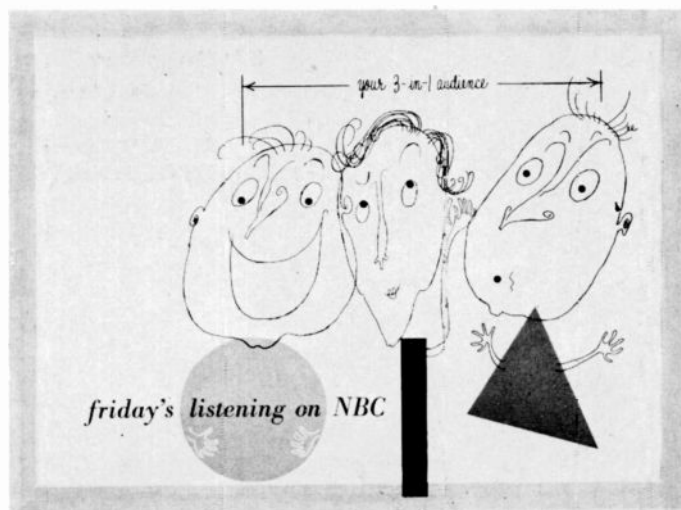
tear begins at forty

86 Direct Mail
art director William Golden
artist Ben Shahn
advertiser Columbia Broadcasting System, Inc.



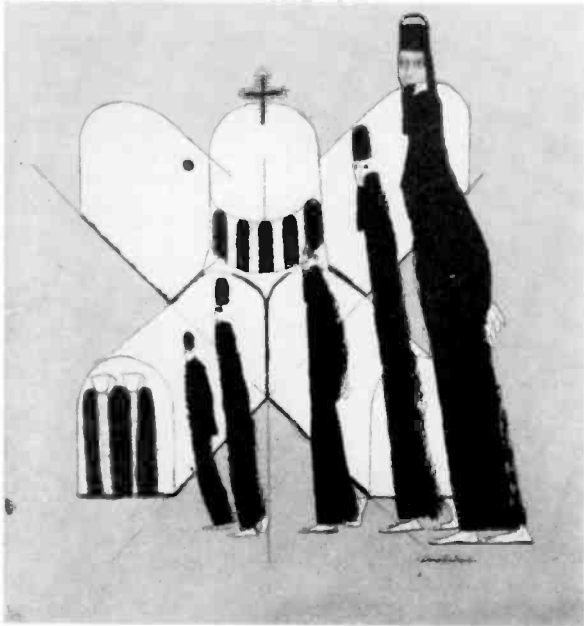
87 Newspapers
art director Ralph Daddio
artist Isabel Bartram
advertiser Bonwit Teller

88 Direct Mail
art director Walter Van Bellen
artist Walter Van Bellen
advertiser National Broadcasting Company



89 Direct Mail

art director Robert Pliskin
artist Robert Pliskin
agency Abbott Kimball Company
advertiser Strathmore Paper Company



90 Display Design

art director David Stone Martin
artist David Stone Martin
agency Asch Studio
advertiser Disc Company of America

VOGUE

tells
the complete
story

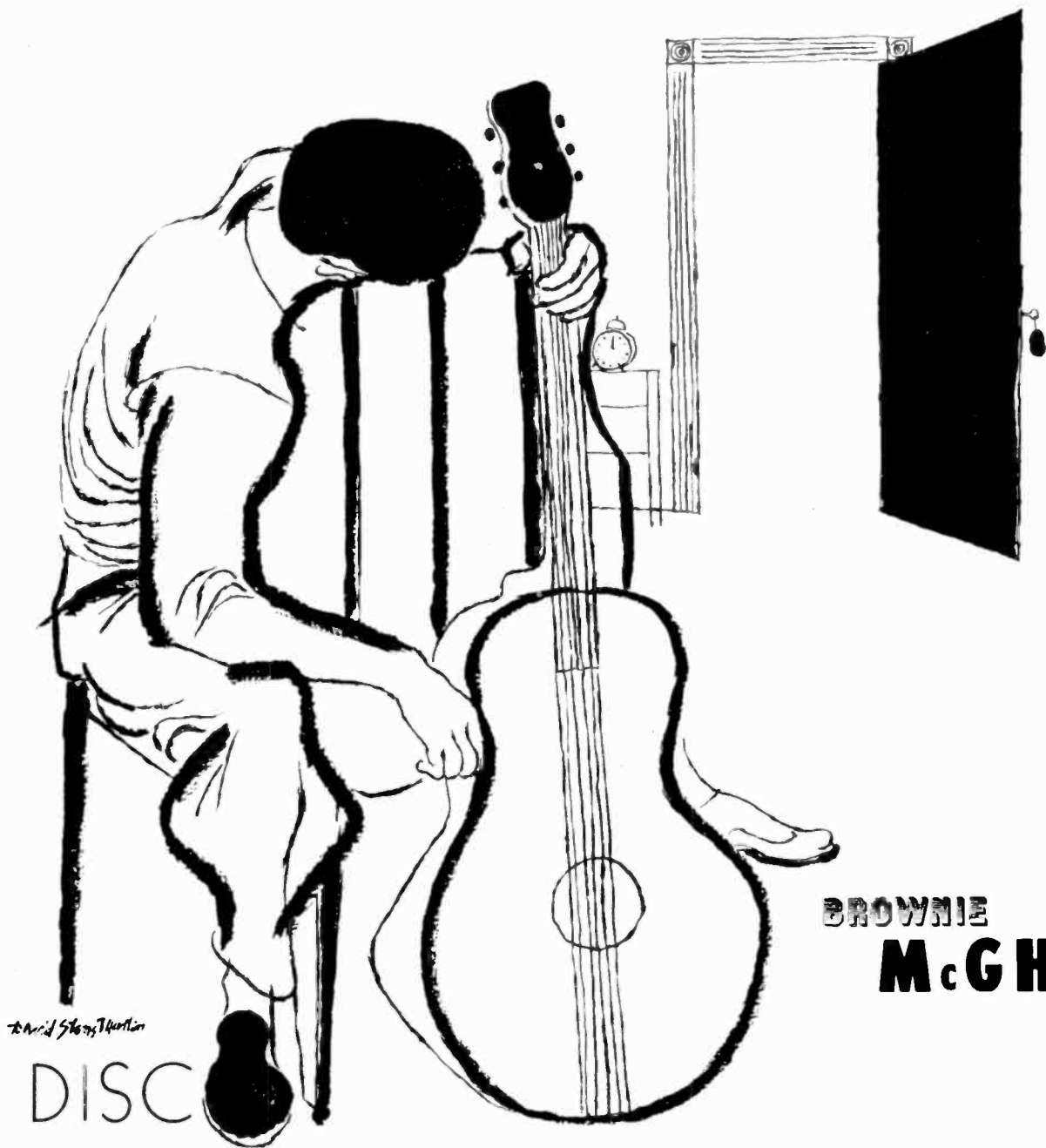
OF THE FASHION SHOWS IN 1953 PAGE 88
The cover is the embodiment of the fashion profession. For the cover the first
was built upon clear lines, basic forms, rounded like Vogue's readers are
top dressed in fashion paper: neck, front, skirt, the line. No 12, 1953, all
found their best" from Vogue, in the following year. The cover was designed to
appear that is the fashion. The paper covers are essential, most of the cover
under cover. Vogue has emphasized the importance of the paper that makes
for new fashions to have permanent design from any other magazine.

It is another - all the best of
fashion, the paper has been
advertising these days when magazine
to cover that cover women who had the
will not to begin the the original fashion
1953. The reader must remember and
remember that Vogue story through Vogue



91 Newspapers

art director Alexander Liberman
art editor Miki Denhof
artist Rene B. Willaumez
advertiser The Conde Nast Publications, Inc.



David Stone Martin

DISC

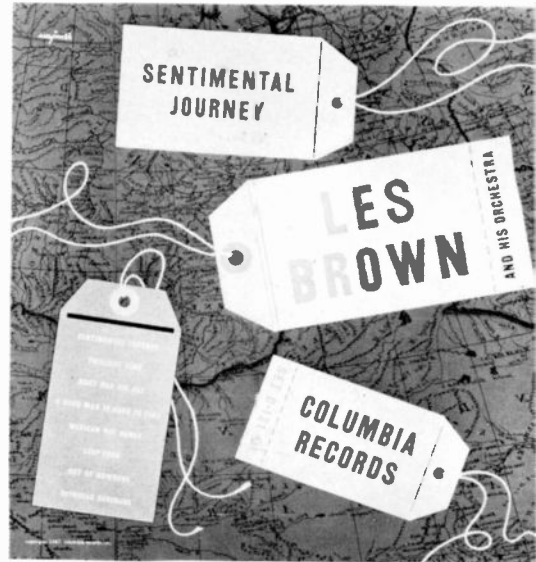
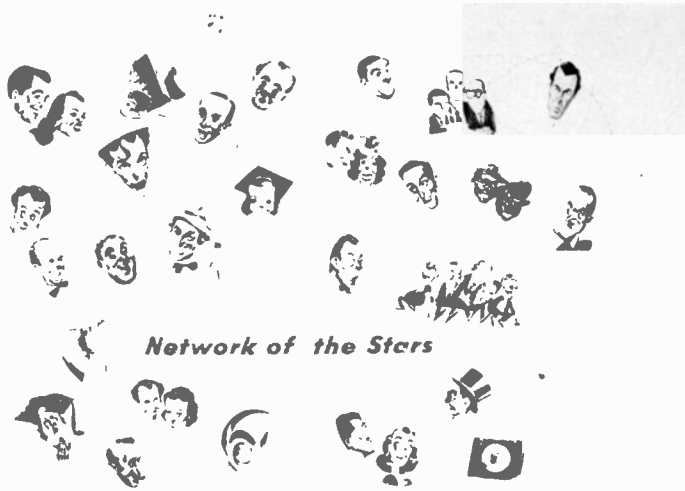
BROWNIE
McGHEE
BLUES

92 Display Design

art director David Stone Martin
artist David Stone Martin
agency Asch Studio
advertiser Disc Company of America

93 Trade Periodicals

art director Allen F. Hurlburt, Walter Van Bellen
 artist Sam Berman
 advertiser National Broadcasting Company



94 Display Design

art director Robert M. Jones
 artist Robert M. Jones
 advertiser Columbia Records, Inc.

it takes two needles
 to knit a sweater

but only one newspaper to
 make profits better

And that newspaper, as you well know, is The New York Times ... where your advertising does double duty. It sells consumers ... alert-minded consumers all over the country who want the best and are ready to pay for it. It also sells the trade ... keen-minded retailers all over the country to whom reading The New York Times is a daily business must. Any wonder The New York Times is New York's leading men's wear medium? Find out more.

95 Trade Periodicals

art director George Krikorian
 artist George Krikorian
 advertiser The New York Times

peps up
tired
persians

When you think of having your Persian coat re-
modeled, think of HAMMER BRAND custom Revitalizing.
This simply amazing, custom method cleans the
fur, restores the lustre, tightens the curl, softens
the skins, makes it easier to match new pelts to old.
Your own furrier knows how to
prepare the coat for Revitalizing
before sending it to us. Consult him
today and wear an enchanting
new dressmaker coat next season.



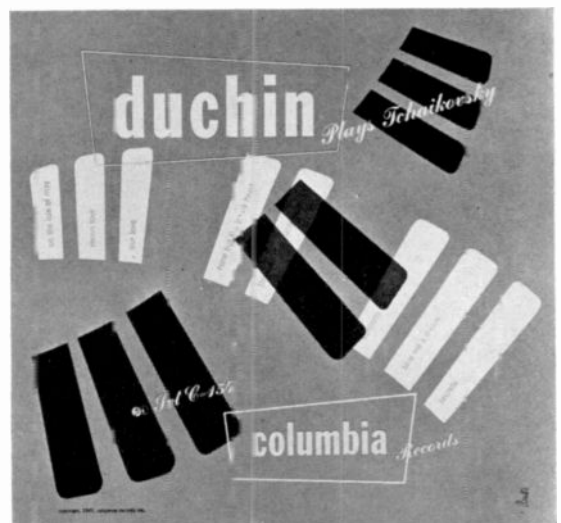
HERMAN BASCH & CO., INC., New York
World's Oldest and Largest Processors of Persian Lamb and Broadtail

96 Small Ads

art director Robert Gage
artist Fay Clemens
agency Kelly Nason Incorporated
advertiser Herman Basch & Company

97 Display Design

art director Robert M. Jones
artist James Amos
advertiser Columbia Records, Inc.



98 Display Design

art director Robert M. Jones
artist James Flora
advertiser Columbia Records, Inc.

ITCH CALMITOL

ITCH CALMITOL

ITCH CALMITOL

ITCH CALMITOL

Thos. Leeming & Co., Inc.
155 EAST 44TH STREET, NEW YORK 17, N. Y.

102 Trade Periodicals

art director Gyo Fujikawa
 artist Gyo Fujikawa
 agency William Douglas McAdams, Inc.
 advertiser Thos. Leeming & Co., Inc.

103 Small Ads

art director Vincent Benedict
 artist Stuart S. Graves
 agency Gray & Rogers
 advertiser Bell Telephone Company of Pennsylvania

104 Small Ads

art director William Golden, Irving Miller
 artist Joe Schindelman
 advertiser Columbia Broadcasting System, Inc.

...a pointer on shopping...

Look in the yellow pages of the Telephone Directory for that product or service you're wanting. The chances are you'll see it once. "There it is!" The Classified Telephone Directory is your quickest, easiest and most complete guide to who sells what in your locality. You'll save time by looking there first.

Look in the **YELLOW PAGES** of the Telephone Directory

THE BELL TELEPHONE COMPANY OF PENNSYLVANIA

A Sunday Date with

THE HOUR OF CHARM
 and Phil Spitalny's
 All-Girl Orchestra

WAAA 00:00 p.m. 0000 on your dial

105 Trade Periodicals

art director Paul Rand, Helen Federico
artist Helen Federico
agency Wm. H. Weintraub
advertiser Kaufmann's Department Stores

let's
talk
about
our
operations!

These are based on the buying and selling of our products as consistently outstanding in quality and appeal that reflects the merchandise of the Kaufmann's stores... "If it's out of this world, it's here!"

If you're the kind of guy who's talking about... and telling about... you're the kind we're looking for!... and we'll not only look forward to seeing you, or your representative... as it makes sense, with open arms! In Pittsburgh, our buying office is located on the second floor lobby... in New York, at The Macy Company where, 844 Broadway, 14th Floor.

Kaufmann's
Pittsburgh, Pa.
"If it's out of this world, it's here!"

Do these "show-off" items show you anything?

Nature's first working combination of VINYLITE Brand Plastic shearing. An working like the machine, versatile material is shown off - and promoting your goods or any other product for as long as 5 years - practically!

Thoroughly workable and utilitarian in its many uses, Vinylite, this plastic shearing is in the same class as wood and metal. It is a general utility material which can be used with hand tools. And there's another advantage - a product that is completely resistant to water.

But let's not forget its beauty. Vinylite, Brand Plastic shearing can shearing plastic shearing, in the same class as wood and metal. It is a general utility material which can be used with hand tools. And there's another advantage - a product that is completely resistant to water.

But let's not forget its beauty. Vinylite, Brand Plastic shearing can shearing plastic shearing, in the same class as wood and metal. It is a general utility material which can be used with hand tools. And there's another advantage - a product that is completely resistant to water.

VINYLITE
PLASTICS

Bakelite Corporation, Dept. of Sales Circulars and Catalogues, 75th St. East 12nd Street, New York 17, N. Y.

106 Trade Periodicals

art director Howard F. Bertkau
artist Mac Ball Studios
agency J. M. Mathes, Inc.
advertiser Bakelite Corporation

107 Trade Periodicals

art director David W. Fletcher
artist Valentino Sarra
advertiser Kieseewetter Orchid Gardens

This is an orchid seedling tube

L. C. Cassandra var. F. C. J. C. Ardella

A In most orchid seedling tubes, the seedlings look green and healthy and ready for transplanting. Since you're going to spend five to seven years of hard work and loving care waiting for the final result, why not be sure with a KIESEWETTER seedling!

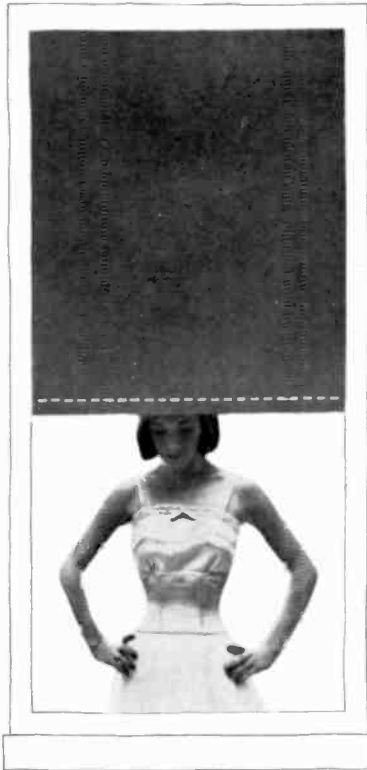
Each year Ralph Kieseewetter selects a few of the most outstanding of his more than 150 Gold Medal, F.C.C., Award of Merit plants. From these a few crosses are made and the seedlings are offered to you.

When you buy KIESEWETTER seedlings, you buy results.

KIESEWETTER
Orchid Gardens
R. F. B. BOSLYN, LONG ISLAND, N.Y.



108 Trade Periodicals
 art director George W. Higgins
 artist Joseph Chenoweth, Daisy Stillwell
 Sylvester Livolsi
 agency Hazard Advertising Co.
 advertiser Davis & Geck, Inc.



ROMANTIC SHADES OF YESTERYEAR...

PETTICOATS AND CAMISOLES, BUSES AND LITTLE "NIPPERS"

- A. Franette's Back in white or black nylon-satin and power net, 33 to 36. \$29.75
 - B. Cameo Camisole in demure white rayon crepe with Val lace, 32 to 38. \$9.99
 - Franette's "nippers" in white, black or tea rose rayon satin lace, S, M or L. \$5.99
 - C. Sheer white organdy petticoat with a juba dotted dust ruffle, 23 to 30. \$6.99
- Other petticoats from \$1.99 to \$7.95. Corsets and Lingerie, Second Floor.



109 Newspapers
 art director William Taubin
 artist Ben Schultz, Wm. Taubin,
 Nicky Gibson
 advertiser Franklin Simon

Design

and

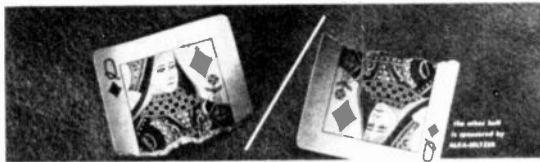
Paper



No. 25

110 *Direct Mail*
art director Arnold Roston
artist Pablo Picasso, Albrecht Durer,
RKO Radio Pictures, Photo Studios,
Arnold Roston
publisher Marquardt & Company, Inc.
publication Design & Paper

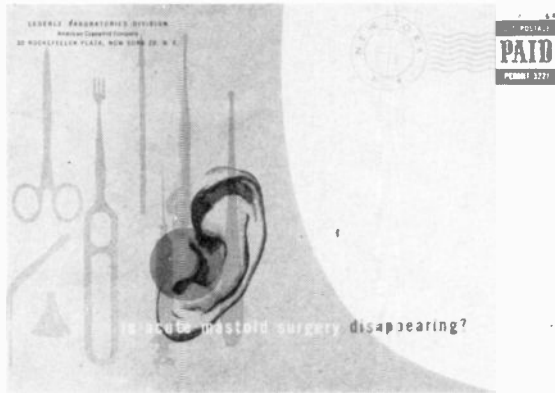
HALF
A
"QUEEN"
FOR
SALE



... the Queen of Diamonds...
... the Queen of Spades...
... the Queen of Hearts...
... the Queen of Clubs...

... the Queen of Diamonds...
... the Queen of Spades...
... the Queen of Hearts...
... the Queen of Clubs...

111 Direct Mail
art director David A. Bryce
artist Herbert Lubalin
agency Sudler & Hennessey
advertiser Lederle Laboratories



... and instead surgery disappearing?

112 Trade Periodicals
art director Arnold Roston
artist Arnold Roston, Dalas Studios
advertiser Mutual Broadcasting System

113 Trade Periodicals
art director William Golden
artist Ray Komai, Lou Dorfman
advertiser Columbia Broadcasting System, Inc.

U·I
has
"The
Egg
and
I"

111 Trade Periodicals
art director Erik Nitsche
artist Erik Nitsche
agency Monroe Greenthol Co., Inc.
advertiser Universal Pictures, Inc.

THIS IS THE WAY "CBS PUBLICITY" GOES ABOUT ITS BUSINESS

"How do you rate the press departments of the four major networks from the standpoint of all-round service, all year 'round'?"

Last month, this question was put directly to every newspaper radio editor from coast to coast.

Their vote was unhesitating:
"CBS Press Information is BEST...for the NINTH consecutive year."

In fact, CBS was the top choice of more of these editors than all other network publicity departments combined.

This is a solid, unequivocal endorsement of the way CBS PRESS INFORMATION goes about its business, supplying honest, straightforward reporting in brilliantly usable form, backed by sound and careful research, speed along by up-to-date technical facilities, and handled by a big, able staff.

And more than this...
It's an acknowledgment of the superior service CBS clients and agencies get on each of their CBS programs, day in day out, year after year.

That's one more reason why they keep coming to CBS; one more reason why CBS is the first choice today, of more of the country's largest radio advertisers...and more of them exclusively... than any other network.

And has been for 11 years in a row!

They find that CBS delivers listeners at less cost than any other network.

And they find CBS PRESS INFORMATION an integral part of the complete network operation that makes this possible.

CBS

"Billboard's Tenth Annual Radio Publicity Survey"

"A business in millions
a profit in pennies"

Ohrbach's

14th Street facing Union Square

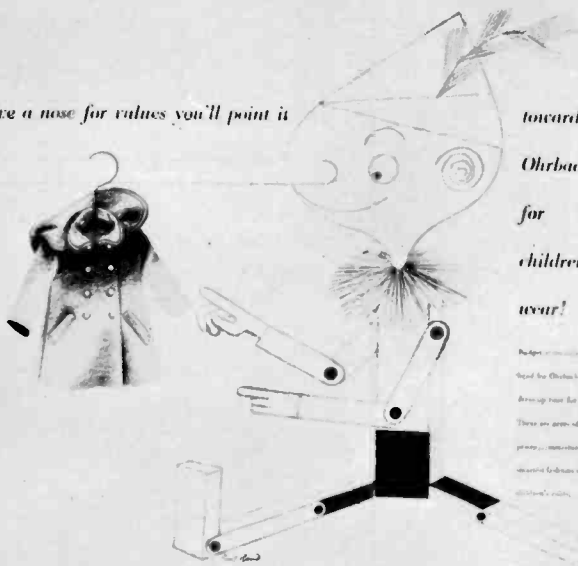
Hours: 10:30 am to 5:45 pm (except Saturdays, 12 noon to 6:30 pm)

Market and Hudson Streets, Newark

Hours: 10:30 am to 5:45 pm (except Saturdays, 12:30 pm to 6:30 pm)

118 Newspapers
 art director Paul Rand
 artist Paul Rand
 agency Grey Advertising Agency, Inc.
 advertiser Ohrbach's

If you've a nose for values you'll point it



toward
 Ohrbach's
 for
 children's
 wear!

Perhaps you've noticed
 that the children's clothing
 department has the children
 There are great values at very
 prices... remember, the quality of the
 material is what
 makes the difference.
 Ohrbach's has everything from
 to go to bed... and
 everything in between... for
 and everything to wear for
 mother! Follow your nose to
 the nearest child's... how do you think
 that's headed toward Ohrbach's.

The Flower of the Flock
 Let's ASHLAWN with wool woven through the back.

Nothing is so good for our mind
 patterns — we give them the use of
 the back of the flower of the Flock.

No matter how you look at it,
 Let's ASHLAWN will show you its
 true value. Its strength, beauty and
 design is woven through the back.

It's a weave unlike any other, with a
 much higher wool value.
 Each day's use will make you
 find out ASHLAWN is a close
 woven, sturdy carpet — best answer
 to accessories like heavy traffic, dirt
 and oil-staining in simple. BUCKINGHAM

Lees
 CLEAR COLOR CARPET

JAMES LEES & SONS COMPANY, BRIDGEFORD, PENNSYLVANIA
 OTHER FAMOUS LEES PRODUCTS... COLUMBIA AND MINERVA HAND-KNITTING YARNS

119 Trade Periodicals
 art director Paul Smith
 artist Earle Goodnow
 agency D'Arcy Advertising Company
 advertiser James Lees & Sons Company

120 24-Sheet Posters

art director Wilbur Smart
artist Haddon H. Sundblom
agency D'Arcy Advertising Company
advertiser The Coca-Cola Company



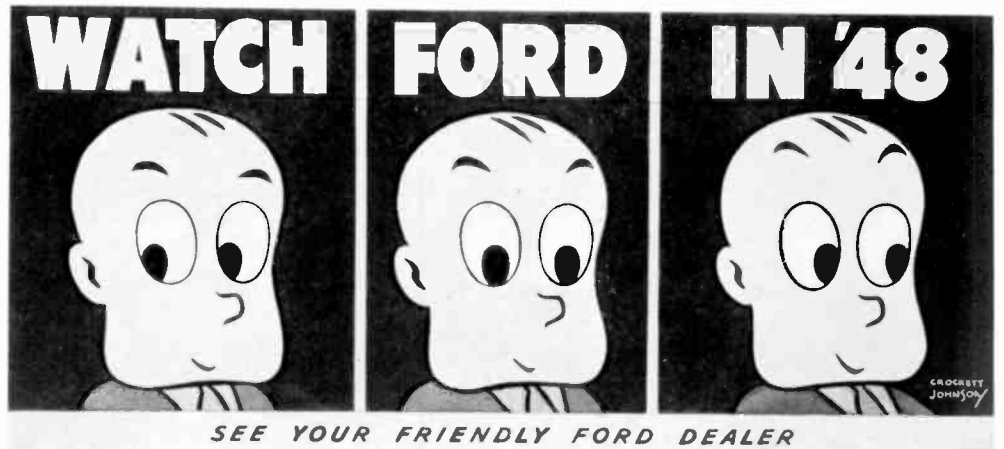
121 24-Sheet Posters

art director Leroy F. Lustig
artist Robert Osborn
agency Lustig Advertising Agency
advertiser Radio Station WHK



122 24-Sheet Posters

art director Wallace W. Elton
artist Crockett Johnson
agency J. Walter Thompson Company
advertiser The Ford Motor Company



ADD HEALTH TO BREAKFAST!



Sunkist

CALIFORNIA ORANGES

BEST FOR JUICE - and *Every use!*

123 Posters

art director Lyman Powers

artist Marcel Olis

agency Foote, Cone and Belding

advertiser California Fruit Growers Exchange

124 24-Sheet Posters

art director John A. Cook

artist Jack Wittrup

agency J. Walter Thompson Company

advertiser The Ford Motor Company



"Smooth as a

'47 FORD"



Oh Boy!

**ALTES
LAGER**

125 24-Sheet Posters

art director Herbert Noxon, Edward Graham

artist Dal Holcomb, Carl Paulson

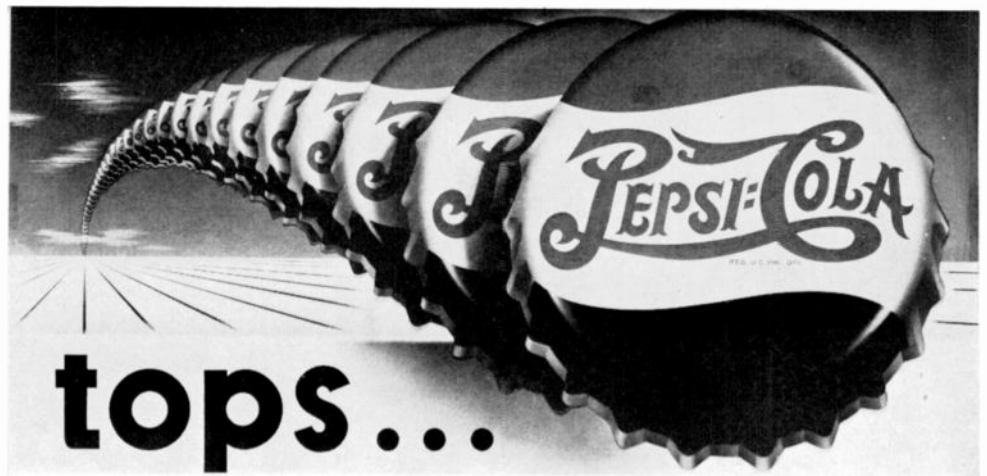
agency McCann-Erickson, Inc.

advertiser Tivoli Brewing Company



127 24-Sheet Posters
art director Edward F. Molyneux
artist Lou Chap
agency Newell-Emmett Company
advertiser Pepsi-Cola Bottling Company

126 24-Sheet Posters
art director Lyman Powers
artist Bill Tara
agency Foote, Cone and Belding
advertiser Union Oil Company of California



128 24-Sheet Posters
art director Link Malmquist
artist Gordon Brusstar
agency Foote, Cone & Belding
advertiser Southern Pacific Company



129 24-Sheet Posters

art director Commander John B. Shipman, USN

artist Rex Reichert

advertiser Navy Department



130 24-Sheet Posters

art directors Herbert Noxon, Edward Graham

artist Howard Scott

agency McCann-Erickson, Inc.

advertiser Atlas Supply Company



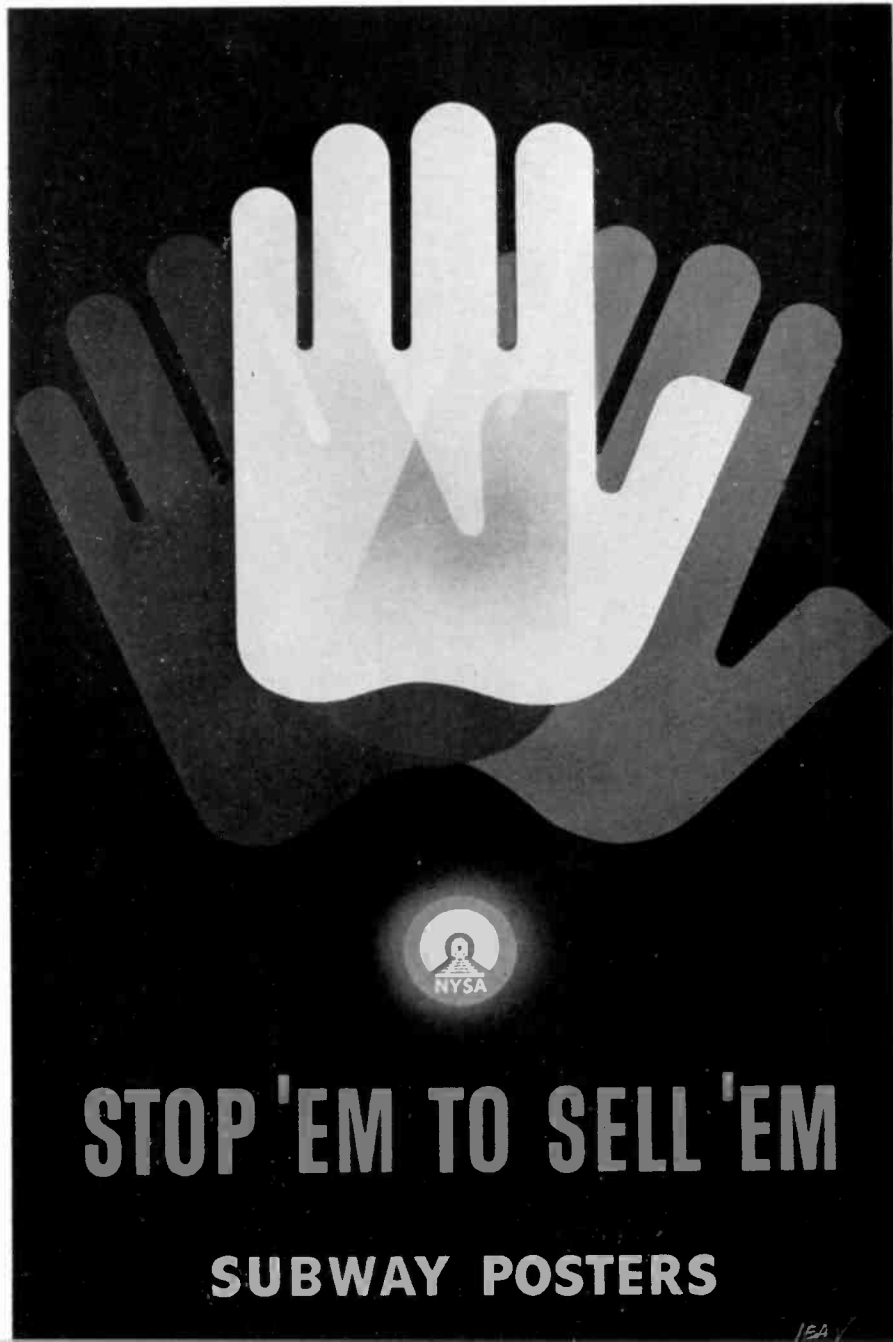
131 Posters

art director Elizabeth Eyerly
artist Joseph Binder
agency Botsford, Constantine & Gardner
advertiser Jantzen Knitting Mills



132 Posters

art director Jefferson Tester
artist Jean Carlu
advertiser New York Subways Advertising Co., Inc.





133 Posters

art director Eugene Payor
 artist George Greb
 agency Einson-Freeman Company, Inc.
 advertiser Fruit Industries, Inc.

134 Posters

art director Hector A. Donderi, Wesley Heyman
 artist Wesley Heyman, Roy Germanotta, Inc.
 advertiser United States Rubber Company—
 U. S. Royal Tires





135 Display Design

art director Ray Sullivan
 artist Ray Sullivan
 advertiser Trojan, Inc.



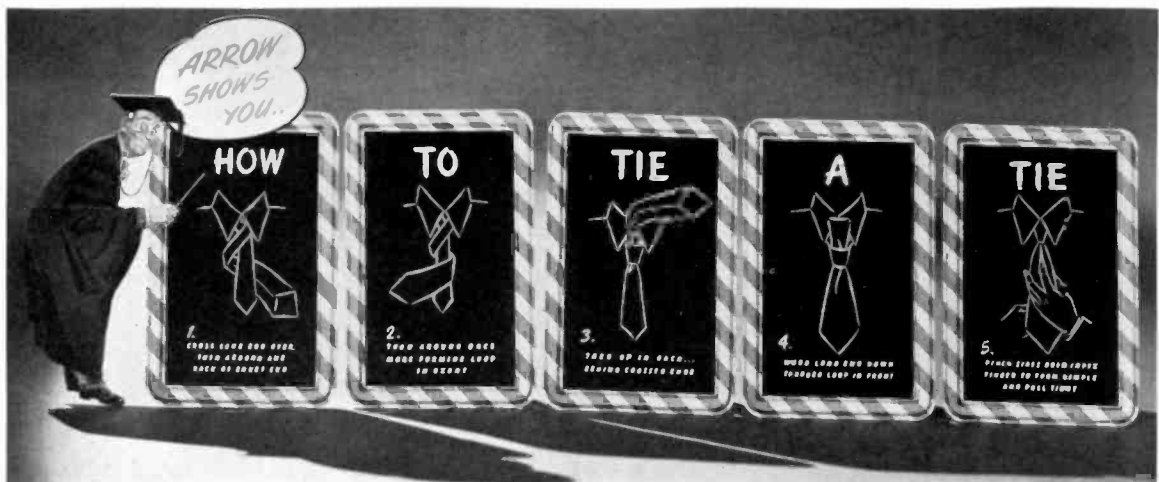
136 Posters

art director Harry C. Haas
 artist Charles Franc, Tony Abruzzo
 agency Einson-Freeman Co., Inc.
 advertiser R.C.A. Victor Company



137 Posters

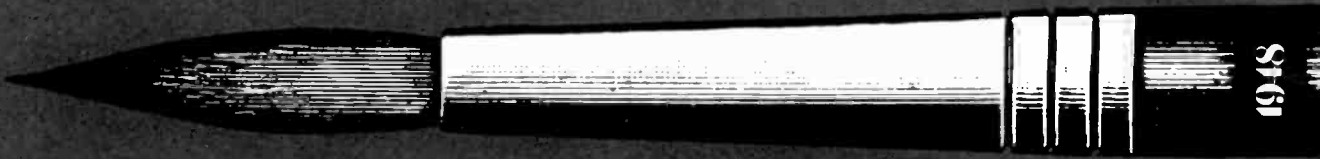
art director David Millard
 artist Van Beek Industries
 agency Walter Weir, Inc.
 advertiser Parfums Degas



138 Posters

art director George A. Phillips
 artist Otto Freund, Royer & Roger
 agency Kindred, MacLean & Company, Inc.
 advertiser Cluett, Peabody & Co., Inc.

Advertising Art





ART DIRECTORS CLUB MEDAL

Martin W. Carrick

The picture on the opposite page is one of a series of twelve painted by Rojankovsky for the Morrell 1948 calendar. This 12-sheet calendar has, for many years, been produced by Ketterlinus for John Morrell & Co., meat packers. Its twelve pictures illustrate a central theme.

Through the years the calendar has become something of a national institution, and both Morrell and Ketterlinus give the most careful consideration to the selection of a theme and to an artist whose style is most suited to its development.

The theme selected for 1948 was Fairy Tales, and the calendar which proved to be extraordinarily popular, carried twelve scenes from familiar fairy stories, known and loved by old and young alike.

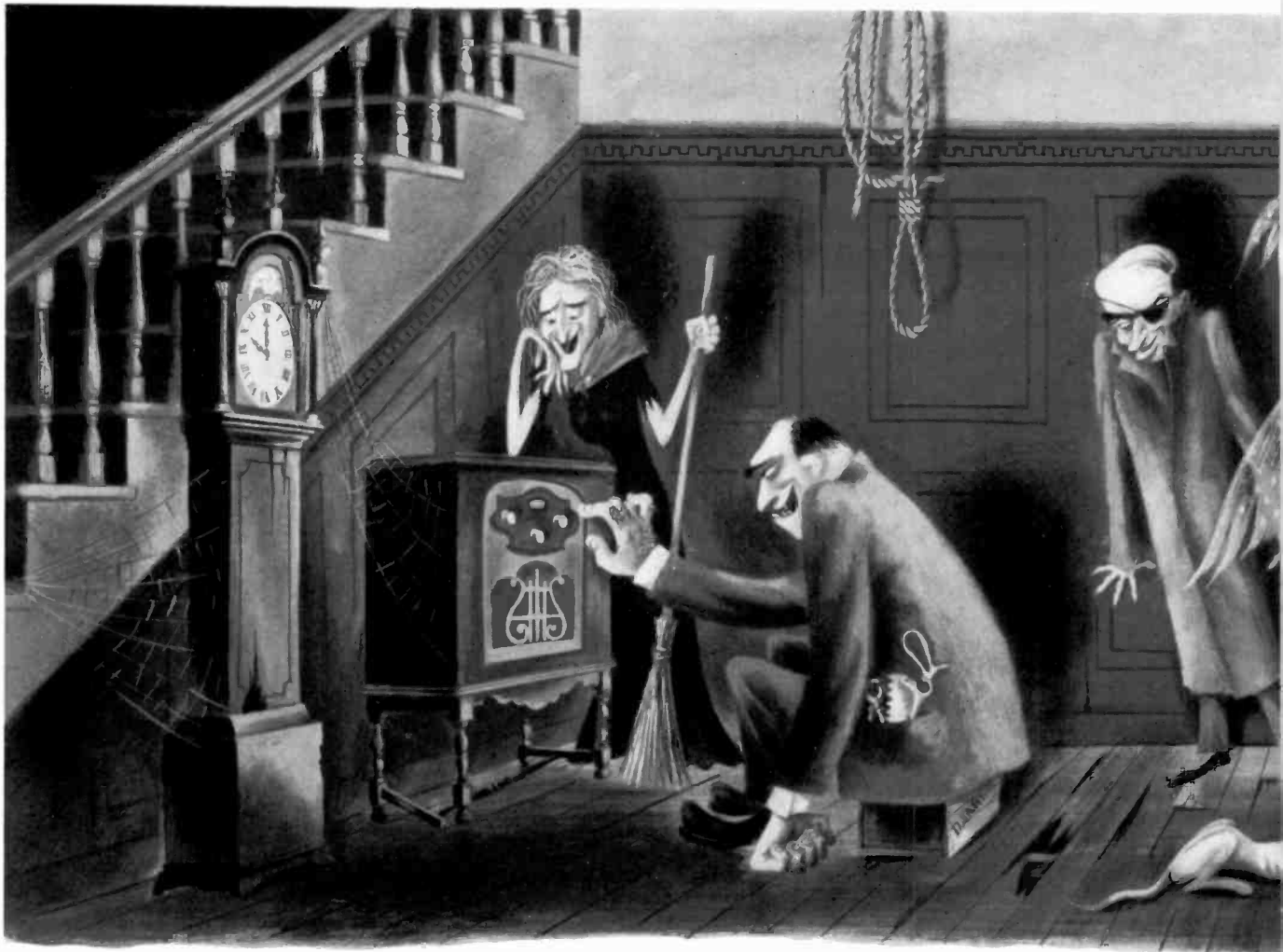
Feodor Rojankovsky, distinguished illustrator of children's books, was commissioned to paint the pictures—a happy choice, for his style is unique and fascinating and the charm of his interpretations recreates the image of our childhood dreams. A great lover of animals and birds, his whimsical expressions and attitudes with which he endows them are a joy to all.

Martin W. Carrick



139 General Illustration

artist Feodor Rojankovsky
art director Martin W. Carrick
agency Ketterlinus Litho. Mfg. Co.
advertiser John Morrell & Company



ART DIRECTORS CLUB MEDAL

Allen F. Hurlburt

Radio is a medium in which sound alone conveys ideas, and when these ideas are translated into pictorial representation, imagination must be the dominant force. Certainly there would be nothing suggesting the chills of a radio "whodunit" in a literal illustration of studio, scripts, actors and mechanical sound effects.

The series of which this advertisement is a part was designed to give maximum freedom to the artist. Joe Kaufman has handled the art work from the start of the campaign and with imagination bordering on fantasy has managed to convey the spirit of a dozen programs ranging from "One Man's Family" to "Truth or Consequences."

In the Mystery Theater ad it was decided to combine all possible ingredients of the chillers that stalk the airways—then to add a twist by having the macabre characters listening to their own radio program. The headline, "It happened on NBC," was handled in a photographic distortion of the Bulmer italic which has been standard for the series.

Allen F. Hurlburt



1-10 Humor

artist **Joe Kaufman**

art director **Allen F. Hurlburt**

advertiser **National Broadcasting Company**



It happened on NBC

Joe Kaufman

ART DIRECTORS CLUB MEDAL

John Cook

The story behind the Ballantine “frosty bottle and glass” is a very simple one.

We had used a number of product illustrations in our Ballantine advertising, which even so exacting a client considered excellent. But back in the summer of 1946, when a new campaign was in preparation, we decided we must have a painting of a bottle and glass that would be the most thirst-provoking one that had ever been done.

We had been watching Carl Paulson’s work and felt that he might be just the man to pack an extra measure of thirst appeal into our illustration—so we had him try his hand at it.

And, as you know, he came back with a “dream bottle and glass” . . . as cool and frosty and alluring as the bottle and glass a tired, parched man dreams of along toward the end of a sizzling day in midsummer.

You’ll be interested to know that a whole new campaign has now been built around the Ballantine bottle and glass. It broke in the April issues of *Life*, *Collier’s*, *Look* and *Time*.

John Cook

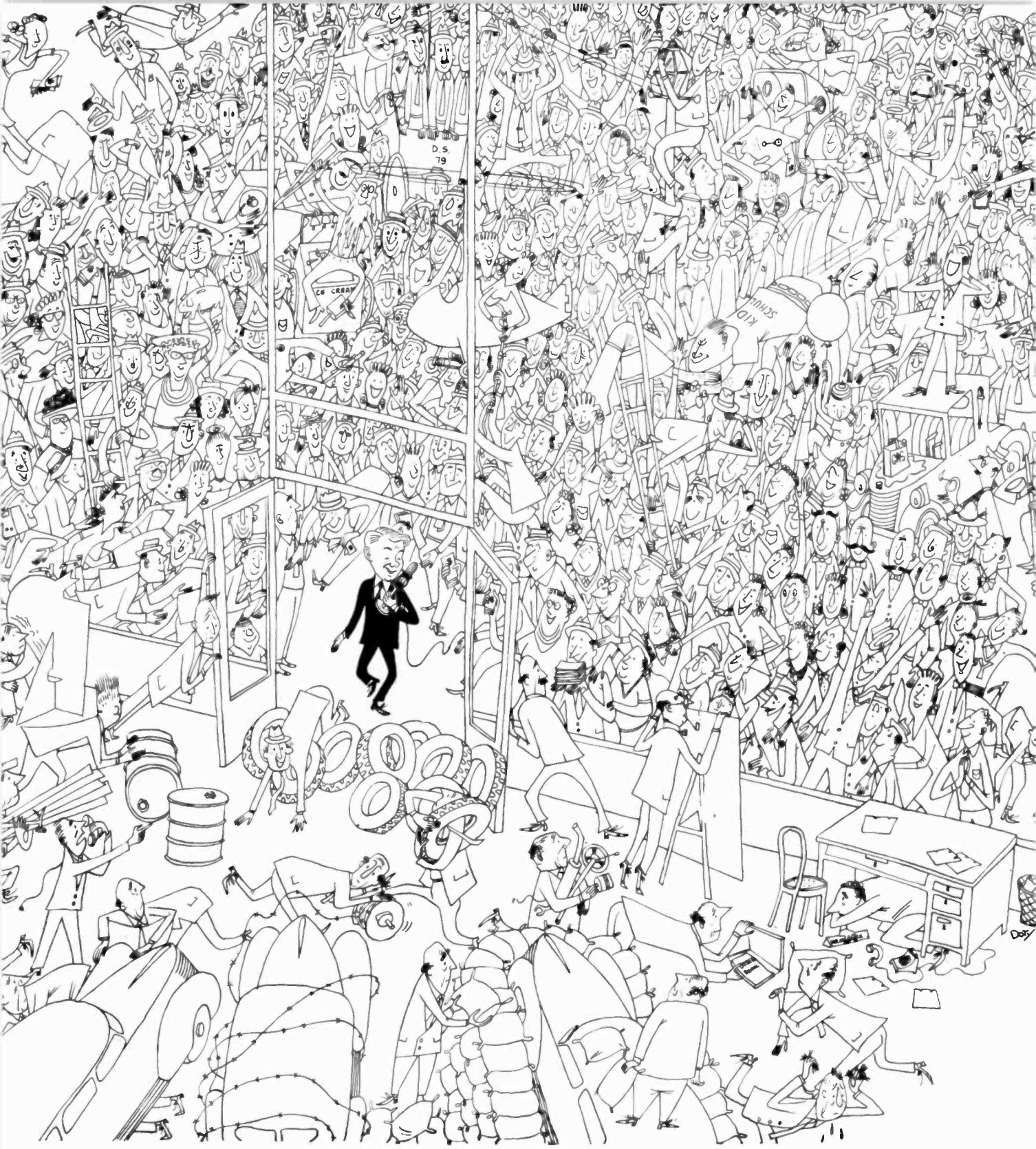


1-11 Product Illustration

artist Carl Paulson
art director John A. Cook
agency J. Walter Thompson Company
advertiser P. Ballantine & Sons

*America's
Largest Selling Ale*







AWARD FOR DISTINCTIVE MERIT

William Golden

I got the assignment for this series of drawings from Bill Golden in the form of a thumb-nail sketch and a stern admonition to fill the spread with people—not just shapes, but people drawn in complete detail. I was completely enthusiastic about the idea. It would make an ad that could hardly fail to catch the reader's eye, make him stop, examine, and of course read the copy!

The drawing was shown to a research outfit, long experienced in readership surveys. They said: "This cartoon is lacking in several major high reader-interest characteristics, such as dominance, sharp black and white contrasts, etc." . . .

But the client followed the hunch of the art director and ran the series.

Me? I'm on the side of the Art Directors in their battle with the "predictors."

Nice to know the A. D. Club is, too.

Roy Doty



1-12 Humor

artist Roy Doty

art director William Golden

advertiser Columbia Broadcasting System, Inc.



AWARD FOR DISTINCTIVE MERIT

David Stone Martin

Although the design elements and orientation of my pictures are almost always similar, the technical methods and treatments are eclectic and sometimes vary greatly from picture to picture. I've never regarded this as a fault because I have always felt that drawing methods are calligraphic (sic) tools or languages and the artist should be able to use the representational as well as the most overtly non-objective at will.

This drawing is the result of the conscious use of closely related methods which I felt suited to showing impending tragedy mixed with a depravity and fear. The picture of Montgomery is a composite of many photos of him pushed closer to the way he appeared in "Night Must Fall" rather than his more recent suave parts. William Golden and I agreed that his characterization of the depraved and shrewd youth was more significant for our purpose. The fleeing figure is derived from a sketch I made of a man running across a vacant lot in the Bowery, what he was running from I do not know but I'm sure it was something fearful.

David Stone Martin



143 General Illustration

artist David Stone Martin
art director William Golden
advertiser Columbia Broadcasting System, Inc.

AWARD FOR DISTINCTIVE MERIT

Maurice G. Sholle

This first advertisement, in a new campaign for American Silk Mills, began with a few important (and what seemed at first, difficult) things to accomplish.

A new logotype was to be introduced and powerfully presented. Fashion leadership and prestige was to be expressed. It was to be first and last a fabric (not a fashion) advertisement.

Working directly with the president of American Silk Mills, Milton Rubin, and Lois Ullman, promotion manager . . . I designed the three dimensional "A" and triangular format that have become identified with Amerimill advertising throughout the country. Hal Reiff, the photographer, achieved this dramatic photograph by using translucent acetate inside the camera.

The finished fashion from Pattullo supplies the drama and prestige. The fabric emerges dominant. The freedom of motion in the photograph gives perfect expression to the entirely modern character of the mill that signs the message.

Maurice G. Sholle



1-4-1 Fashion and Style

artist Hal Reiff
art director Maurice G. Sholle
agency Sterling Advertising
advertiser American Silk Mills, Inc.





AWARD FOR DISTINCTIVE MERIT

Ralph Daddio

Perfume advertisements appear quite frequently on retail advertising schedules. As a result the approaches have been many and varied. The ads have been handled whimsically, romantically, sensuously and seasonally, etc.

In preparing the Charbert advertisement, there were three scents to play with: "Fabulous," "Breathless," "The French Touch." Visually, they reminded me of the famous "hear no . . . see no . . . speak no . . ." which when slightly(?) altered became three beautiful women and their reactions to three beautiful perfumes.

The art execution caught completely the spirit of this thought.

Ralph Daddio



145 Fashion and Style

artist **Tod Draz**
art director **Ralph Daddio**
advertiser **Bonwit Teller**

AWARD FOR DISTINCTIVE MERIT

Kurt Josten

"Coffee's Ready" is one of a series of ads selling Pacific sheets. This series started with the idea of appealing to the reader by showing vignettes of human interest in the bedroom—at the same time prominently displaying sheets.

From a layout point of view the basic format was foolproof. Human interest figures and a large expanse of sheet bleeding off the page allowed the headline and copy to be surprinted without vitiating the effect as a whole.

Success depended upon a particularly sensitive artist with impeccable taste. John Gannam was the answer to the art director's prayer. He took hold from the beginning and devoted to the job the sincerity and integrity for which he is noted.

Kurt Josten



1-16 General Illustration

artist John Gannam
art director Kurt Josten
agency Williams & Saylor
advertiser Pacific Mills



"Coffee's ready!"

Sunday morning. A wisp of coffee fragrance drifts through your dreams...and presently hubby's good-morning kiss announces breakfast.

One of the special pleasures of Sunday morning is the chance to enjoy a few more moments' blissful slumber.

These delightful Pacific Sheets add immeasurably to your everyday comfort. They're soft and white as a cloud—

yet the firm, close weave gives them washday stamina.

These fine sheets don't just grow; they are *designed*. Their balanced construction puts comfort and service qualities in perfect proportion. They are made in several grades, suitable for every bed in the house.

Pacific Balanced Sheets are sold by better stores from coast to coast. Next time you buy, ask for them by name.

PACIFIC PERCALES · PACIFIC EXTRA-STRENGTH MUSLIN · PACIFIC TRUTH MUSLIN

Free booklet: "The story of Pacific Balanced Sheets". Drop a card to
Pacific Mills, 214 Church Street, New York 13

BALANCED
PACIFIC
SHEETS



147 General Illustration
 artist Lawrence Beall Smith
 art director Bert Ray
 advertiser Abbott Laboratories



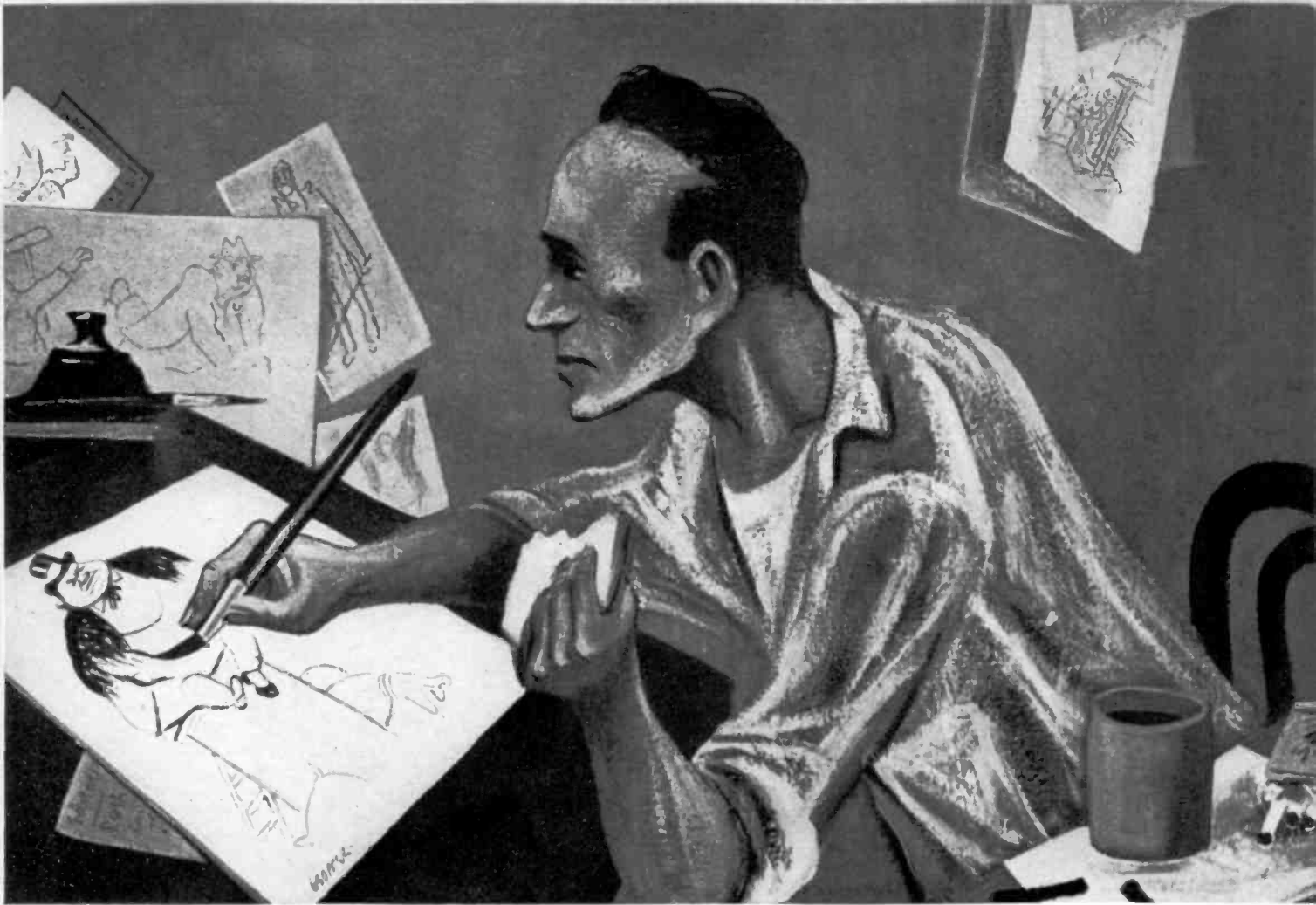
Made expressly for them...



148 General Illustration
 artist Fletcher Martin
 art director Bert Ray
 advertiser Abbott Laboratories



In the Wink of Two Eyes...



149 General Illustration

artist William Gropper
art director Bert Ray
advertiser Abbott Laboratories

...Dietary Dab

Dayamin



150 General Illustration

artist Rene Robert Bouche
art director Arthur Weithas
agency Blaker Advertising Agency
advertiser Elizabeth Arden Sales Corp.





Thousands of the work

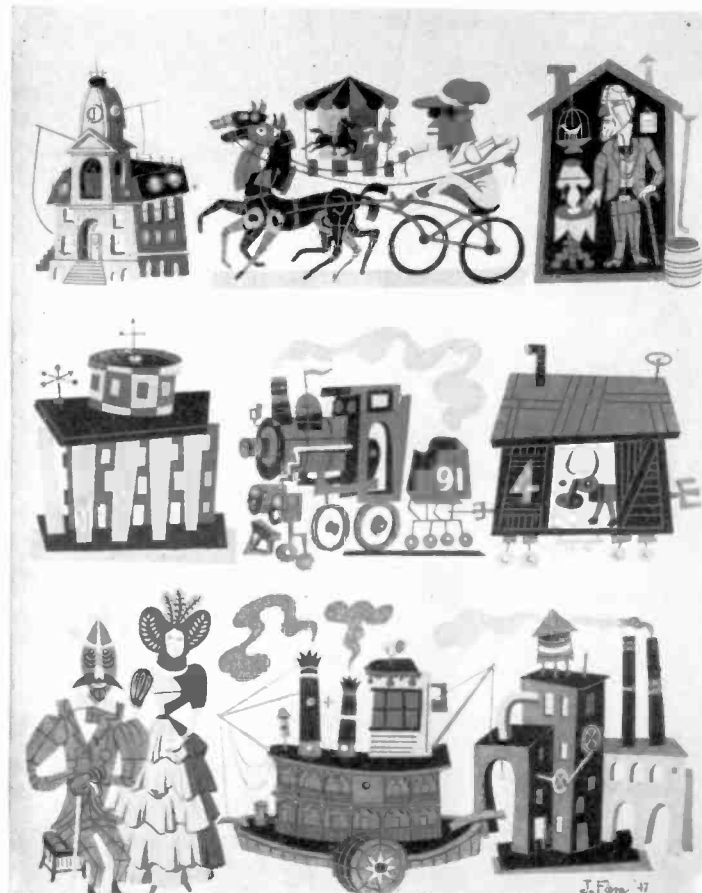
J. Wyandotte

153 General Illustration

artist Robert Riggs
 art director Edith Jaffy
 agency N. W. Ayer & Son, Inc.
 advertiser Wyandotte Chemicals Corporation

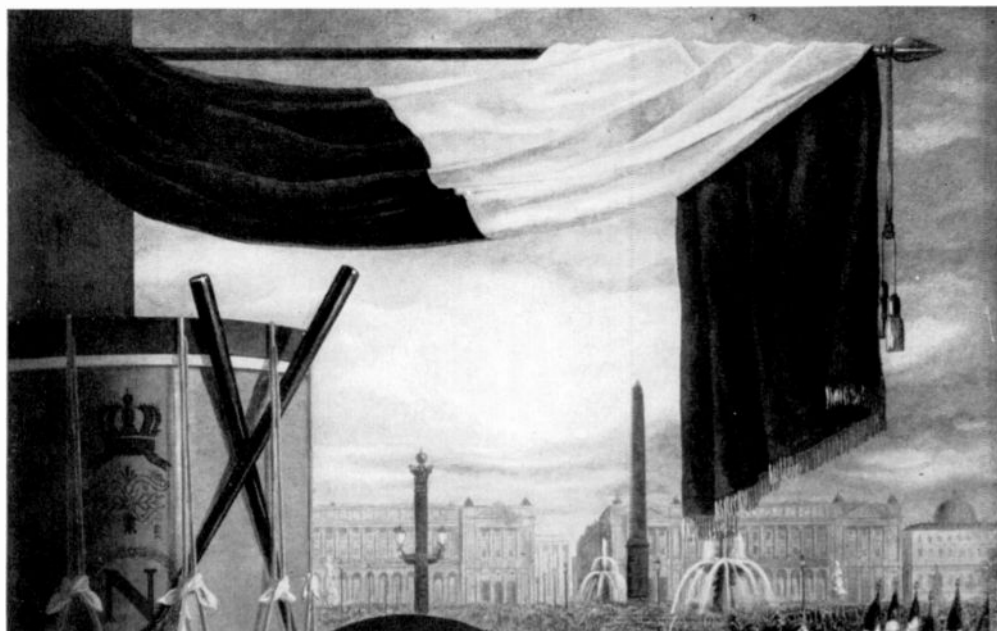
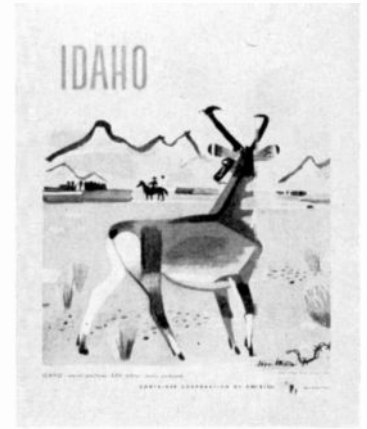
154 General Illustration

artist James Flora
 art director Jean Layton
 agency N. W. Ayer & Son, Inc.
 advertiser Container Corporation of America



155 General Illustration

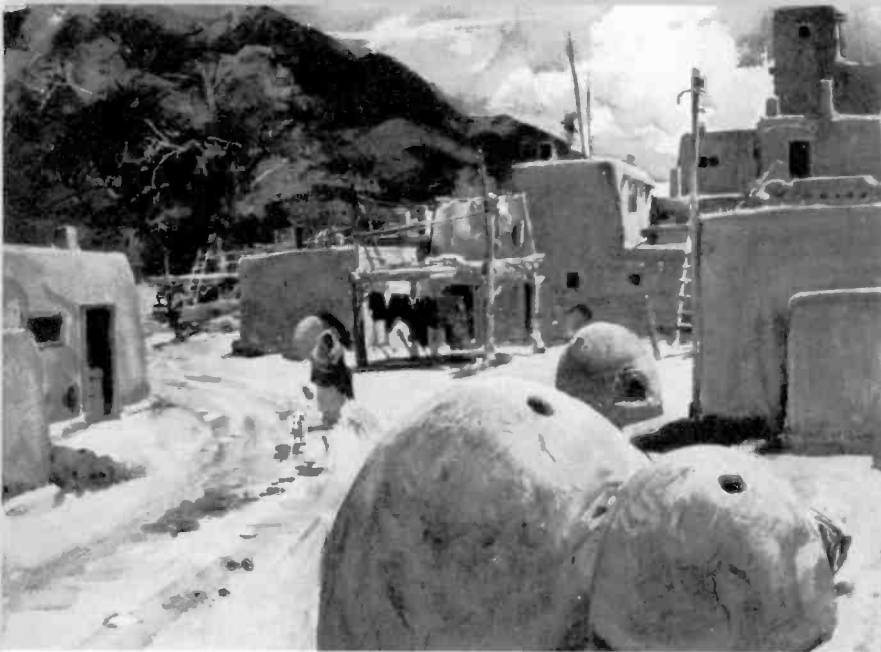
artist **Edgar Miller**
art director **Leonard Lionni**
agency **N. W. Ayer & Son, Inc.**
advertiser **Container Corporation of America**



156 General Illustration

artist **Homer Hill**
art director **Len Bastrup**
advertiser **Wyeth, Incorporated**





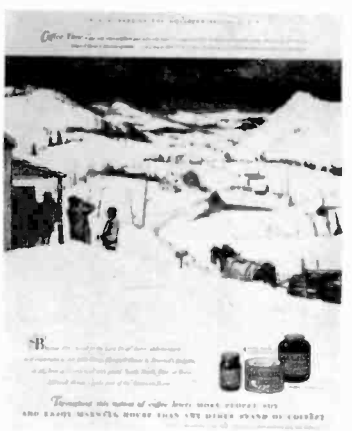
157 General Illustration

artist Warren Baumgartner
 art director Charles Faldi
 agency Benton & Bowles, Inc.
 advertiser Maxwell House Coffee Division
 General Foods Corporation



158 General Illustration

artist C. Ivar Gilbert
 art director Charles Faldi
 agency Benton & Bowles, Inc.
 advertiser Maxwell House Coffee Division
 General Foods Corporation



159 General Illustration

artist Paul Sample
 art director Charles Faldi
 agency Benton & Bowles, Inc.
 advertiser Maxwell House Coffee Division
 General Foods Corporation



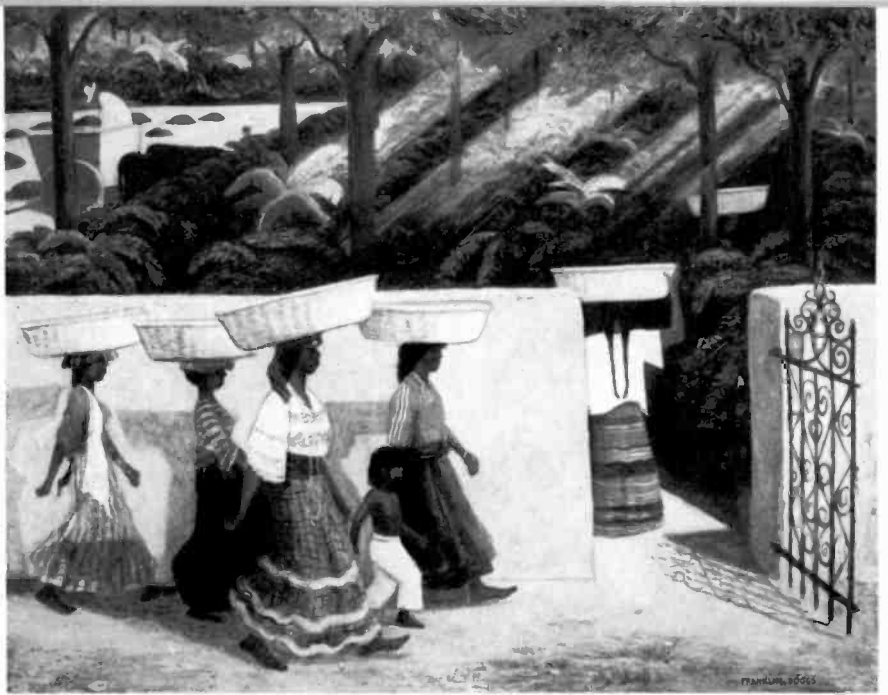
160 Fashion and Style

artist Constantine Joffe
 art director Arthur P. Weiser
 agency Grey Advertising Agency, Inc.
 advertiser Waldes Kohinoor, Inc.



The world's finest coffees
are grown in cool, shady shade

you get Shade-grown Laces in
Chase & Sanborn Coffee



161 General Illustration
 artist Franklin Boggs
 art director Arthur T. Blomquist
 agency J. Walter Thompson Company
 advertiser Chase & Sanborn

162 General Illustration
 artist David Stone Martin
 art director Elwood Whitney
 agency Foote, Cone & Belding
 advertiser The American Tobacco Company



FINE TOBACCO

Light tobacco
 Fine tobacco
 Mild tobacco
 U.S./M.F.T.



LUCKY STRIKE means fine tobacco
 It's Great To Smoke, It's Truly Different—Like Every Good Thing in the World



163 General Illustration

artist Haddon Sundblom
art director Arthur T. Blomquist
agency J. Walter Thompson Company
advertiser United States Brewers Foundation

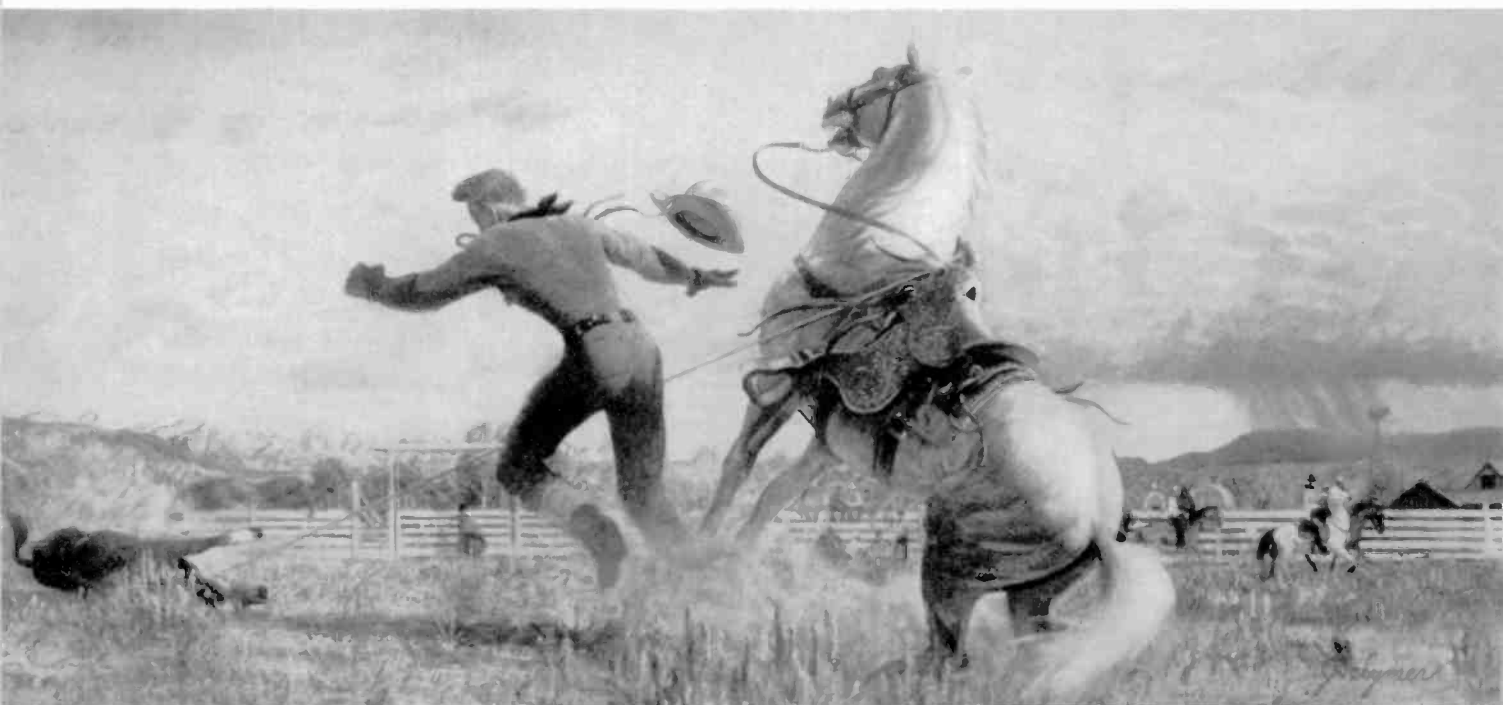




164 General Illustration
 artist Haddon H. Sundblom
 art director Wilbur Smart
 agency D'Arcy Advertising Company
 advertiser The Coca-Cola Company



165 General Illustration
 artist John Clymer
 art director J. H. Tinker, Jr.
 agency McCann-Erickson, Inc.
 advertiser Chrysler Corporation





166 General Illustration
 artist Ben Stahl
 art director Harlow Rockwell
 agency Young & Rubicam, Inc.
 advertiser International Silver Co.





167 General Illustration

artist Fred Siebel
 art director Norman Byron
 agency Benton & Bowles, Inc.
 advertiser Can Manufacturers Institute



168 General Illustration

artist John Gannam
 art director Kurt Josten
 agency Williams & Saylor, Inc.
 advertiser Pacific Mills



169 Humor

artist Forrest Crooks, Halleck Finley
 art director John A. Cook
 agency J. Walter Thompson Company
 advertiser P. Ballantine & Sons



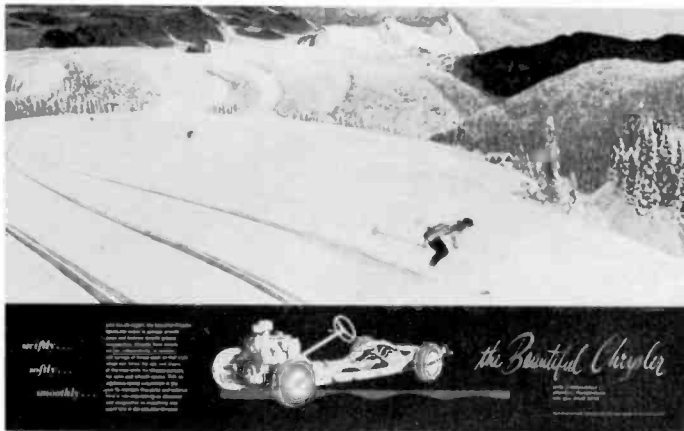
JOHN FALTER



Beer belongs... enjoy it



172 General Illustration
 artist John Falter
 art director Arthur T. Blomquist
 agency J. Walter Thompson Company
 advertiser United States Brewers Foundation



173 General Illustration

artist John Clymer
 art director J. H. Tinker, Jr.
 agency McCann-Erickson, Inc.
 advertiser Chrysler Corporation



174 General Illustration

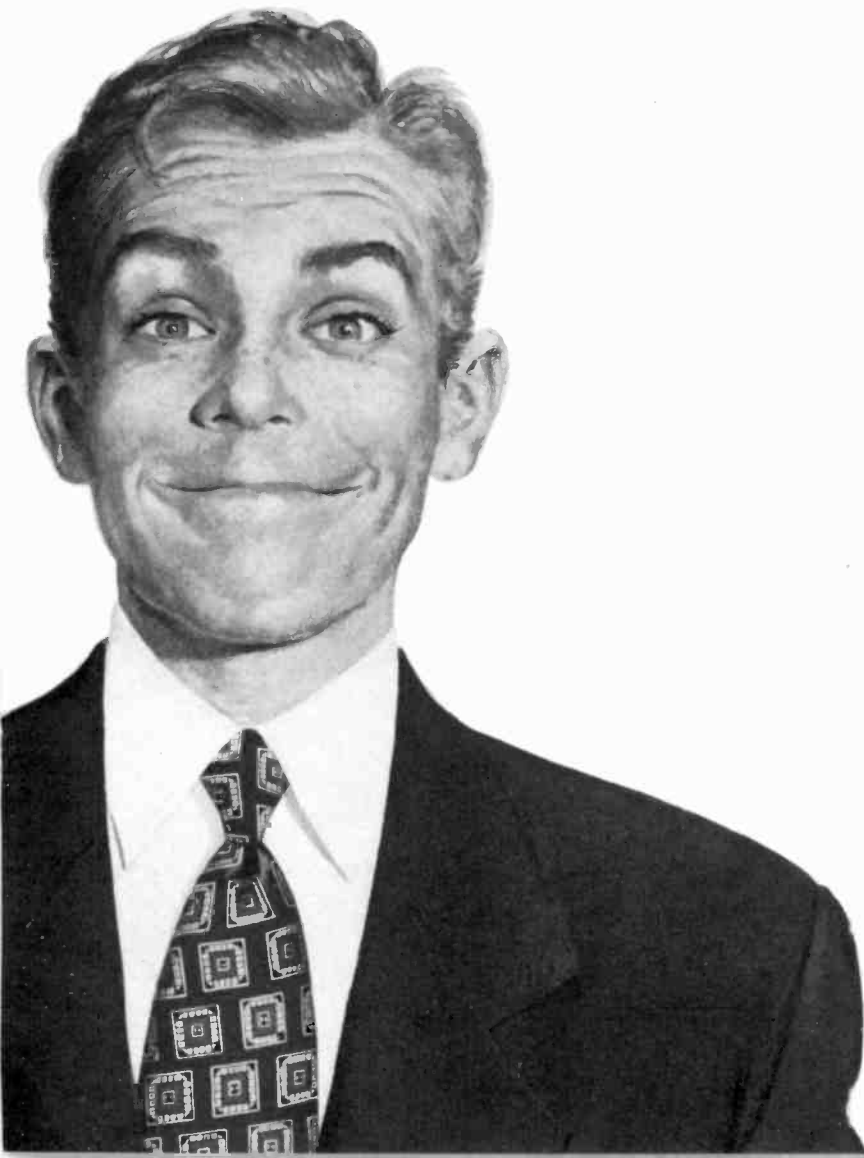
artist Hananiah Harari
 art director Armin Seiffert
 agency MacManus, John & Adams, Inc.
 advertiser The Dow Chemical Company





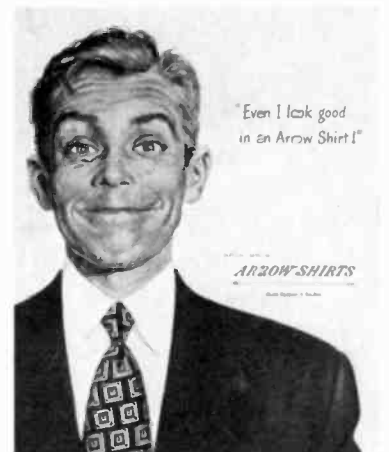
175 General Illustration

artist Peter Helck
 art director Walter J. Reagles
 advertiser General Electric Company



176 General Illustration

artist Coby Whitmore
 art director Jack Anthony
 agency Young & Rubicam, Inc.
 advertiser Cluett Peabody, Inc.
 Arrow Division





178 General Illustration

artist Harold von Schmidt
 art director Daniel Keefe
 agency McCann-Erickson, Inc.
 advertiser John Hancock Mutual Life Insurance Co.



179 General Illustration

artist Ben De Brocke
 art director Gene Davis
 agency La Roche & Ellis, Inc.
 advertiser Hiram Walker & Sons





186 General Illustration

artist Bernard Brussel-Smith
 art director Bernard Brussel-Smith
 advertiser The Type House



PROOFREADING THE GEMME OF TYPE.

It is the duty of the proofreader to see that the type is set in the best possible manner. He must see that the lines are straight, the margins are even, and the characters are clear and distinct. He must also see that the paper is of good quality and that the ink is of the best. The proofreader is the last person to see the type before it is printed, and his work is of the greatest importance.

THE TYPE HOUSE, 100 N. W. 10th St., Miami, Fla.



What a difference from their daughters!

What a difference from their daughters! The cheerleaders of today are the daughters of the cheerleaders of yesterday. They are the same in spirit and in purpose, and they are the same in their love for their school and their country. They are the same in their desire to be the best and to do the best. They are the same in their determination to win and to succeed. They are the same in their faith and in their hope. They are the same in their love and in their devotion. They are the same in their courage and in their strength. They are the same in their loyalty and in their honor. They are the same in their pride and in their glory. They are the same in their joy and in their happiness. They are the same in their peace and in their harmony. They are the same in their love and in their devotion. They are the same in their courage and in their strength. They are the same in their loyalty and in their honor. They are the same in their pride and in their glory. They are the same in their joy and in their happiness. They are the same in their peace and in their harmony.



187 General Illustration

artist Ben Rose
 art director Paul Darrow
 agency N. W. Ayer & Son, Inc.
 advertiser National Dairy Products Corp.



189 General Illustration

artist Harold von Schmidt
 art director Daniel Keefe
 agency McCann-Erickson, Inc.
 advertiser John Hancock Mutual Life Insurance Co.

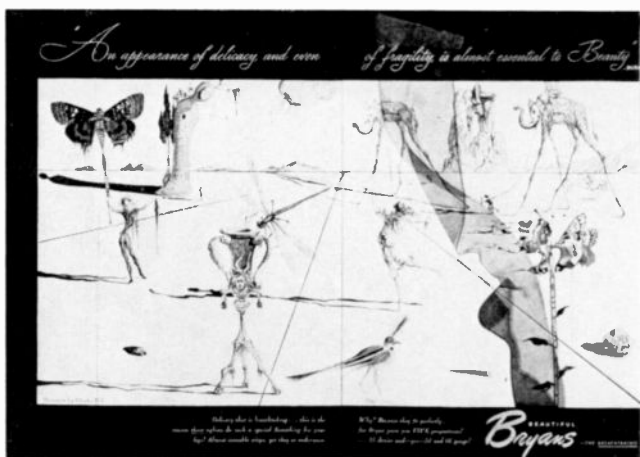
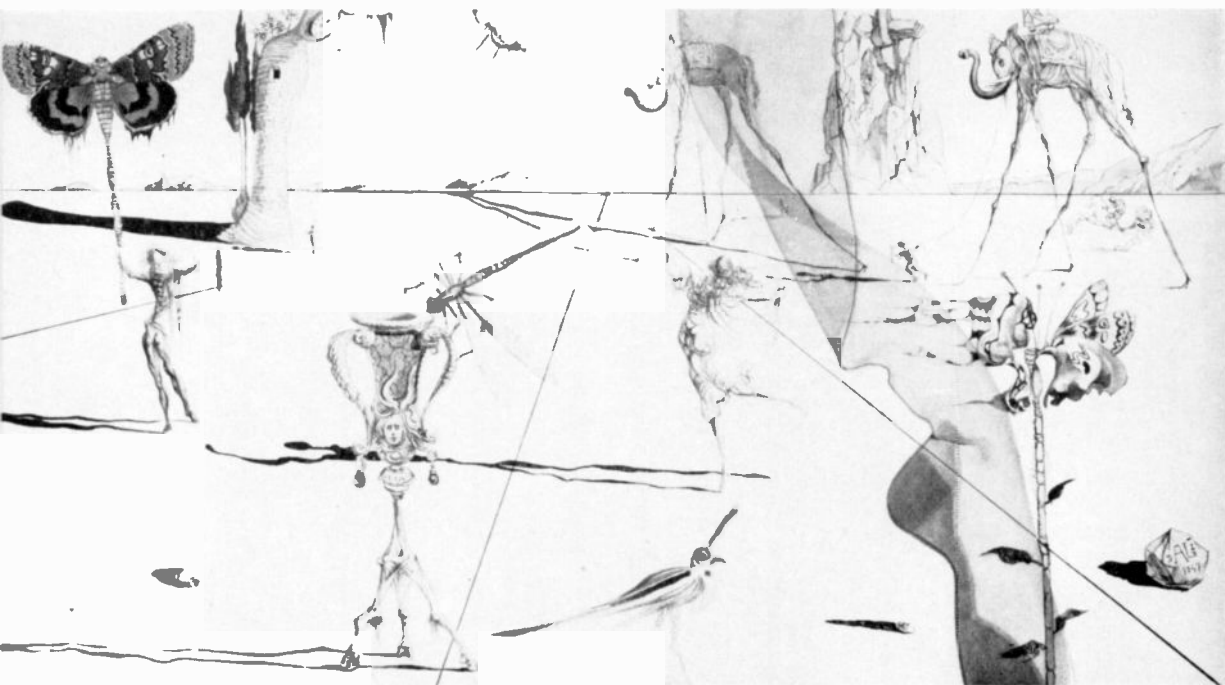


190 General Illustration

artist Ruzzie Green
 art director George McAndrew
 agency Benton & Bowles, Inc.
 advertiser Pepperell Manufacturing Co.

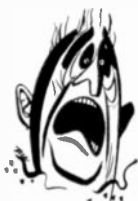
191 Fashion and Style

artist Salvador Dali
 art director James Clark, Jr.
 agency Cecil & Presbrey, Inc.
 advertiser Bryan Hosiery



192 Humor

artist Bill Tara
 art director Bill Tara
 agency Conners & Company
 advertiser Conners & Company



symptom:
 wake up
 screaming?

Your competitors have just forced you to the wall through slick advertising and diabolically clever sales promotion. They are at your bedside gloating. Why have nightmares like this? You needn't.

cure
conners & co
 advertising agency • los angeles
 5600 sunset blvd • ho 7101

193 Fashion and Style

artist Toni Frissell
 art director Maurice G. Sholle
 agency Sterling Advertising
 advertiser Julius Garfinckel & Co.



194 Humor

artist Jim Cantwell
 art director Jim Cantwell
 advertiser Columbia Broadcasting System, Inc.



"Baby Snooks" originates at KHX

Participants are invited...
 KHX produces 27 shows for...
 KHX is the only...
 KHX is the only...
 KHX is the only...

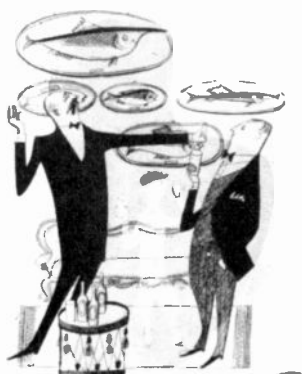
KHX Los Angeles 44-1000 (Blues)



195 Humor

artist Jan Balet
 art director John E. Olson
 agency Leo Burnett Company, Inc.
 advertiser Carling's Red Cap Ale

The little man who's always there



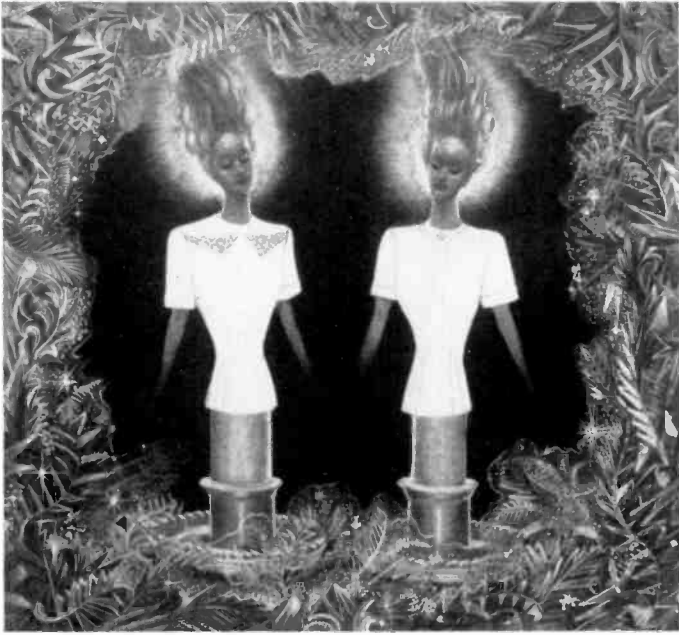
CARLING'S ALE

196 Fashion and Style

artist John Rawlings
 art director Edward Rostock, Max Stoller
 agency Irving Serwer Advertising, Inc.
 advertiser Duplex Fabrics Corporation







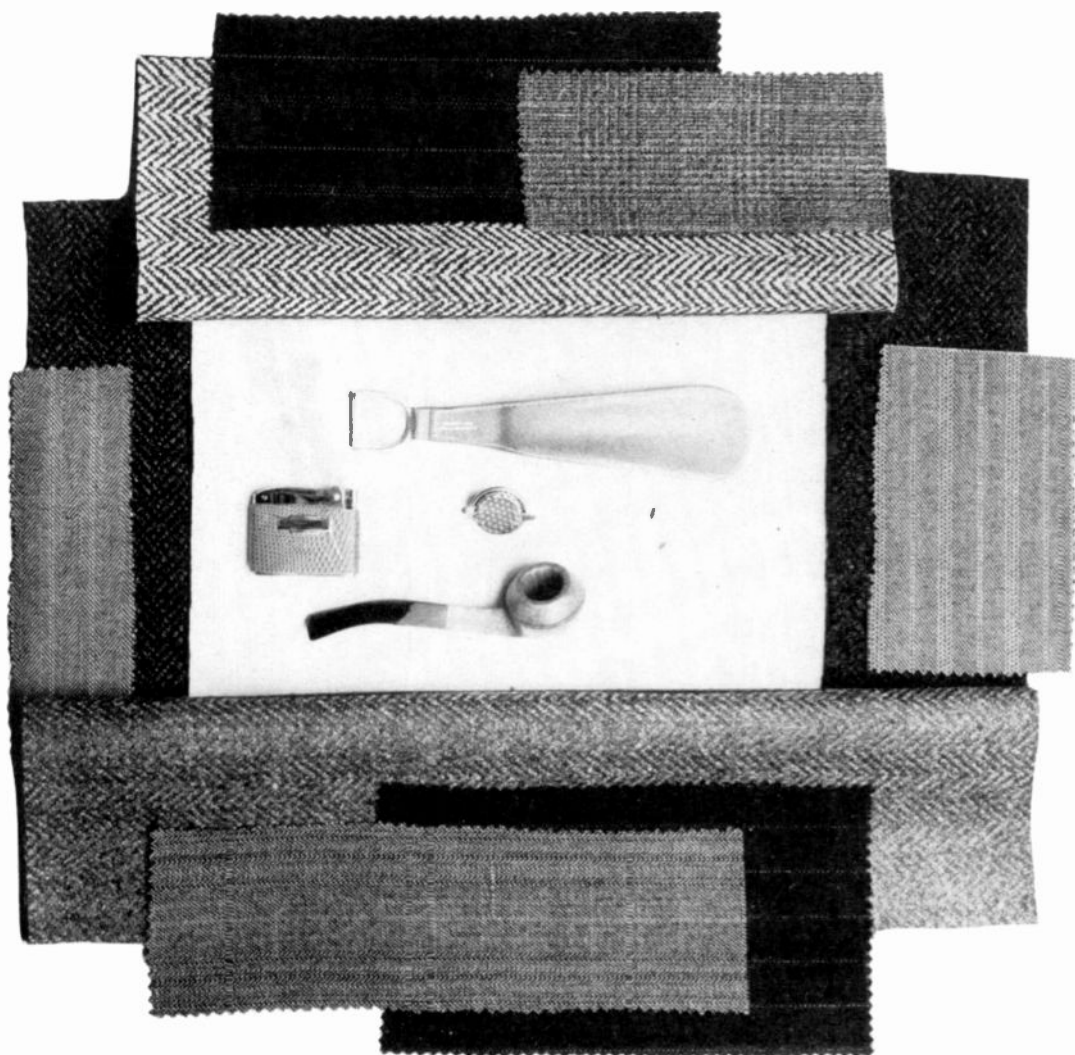
197 Fashion and Style

artist Charlotte Joan Sternberg
 art director Arthur T. Blomquist
 agency J. Walter Thompson Company
 advertiser Textron, Inc.



198 Fashion and Style
 artist Evelyn Rowat
 art director Edward G. Jaccoma
 agency Cecil & Presbrey, Inc.
 advertiser Julius Kayser

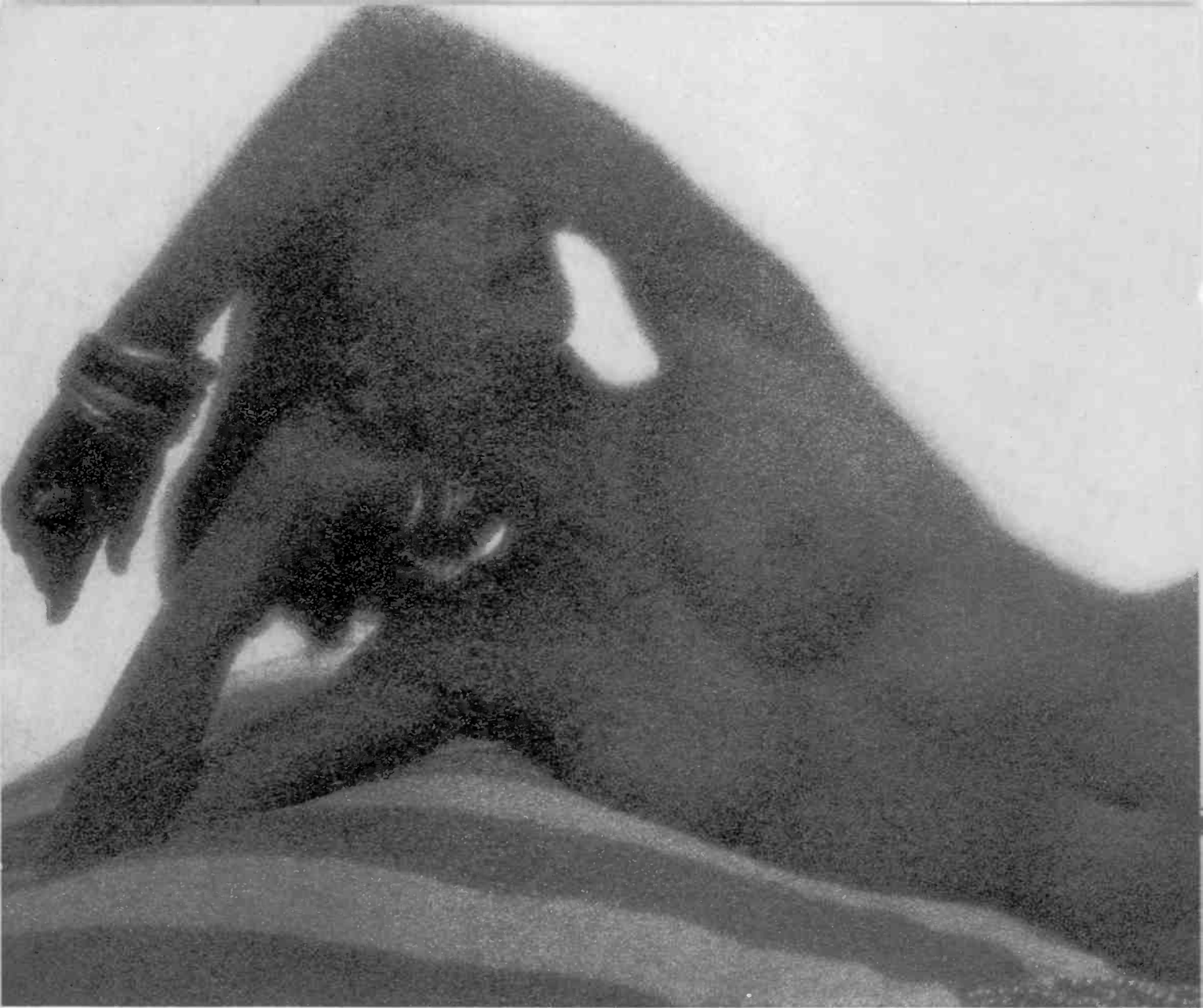




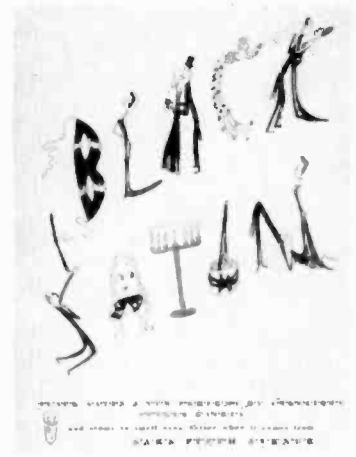
Greaves Worsted



199 Product Illustration
artist Rouben Samberg
art director Lee Batlin
agency Harry Serwer Inc.
advertiser Verney Worsted Company



200 *General Illustration*
artist John Rawlings
art director Dorothy Gaffney
agency Abbott Kimball Co., Inc.
advertiser Nettie Rosenstein



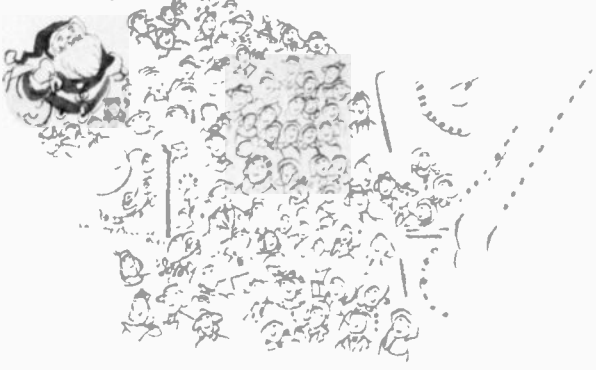
201 Hamor

artist Miss Burmah Burris
 art director Juke Goodman
 advertiser Saks Fifth Avenue



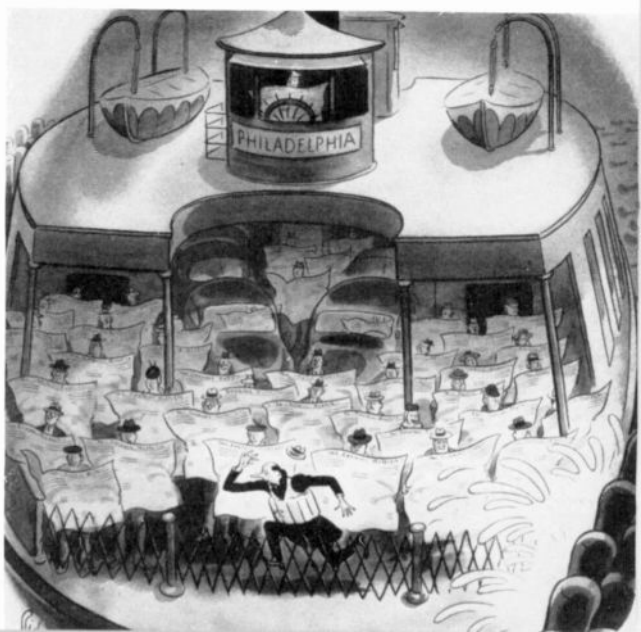
202 Fashion and Style

artist Jane Turner
 art director Lee Batlin
 agency Harry Serwer, Inc.
 advertiser J. Rosenholz, Inc.



203 General Illustration
 artist Rainey Bennett
 art director Miss Frances Owen
 advertiser Marshall Field & Company

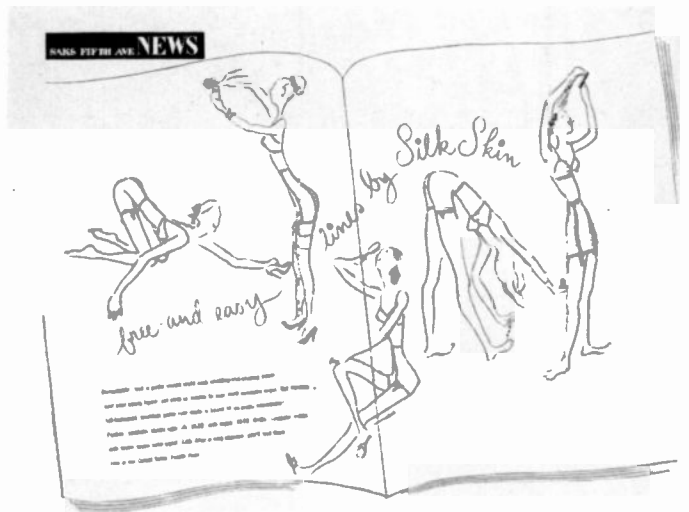
204 Humor
 artist Richard Decker
 art director Leon Karp
 agency N. W. Ayer & Son, Inc.
 publication Evening Bulletin





205 Product Illustration

artist Francis H. Tichenor
 art director William Wood
 agency N. W. Ayer & Son, Inc.
 advertiser Caterpillar Tractor Company



206 Fashion and Style

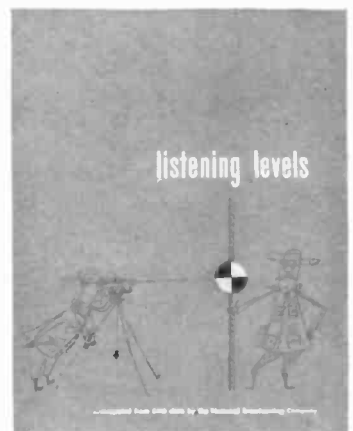
artist Annabel Hagyard
 art director Juke Goodman, Robert Hack
 advertiser Saks Fifth Avenue





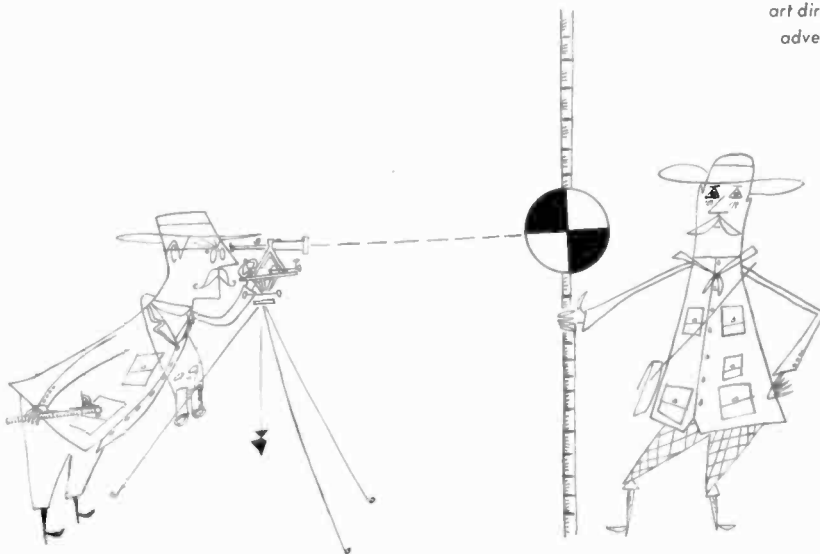
207 Fashion and Style

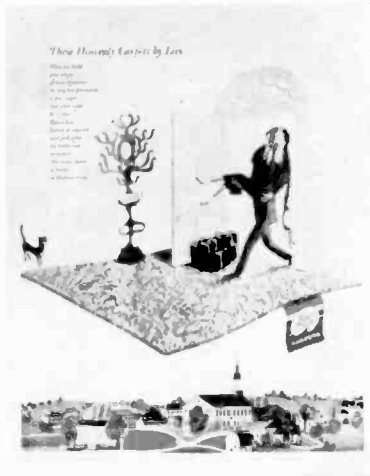
artist John Rawlings
 art director Dorothy Gaffney
 agency Abbott Kimball Co., Inc.
 advertiser Fur Farmers of North America



208 Humor

artist Bill Charmatz
 art director Allen F. Hurlburt
 advertiser National Broadcasting Company





209 Product Illustration

artist Jan Balet, Harry Green
 art director Paul Smith
 agency D'Arcy Advertising Company
 advertiser James Lees & Sons Company

210 Fashion and Style

artist Fred Siebel
 art director Arthur T. Blomquist
 agency J. Walter Thompson Company
 advertiser Textron, Inc.





211 Product Illustration

artist Harry Bluestone
art director Edmund J. Smith
agency J. Walter Thompson Company
advertiser The United States
 Playing Card Company





212 Humor

artist Fred Chance
 art director George Krikorian
 advertiser Bureau of Advertising

213 Fashion and Style

artist Alan Fontaine
 art director Richard Ackerman
 agency Morton Freund Advertising, Inc.
 advertiser Deitsch Bros.





214 Fashion and Style

artist Jane Turner
 art director Juke Goodman, Robert Hack
 advertiser Saks Fifth Avenue



215 Fashion and Style

artist Horst P. Horst
 art director Arthur P. Weiser
 agency Grey Advertising Agency, Inc.
 advertiser Schnefel Brothers Corp.





216 Fashion and Style
 artist John Rawlings
 art director Lester Beall
 agency Abbott Kimball Co., Inc.
 advertiser Nettie Rosenstein



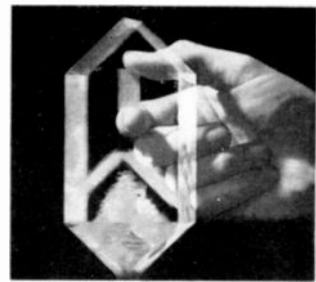
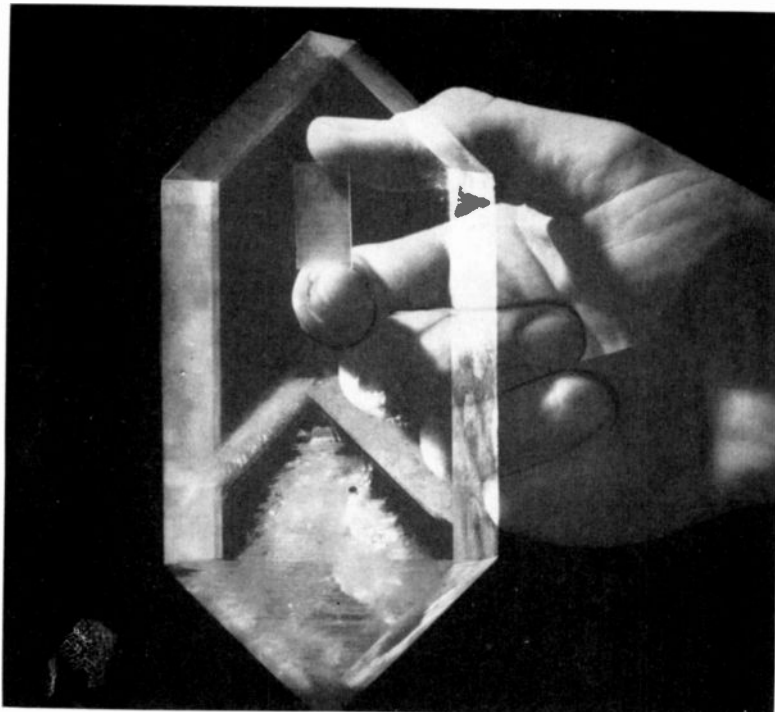
217 Fashion and Style

artist Rolf Tietgens
 art director Arthur P. Weiser
 agency Grey Advertising Agency, Inc.
 advertiser Lehn & Fink

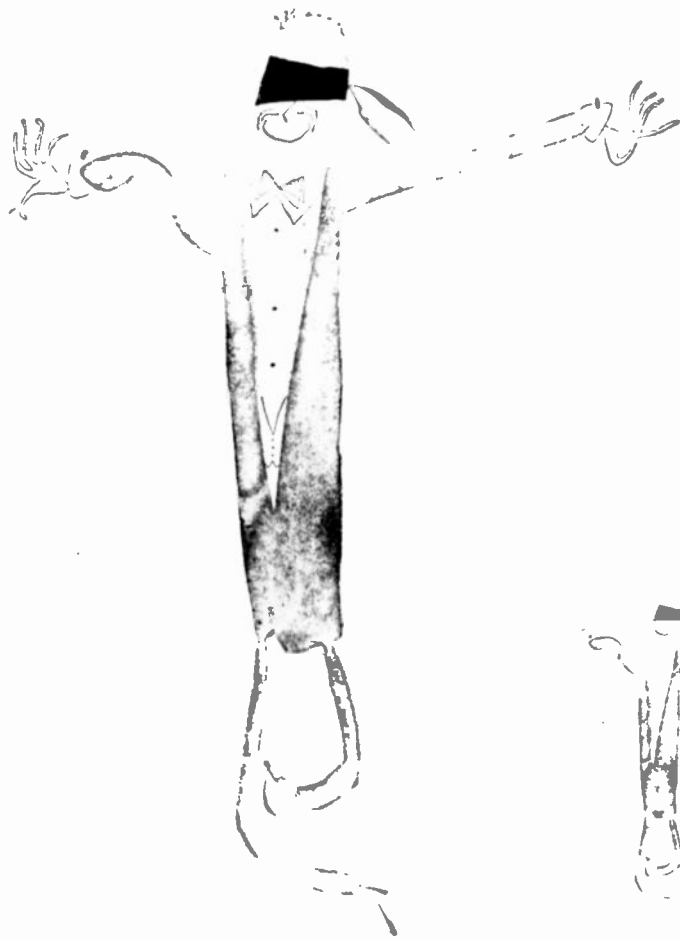


218 General Illustration

artist Nick Lazarnick
 art director Walter Reinsel
 agency N. W. Ayer & Son, Inc.
 advertiser American Telephone & Telegraph
 (Bell Telephone System)



Crystal for
 Conversion



219 Humor
 artist Bill Charmatz
 art director Ralph Daddio
 advertiser Bonwit Teller



220 Fashion and Style
 artist Carl Ericson
 art director Beverly S. Gussin
 agency J. D. Tarcher Company, Inc.
 advertiser Coty, Inc.



221 General Illustration
 artist Mrs. Dorothy Christy
 art director Miss Frances Owen
 advertiser Marshall Field & Company



One thing's Sometimes born with three front toes,
 sometimes with only two,
 she moves only occasionally
 and with great languor.

She spends her whole life
 hanging from South American trees.

If pulled down, placed on the ground,
 prodded and urged to run,
 she looks up with a pained expression.

222 Humor
 artist Lombard C. Jones
 art director Walter P. Lloyd
 publisher Crowell-Collier Publishing Co.
 publication Woman's Home Companion



223 Product Illustration

artist Victor Keppler
 art director Charles Roth
 agency Batton, Barton, Durstine & Osborn
 advertiser General Mills

224 Fashion and Style

artist John Rawlings
 art director Bert Emmert
 agency McCann-Erickson, Inc.
 advertiser Revlon Products Corporation





if gasoline were sold in tubes

...and beginning
Saturday, January 17th
at 9:15 a.m. est.



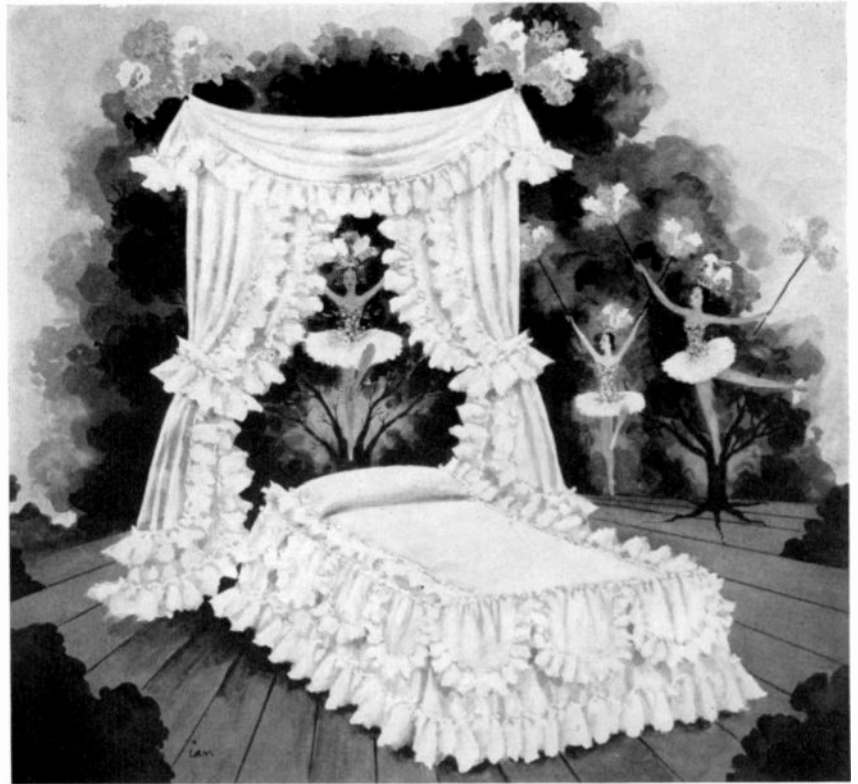
227 Humor

artist Ray Komai
art director William Golden
advertiser Columbia Broadcasting System, Inc.

228 Product Illustration

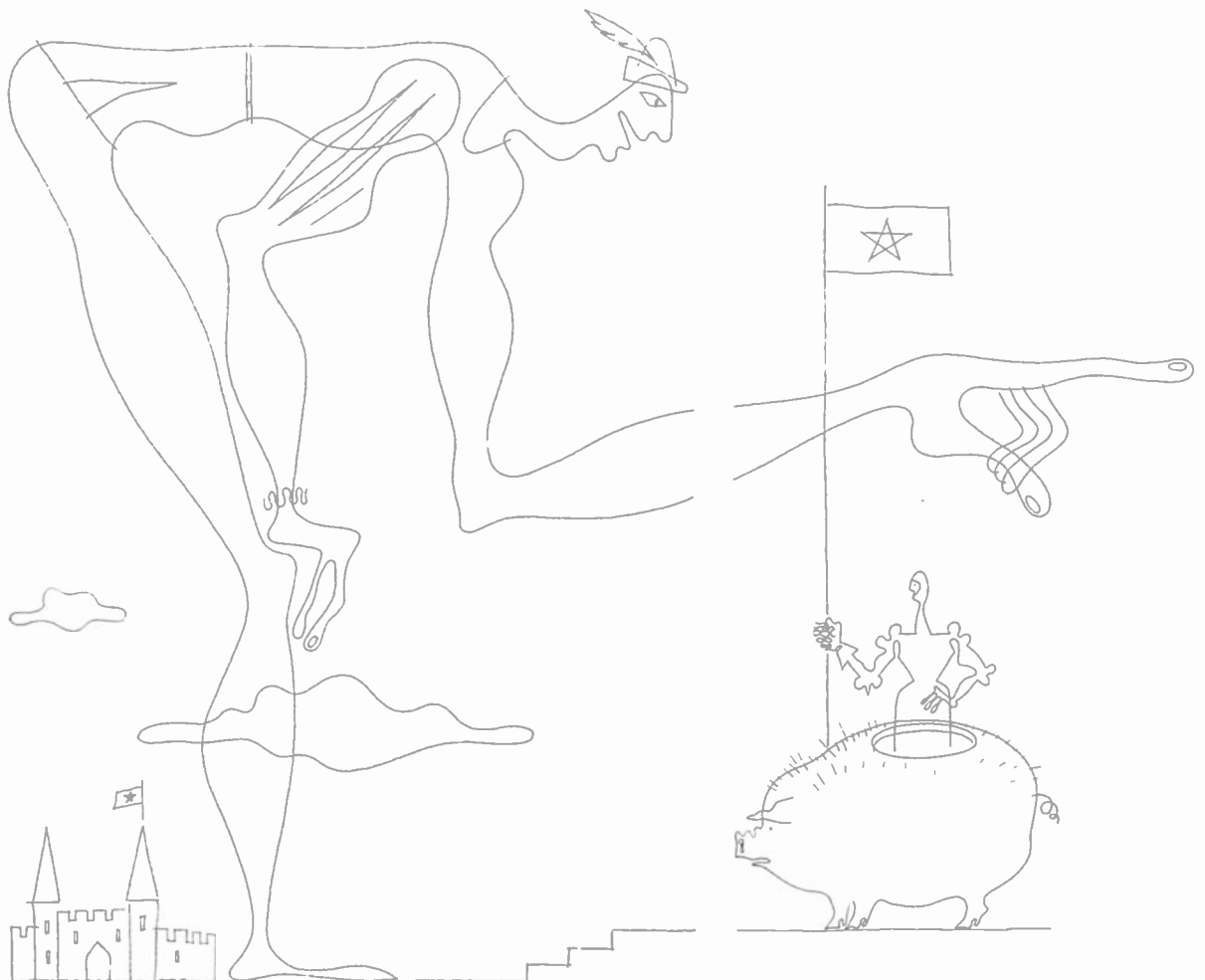
artist Victor Keppler
art director Kenneth Paul
agency Batten, Barton, Durstine & Osborn
advertiser Ethyl Gasoline

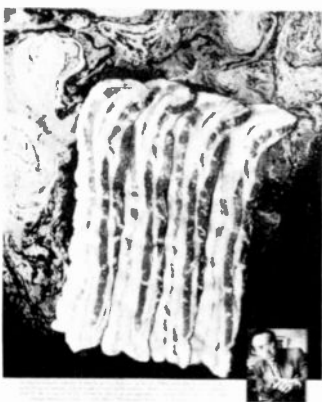




229 Product Illustration

artist Ian Campbell
 art director Arthur T. Blomquist
 agency J. Walter Thompson Company
 advertiser Textron, Inc.





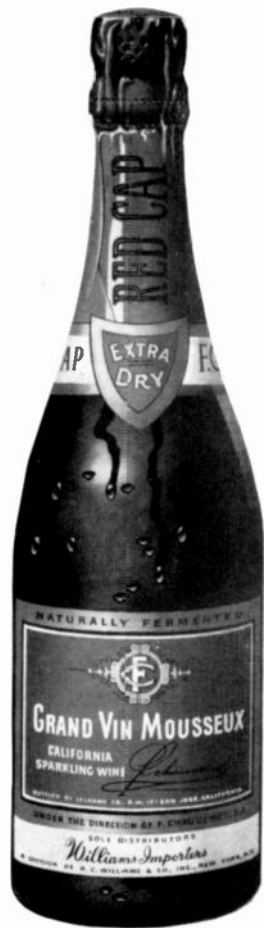
A famous *SWIFT*
posed for this picture!

.....
.....
.....
.....

Swift & Company 



232 Product Illustration
 artist Joseph Breitenbach
 art director Frederick W. Boulton
 agency J. Walter Thompson Company
 advertiser Swift & Company



233 Product Illustration
 artist Carl Paulson
 art director Arthur Hawkins, Jr.
 agency Alley and Richards, Inc.
 advertiser Williams Importers



234 Product Illustration
 artist Charles F. Kuoni
 art director Charles R. Prilik
 agency J. Walter Thompson Company
 advertiser Swift & Company

How to get fine lamb every time...

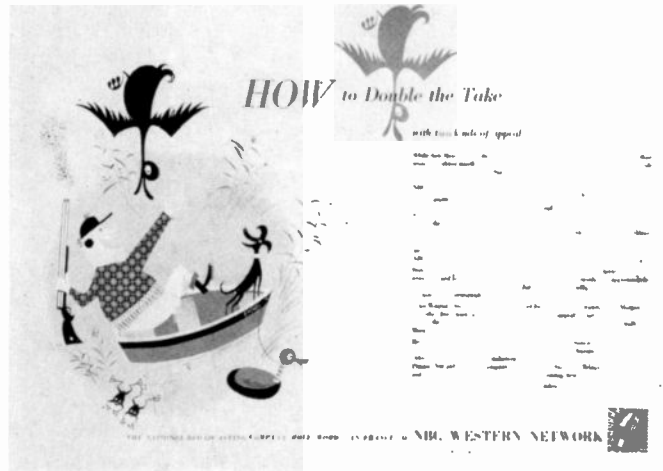
Just look for a Swift brand:
 SWIFT'S PREMIUM or
 SWIFT'S SELECT
 right on the meat!

SWIFT'S LAMB chops are the most popular in the world because they are so tender and juicy. They are the only lamb chops that are guaranteed to be tender and juicy. They are the only lamb chops that are guaranteed to be tender and juicy. They are the only lamb chops that are guaranteed to be tender and juicy.

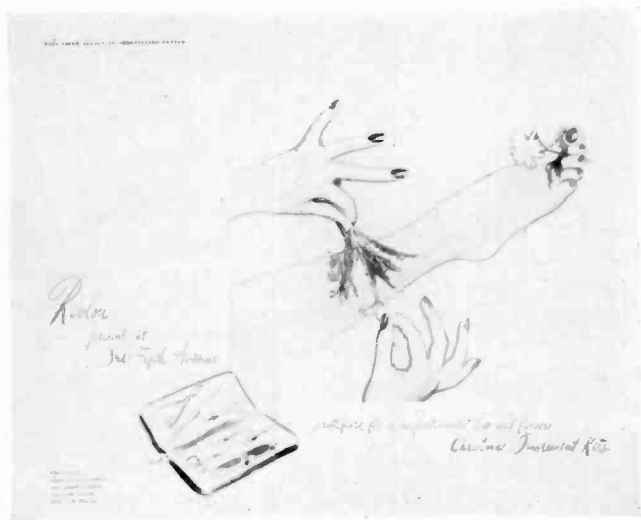
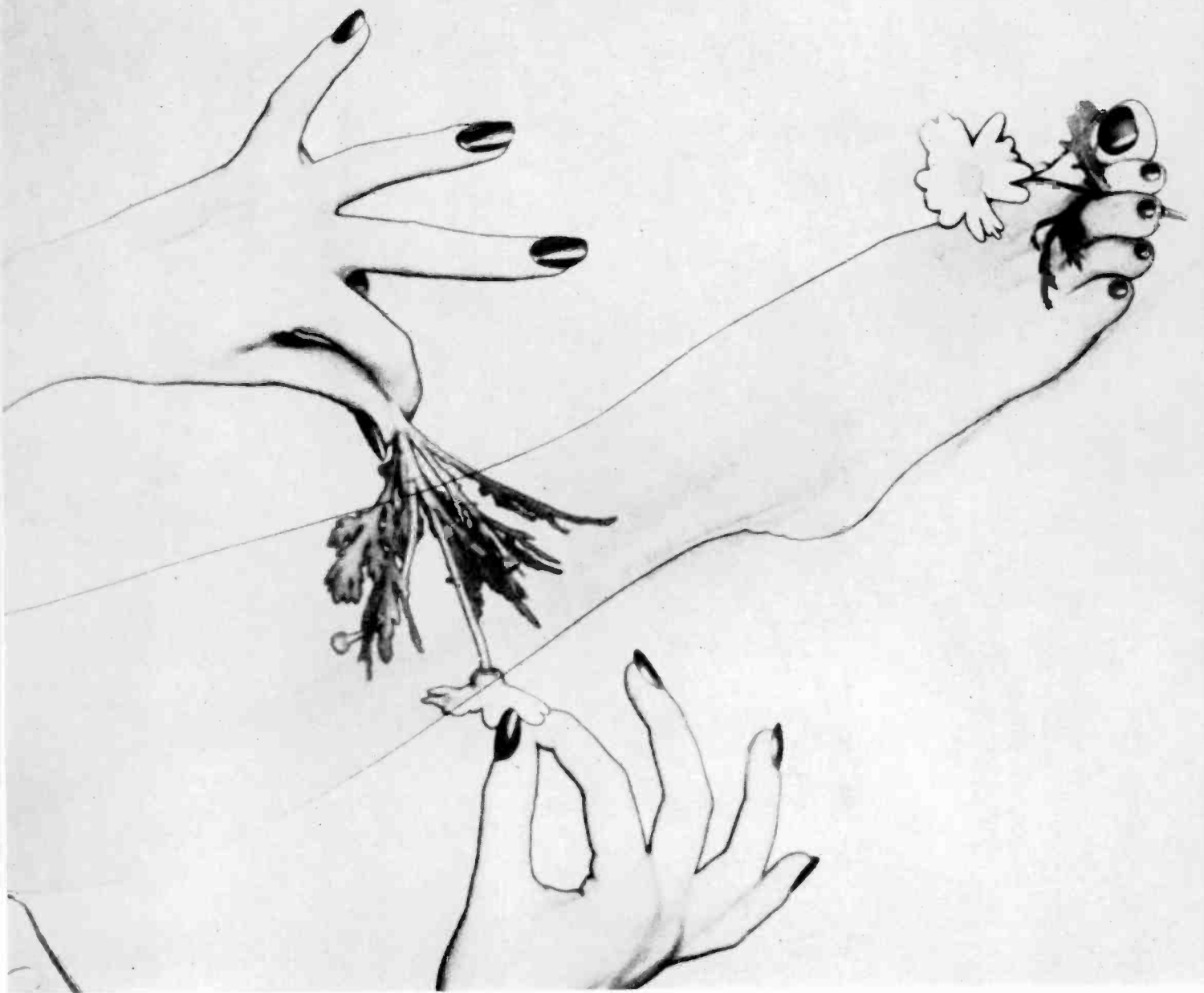




235 Humor
 artist Richard Erdoes
 art director Frederick Veit
 advertiser National Broadcasting Company



236 Humor
 artist Ray Sullivan
 art director Ray Sullivan
 agency H. S. Crocker
 advertiser San Francisco Grand Jury



237 Fashion and Style

artist Ernst Beadle
 art director Juke Goodman
 advertiser Saks Fifth Avenue



238 General Illustration

artist David Stone Martin
 art director William Golden
 advertiser Columbia Broadcasting System, Inc.

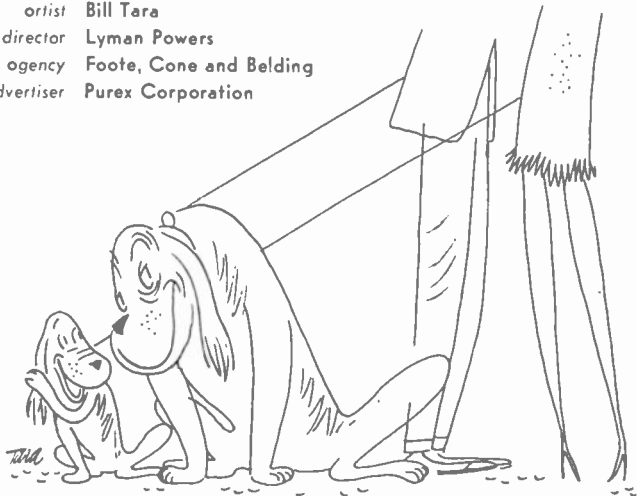
We took an hour in 'Studio One'...



...and captured the country!

239 Humor

artist Bill Tara
 art director Lyman Powers
 agency Foote, Cone and Belding
 advertiser Purex Corporation



A CBS PACKAGE PROGRAM



210 Fashion and Style

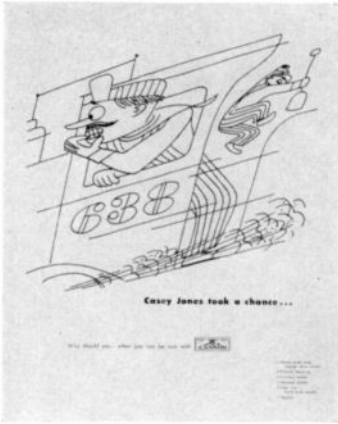
artist Isabel Bartram
 art director Ralph Daddio
 advertiser Bonwit Teller



211 General Illustration

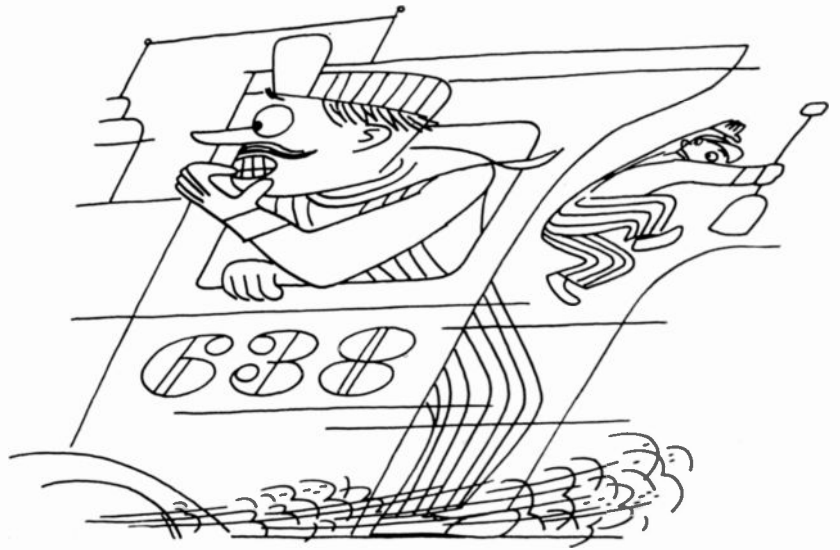
artist Bernard Perlin
 art director William Golden, Irving Miller
 advertiser Columbia Broadcasting System, Inc.





242 Humor

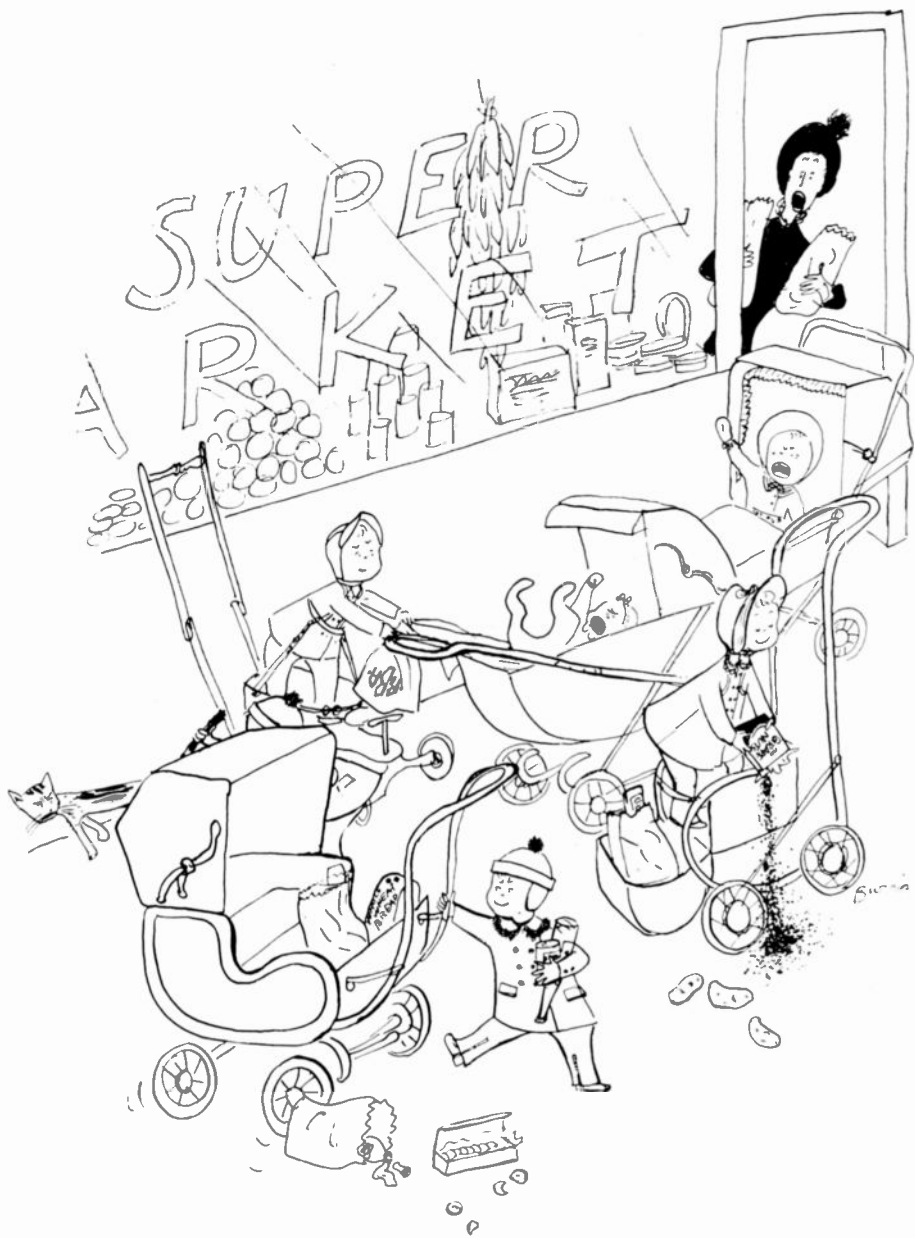
artist Boris Drucker
 art director Carol Stewart Roberts
 agency N. W. Ayer & Son, Inc.
 advertiser Cannon Mills, Inc.



243 General Illustration

artist Jean Pages
 art director William Golden
 advertiser Columbia Broadcasting System, Inc.





215 Humor
 artist Miss Burmah Burris
 art director Juke Goodman
 advertiser Saks Fifth Avenue



...but at least these ladies are well-mannered
 they come from SAKS FIFTH AVENUE




October is the month when many farmers can take a deep breath and relax a bit. Not so in a pipe foundry. It's most essential a month after month to maintain our right quality standards. From raw materials to the final test on the finished products. These products, cast from pig iron and fittings, are being constantly produced and shipped to all parts of the country to our plants to meet the urgent needs for water, gas and sewerage services.



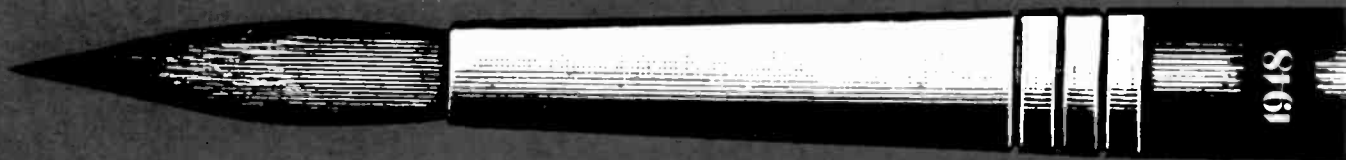
246 General Illustration
 artist Lynd Ward
 art director Arthur Hawkins, Jr.
 agency Alley and Richards, Inc.
 advertiser U. S. Pipe and Foundry Co.

247 Humor
 artist Joe Kautman
 art director Howard Henry
 agency N. W. Ayer & Son, Inc.
 advertiser Electric Light and Power Companies





**Design
of Complete**



**Editorial
Unit**

ART DIRECTORS CLUB MEDAL

Cipe Pineles

I didn't "design" this spread, it just happened. The food editor said: "I want to do a story on potatoes but they are too ugly for pictures." I thought they were pretty, so I dug out my kitchen tools, bought ten cents worth of potatoes, painted them on a double page size sheet of paper, indicated the type layout, and left town.

(total time 1½ hours)

Two weeks later, when finished art was needed, I went about the job more seriously. I nursed the potatoes, considered the type more carefully and then tore the whole thing up. The rough was more fun.

(total time 18 hours)

As far as I know the feature didn't cause a run on potatoes, but made our food department, which had been weaned on color photography, happy.

Cipe Pineles

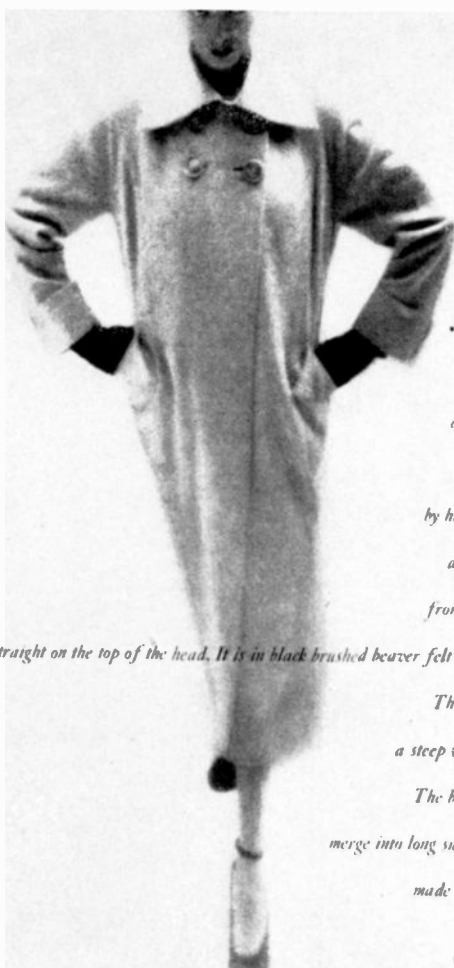
248 Editorial Design

art director Cipe Pineles
artist Cipe Pineles
publisher Triangle Publications
publication Seventeen Magazine

219 Editorial Design

art director Alexey Brodovitch
artist Richard Avedon
publisher Hearst Magazines, Inc.
publication Harper's Bazaar

© 1954



• Exercising
puts the
cut full and
and skirt.
by huge buttons.
an imitation
from the center

set straight on the top of the head. It is in black brushed beaver felt by Alboony.

The black silk
a steep wave about

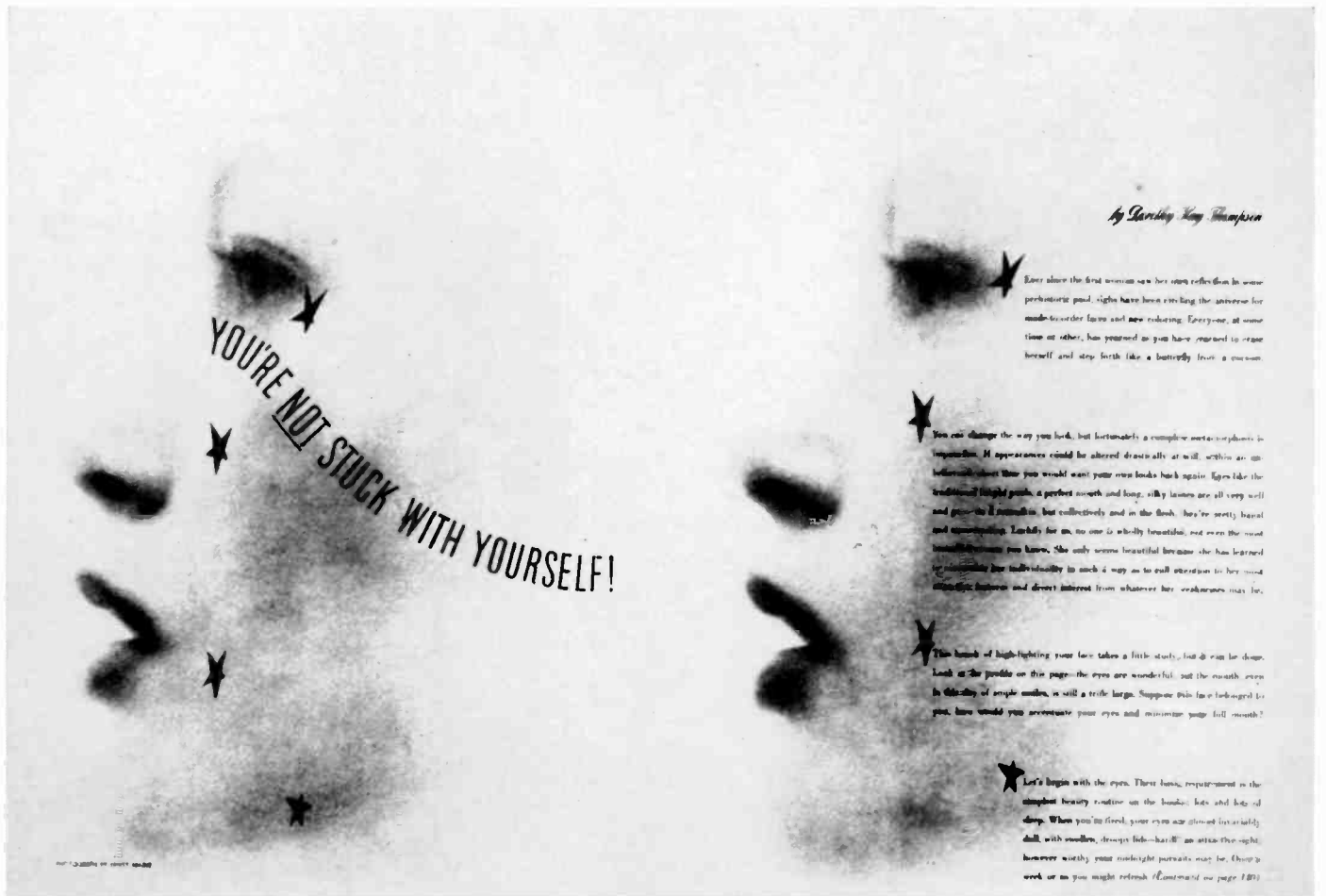
The bodice is cut
merge into long suede gloves.
made to order at

her immortal prerogative, fashion reverses a current silhouette,
popular pyramid on its point. • Left: A beige wool coat by Hattie Carnegie,
wide above, progressively slimmer and slimmer through body.

Two wide lapels are underscored
• Below: Afternoon of a feather-
osprey spurts skyward
of a softly tapered tricorne
made to order at Bergdorf Goodman.

jacquard dress rolls back into
lovely, bare shoulders.
very tight; three-quarter sleeves
A Mark Mooring design,
Bergdorf Goodman.





By Dorothy Key Thompson

Ever since the first woman saw her own reflection in some prehistoric pond, girls have been riveting the universe for make-over ideas and new reducing. Everyone, at some time or other, has yearned as you have yearned to escape herself and step forth like a butterfly from a cocoon.

YOU'RE NOT STUCK WITH YOURSELF!

You can change the way you look, but fortunately a complete metamorphosis is impossible. If appearances could be altered drastically at will, within an instant, what then you would want your own looks back again? Eyes like the traditional bright pools, a perfect nose and long, silky lashes are all very well and good to a woman, but collectively and in the flesh, they're pretty hard and unappealing. Luckily for us, no one is wholly beautiful, not even the most beautiful woman you know, the only woman beautiful because she has learned to emphasize her individuality in such a way as to call attention to her most attractive features and divert interest from whatever her weaknesses may be.

The habit of highlighting your face takes a little study, but it can be done. Look at the models on this page—the eyes are wonderful, but the mouths, even in the case of simple smiles, is still a trifle large. Suppose this line belonged to you, how would you accentuate your eyes and minimize your full mouth?

Let's begin with the eyes. Their basic requirement is the simplest beauty routine on the books: lots and lots of sleep. When you're tired, your eyes are almost invariably dull, with swollen, droopy lids—hard to see and the sight, however worthy your midnight pursuits may be. (Don't work or so you might rethink.) (Continued on page 181)

250 Editorial Design

art director Alexey Brodovitch
Lillian Bassman
artist Ernst Beadle
publisher Hearst Magazines, Inc.
publication Junior Bazaar



The Lady from Medicine Lodge



by Alan Hynd

Even the great John L. Sullivan
ran in terror when Carry Nation
waved her famous hatchet.
Here is an entertaining recollection
of the most colorful alcohol hater
this land has ever produced

On an August morning in 1891 a ferocious-looking big woman of fifty-five, wearing a poke bonnet and a flowing black sloop dress, strode boldly to the desk of the Hotel Victoria, on Fifth Avenue in New York City, and consumed half a page of the register in scrawling her signature:

Carry Nation
Your Loving Home Defender
Medicine Lodge, Kansas

The visitor, noting with pleasure that the registration clerk was fluttered in her presence, peered through steel-rimmed glasses and spied a nude figure of Diana above a fountain in the lobby. She screamed for the manager. She pointed a quivering finger at Diana and exclaimed, "She ain't got a thing on!"

"That's the way the sculptor made her, Mrs. Nation," said the manager. "I can't do anything about it."
"Don't tell me you can't!" yelled Carry Nation. She reached into a leather case slung over her shoulder

and grabbed a hatchet. "Cover her up this minute or I'll chop her to pieces!"

Diana's shame was forthwith hidden under chaos.

The most spectacular reformer of the era, who specialized in smashing the inventories of saloons with her hatchet, was making her first visit to New York. She was convinced, from all she had heard, that it was the most wicked city since Sodom. After removing the dust of her journey from Philadelphia, where she had been briefly jailed for disturbing the peace, Carry Nation received gentlemen of the press.

"John L. Sullivan," said one of the reporters, "made a remark about you that I think you might wish to comment on, Mrs. Nation."

The features of the lady from Medicine Lodge, which were broad, heavy and pleasantly masculine in repose, darkened with wrath at the mention of the ex-world's heavyweight boxing champion, who was now running a saloon on (Continued on page 127)

251 Editorial Design

art director Souren Ermoyan
artist Pinto, Valenty and INP
publisher Hearst Magazines, Inc.
publication Cosmopolitan Magazine

252 Editorial Design

art director Souren Ermoyan
 artist Fred Ludkens
 publisher Hearst Magazines, Inc.
 publication Cosmopolitan Magazine



Illustrated by Fred Ludkens

Hannigan looked as much out of place in the white hospital room as a cactus in a bathtub. Without twitching a muscle he gave the impression of struggling to get out of the hard white bed. This set him apart from the others in the ward. The ropes set him apart, too. The ropes were slim and neat, and they were rigged marionette-fashion from Hannigan's legs, up and over a frame of steel tubes. They had pointed metal weights on the ends of them, and the weights were the only grey things in the room.

"How do you feel?" I asked stupidly. It was the first thing I'd said in five minutes. I had nodded to him when Lennie came into the room, and then I had sat down and begun looking at the ropes.

"Why I feel just dandy," Hannigan said. He looked at the ceiling as he talked. "If you aren't in a hurry I'll have the nurse bring you a few ropes of your own. It's really the only way to hang around a hospital." Hannigan was smoking a wrinkled cigarette. There was a little hole in the paper. Still looking at the ceiling, he scratched his cheek with the thumb of his cigarette hand and hellowed, "Hey, nurse! Don't I feel just dandy?"

Come tell this long-nosed dope how dandy I feel."

Out of nowhere she came up alongside the bed, a tall plump and brown girl with white silk legs. The rubber soles of her shoes squeaked against the floor as she made a U-shaped trip around Hannigan's head, smoothing and patting the sheets. She straightened from her work to smile at Hannigan.

"Is there anything you want, Corporal Hannigan?" she said.

Hannigan frowned her with a horrid leer. "Yes," he said.

She understood him perfectly. You could see it register in the pinching and whitening and lip-writhing. Then we were alone. Hannigan and I. She must have had work to do because she left the room very quickly.

"I'm sorry," Hannigan said to me. "I'm sorry when I said about the ropes." He jerked a embarrassed hand at me, and I took it and shook it. I never thought Hannigan would shake hands with me.

The day Hannigan and I made our first parachute jump at Fort Benning, Georgia, he and I were jump mates. We remembered that a comforting (Continued on page 133)

By Elliott Chaze

Is you like
 your homer
 a bit hipped.
 just a trifle
 off center, we
 suggest you
 try this first
 shirt down by
 a former
 paratrooper

Hannigan
 and the Pine-Tree Cow





Advance patterns

The news is fabric. Fashion is more dependent than ever on fabric. Indeed, there's no more loose fabric involved. Patterns are simpler, finer, softer, more available than in years. The best fabrics—when selected creases, pleatlines and flannels, pure silks and rayons creases. We're going to emphasize patterns for their colors, also that promise to become as basic as black, for our wardrobe—brilliant reds, blues, greens, yellows, meaningful pastels. And to primitive sources for marvellously decorative prints. To include we offer this costume dress on the right. Look at it as silhouette first. Then see it as we had it made, in Fortsuman about real worsted creases. Now all technical sample it with the following: all in worsted, sheer crease for Milliken. A: Mirton gabardine. B: Mirton sheer crease. D: Juddard wool flannel. C: Onondaga silk prints. E, F: Backgrounds, a sheer worsted print, above. In D, B, and Leslie Tillot for Milliken; opposite C—above a worsted crease. A liquid-L and range that can hold their own with the new brilliant colors. Prairie Flax by Demoret.

253 Editorial Design

art director Bradbury Thompson
 artist Mark Shaw
 publisher Street and Smith Publications, Inc.
 publication Mademoiselle

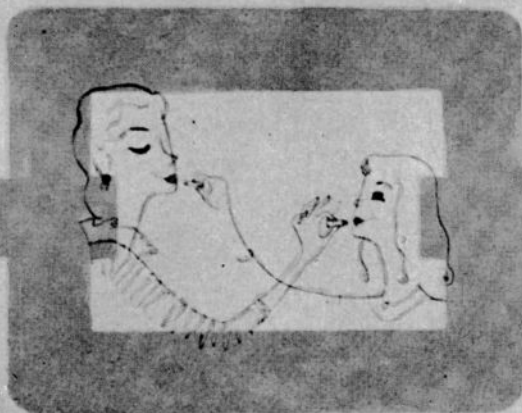
254 Editorial Design

art director Bradbury Thompson, Herbert Roan
 artist Rolf Tietgens
 publisher Street and Smith Publications, Inc.
 publication Mademoiselle's Living

**New
 table
 talk**

We may just call your table modern, and you're going to collect china and glass this year. There's a renaissance on drawing board and potter's wheel here and abroad, and you'll enjoy the benefits of the new patterns evolved by designers and craftsmen to meet our present-day needs. Much of this work has already found its way into restaurants, where you can see in shape right now, and never will seem to be available to make table talk in your own home. These things to see, shapes, sizes, shapes. They have an intricate detail, depend on their flowing lines and their material for beauty and appeal. Fine as they are, they're not called for daily use. On these pages and the two following, we give you a panorama of the exciting new materials, glass and silver, the modern designs. 1. A set of five clear glass plates, hollowed out like singlely shell, is from the hand of Eva Zeisel. This, with many other pieces, including the handsome cream pitchers, 7, is being made by Canton China. It's named, appropriately, Museum Shape. In case the first words were given a one-day show in the Museum of Modern Art. 3. In New Hampshire, the Edwin Schuster hand, two pottery with graceful lines like the pitcher's. 4. From Finland, once more, Katala crystal of simple beauty. 5. California contributes a kind of more perfectly American and suited to our informal living; for instance, these Yafsa pieces with the wooden-handled cups on, 8, the goblet and, 9. Orslev's design a heavy, heavy glass for small Martini cups like those 10. But in West Virginia, even of our own glass industry, craftsmen are turning out wonderful glass such as this blue-ringed glass by Hixson. 11. Although California specializes in pottery, a fine, creamy white ware plant has been developed there in such graceful shapes as this set of a coffee and tea treatment. 12. A whimsical cordial glass from Finland and, 13, a hand-drawn goblet from Sweden. 14. An irregularly shaped dinnerware dish by abstracto Giampietrang, typifying the work of many independent artists in developing new ways with design.





Mother and Daughter Team for Beauty

It's hard to remember sometimes, but that's the way it was. Straight green. Right there, in the early pages of the family album, you get along fine. You had pale like mother-and-daughter dresses you had frilly green mother-and-daughter aprons with the same design: just large, parklike, small parklike. And you, loved it when all during the long, people and how nice to you looked alike.

Mother worked to train you. She carefully taught you how to brush your teeth. She combed your hair over her fingers. She made you wash your apron and blouse. Until you could not walk, grabbed regular check-ups with the doctor. As you grew older, you had implemented with constant, by harnessing her hand before, her thoughts, her decisions. In fact, almost all you knew about health and beauty you learned from her.

Then came the liberty bell of your teens. The first day, you, And you, for often, in making themselves. So, with down, you want to be a person, not a copy cat. You buy your own preferred brand of cosmetics, put your own set of bottles and jars on your dressing table. You work out a few private theories about what constitutes good looks. And now that you take a second appraisal of your erstwhile teacher, you decide that

mother does not, but definitely does not, come up to your standards. As a matter of fact, her powder is too white, her proportions are too ample and her hair style as dated as her slang. And you tell her so. Frequently.

Of course, she doesn't pay any attention to what you say. For you don't fit into her picture any more either. Instead of the little girl dressed in her own image, you're a broad young woman, almost a stranger, sometimes. Your lipstick may be far too dark to suit her, your nails too long, your makeup too brown. In her opinion, you have obviously seen far too many Hollywood movies.

It's the old warfare. Traditional vs. modern. Criticizing, shuffling off the bark, and criticizing more freely into opposite trenches. And you're both a little uncomfortable about it all. Because these seemingly simple little criticisms sting all the more when they come from someone you love.

Naturally you're not done. You're way beyond the stage when you could ever think it "cute" to dress alike. You'd be embarrassed if Mother tried to look sweet sixteen. And she's equally appalled when you try to present a (continued on page 185)



255 Editorial Design
art director Ralph Daddio
artists Jane Eakin, Ralph Daddio
publisher Triangle Publications
publication Seventeen Magazine

256 Editorial Design

art director Ralph Daddio
artist Ralph Daddio, Ken Richards
publisher Triangle Publications
publication Seventeen Magazine

MEET YOUR ENEMY

You tap back and he whines. He is a... (unreadable text continues)

...in the bathtub. And you duck into the... (unreadable text continues)

...your wife's bed. But TB. Oh that... (unreadable text continues)

...herman back in the Vietnam Ar... (unreadable text continues)

...Send your... and arch the fright... (unreadable text continues)

...ten and... the other single disease... (unreadable text continues)

...par... things... the... (unreadable text continues)

...the... (unreadable text continues)

...be... (unreadable text continues)

...N... w... h... y... ad... the... h... a... (unreadable text continues)

...p... he... te... an... (unreadable text continues)

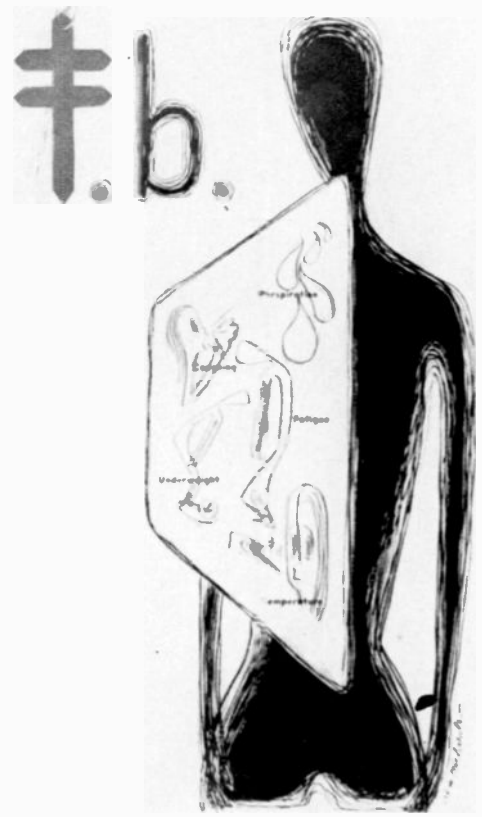
...d... over B... the... d... d... g... (unreadable text continues)

...that... n... any... we... kill... u... (unreadable text continues)

...N... t... (unreadable text continues)

...the... long time and... (unreadable text continues)

By Lee H. Wigmore



THE AMERICAN BAZAAR

A picture gallery of the chief activity of Americans—selling things to one another.

Here on these pages is a gallery of the art of American salesmanship. Lured, lured, often vulgar, always exciting, appealing in classic forms to sex, fear, worldly gain, sophistication, humor, social ascendancy, this is the American show, the one great glittering Bazaar left in a world of austerity. It is perhaps the mirror of the mind that American business compares with the landscape of goods.

- For selling is the most striking activity of modern America. There is only a suggestion here of its infinite, close intimate profusion: highways lined with hooked signs, chain stands, and shanty filling stations, the fairs, the push-carts, the hardware windows, supermarkets, vending machines, night streets lit only with neon, jukeboxes, hamburger stands, "Here All Night," double-deck saloons, and motion picture attractions.
- Looking over the shoulders of a century, Woodsworth complained of this before it happened: "The world is too much with us; late and soon, getting and spending, we lay waste our powers; Little we see in Nature that is ours; We have given our hearts away, a woful loss!"
- He was a honest and honest complaint against the industrial age he saw on its way in. We are used to it now and only a few look backward for a way of life. Nature is not a recreation. Where we shall level off or make the new turn no one knows. The nucleus of our culture is centered upon the chromatic factory.
- Selling is as legendary as the twentieth century as production was in the nineteenth. Methodical producer Paul Boyton gave way to F. J. Burtin, a person of mythical dimensions and the pioneer of modern salesmanship, advertising, which since the fall of the gladiator billboards of ancient Rome had required little more than notices for lost servants, burnt and mangled in the Meuse Divide as a Great American Foe.
- Advertising took money into men and these little products up to fame, fortune, and into the lives of millions. In the 1920's

Heavily defined, like the dominant force against fate he came. Will golden grand-dad and one get friend. From a historic, famous to value. American made. A modern product on terms and know how with a new shell. Purpose to own. Is on its way. Is a person on stage. Pure to merchandise. Never through science. Has something added by skilled technicians. Exclusively used by upper classes and lower class. Two in one to message. Is it, across the end on account.

Charles F. Hove invented a soft drink, which he named root beer. In 1890 one H. J. Heinz was delivering his homemade pickles to his Sharpsho, Pennsylvania, neighbors in a wheelbarrow. In 1902 soap salesman Harley Foust, of Cincinnati, sitting in church on a Sunday, was pleased by the sound of the word "toasty" in the Psalm, and so named his last white soap. In Rochester, New York, George Eastman pointed out a word that would read, sound, and advertise the same in any language—Kodak.

Advertising is inseparable. Sometimes its words slip into the language, as in the case of "reason." The Coca-Cola Co. is spending millions to keep soda drinkers aware that "like no other Coca-Cola." Advertising is also a transformer. An information it has been the laborer of commerce, particularly in an age of specialization. As persuasion it has on occasion hoodwinked the customer. If its tendency is toward the standardization of ideas, it has nevertheless helped spread wealth, comfort, and other blessings over the U.S. and the world. If it has not itself notably advanced the national taste, yet it has been the mainstay of the freedom of the press.

- For these pages true mirrors of the American mind? Is this so? Which came first, the seller or the sold? Molded by our culture and molding it, these articles did well. The American salesman crusaded against the tradition of fragility, base sales resistance. With his own crude weapons he raised the picture open, sold prodigality, the economy of "getting and spending," otherwise known as mass distribution for mass production.



257 Editorial Design
 art director Will Burtin
 artist Will Burtin
 publisher Time Incorporated
 publication Fortune

258 Editorial Design
 art director Alexander Liberman
 art editor Priscilla Peck
 artist John Rawlings
 publisher The Conde Nast Publications, Inc.
 publication Vogue



MADemoISELLE

The magazine for smart young women



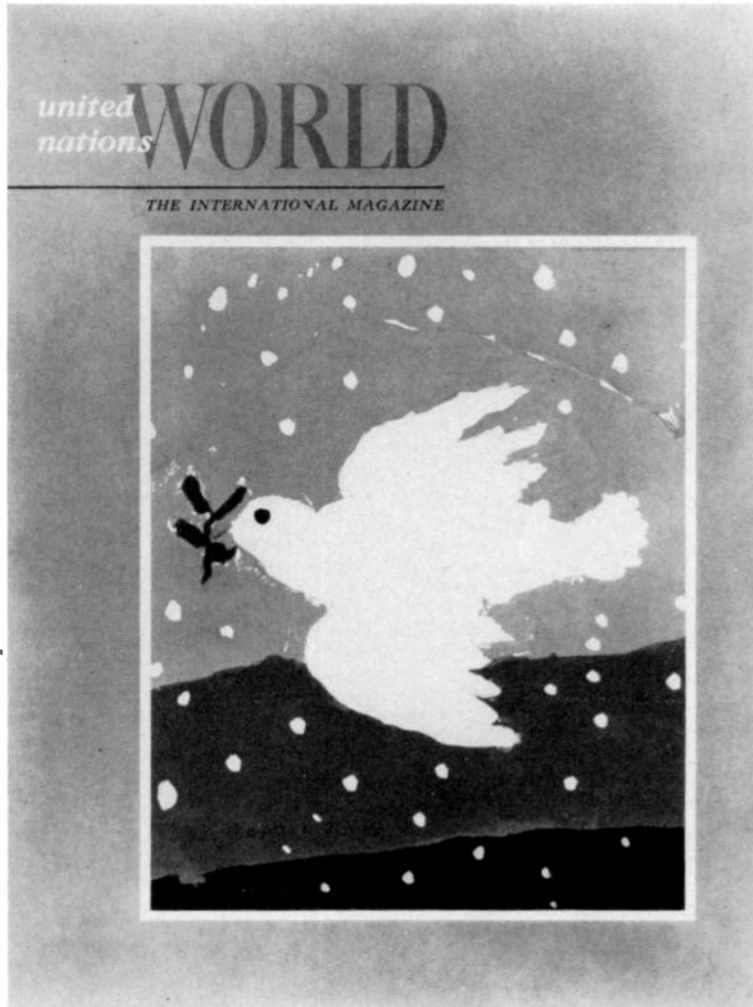
January 1948
15 cents

259 Editorial Design

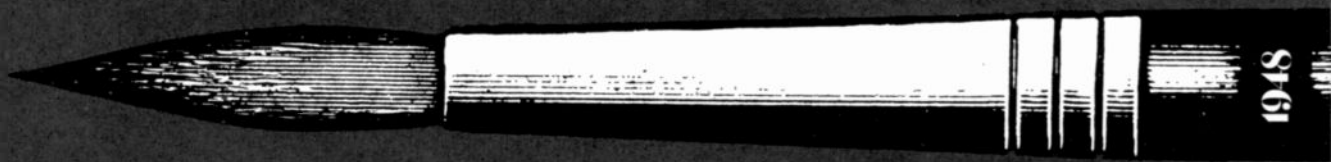
art director Bradbury Thompson
artist Gene Fenn
publisher Street and Smith Publications, Inc.
publication Mademoiselle

260 Editorial Design

art director John A. Wedda
artist John A. Wedda, Stephen Jones
publication United Nations World
publisher United Nations World



Editorial Art





ART DIRECTORS CLUB MEDAL

Irving Penn

In working for the editorial pages of a magazine we believe in letting the artist's imagination create as freely as possible and so no specific designs or careful plans are laid in advance. The general problem is outlined to the artist. In this case we were planning a frontispiece for a farm issue and Penn was asked to compose what to him would be the most symbolic picture of a farm kitchen.

Alexander Liberman

261 General Illustration

artist Irving Penn
art director Alexander Liberman
art editor Wolfgang Fyler
publisher The Conde Nast Publications, Inc.
publication House & Garden

Girls' class boys in a party for club or friend



This is the year! Count all the days in the second month and there's an extra at the end of the year—what a positive excuse for a party with a different twist. So wind up your February fun run in American birth-days and Valentine's Day with a Leap-Year Leap.

Back in Caesar's day, the Romans had a word for this month—*mensis Februarius*. And the book tells us that a Roman Emperor's minister gave up in pain a flower to the lady who chose him and lighted the party—*the girl's chase boy cut down is still doing well.* The only lesson to enjoy it first once in four years. And the girls? We'll see this is the day of the month of the year in Rome and the world a party theme in keeping with the mood. Look to the back country for a mountain-folk scene. Ask the girls to come dressed in cotton gowns with hennery. Look at the nets and chains or aprons. The boys will wear plain, plain shirts, kerchiefs and breeches.

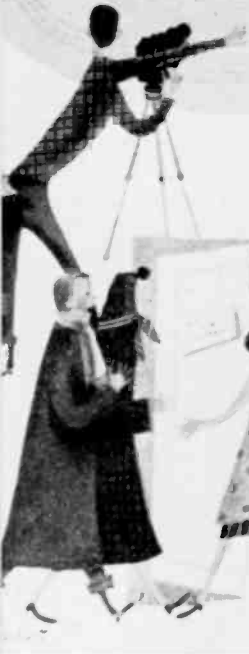
Then set the stage for your party. If you and your club mates plan the party for a clubhouse or school gym, a decorating committee will start early to pick up props including wagon wheels, lanterns, lanterns, harnesses and harness. You can't forget the props

BY CHARLOTTE SWEENEY

from heavy cardboard and hang them round the walls. Lean dried tree branches in the corners—suspend an artificial moon and some glittering silver stars from the ceiling for the finishing touches.

Your gym is huge? Good. Mark the room off in sections bound by corrugated cardboard. Set these areas aside for eating, dancing and games, and label them with the tags of some famous "junctions," Dead Man's Creek, Split Rock Crossing, Cow's Horn Creek and Gold Nugget Pass. Not enough space? Tape the names of your junctions onto the walls as part of the decor. Add leaves and wagon-wheel cut-outs, and your stage is set. In any sized room, strip the place of all breakable lamps and rugs, cane chairs and soaps if possible. Instead, line up stools, boxes, barrels or kegs if you can wangle them from your fruit dealer or hardware store.

Your invitations set the party mood long before the evening begins. Get together with the girls and give each an invitation to send to her own date. Nothing elegant—just use ruled white paper and letter your insurance in red ink like this: "It's leap year—and my turn to do the trick. I'm going to court you on Feb. 28 at Judy's house. I'll be calling for you at eight, so you be ready. And wear buckcountry duds and good-runnin' shoes. You'll need 'em." Put each sentence on a separate



Year Leap

ly, the girls will call for their
short them to the party address.
door clothes is no great prob-
a dozen friends in your living
ment game room—but for a larger crowd
out aside a room or a large rack for coats.
sign just inside the door, with an arrow
e hanger space, saying "Park your duds
later. The management is not responsible."
about breaking the ice at this
costumes and props do the
Give the girls some minutes
aprons and hair bows while the boys com-
notes. As they drift back into the party
ests are stopped at the door with a waiting-
stunt. You've tacked an ear of dried Indian
ad board and there are slips of paper and
lt. Your woodsmen and country ladies
number of kernels on the ear
es guess plus name on a slip
When everyone
announces the win-
ber. You needn't count
Just draw the lucky slip from
answers, and out the prize—
ady corn kernels—fa-ovite for nibbling.
boy gets an (continued on page 128)



ART DIRECTORS CLUB MEDAL

Jan Balet

"The Party" was no great problem. Last year I witnessed the finest party kids could give. The gaiety was genuine and there was so much good clean fun that it was easy to think back and to remember what the gang looked like. Naturally, the contents of the story helped a great deal too, in illustrating the proceedings. That the illustration got such a fine reception was the biggest surprise to me. God bless the teen-agers, art directors and good old Cipe.

Jan Balet

262 Humor

artist Jan B. Balet
art director Cipe Pineles
publisher Triangle Publications
publication Seventeen Magazine

AWARD FOR DISTINCTIVE MERIT

Irving Penn

The preliminary discussion with Penn gave him the essentials of the problem. We were to have a portfolio of six pages showing the latest fabrics and fashions. He very logically evolved a unity of background in which his fantasy could work freely. The layout was never planned in advance. We let the document dictate the presentation.

Alexander Liberman

263 Fashion and Style

artist Irving Penn
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue



AWARD FOR DISTINCTIVE MERIT

Robert Frank

This was one of the first photographs taken by Robert Frank after his arrival in the United States. He had been in the country a month and was a newcomer to Junior Bazaar. He had heard that the editors were preparing a New York issue. Uncommissioned, he wandered along Central Park South, just after a heavy summer rainfall. At the corner near the Plaza, he snapped the amazing puddle reflections of the great buildings there. The editors used it to illustrate their lead article *New York Is Up To You* in the September, 1947 issue.

264 General Illustration

artist Robert Frank
art director Alexey Brodovitch, Lillian Bassman
publisher Hearst Magazines, Inc.
publication Junior Bazaar



AWARD FOR DISTINCTIVE MERIT

Horst P. Horst

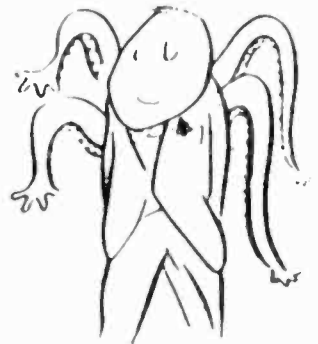
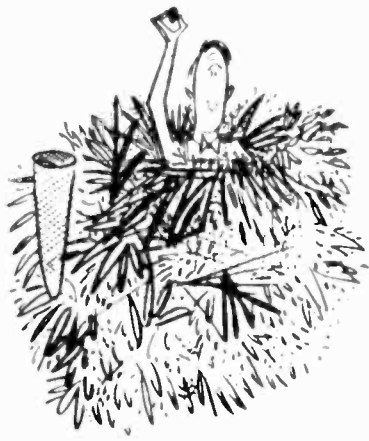
As to this corset photograph by Horst! Again, we had a problem of a portfolio on the basic American fashion industries. Each section was to start with a full-page photograph symbolizing the newest trend and, at the same time, the general symbol. In very vague terms a general mood was discussed—again, with the ever-present fear of influencing the artist too much and preventing his creativeness to operate freely.

Alexander Liberman

265 Fashion and Style

artist Horst P. Horst
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue





AWARD FOR DISTINCTIVE MERIT

Robert Osborn

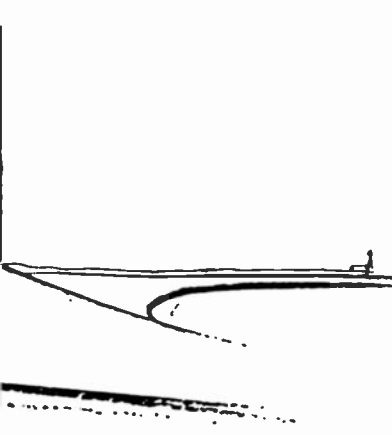
We wanted a fun feature for our vacation issue. Since MEN are the most important part of any girl's vacation, we made a record of typical ladies' room post-vacation chatter. Then I called Bob Osborn. On an icy March day we sat in the plush Condé Nast reception room, and he promised to put my fragmentary "comments" into biting portraits. Some days later (he always keeps a deadline!) he brought in his sketches and convulsed the office. Although we originally planned to use the drawings in brown, the color seemed to take the edge off them, so they stayed black and white.

(I was pleased to see this spread later, drawing crowds to a little haberdashery window in the Village, where it was used with a beachwear display.)

Tina S. Fredericks

266 *Humor*

artist Robert Osborn
art director Alexander Liberman
art editor Tina Fredericks
publisher The Conde Nast Publications, Inc.
publication Glamour

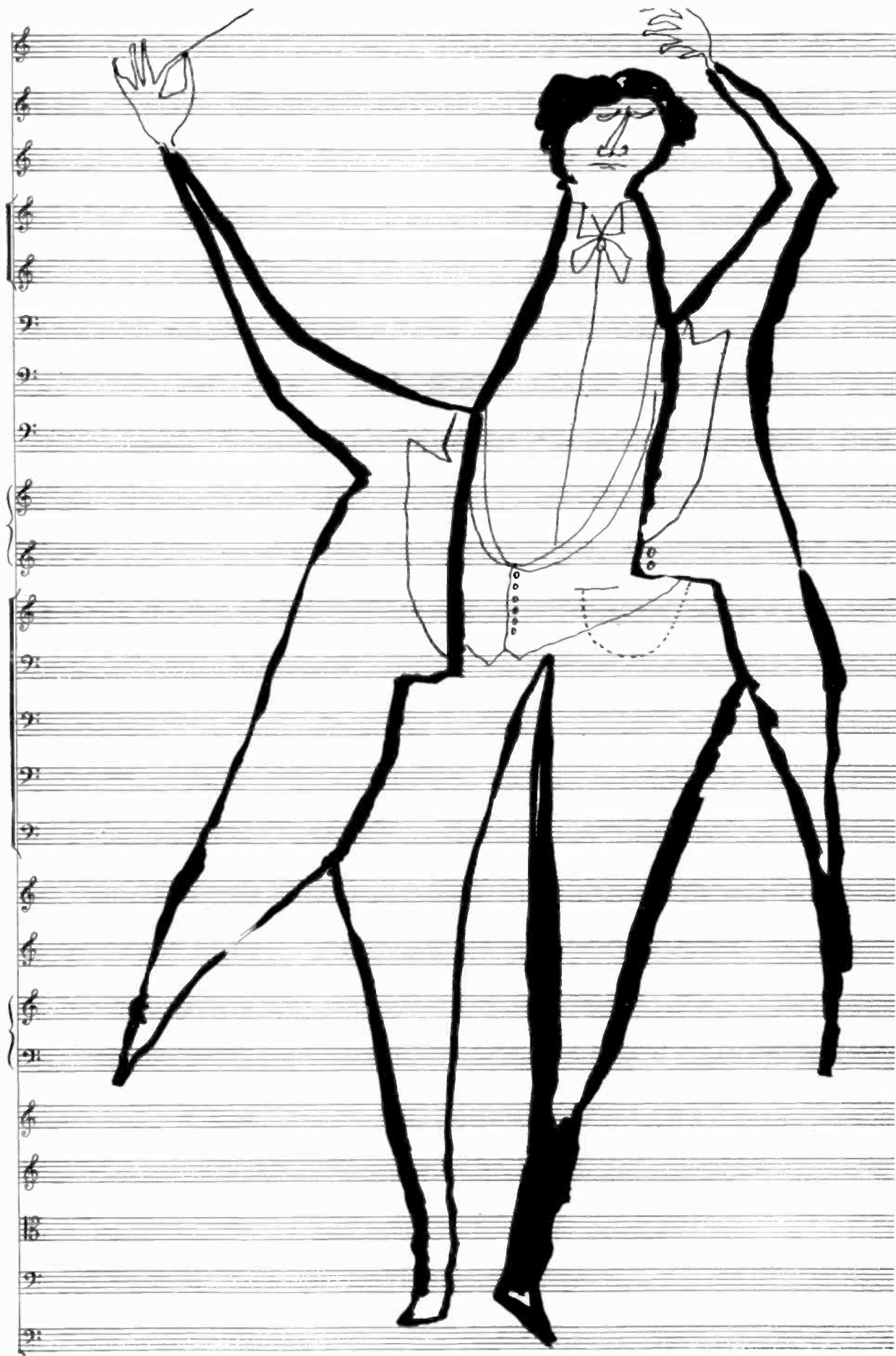


AWARD FOR DISTINCTIVE MERIT

Saul Steinberg

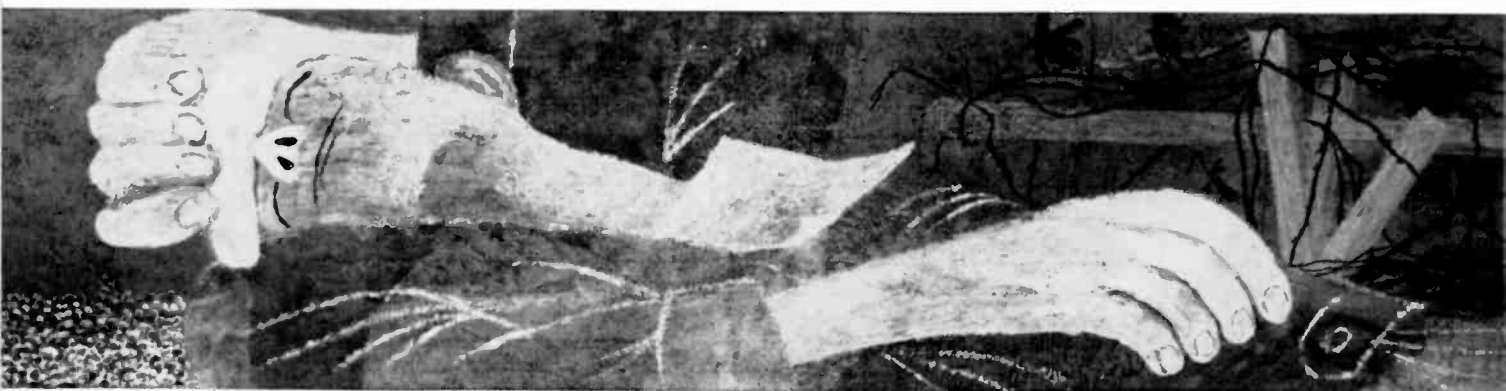
Saul Steinberg's scrapbooks are amazing. In going over them one day Alexey Brodovitch, art director of Harper's Bazaar, decided that among the "doodles" were some of the artist's most interesting drawings. *Maestro* was published without relation to any feature, but simply to show a new phase of the artist's talent. The ageless Venus was also discovered in Steinberg's scrapbooks and grabbed off forthwith to be the frontispiece of a beauty issue. She appeared, looking slightly surprised at herself, as the illustration of an article entitled *How Old Are You?* in the April, 1947 issue. Thus Steinberg relieved the editors of the practically impossible problem of finding an alluring model of middle age, and lent the quality of surprise and humor to a subject too often handled in too dead earnest.

267 *Humor*
artist Saul Steinberg
art director Alexey Brodovitch
publisher Hearst Magazines, Inc.
publication Harper's Bazaar



268 General Illustration

artist Ben Shahn
art director Will Burtin
publisher Time Incorporated
publication Fortune



269 General Illustration

artist Karl Zerbe
art director Will Burtin
publisher Time Incorporated
publication Fortune



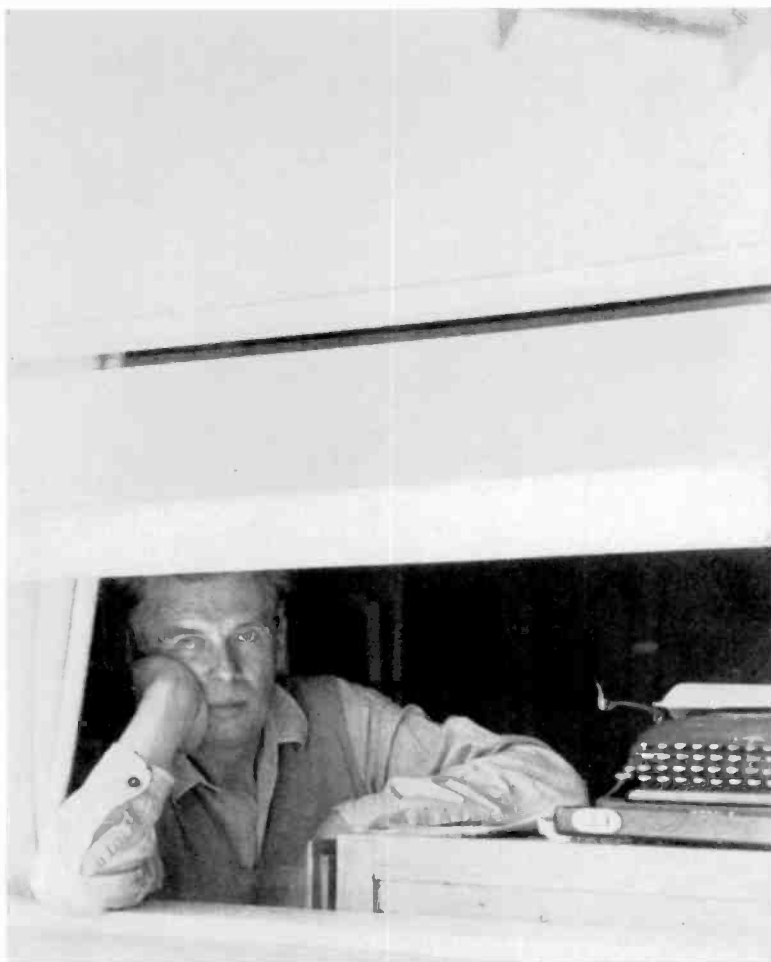


270 Fashion and Style

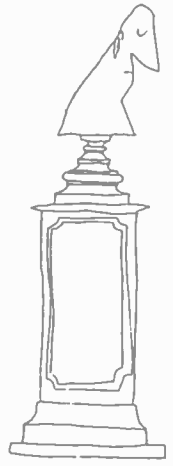
artist Rene Robert Bouche
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue

271 General Illustration

artist George Platt Lynes
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue



Monsieur Steinberg



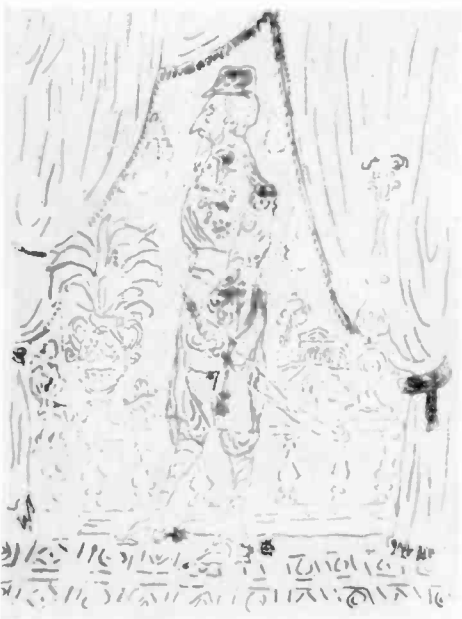
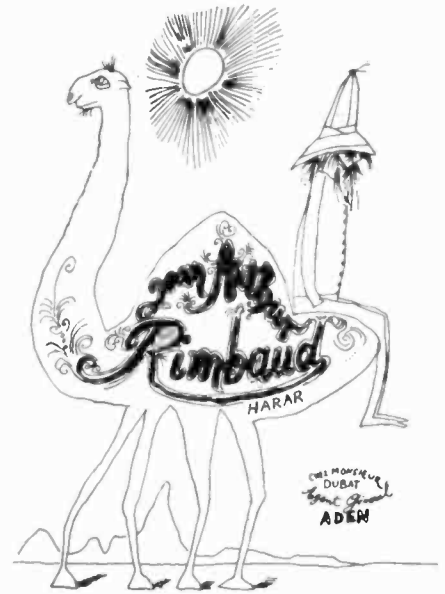
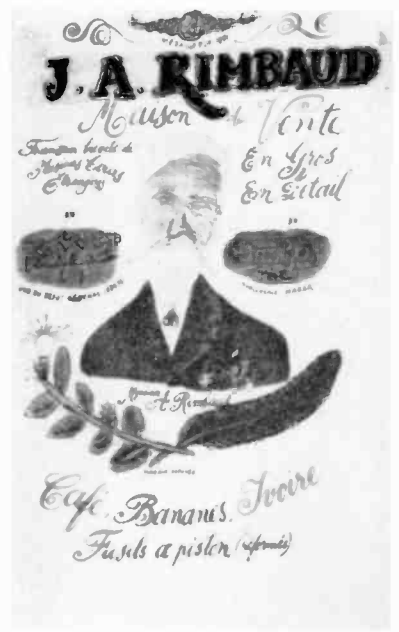
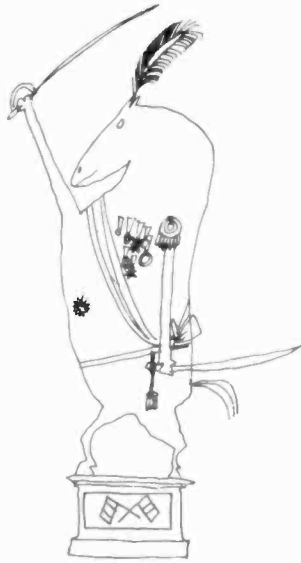
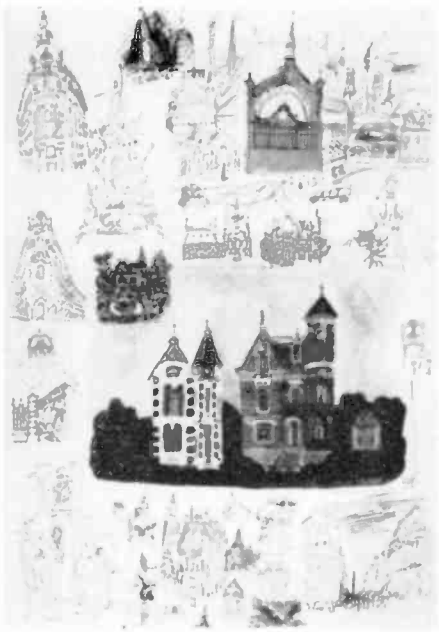
Shy statue



272 Humor

artist Saul Steinberg
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue









273 General Illustration

artist Irving Penn
art director Alexander Liberman
art editor Wolfgang Fyler
publisher The Conde Nast Publications, Inc.
publication House & Garden

274 Fashion and Style

artist John Rawlings
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue



275 Fashion and Style

artist Erwin Blumenfeld
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue



276 Fashion and Style

artist Carl Ericson
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue



277 Fashion and Style

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art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue



278 Fashion and Style

artist Clifford Coffin
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue



279 Fashion and Style

artist Francesco Scavullo
art director Ralph Daddio
publisher Triangle Publications
publication Seventeen Magazine



280 General Illustration

artist Leonard McCombe
art director Herman Bollin
publisher Ziff-Davis Publishing Company
publication Photo Arts



281 General Illustration

artist Diane & Allan Arbus
art director Alexander Liberman
art editor Tina Fredericks
publisher The Conde Nast Publications, Inc.
publication Glamour



282 Humer

artist (Saul) Steinberg
art director Alexey Brodovitch
publisher Hearst Magazines, Inc.
publication Harper's Bazaar



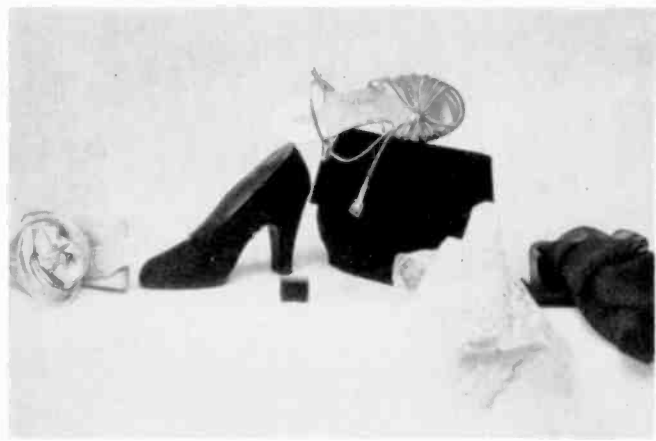
283 General Illustration

artist Honore Sharrer
 art director Will Burtin
 publisher Time Incorporated
 publication Fortune

284 General Illustration

artist Evaline Ness
 art director Ralph Daddio
 publisher Triangle Publications
 publication Seventeen Magazine





285 Fashion and Style

artist Irving Penn
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue





286 Fashion and Style

artist Horst P. Horst
 art director Alexander Liberman
 art editor Priscilla Peck
 publisher The Conde Nast Publications, Inc.
 publication Vogue

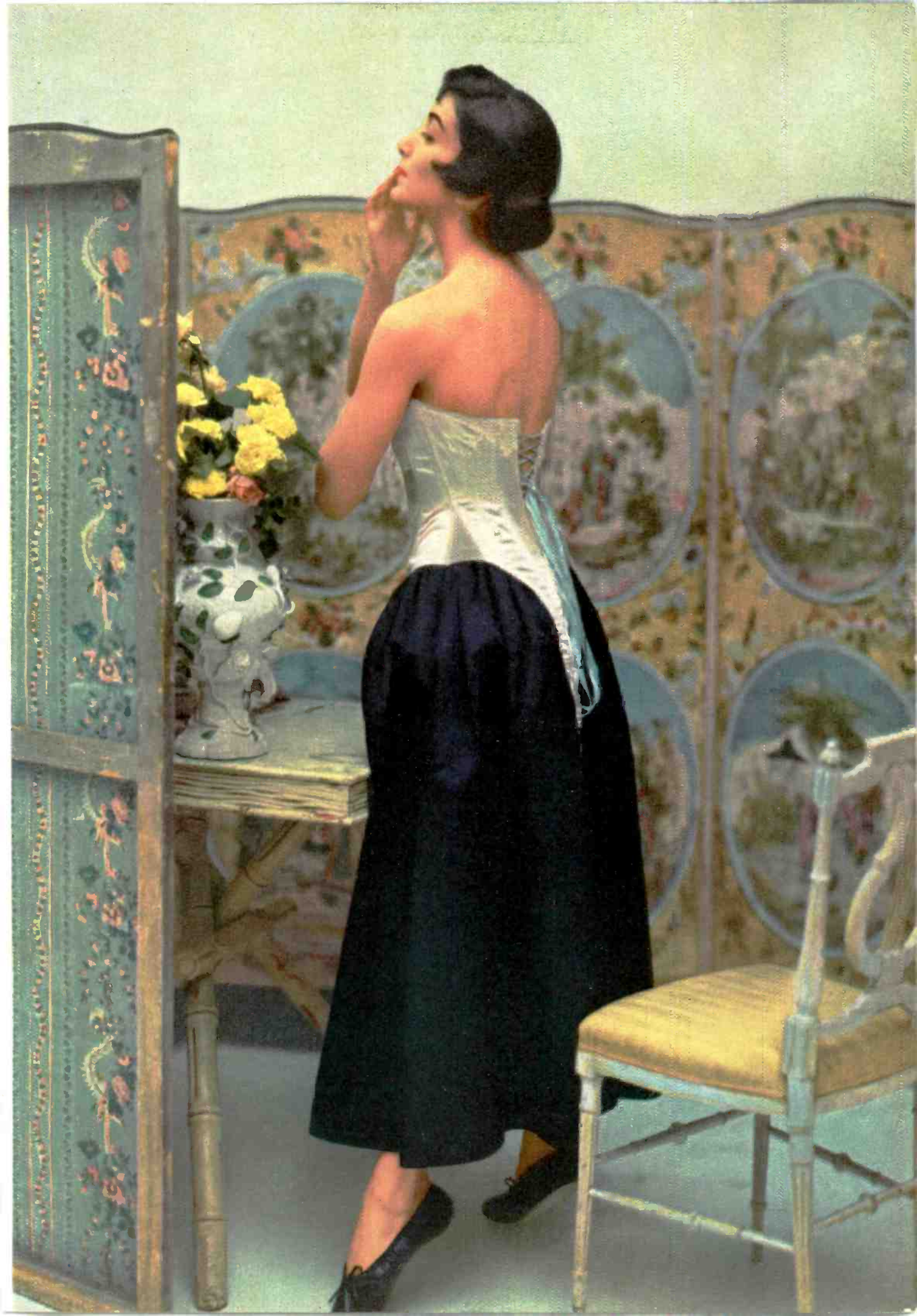


287 Fashion and Style

artist George Platt Lynes
 art director Alexander Liberman
 art editor Tina Fredericks
 publisher The Conde Nast Publications, Inc.
 publication Glamour

288 Fashion and Style

artist John Rawlings
 art director Alexander Liberman
 art editor Priscilla Peck
 publisher The Conde Nast Publications, Inc.
 publication Vogue





289 *General Illustration*

artist Irving Penn
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue



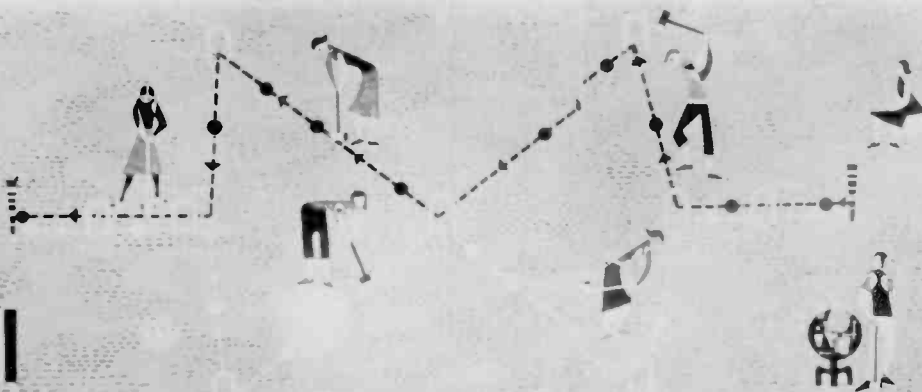
290 *Fashion and Style*

artist Serge Balkin
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue

291 General Illustration
 artist W. David Shaw
 art editor James Yates, Susan Yates
 publisher Curtis Publishing Company
 publication Holiday Magazine



292 Humor
 artist Jerome Snyder
 art director Ralph Daddio
 publisher Triangle Publications
 publication Seventeen Magazine



BY MARGARET COSSY BICHSEL

The very simplicity of the game is disarming. All you have to do is to propel a big wooden ball with a mallet through nine wickets or arches. You start cool from a starting stake in one of the opposite ends and return. It's so easy as that.

Of course complications set in when a team of five is charging toward the same goal and trying to block your progress by various underhanded (though not illegal) means. You haven't really tasted the bitterness of defeat until you have finally struggled into your own camp, only to find the enemy waiting ahead—and like a wall upon the line, the enemy sweeps down and blasts you out into the field.

One of the pleasant aspects of the game is that you can see the game from a nice, positive angle. In an afternoon, you have a languid summer party on your lawn. The guests are reduced to making lighthearted remarks of hospitality. If you can talk enough every one knows the game, the excitement will soon make you forget that your party will sit up and take heed!

After a game or two, you'll be popular with the members of the party if you can round up a job for them and serve homemade goodies. Or serve all that is made packaged ice cream with fruit folded in it. (Lemonade and lemon cake described in the "Food" page, a Fourth-of-July party, page 25.)

Now, it's hot—why not? It's not a bad idea to have a group of a few guests clustered around the beginnings of a good friendship—and a slightly trampled look to them of course.

And naturally if you're a hostess, you can choose your own partner, can't you? And if the sweet light of day happens to be in the group, well, you take over from the parents' latched into discussions of children and the game, and you are left with the means to entertain. Leave what we're going to say—here then all out on croquet grounds! From seven-year-old James to Uncle's oldest boy, all of you can join in—with no left-over kids on the sidelines. What the players don't know is that they'll make up in their enthusiasm for the game. Farah's tournaments can offer the best of both worlds—fun for all. Divide the game equally: you and [unreadable] on page

"Alice thought she had never seen such a curious croquet ground if for life it was all ridges and furrows, the croquet balls were live hedgehogs and the mallets live flamingoes, and the wickets had to double themselves up and stand on their hands and feet to make the arches.

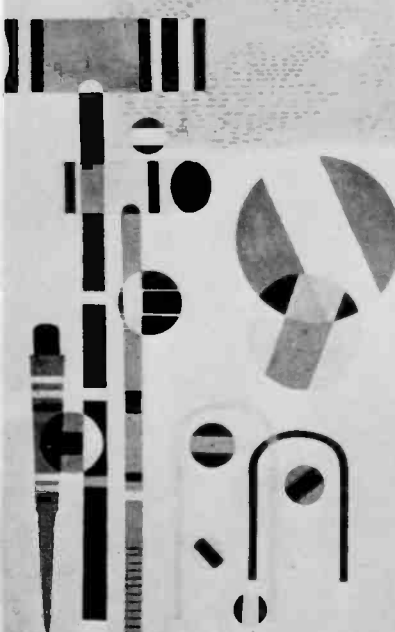
The players all played at once without waiting for turns, quarreling all the while and fighting for hedgehogs. The wickets were always walking off. "Alice soon came to the conclusion that it was a very difficult game indeed."

Have you laughed at Alice's dismay about such a wild and odd-like game as croquet? Then let us set you straight. Though croquet may not be quite the hectic affair Lewis Carroll pictured, neither is it the prim, old-fashioned pastime that many imagine it to be. Times have changed since "Queen's Lady's Book" showed the elegant, lushed-and-bathed ladies and the gallant, mustache gentlemen courteously bowing to one another over the wickets. An old rule book even says smugly, "We have known characters vastly improved by courteous co-operation and prevailing congeniality on the croquet grounds."

Women, say yes. Today the game is a vicious battle in slow motion, the maximum of courteous competition with the minimum of effort. It offers a chance to lose your fighting spirit with very little sweat and strain, to put it delicately. And the deliberate pace makes it just the rugged outdoor life—as long as it's kept reasonably easy and unobtrusive.

CROQUET: AN OLD-TIMER GOES MODERN

Want to keep your crowd busy and happy these hot days? Croquet combines skill and excitement with a deliberate pace that lets you stay cool and pretty. Fun without fuss—and anyone can play





293 General Illustration

artist **Al Parker**
art director **Edmond Witalis**
publisher **Hearst Magazines, Inc.**
publication **Cosmopolitan Magazine**

294 Fashion and Style

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art editor Tina Fredericks
publisher The Conde Nast Publications, Inc.
publication Glamour



295 General Illustration

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art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue





296 Fashion and Style

artist Frances McLaughlin
art director Alexander Liberman
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publisher The Conde Nast Publications, Inc.
publication Glamour

297 Fashion and Style

artist Herman Landshoff
art director Bradbury Thompson
publisher Street and Smith Publications, Inc.
publication Mademoiselle



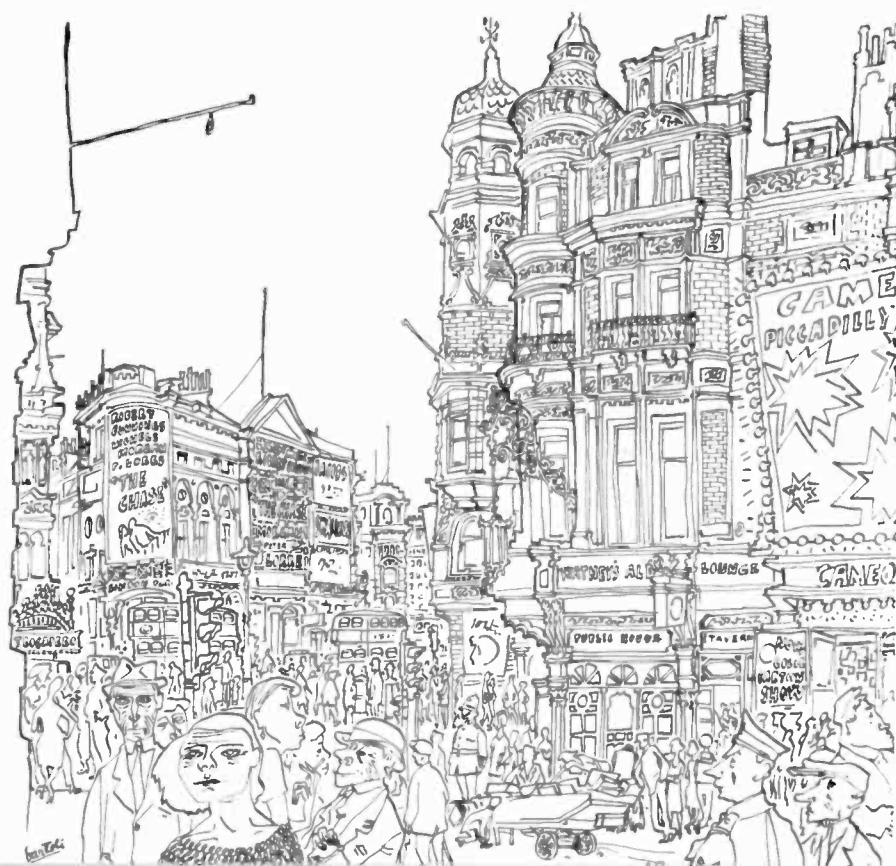


298 Fashion and Style

artist Irving Penn
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue

299 General Illustration

artist Coby Whitmore
art director Budd Hemmick
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publication Good Housekeeping Magazine



300 Humor

artist Jose Bartoli
art editor James Yates, Susan Yates
publisher Curtis Publishing Company
publication Holiday Magazine

301 General Illustration
artist Jose Bartoli
art editor James Yates, Susan Yates
publisher Curtis Publishing Company
publication Holiday Magazine



302 General Illustration
artist Al Parker
art director Budd Hemmick
publisher Hearst Magazines, Inc.
publication Good Housekeeping Magazine





303 General Illustration

artist Julio de Diego
art editor James Yates, Susan Yates
publisher Curtis Publishing Company
publication Holiday Magazine

304 General Illustration

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publication The American Magazine





305 *General Illustration*

artist John Rawlings
art director Herman Bollin
publisher Ziff-Davis Publishing Company
publication Photo Arts



306 Fashion and Style

artist Erwin Blumenfeld
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue

307 Fashion and Style

artist Herman Landshoff
art director Bradbury Thompson
publisher Street & Smith Publications, Inc.
publication Mademoiselle



308 General Illustration

artist Irving Penn
art director Alexander Liberman
art editor Priscilla Peck
publisher The Conde Nast Publications, Inc.
publication Vogue





309 Fashion and Style

artist Sara Johns
art director Alexey Brodovitch
publisher Hearst Magazines, Inc.
publication Harper's Bazaar

310 Fashion and Style

artist Richard Avedon
art director Alexey Brodovitch
publisher Hearst Magazines, Inc.
publication Harper's Bazaar





311 Fashion and Style

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 art editor Priscilla Peck
 publisher The Conde Nast Publications, Inc.
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312 Fashion and Style

artist Richard Rutledge
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 publication Glamour





313 General Illustration

artist Edna Eicke
 art director Alexander Liberman
 art editor Wolfgang Fyler
 publisher The Conde Nast Publications, Inc.
 publication House & Garden

314 General Illustration

artist Cecil Beaton
 art director Alexander Liberman
 art editor Priscilla Peck
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 publication Vogue



315 General Illustration

artist Serge Balkin
 art director Alexander Liberman
 art editor Wolfgang Fyler
 publisher The Conde Nast Publications, Inc.
 publication House & Garden





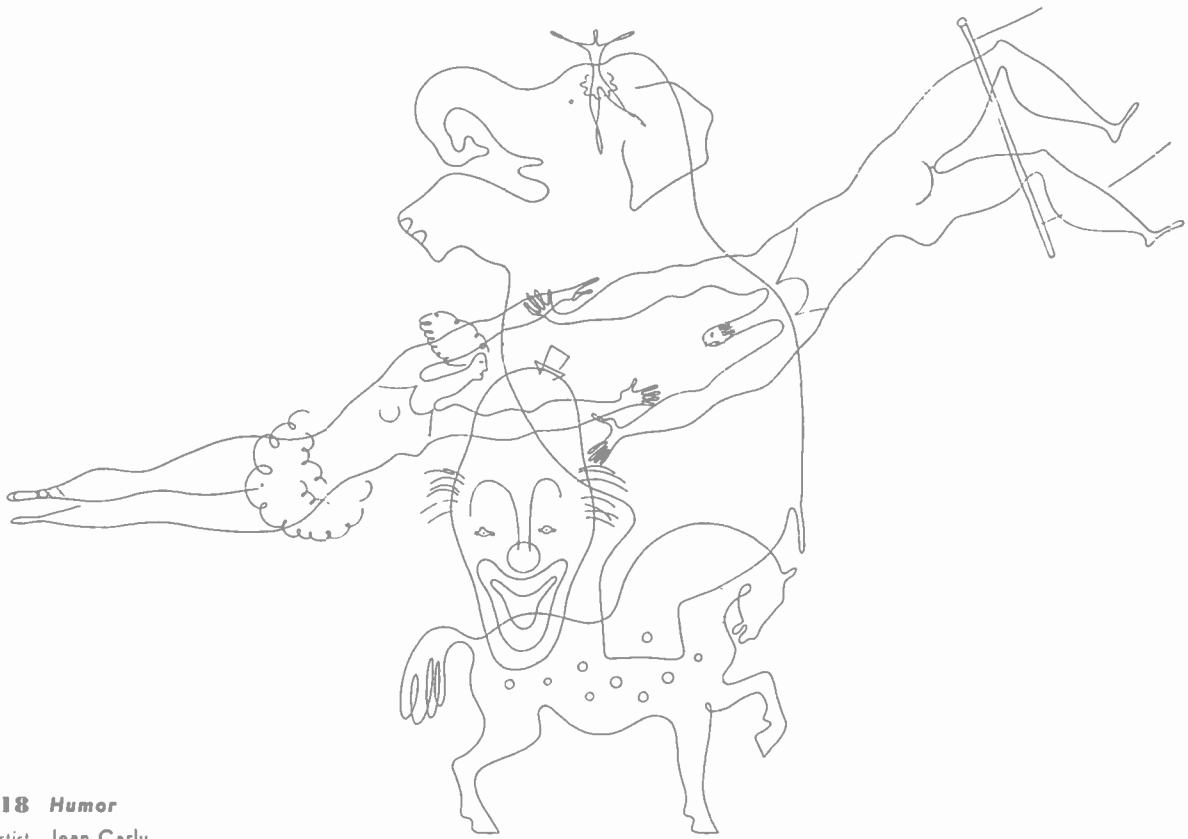
316 General Illustration

artist Fenno Jacobs
 art director Will Burtin
 publisher Time Incorporated
 publication Fortune



317 Fashion and Style

artist John Engstead
 art director Bradbury Thompson
 publisher Street and Smith Publications, Inc.
 publication Mademoiselle



318 Humor

artist Jean Carlu
 art director Jean Carlu
 publisher Henry H. Reichhold
 publication Musical Digest



319 Humor

artist Robert Osborn
 art director Will Burtin
 publisher Time Incorporated
 publication Fortune



320 Humor

artist Al Hirschfeld
 art editor James Yates, Susan Yates
 publisher Curtis Publishing Company
 publication Holiday Magazine



321 General Illustration

artist Al Parker
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publisher Hearst Magazines, Inc.
publication Good Housekeeping Magazine



322 General Illustration

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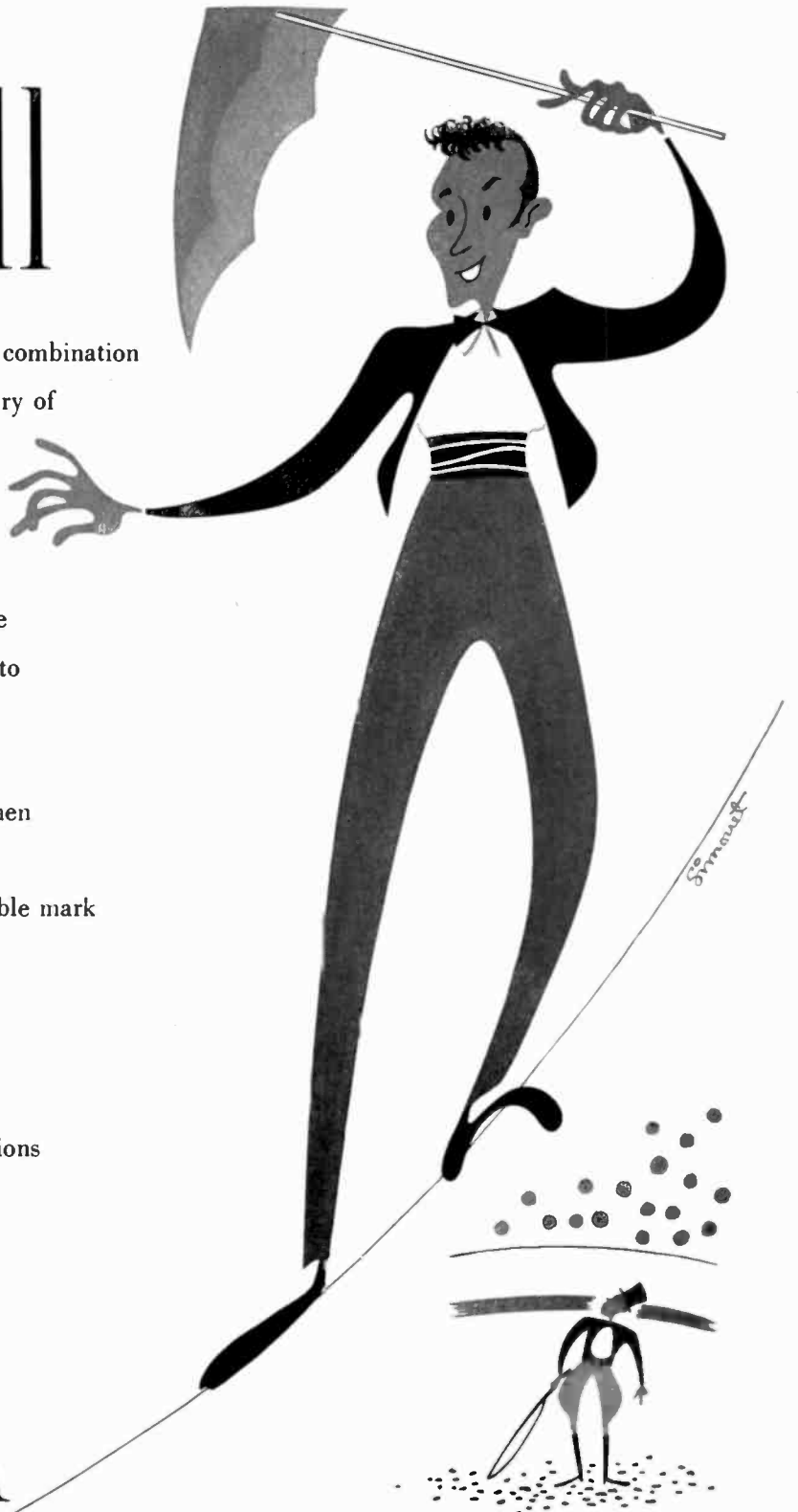
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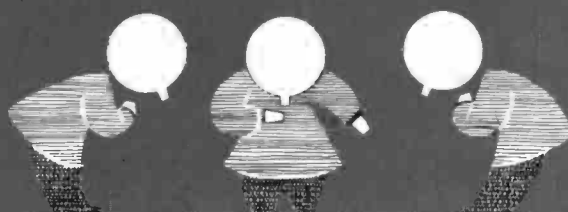
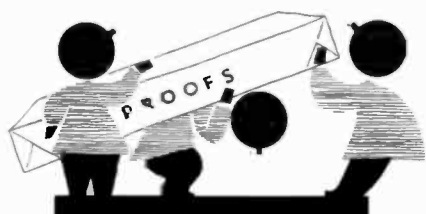
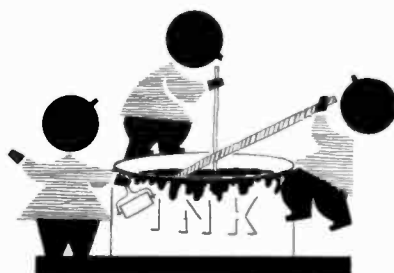
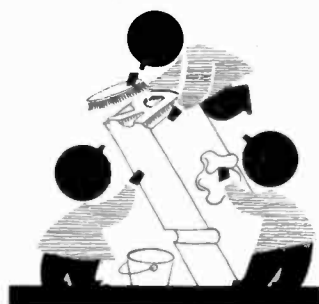
© THE CONDÉ NAST PUBLICATIONS INC.



Detail from a Penn photograph, Vogue, July, 1947

VOGUE HOUSE & GARDEN GLAMOUR
VOGUE PATTERN BOOK THE CONDÉ NAST PRESS
VOGUE STUDIOS CONDÉ NAST ENGRAVERS

**WE
TAKE
ORDERS
FROM
ART
DIRECTORS**



RTK

RUNKLE • THOMPSON • KOVATS • INC
ADVERTISING TYPOGRAPHERS and PRINTERS
520 NORTH DEARBORN STREET • CHICAGO 10



ra

russell-anderson

designers

Sensible design with attention to time and costs, expert typographic mark-up and printing supervision. A complete and dependable service.

London Towers, 461 West 23rd Street, New York 11. N. Y., WAtkins 9-9176-7



WE DON'T WIN MANY AWARDS... BUT



WE DO PRODUCE ADVERTISING CARTOONS AND CONTINUITY STRIPS

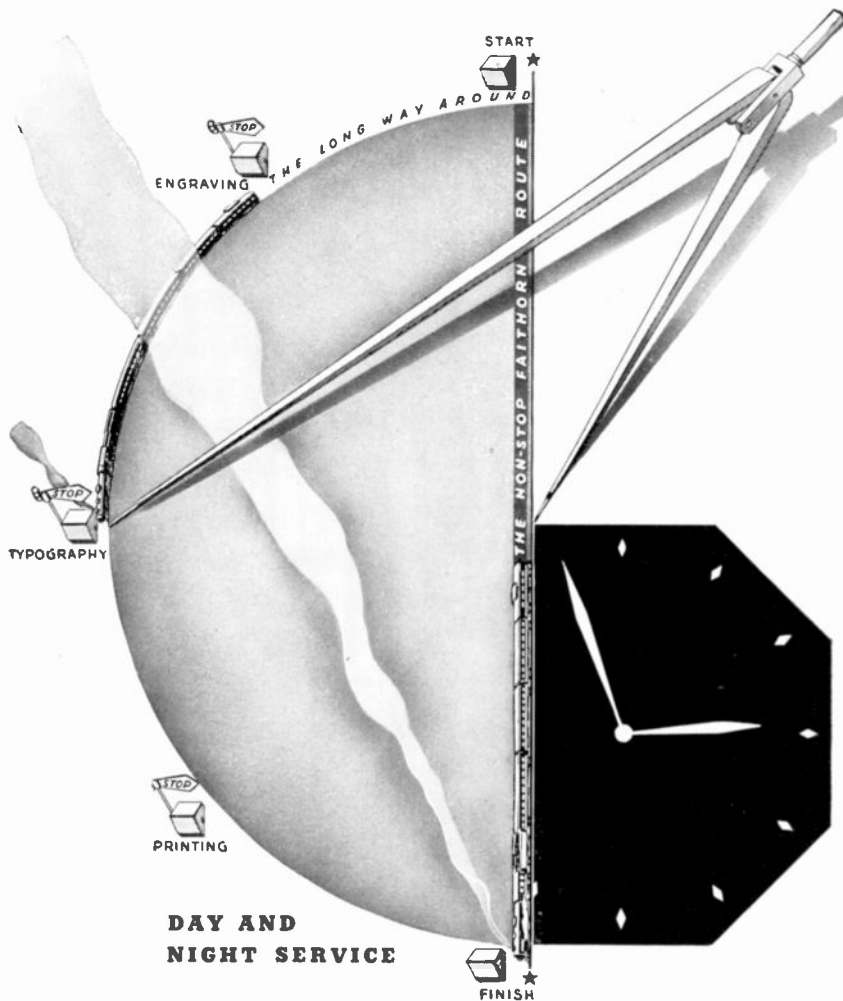


THAT CONSISTENTLY ACHIEVE HIGHEST READERSHIP

**Johnstone and
Cushing**

■ EIGHTEEN CONSECUTIVE YEARS OF EXPERIENCE ■
155 EAST 44TH STREET • NEW YORK 17 • MURRAY HILL 2-6236

THE *Shortest* DISTANCE BETWEEN TWO POINTS IS A STRAIGHT LINE



TO the lovesick swain the longest way 'round may be the shortest way home. But to the advertiser who gets places ahead of competition, the longest way 'round is nothing but a pain in the neck ... Which is one reason for the popularity of Faithorn non-stop, non-detour service—the shortest distance between the birth of a good idea and the completion of a perfect job . . . If lost time and motion in the production of advertising have no place in your scheme of things; if skilled handling of every detail, accelerated and reduced in cost by complete concentration under one roof, appeals to you, you'll like Faithorn service . . . Just travel one job over this smooth, direct route and judge advantages by *results*.

Faithorn service and prices must also be reasonable; or we wouldn't be handling so many important accounts.

Always the Finest at Faithorn

**FINEST ENGRAVING
FINEST TYPOGRAPHY
FINEST PRINTING**

You can use one or all—just as you wish, but all are here, ready to serve you . . . Speed, economy and satisfaction assured.

TIME... *"He who gains Time, gains everything"*

—or inversely, lost time is total loss. The road that detours here and detours there may finally bring you to your destination, but at what cost!

Why be so lavish of time when it is the one thing about which you should be most solicitous? Why have your printing continually detoured—one place for engravings, another for typesetting, and still somewhere else for presswork?

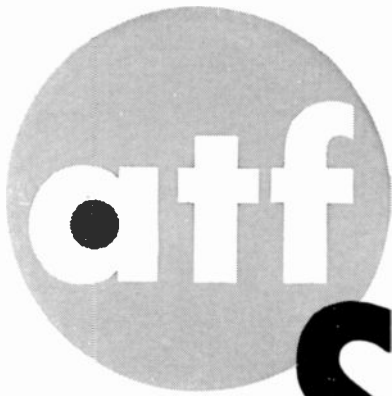
When you put selling vehicles on the straight, smooth, fast production route—Faithorn 3-in-1—you avoid all detours and wayside stops. Your jobs steam merrily along; arrive on time—clean, handsome, fit.

Faithorn Ad-Setting, Engraving and Printing Departments operate DAY AND NIGHT. These added hours at your disposal should prove valuable to you — tremendously so on jobs which cannot be delayed even one hour without risking a heavy loss in dollars for your concern. Try us!



FAITHORN is the only concern in Chicago that offers this COMPLETE SERVICE . . . a definite saving of TIME, TROUBLE and MONEY.

FAITHORN CORPORATION
AD-SETTING • ENGRAVING • PRINTING • 400 N. RUSH ST., CHICAGO 11 • WHI. 2300



SPARTANS

A MODERN type design of the utmost utility that blends harmoniously with almost any other face.

ATF Spartan is ideal for reproduction by any process, on any stock, maintaining its maximum character and legibility under both negative and positive photo-engraving.

The **ATF SPARTAN** *family*

Medium
Medium *Italic*
Heavy
Heavy *Italic*
Black
Black *Italic*

and now

Black Condensed
Black Condensed *Italic*

The three graduated weights of ATF Spartan, and now the newest arrival, Spartan Black Condensed, all are accompanied by companionate Italics. All members of the ATF Spartan family, together with their useful accessories, perfectly match their Linotype counterparts in the body sizes, and also project the design characteristics throughout the full series from 6 to 120 point. Write for showings of these faces, including complete alphabets, to

American Type Founders

200 Elmora Avenue, Elizabeth B, New Jersey

Branches in Principal Cities





*America's Largest
Complete Art
and
Photographic Studios*

VOGUE WRIGHT STUDIOS INC.
469 EAST OHIO ST. CHICAGO 11, ILL.

STONE WRIGHT STUDIOS INC.
221 FOURTH AVENUE NEW YORK 3, N.Y.



ART DIRECTORS CLUB MEDAL

DESIGNED BY PAUL MANSHIP

The most compelling and lasting impressions are those received visually.

Because this is true, advertising art has performed a genuine service in influencing Americans to buy better and live better, and the efforts of the Art Directors Club to improve the standards of visual advertising have always claimed our interest and our support.

CALKINS & HOLDEN • 247 PARK AVENUE • NEW YORK





JON WHITCOMB



ALBERT DORNE



AUSTIN BRIGGS



JOHN ATHERTON



HAROLD VON SCHMIDT



ROBERT FAWCETT



PETER HELCK



GILBERT BUNDY

An



NORMAN ROCKWELL



AL PARKER



BEN STAHL

opportunity

for advanced study at home with your favorite famous artist



STEVAN DOHANOS

Shortly after the first of January, 1949, working artists and qualified art students are to have a rare opportunity for advanced study in commercial art and illustration.

Each of the thirteen famous artists and illustrators on the faculty of The Institute of Commercial Art has prepared a 12-lesson course for home study on "How I Make a Picture". In each of the thirteen courses one artist will present through comprehensive text and illustration his own individual method and technique in picture making.

Each student enrolled in one of these advanced courses will be given assignments for doing original work and will receive supervised criticism of his work by the artist himself.

Even though these are home study courses, each artist can accept only a limited number of students. These special courses are open only to working artists or advanced students whose present work qualifies them for acceptance. Enrollments will be accepted for each special course in the order in which they are received until the limit has been reached.

Write to the Institute for full information on its advanced courses.

Institute of Commercial Art, INC. Westport, Conn.

THE FAMOUS ARTISTS' COURSE in Commercial Art and Illustration

Younger students and art-talented beginners can now apply for the Institute's Famous Artists' Course—a basic home-study course in commercial art and illustration; 24 lessons, with more than 4,000 specially created drawings. This new and unique course teaches the modern techniques essential to success in commercial art and illustration. Write to the Institute for booklet containing full information about The Famous Artists' Course.



FRED LUDEKENS

*A complete
art-wise
organization*



Lockwood Agency, Inc.

41 EAST FIFTY-SEVENTH STREET, NEW YORK 22

PLAZA 9-4710-1-2



A different exhibit every week

Have you had your “show” at JWT?

■ The “gallery” at the New York office of the J. Walter Thompson Company is a continuing show of the newest and best in art and photography . . . a medium through which all of our people, copywriters and representatives as well as art directors, can be reached with the greatest possible effectiveness . . . and at a time when they are not too busy to take a really good look.

If you have not yet exhibited here, or if you have developed new techniques and abilities, you are cordially invited to show us your work. (Phone MURray Hill 3-2000 for an appointment.) Then if it appears that a “show” would be mutually advantageous, we will set it up as soon as possible. The exhibit space is customarily booked about sixty days in advance.

GENERAL'S *Drawing Pencils*

CORRECTLY SUITED TO EVERY DRAWING PURPOSE



MULTICHROME COLORED DRAWING PENCILS 50 Brilliant Colors,
available in sets of 12-24-36-48 assorted colors

KIMBERLY DRAWING PENCILS 22 degrees, 6B to 9H—Tracing 1-2-3-4 and—

KIMBERLY EXTRA B Intense Black Layout Pencil

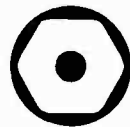
GENERAL'S CHARCOAL PENCIL 3 degrees, 2B-4B-6B

GENERAL'S CARBON BLACK DRAWING PENCIL BB-88B

GENERAL'S FLAT SKETCHING PENCIL 3 degrees, 2B-4B-6B

KIMBERLY GRAPHITE STICKS 3" long—rect. 1/4" x 1/2"
Sq. 1/4" x 1/4"—3 degrees, 2B-4B-6B

TRADE MARK



Buy them from your dealer

Makers of Fine Pencils since 1889

GENERAL PENCIL COMPANY 67-73 FLEET STREET, JERSEY CITY 6, N. J.

THOMAS HART BENTON

3616 BELLEVIEW

KANSAS CITY, MO.

May 26 - '48

Mr. N. J. Leigh
Einson - Freeman Co. Inc.
Long Island City, N. Y.

Dear Mr. Leigh -

The reproductions of 'Spring Tryout' have arrived. They were really astonishing. I don't believe I've seen any lithographic reproductions which are qualitatively as ~~accurate~~ good or which are as accurate.

They are good enough to send as Christmas presents and with that in mind I have use for as many as you can afford to send me. I can easily use twenty five. But send me what you can.

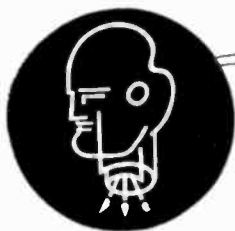
Cordially

Thomas H. Benton



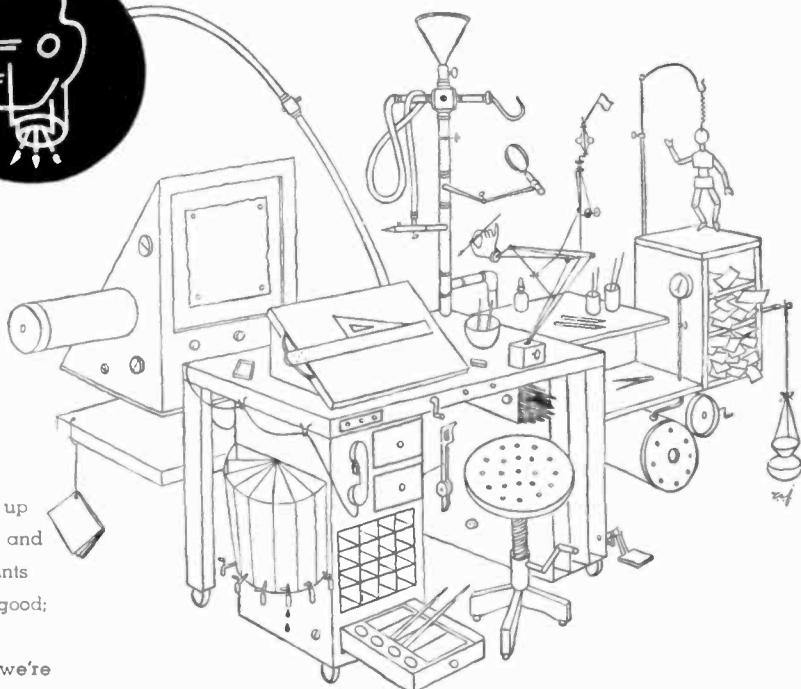
*MR. BENTON refers to the 30½ x 24¼ reproduction of his painting "Spring Tryout" made by Einson-Freeman as a gift print last Christmas. (Might even have some copies still. If you'd like one, just write.) While we rarely get art for reproduction as fine as a Thomas Benton painting - we reproduce all art just as faithfully... because effective display requires the best - and gets it here!..

EINSON-FREEMAN CO., INC.
Starr & Borden Aves., Long Island City, New York



the shape of things to come...

Bright-eyed manufacturers are constantly coming up with ideas for improving artists' equipment and tools. You'd be amazed at some of the blue prints our scouts have recently looked at. Some look good; some don't. But you can be certain that when these plans come to maturity—when we're sure that the new product will be of real service to you—you'll find it here.



a. i. friedman incorporated

artists' materials, picture framing & prints

20 east 49 street, new york 17, n. y. PLaza 5-3326

ED. FITZGERALD • ILLUSTRATOR — DESIGNER

BLACK AND WHITE

COLOR

ALL MEDIA



605 W. WASHINGTON
CHICAGO 6, ILL.
Randolph 6-6497

Contact—
J. RUSSELL WILLIAMS

JOHN GOULD

ILLUSTRATOR

Advertising & Editorial

combining human interest with

AUTOMOBILES
AEROPLANES
ARCHITECTURE
INTERIORS
MACHINERY
LOCOMOTIVES
RAILROADS
TRUCKS, ETC.

AGRICULTURAL &
INDUSTRIAL
SUBJECTS

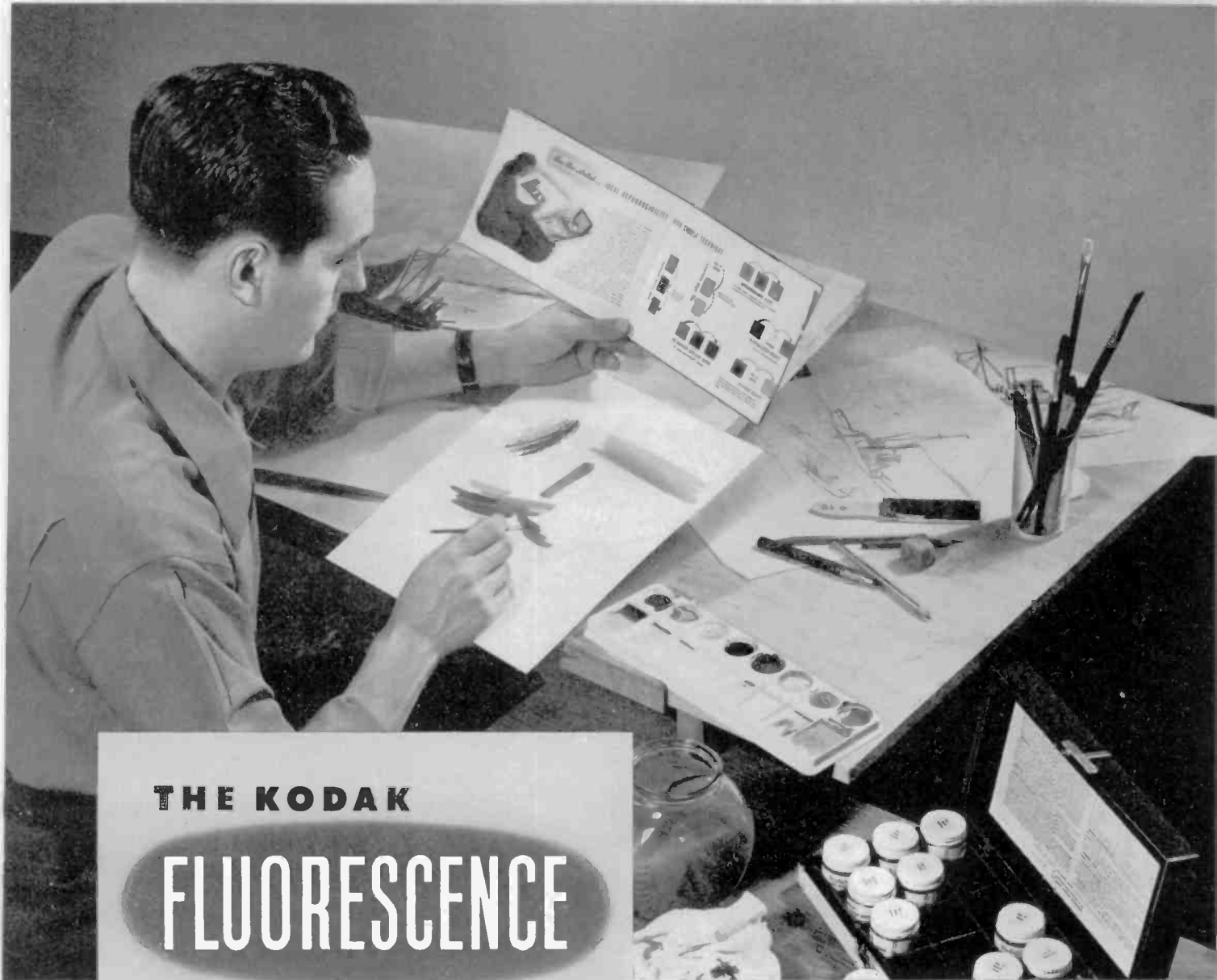
Authenticity of reference material and accuracy of details based on a system of collaboration with a staff of advisers in industry, agriculture, railroading and industrial design.

Studio: 80-37 221 STREET, QUEENS VILLAGE 8, N.Y.

Telephone: HOLLIS 4-0318



*complete and
in good taste!*



THE KODAK

FLUORESCENCE

PROCESS...

KODAK Fluorescent Water Colors are made specifically for commercial artists to use when making watercolor sketches or wash drawings for photomechanical reproduction.

Any commercial artist who uses water colors can use Kodak Fluorescent Water Colors. The simple technique of their use can be mastered quickly and easily.

Artwork prepared with these colors is ideally suited for reproduction. Each color's fluorescence is in direct proportion to the amount of color correction it requires to be faithfully reproduced with four-color

process inks. Faithful reproduction is further aided by the fact that only those colors which can be reproduced by standard four-color process inks are included in the palette.

Complete sets of twenty Kodak Fluorescent Water Colors, or individual replacement colors, are available from your Kodak Graphic Arts dealer. To make certain that you and your artists know the many advantages which the Kodak Fluorescence Process offers, write today for your free copy of the booklet, "The Kodak Fluorescence Process," illustrated below.

GRAPHIC ARTS DIVISION
EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

"KODAK" IS A TRADE-MARK



Kodak



Agency — Botsford, Constantine & Gardner

CAN'T BE OVERLOOKED



If keeping your product in the public eye is important to you in selling . . . then the medium for you is **POSTER ADVERTISING**

"Year after year we have used poster advertising to present the style and beauty of our swim suits to all the people" . . . JANTZEN KNITTING MILLS

OUTDOOR ADVERTISING INCORPORATED

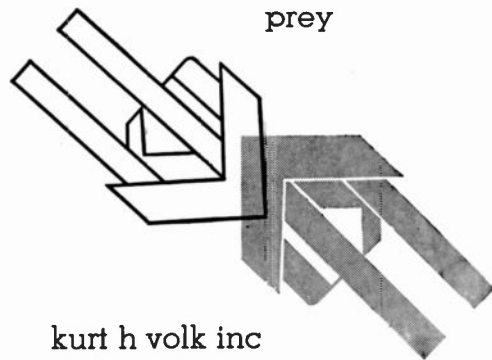
NATIONAL SALES REPRESENTATIVE
OF THE OUTDOOR INDUSTRY



60 EAST 42ND STREET
NEW YORK 17, N. Y.

ATLANTA • BOSTON • CHICAGO • CLEVELAND • DENVER • DETROIT • HOUSTON • LOS ANGELES • PHILADELPHIA • ST. LOUIS • SAN FRANCISCO

there
is
hardly
anything
in
the
world
that
some
man
cannot
make
a
little
worse
and
sell
a
little
cheaper
and
the
people
who
consider
price
only
are
this
man's
lawful
prey



kurt h volk inc
good typography
228 east 45th street new york

FREDERIC RYDER COMPANY • TYPOGRAPHERS • DESIGNERS



500 NORTH DEARBORN STREET • CHICAGO • MI-2-3900

HANLEY STUDIO

420 Lexington Avenue

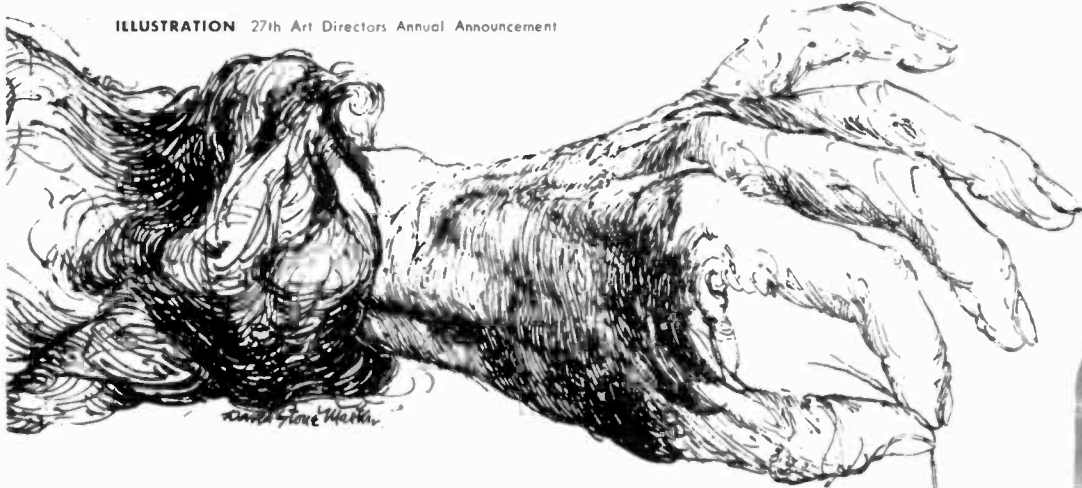
New York 17, N. Y.

A GENERAL ADVERTISING ART SERVICE

LExington 2-0530

ARNE GURNEY GEARY IMPERATO
 CACCIOLA BRAZELTON GABY FORINO
 BROWER HEILBRON HOIE LINDEN NERNOFF
 CHAP HANKE MARTIN LEYLAND LEITMAN PEREIDA
 MACMINIGAL MEOLA
 MULHOLLAND ROSS
 SILVERMAN TRUSTY
 SCHROEDER UNZ
 WINZENRIED
 ZAFFO

ILLUSTRATION 27th Art Directors Annual Announcement



LESTER ROSSIN ASSOCIATES INC.

369 LEXINGTON AVENUE, NEW YORK 17, N. Y.

MURRAY HILL 3-9729



POSTER 27th Art Directors Show



DIRECT MAIL 27th Art Directors Show



AD 27th Art Directors Show

42 years of merchandising

and advertising service

to a select group

of leading

American institutions

*D'Arcy
Advertising
Company*

New York

St. Louis

Cleveland

Atlanta

Toronto

Mexico City

Havana

Ciampi

424 Madison Ave • PLaza 8-2455
the Jefferson Co • New York City 17

advertising

art

for firms that require fine design

in their sales promotion material,

booklets, presentations and house organs





HE PLANTS TREES TO BENEFIT ANOTHER GENERATION • Cicero

Several generations have passed since we started business in 1896. In each of them we have planted, in the form of apprentice training, "the trees to benefit another generation." In pursuing this practice we are perpetuating a tradition which has its roots in the ancient art of wood-engraving, the craft from which our business sprang. Thus, in our shops today, we have seventy-three men who learned their trade under the tutelage of senior Beck craftsmen over twenty-five years ago and who now, in turn, are instructing our engravers and printers of the future . . . This cumulative skill, passed down from generation to generation, insures the maintenance of our reputation for fine quality in the production of Beck engravings, Beck letterpress and Beck gravure.

THE BECK ENGRAVING COMPANY

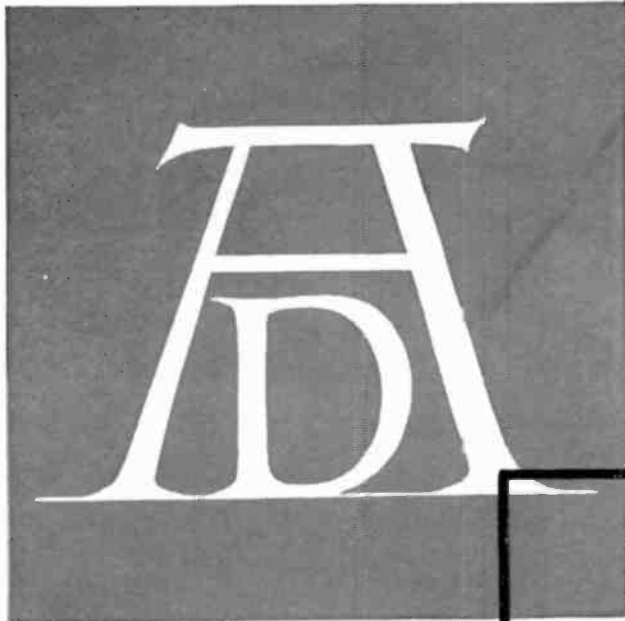


Philadelphia 6, 7th and Sansom Streets • New York 17, 305 East 45th Street • Boston 16, Statler Office Building

*The finest in commercial art
deserves the finest of high-quality papers.*

*That is why — this year, as for many
years past — the Art Directors'
Annual of Advertising Art has been printed
on Oxford Paper Company's*

**POLAR
SUPERFINE
ENAMEL**

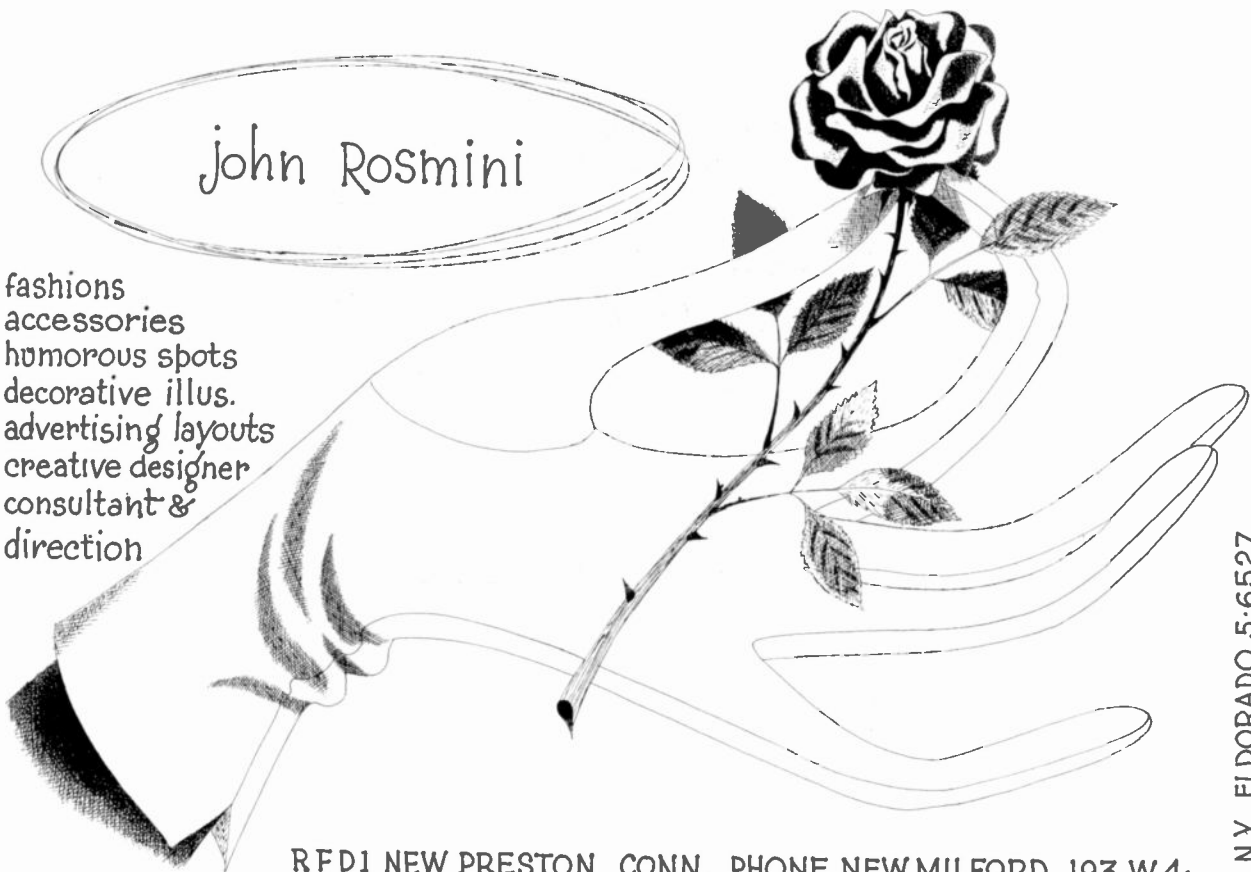


OXFORD PAPER COMPANY

*230 Park Avenue, New York 17, N. Y. • Mills at Rumford, Maine and West Carrollton, Ohio
Western Sales Office: 35 East Wacker Drive, Chicago 1, Illinois • Distributors in 48 key cities*

John Rosmini

fashions
accessories
humorous spots
decorative illus.
advertising layouts
creative designer
consultant &
direction



RFD1 NEW PRESTON CONN. PHONE NEW MILFORD 193 W4

N.Y. ELDORADO 5-6527

Summers

47 WEST 46th STREET
NEW YORK 19, N. Y.
LUXEMBURG 2-0056

A special service for art
in advertising —
a service which offers to the artist,
the agency and the advertiser
intelligent cooperation
in solving his problems

REPRESENTING ARTISTS IN THE FIELDS OF FASHION, ILLUSTRATION AND DECORATIVE DESIGN.

• arturo • ferruccio • jose ricardo



artist FERRUCCIO PANEPINTO • agency KETCHUM, INC.

panepinto

BROTHERS

Medical Drawings • Illustration • Layout for Ethical Pharmaceuticals

GREENWOOD 3-9036

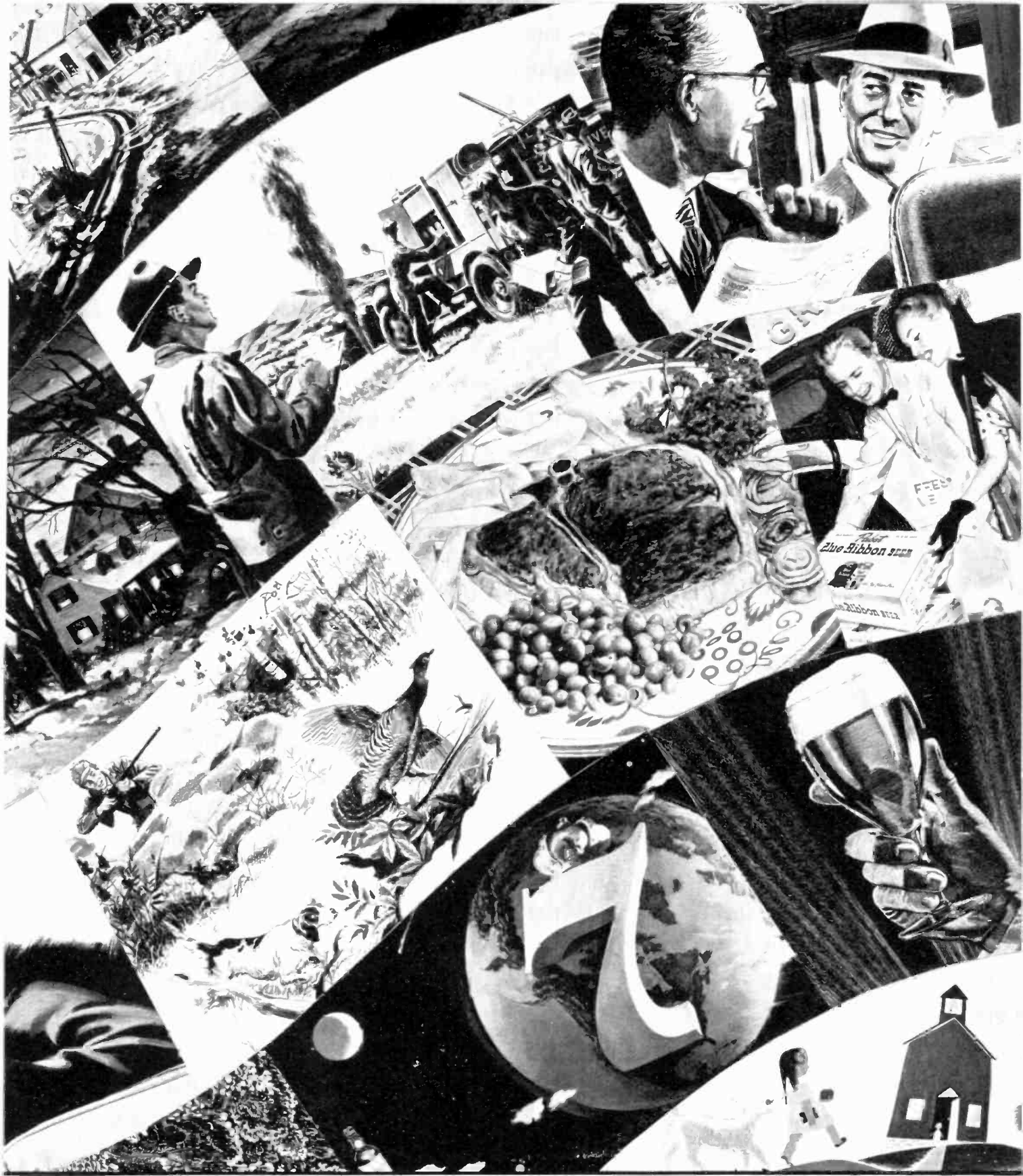
STUDIOS • 809 NORTH 63RD STREET • PHILADELPHIA • 31 • PA



Advertising Art

BYRON





MUSSER, INC.

*45 West 45th St.
New York*



For
Quality
Reproduction
Look to
McGrath

● Color, value, detail create a *good* picture.

Color for color, value for value, detail for detail create a *good* reproduction.

We know this, we get this, we give this to you in McGrath engravings of black and white, full color or Kodachrome



PHOTO BY SARRA

Courtesy Falstaff Brewing Corp., St. Louis
and Dancer-Fitzgerald-Sample, Inc., Chicago

McGRATH ENGRAVING CORPORATION
160 EAST ILLINOIS STREET • CHICAGO 17, ILLINOIS

Beacon builds a dream house . . .

Here is a haven
for dreamers.
Ride in on your cloud
and 45 earthy designers,
artists, illustrators,
typographers and thinkers
will blandly make your dream
a reality.

(i.e. when you want the climax
to be a vigorous campaign,
an eye-brow lifting layout,
a compelling presentation,
a sparkling poster or
package design.)

Come to Beacon's dream house for—

- * illustrations
- * presentations
- * layouts
- * slide films
- * booklets
- * lettering

Beacon

B

EACON Studios 216 E. 49th ST., N. Y. 1, N. Y. — MU 8-2900



FROM THE ORIGINAL WOOD ENGRAVING BY B. BRUSSEL-SMITH

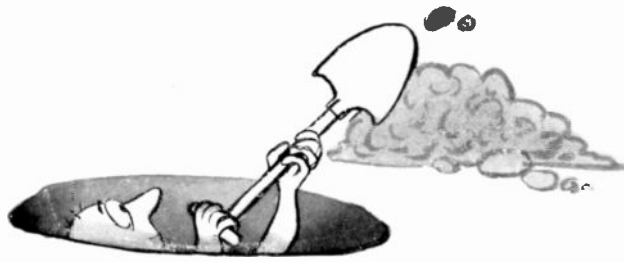
“REMEMBER THAT TIME IS MONEY”

Benjamin Franklin's Advice to a Young Tradesman

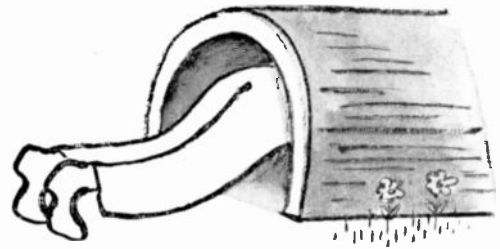
Franklin's timeless maxim goes double for the buyer of typography. Time and the consummate skill of the typographer's hand is what he is buying. At The Type House, the standards of performance are high enough to rate an accolade from “Ben” himself . . . and that may be the reason we're serving many of the most critical agencies and advertisers in the city.



THE TYPE HOUSE, INC. • 62 West 47th Street, New York 19, N. Y., LUxemburg 2-0466



By digging a little deeper...



by probing a little further...



by scouting a little wider...



by worrying a little longer...



by thinking a little harder...

...it's usually possible
to produce advertising that
moves more merchandise
per dollar invested.

YOUNG & RUBICAM, INC.

*Advertising • New York Chicago Detroit Hollywood
San Francisco Montreal Toronto Mexico City London*

PHOTOSTATS
GIANT STATS
GLOSSY STATS
COLOR STATS
CURVED TYPE STATS
SUPER-IMPOSING
DIRECT-FROM-OBJECT
STAT SPECIALTIES

PHOTOGRAPHIC

STUDIO
COPY PHOTOS
CONTACT PRINTS
COLOR CORRECTIONS
ROTOGRAVURE PRINTS
LOCATION PHOTOS
INDUSTRIAL PHOTOS
SLIDES
ARCHITECTURAL

ENLARGEMENTS

PHOTO MURALS
GIANT PHOTOS
TRANSPARENCIES
PHOTO DISPLAYS
CONVENTION EXHIBITS

ILLUSTRATIONS

KODACHROMES
CARBROS
ADVERTISING
STILL LIFE
MAGAZINE
FASHION
EXTACHROME
NEWS
PORTRAIT
EDITORIAL
INDUSTRIAL



Siva was handy - but Russo is dandy!

The many skilled hands at Russo Studios, all functioning under one roof, are thoroughly trained to do a specialized job. For instance, our photostatic departments are represented by men who handle no other branch of work but photostatic reproduction. The same holds true of our complete photographic departments. Our studios for original illustration are devoted exclusively to that province. Each man is a creative artist with a distinctive technique in a designated sphere. Russo Studios, plants and shops have the hands, minds and equipment to give you the best . . . artistically and commercially.



EA. **RUSSO** INC.

60 E. 42nd Street • 485 Madison Avenue
480 Lexington Avenue • 230 Park Avenue
30 Rockefeller Plaza • New York City
Tel. Plaza 5-4700

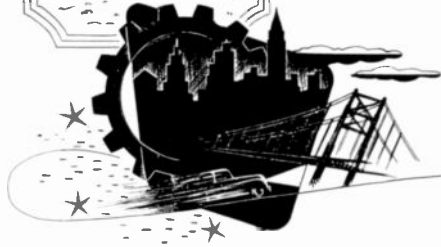
CM&H

Chicago

photo-engravers

The proof of the pudding is in the eating. Until you see *our proofs* from *your own copy* anything we say here is just a bunch of words ★ Collins, Miller & Hutchings Inc.,
207 North Michigan Avenue, Chicago 1





THEN and NOW

Since the year 1893 when FAVOR RUHL & CO., INC. was established, the management has always strived to maintain a high standard of merchandise, a courteous and prompt service. What ever your needs, be you professional or student, buy FAVOR RUHL & CO., INC. art supplies, and that same courteous and prompt service extended to our patrons over the years can be yours today!

Specify and Buy RUHL.



FAVOR RUHL & CO. INC., NEW YORK • CHICAGO



FOOTWORK BARRIE McDOWELL DAVID BRADSHAW ANN von RUMPF

HANDWORK* BY

Annabelle Forsch
Jay Robinson



Jim Short
Don Beck
Dick Bauer
Ed Vebell
Arthur Kraft
Winslow Williams
Erica Egan
Bernie Lipmann
Stanley Meltzoff
Carroll Jones

mcDowell bradshaw

*Top advertising artwork of course

ARTISTS REPRESENTATIVES • NEW YORK 41 W. 47th PLAZA 7-6932 • PHILADELPHIA AUDUBON 5-1422J

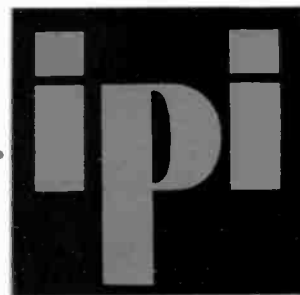


AN UNUSUAL KIND OF CONTEST . . . blowing on an egg . . . was photographed above by Ray Platnick. Another kind of contest, which doesn't photograph so startlingly, is that of overcoming the complex problems of modern, quality, half-

tone and color printing. More than one hundred million copies of national magazines and countless millions of copies of this country's leading newspapers are printed with IPI inks. Oh yes, and so is this edition of Art Directors Annual.

.....
MAKES A FELLOW STOP AND THINK . . . when he realizes that IPI inks have been used to print every edition of Art Directors Annual since its inception. IPI inks have also been used to print such other fine examples of the printing art as

The Treasury of Art Masterpieces, Flower Prints and Their Makers, Masterpieces in Color and U. S. Camera Annual. Photograph below taken by Keith W. Jones. IPI, Division of Interchemical Corporation, 350 Fifth Ave., New York 1.





From full color original—courtesy Proctor & Gamble

Art for YOUR sake . . . is our
business. You can stop worrying, when
we start hurrying.

Artfully yours—

Schreiner ★ Bennett, Inc.

360 North Michigan Avenue • Chicago 1, Illinois • CE6-4955

A Complete Advertising Art Service

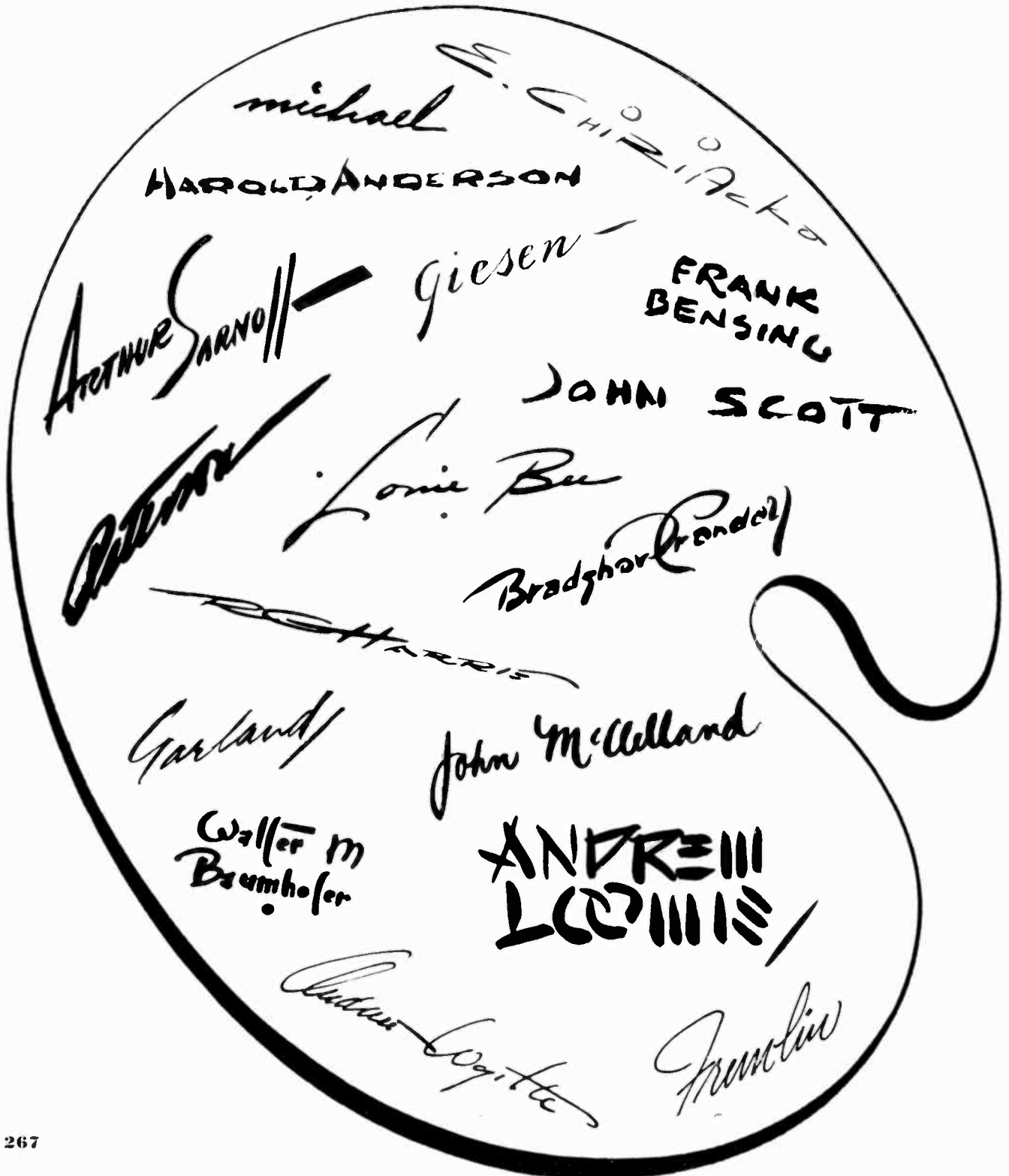


67 WEST 44TH STREET

American Artists

NEW YORK 18, N. Y.

CONTACT ★ CELIA MENDELSON ★ SIDNEY MENDELSON ★ TELEPHONE MURRAY HILL 2-2462-3





STAN
FRAYDAS

BILL
DOVE

ROLAND
COE

BILL
KAPRA

GEORGE
de LARA

PLAZA 8-
1863

GENE
FENN

RICHARD E.
HOWARD

FERNAND
TEXIDOR

ALEX
STEINWEISS

DOROTHEA
TANNING

FRANK A. LAVATY • *artist's representative* • 39 East 51st Street, N. Y. 22, N. Y.

Assistant Contact : Herbert Kauffman

PARSONS

School of Design

136 EAST 57TH STREET, NEW YORK 22, N. Y.

OFFERS COURSES IN

INTERIOR DESIGN

ADVERTISING DESIGN

FLAT DESIGN

COSTUME DESIGN

COSTUME ILLUSTRATION

TEACHER TRAINING

ALSO PROGRAMS LEADING TO A
DEGREE OF BACHELOR OF SCIENCE

A NON-PROFIT INSTITUTION UNDER AN ABSOLUTE CHARTER GRANTED BY THE REGENTS OF THE UNIVERSITY OF THE STATE OF NEW YORK



- Thomas Alva Edison as a young boy experimenting in the laboratory in the basement of his home.

ILLUSTRATION BY MAURICE FRIEDLANDER

410 S. MICHIGAN AVENUE

TELEPHONE WA 2-9596

CHICAGO 5, ILL.

MAGAZINE ILLUSTRATION

POSTERS

ADVERTISING ART

J. C. Martin
STUDIOS

551 FIFTH AVENUE · NEW YORK 17, N.Y. · TELEPHONE MURRAY HILL 2-8451

POINT-OF-SALE ADVERTISING

LAYOUT · LETTERING · DESIGN

DIRECT - BY - MAIL



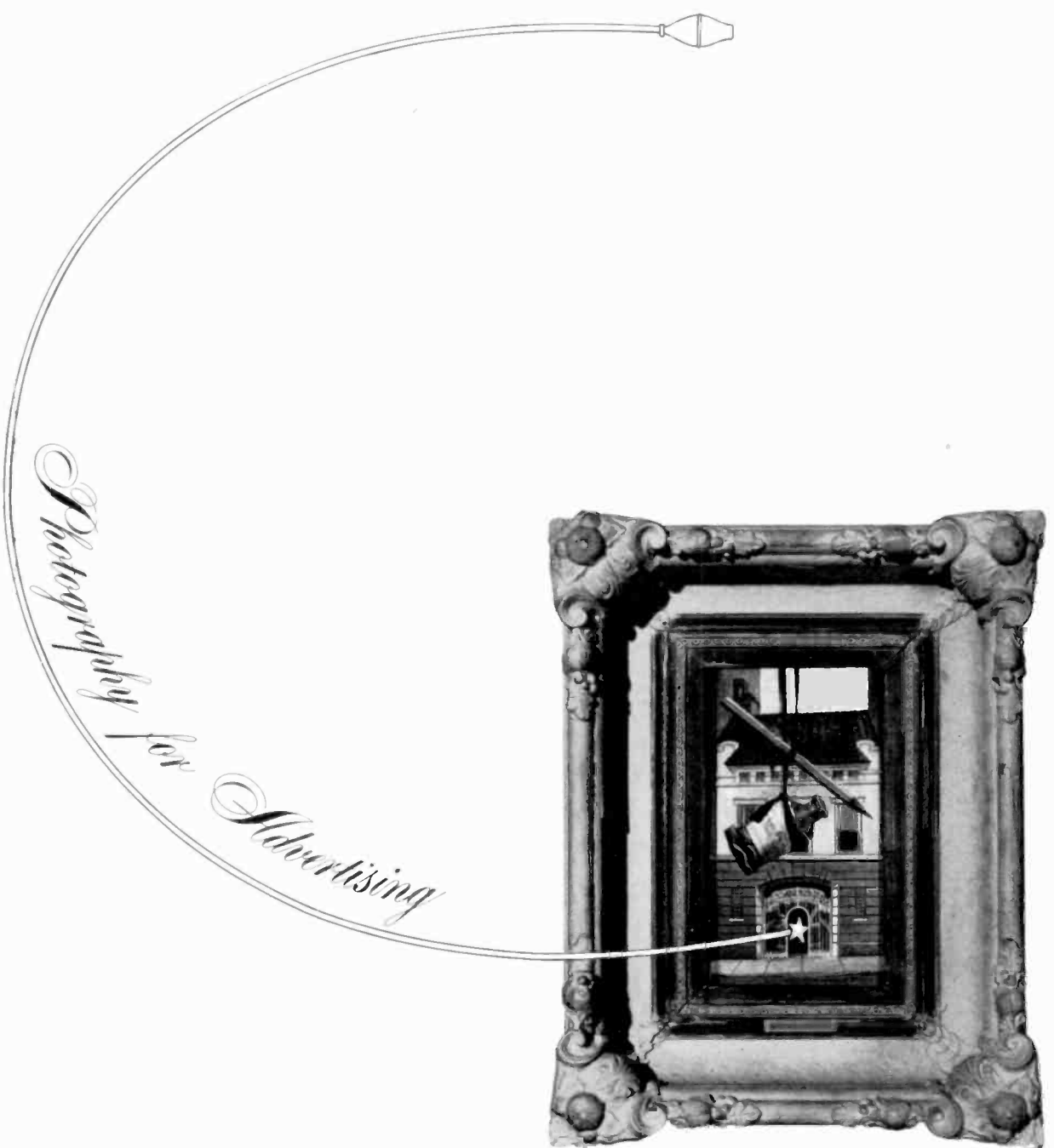
Essence of the artist's vision and
technique, etched on letterpress plates



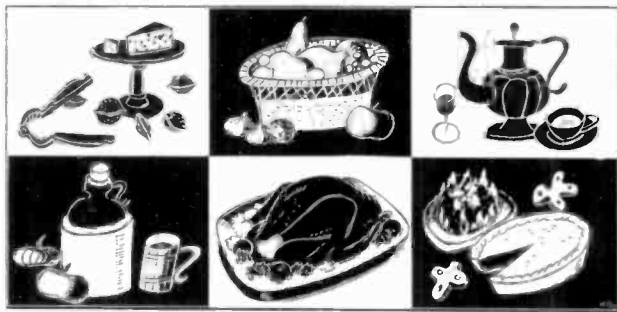
J A H N & O L L I E R E N G R A V I N G C O .

8 1 7 W E S T W A S H I N G T O N B L V D . • C H I C A G O 7 , I L L .

hurrell



GEORGE HURRELL, INC. • 102 EAST FORTIETH ST. • NEW YORK 16, N. Y. • MURRAY HILL 3-0837



And they did something about
CYMA
TAVANNES

Reckless Love "Why not live dangerously?"





- BOB BAGNASCO
- JOHN BLAINE
- BOB BRANDAU
- HARRY BROCKE
- FRANK CECELIN
- ROBERT DAY
- SCOTT EVANS
- GEO. GREENE
- ED GRESSLEY
- JAMES JORDAN
- HARVEY KIDDER
- DOM LUPO
- AL SCHMIDT
- H. WOOLDRIDGE

MU-3-7525

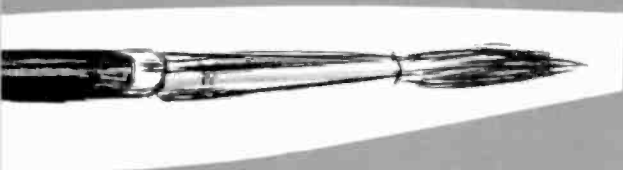
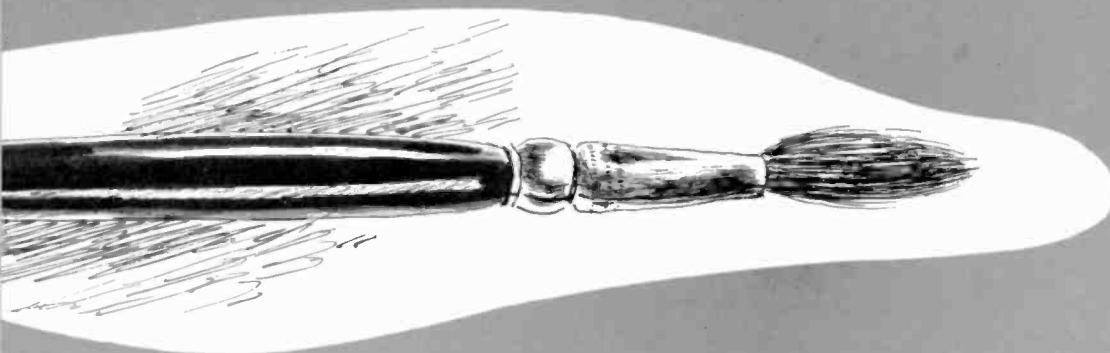
GILBERT SUTTON
INC.

370 Lexington Avenue, N.Y.C. 17

Contact*

ED DINUNZIO
GIL SUTTON





ARTHUR SMITH

ROBERT SMITH

LOUIS MAROTTA

MICHAEL FENGA

MICHAEL RAMUS

VICTOR MANTIA

RUTH ARPIE

HARRY MICHAELS

CHARLES E. WHITCOMB

RICHARD NOSTRAND

NICK ANGELO

WILLIAM MAHNKE

ROY GERMANOTTA

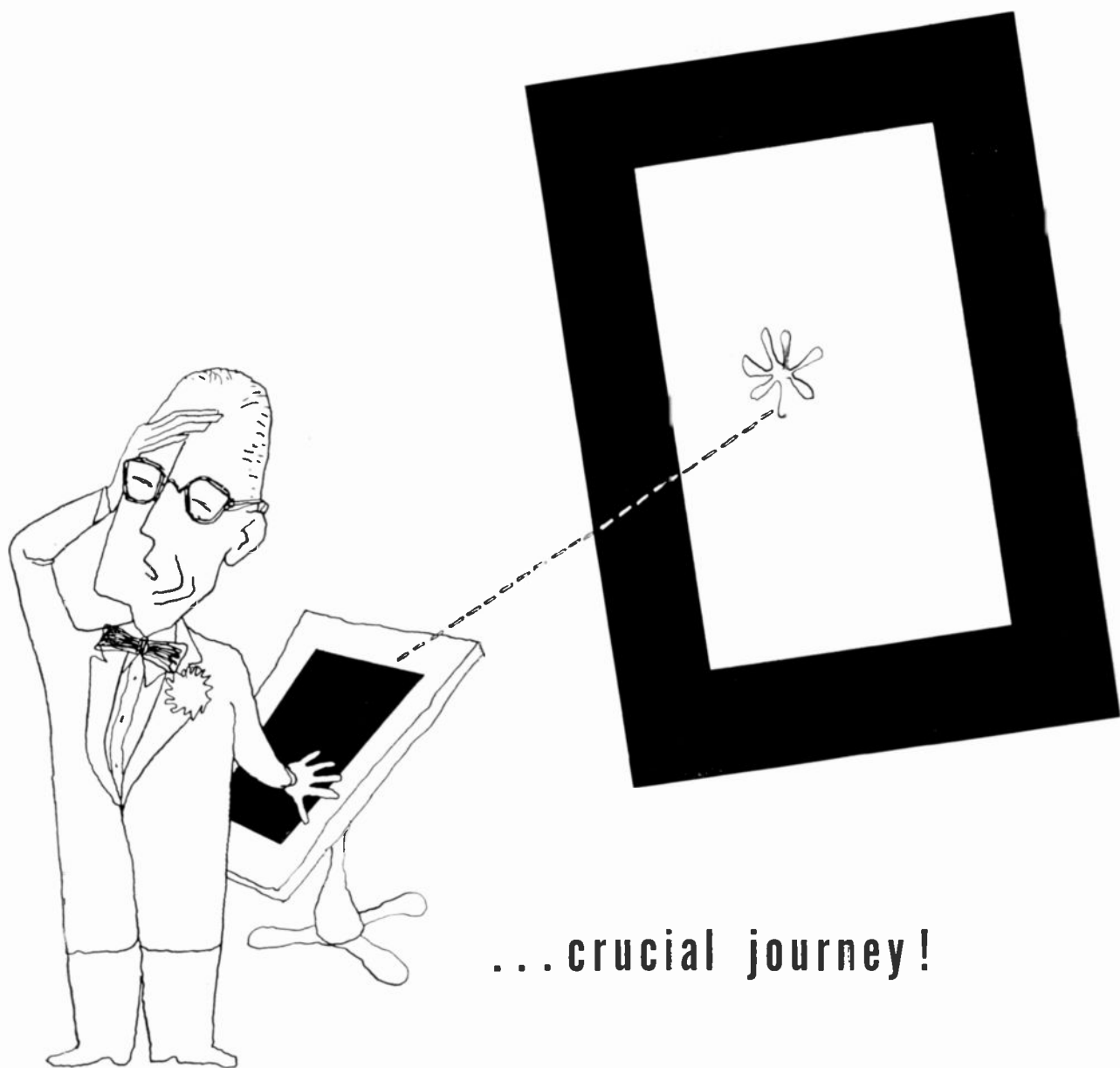
JOHN ZAGO

JOSEPH IUCULANO

DORIS BERNIER

JAY CHRISTY

ROY GERMANOTTA INC. 40 E 49 ELDORADO 5-7155-6-7



... crucial journey!

From drawing board to a page in a publication is a crucial journey for your four-color creations. Whether the journey ends happily—with brilliant reproduction as true to the art work as humans can make it—depends on the eye and hand of that key man, the color etcher.

The skilled color etchers at Laurence see themselves as PARTNERS of each art director, artist and photographer whose work they interpret. They are as eager as you are to reach perfection—the artistic fulfillment of sound advertising ideas in strict compliance with the mechanical requirements of publications.

“Let’s call Laurence” is another way of saying, “Let’s get it done RIGHT.”

For quality photo-engraving **LAURENCE, INC.**

CHICAGO

Can you answer 15 of these questions?

(Underscore the answer that comes closest to being the correct definition)

1 A wash drawing is one that is:

- a) painted with oil colors b) painted with transparent black water color c) painted in a washtub

2 Most commercial art studios are composed of:

- a) artists, salesmen and bookkeepers b) artists, models and dressing rooms c) airbrush men, stenographers and porters

3 A bleed page is one that:

- a) has the ink running off the edges b) needs a band-aid c) has been printed by a hemophiliac printer

4 A double spread ad is one that:

- a) has a picture of a double bedspread b) needs spreading due to poor circulation c) is spread across two pages

5 Condensed Gothic may be defined as:

- a) Rheimes Cathedral after it was bombed b) a narrow single thickness letter c) a single letter to a narrow thickhead

6 Bodoni type refers to:

- a) a type of Italian tenor b) an old-style type face c) a new-style type of face

7 A layout artist is:

- a) an undertaker b) one who lays out ads c) one who lays out doors

8 A comprehensive is known as:

- a) a complete job b) an incomplete job c) an incomplete job that has been completed

9 If an art director is in a jam at 5 o'clock:

- a) he sends the job to a studio b) he has two Martinis at Longchamps c) he does the job himself

10 A broadside is:

- a) a fat model b) a 21-gun salute c) a 3-fold job

11 An insertion date is:

- a) a date that has been inserted b) an insertion that has been dated c) the closing date

12 Billing may be described as:

- a) that which goes with cooing b) the amount of money spent c) the spending that has mounted up

13 A logotype is:

- a) a client's name b) a lazy printer c) the art director's name

14 A continuity artist is one who:

- a) draws continuously b) draws strips c) strips

15 Ben Day may be defined as:

- a) a character out of Mark Twain b) a lot of little dots c) a cousin to Rob Roy

16 An airbrush is:

- a) an English hairbrush b) an ethereal instrument c) a little tube that shoots out paint and air

17 A retoucher is one who:

- a) borrows money twice b) paints on photographs c) photographs on paint

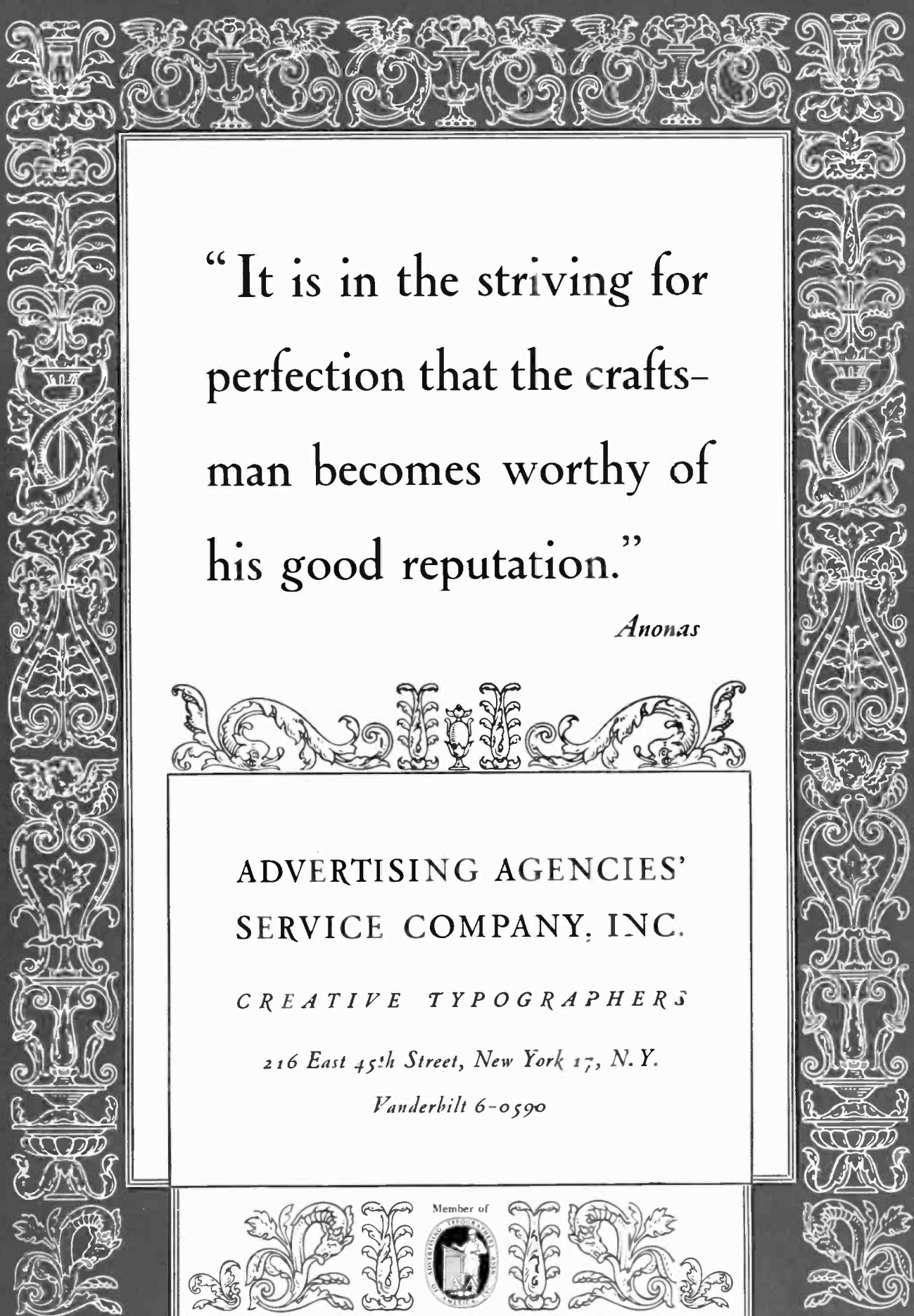
*For the correct answers
to these and any other questions
concerning current
art problems, call or write:*

Mayshark and Keyes, Inc.

ADVERTISING ART

30 West 57th Street, New York 19, N. Y.

COLUMBUS 5-6161



“It is in the striving for
perfection that the crafts-
man becomes worthy of
his good reputation.”

Anonas



ADVERTISING AGENCIES'
SERVICE COMPANY, INC.

CREATIVE TYPOGRAPHERS

216 East 45th Street, New York 17, N. Y.

Vanderbilt 6-0590



DESIGN
LAYOUT
LETTERING
RETOUCHING
FIGURE ILLUSTRATION
INDUSTRIAL ILLUSTRATION
MARINE ILLUSTRATION

A complete staff for your Advertising Art needs

J. WHELOCK Studio

156 WEST 44TH STREET • PHONE BRYANT 9-4721



rtwork

—As an important means to the end—is part of our service of handling the complete advertising job for clients who seek greater results from sales promotion.

L. W. BYRNES & COMPANY • CHICAGO
WRIGLEY BUILDING • TELEPHONE SUPERIOR 7030

T is for TYPO

— the friendly abbreviation used by Presidents of top advertising agencies, switchboard operators, messenger boys... No other name in the business carries so much assurance of fine advertising typography. service far beyond the ordinary relationship of buyer and seller—service that sometimes denies that "impossible" exists... Size has much to do with our ability to perform. Long years have built up our physical equipment, but, more important, have given us expert knowledge for all phases of our work... You will like the efficient friendly service of Typo.



THE
TYPOGRAPHIC SERVICE CO.
305 EAST FORTY-FIFTH STREET
NEW YORK 17, N. Y.

memo
to:
art directors

*If you admire fresh viewpoints,
professional skills and adult approaches
to technical problems . . . you'll
enjoy meeting any CHOUINARD graduate.
Each student has been guided to
full professional development
by many of the best practicing
professionals.*

from: chouinard
art
institute

a non-profit organization

2723 West Sixth Street, Los Angeles, California

ART DIRECTORS

RELY ON

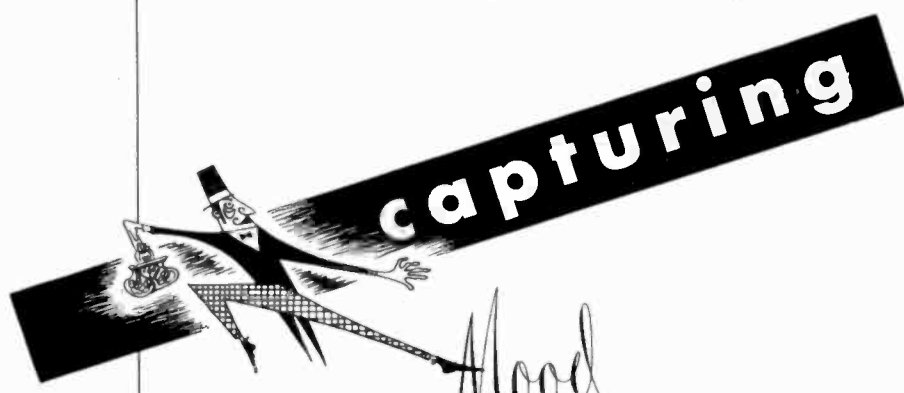
ART-RESISTIVE PROOFS
FOUNDRY TYPE
MONOTYPE
LINO TYPE

A-I COMPOSITION COMPANY
155 EAST OHIO STREET • CHICAGO 11, ILLINOIS
ADVERTISING TYPOGRAPHY



arresting

*the most
elusive Ideas*



capturing

*Mood
Style
Tempo*

that has been our record since 1925

THE *Roland*

COMPANY OF ADVERTISING ART, INC.

1270 SIXTH AVENUE, N. Y. 20, N. Y., COLUMBUS 5-6667

A Complete Art Service • LAYOUT • LETTERING • DESIGN • ILLUSTRATION • RETOUCHING



KNOW HOW

National Advertisers like Simmons realize the importance of every detail in preparing an Advertising Campaign. That is why they enthusiastically endorse the exactness and skill of Powers Color Work. It sells Beauty Rest* and in turn sells Young and Rubicam to Simmons which sells Powers to Y. & R. A hint to the wise is sufficient. Let us help you sell your product with our Color, Black and White and Benday. You may not think Engravers "Know How" helps make satisfied clients but try it and you'll be sold too.



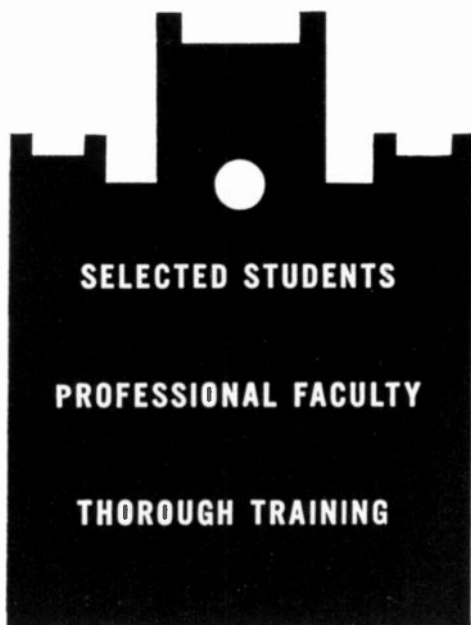
In our Reproduction Plant alone, 2022 years of Powers acquired "Know How" stand ready to solve your every problem. 9 men with 30 years service, 32 men with 20 years service and 35 men with 10 years service. If they could stretch end to end our first Vice President would have been an Ancient Roman.

PROCESS PLATES HALF-TONES LINE PLATES

POWERS PHOTO ENGRAVING CO., (Reproduction Division)

TWO HUNDRED FIVE WEST THIRTY-NINTH STREET • NEW YORK

THE ART SCHOOL PRATT INSTITUTE



Advertising Design

Illustration

Industrial Design

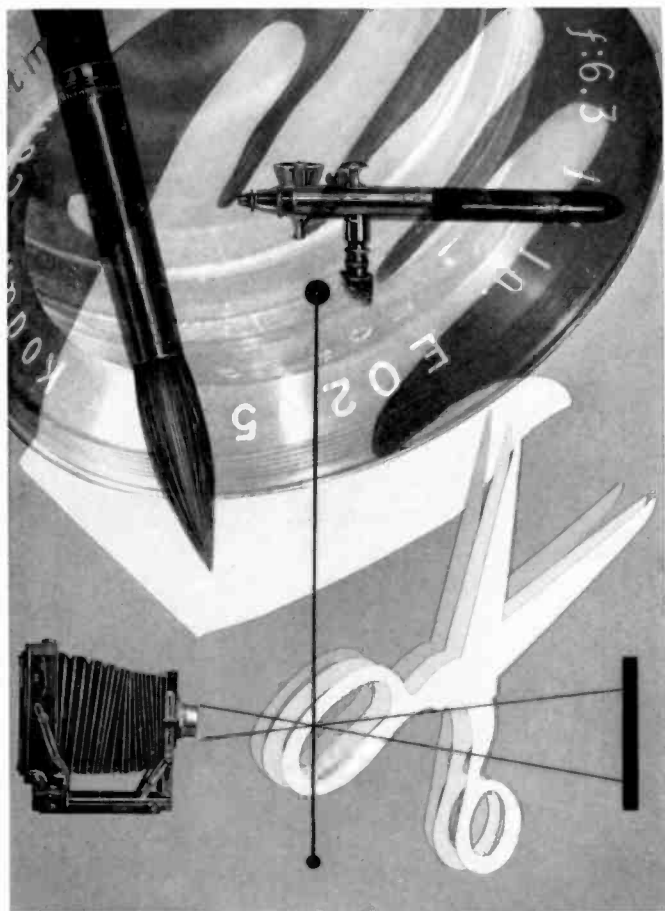
Interior Design

Architecture

Art Education

Textile Design

PROFESSIONAL GRADUATES
CALL THE PLACEMENT OFFICE—MAIN 2-2200



ILLUSTRO

INC.

230 EAST OHIO STREET
CHICAGO 11, ILLINOIS

Del. 3825

A studio completely equipped
and staffed to produce . . .

- Photography
- Color Toning
- Mechanical
Illustration
- Retouching

In black and white or color



COLOR Retouching — Full Color from Black and White . . .

Carbro Retouching and Kodachrome Retouching . . .

Duplicate Art . . . Duotone Color Copy

BLACK and **WHITE** Retouching and Mechanical Illustration

CREATIVE Layout and Illustration

COMPLETE Production and Assembly

A 26 page presentation describing our services is available to art buyers



Advertising Art

HOLLINGSTUDIO

159 EAST CHICAGO AVENUE • CHICAGO 11, ILLINOIS • telephone DE-7 2766



THE ART CENTER SCHOOL

advertising design

industrial design

illustration • painting

photography

● **The Art Director Looks at Schools**

The Art Center School is a school for adults who wish to pursue a professional career. Each student is given fine technical training, discovers his capabilities and the fields in which to apply them—assumes professional stature. He learns not only by demonstration but by producing in workshop classes... by performance. The student is trained by instructors who do what they teach—the training parallels professional practice. This advertisement is addressed to Art Directors in need of well-trained artists with fresh viewpoints. Your correspondence will be welcomed.

5353 WEST THIRD STREET, LOS ANGELES • EDWARD A. ADAMS, DIRECTOR

A NON-PROFIT INSTITUTION • NOW IN ITS EIGHTEENTH YEAR

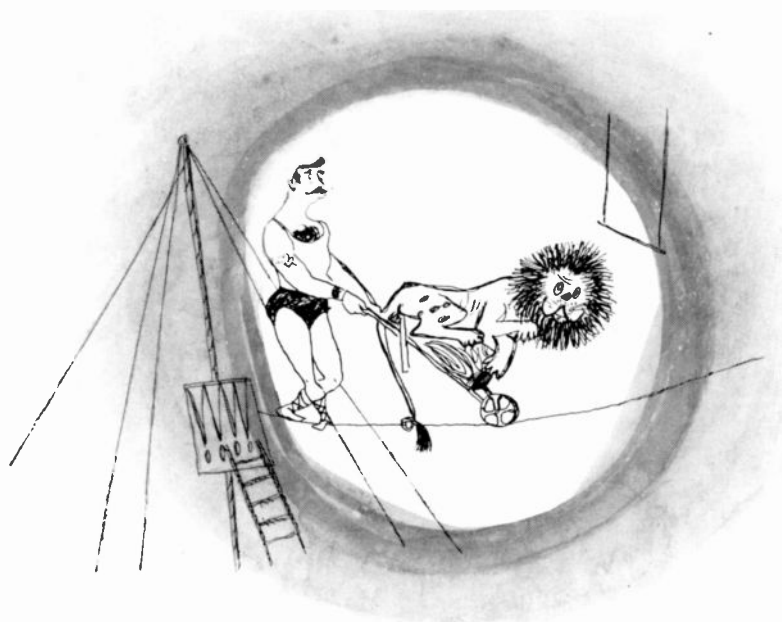


IT'S NO TRICK

TO BUY ART AT ART CENTER

Art Center is a clearing house where the work of nationally known freelance artists and photographers, plus a great many talented newcomers, is available to art buyers throughout the country.

NATIONAL ADVERTISING ART CENTER, INC.
GRAYBAR BUILDING • NEW YORK CITY 17 • MURRAY HILL 3-4234



ILLUSTRATED BY

LÁSZLO
RÓTH

THIS IS

Lettering

WITH

LETTERING INC STYLES

Heading effectiveness is increased through thoughtful use of lettering. This is lettering produced photographically by artists

This is lettering, carefully and correctly rendered for assembly to your order

This is lettering, dependable constant, fast, inexpensive

There are hundreds of useful Lettering Inc Styles to choose and use in our new catalogs

This is lettering, excellent in quality, same-priced by the word regardless of style

This is lettering, with facility, by mail or phone and by representative

LETTERING INC

75 E. Wacker Drive **CHICAGO, IL**
State 2-2860

119 W. 57th Street **NEW YORK, NY**
Circle 6-0135

220 Richmond Street, W. **TORONTO**
Elgin 7843

PHILADELPHIA
Phone: Locust 4-3663

Centennial
of Gold Discovery

FOR THAT
GORGEOUS LOOK

Lastex...the Miracle Yarn

Collector's pieces

Strawberry Shortcake

MAGNESIUM

lightest of all structural metals

DURALUMIN

Lettering Inc produces more lettering than any other organization in the world

*“The One Source
of everything in photo-lettering
— is Photo-Lettering, Inc.”
216 east 45 New York*

The South's leading Art School

feather and feather

Established in nineteen thirty three

Filling the artistic needs of this fabulous, booming Southwest with personnel thoroughly trained in the fundamentals of design, drawing and color, as required in the professional field. Catalog on request.



- Interior Architecture and decoration
- Fashion Illustration
- Commercial Art
- Advertising Design

3917 MONTROSE BLVD. • HOUSTON, TEXAS



Bielefeld STUDIOS, INC. Chicago

35 E. WACKER DRIVE

- LAYOUT
- ILLUSTRATION
- LETTERING & DESIGN
- PACKAGING

A COMPLETE SERVICE IN ART AND PHOTOGRAPHY

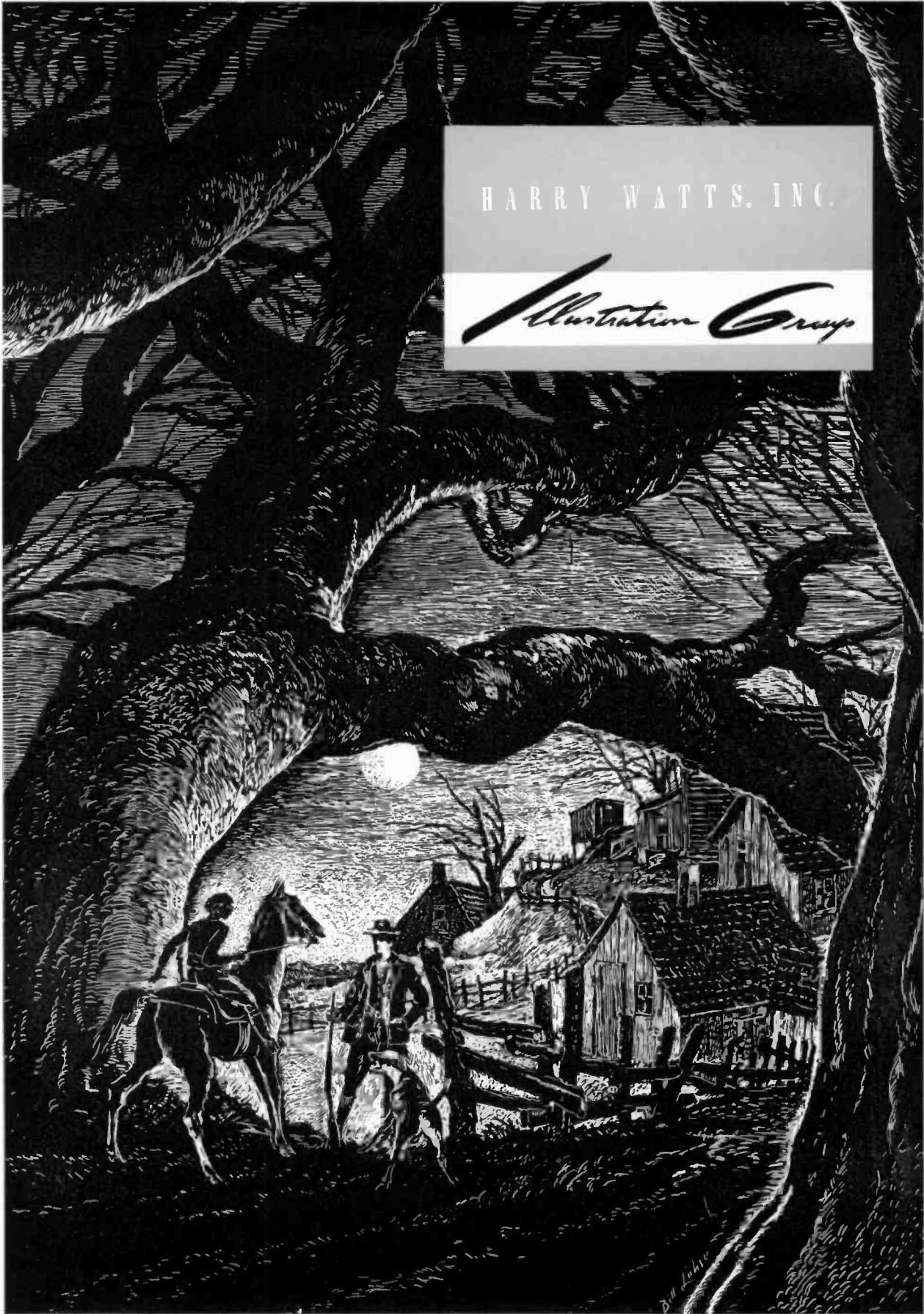
- RETOUCHING & TONING
- PHOTOGRAPHY
- WORKING KITCHEN





THE WALKER
ENGRAVING
CORPORATION
ESTABLISHED 1898
141-155 EAST 25TH ST.
NEW YORK

NEW YORK • SAN FRANCISCO



HARRY WATTS, INC.

Illustration Group

50 EAST 42ND STREET, NEW YORK 17, N. Y.

MURRAY HILL 7-4350



mortimer wilson
barbara schwinn
fredric varady
stanley ekman
geoffrey biggs
larry kritcher
robert fink
bill randall
jaro fabry

Barry Stephens

247 PARK AVENUE, NEW YORK

william pachner
george englert
thornton utz
ben hur baz
john floherty jr.
george mayers
euclid shook
flora smith
leo rackow
louise altson
marshall bouldin
milton wolsky

tom hall
reno biondi
fred steffen
alfred buell
francis chase
howard forsberg
dave mink
jim lockhart
paul hamlin

Stephens • Hall • Biondi

STUDIOS • 660 RUSH STREET • CHICAGO

bob hilbert
bill baker
john temple
john cowan
robert bonfills
stan biernacki
bill gregg
broi helgeson
mike ne
m l ss
charle s
carl corley





matthew leibowitz

1411 walnut street, philadelphia 2

ri-6-5495



SINCE 1902

STERLING

ENGRAVING COMPANY

NEW YORK

COLOR PROCESS • BLACK AND WHITE • BEN DAY • LINE

COMMERCIAL • PICTORIAL • MEDICAL • SCIENTIFIC

304 EAST 45th STREET, NEW YORK 17, N. Y.

◀ TELEPHONES: MURRAY HILL 4-0715 TO 0726 ▶

MEMBER PHOTO-ENGRAVERS BOARD OF TRADE OF NEW YORK

MEMBER AMERICAN PHOTO-ENGRAVERS ASSOCIATION

PHOTO-ENGRAVING FOR

MAGAZINES

NEWSPAPERS

TRADE PAPERS

BROADSIDES

BOOKLETS

BROCHURES

CATALOGS

PAPER BOXES

DISPLAYS

LABELS

POSTERS

YEAR BOOKS

CAR CARDS



By

Rembrandt



By

COLLIER

*The art of engraving is faithfully to mirror the original.
We at Collier's do this as expertly as skilled craftsmen
and modern equipment can perform.*

COLLIER PHOTO - ENGRAVING COMPANY

270 Lafayette Street, N.Y.C. 12 N.Y. Telephone CAnal 6-3320

I N S P I R A T I O N



Call it the symbol of achievement . . . the coin of reward
... but mostly call it the *seed of inspiration!* For here is an ever-present
force behind the level of excellence in advertising.
Its influence can never be measured . . . because it is a compelling
force for all, winners and non-winners alike.

J. M. MATHES, INC.
Advertising

122 East 42nd Street, New York 17, N. Y.

Humorous Drawings



AD Doughty Reynolds AGENCY Henri, Harsu & McDonald, Inc. for Perfect Circle Piston Rings.

Continuities

AD Freeman Church AGENCY Dancer-Fitzgerald-Sample for General Mills

JOE TURNS ON THE HEAT FOR CHEERIO O'LEARY

Panel 1: FIRE'S OUT! TRAIN'S LATE! GOTTA START TO CONCENTRATE!
 Panel 2: I'M FROM THE SOUTH POLE, THAT IS, SUN!
 Panel 3: BLESS MY SOUL... NO MORE COAL!
 Panel 4: O...O... NOW I KNOW! I'LL WARM UP QUICK WITH CHEERIOS!
 Panel 5: TRAFFIC SCHEDULE NO! I'm late!
 Panel 6: LITTLE 'DOUGHNUTS' CRISP AND GOOD ARE WHAT YOU NEED FOR WARM-UP FOOD. TIA, CHEERIO O'LEARY.
 Panel 7: GIVE ME MORE AND MORE AND MORE THEN TO THE RESCUE. WILL SOAP!
 Panel 8: HOLY SMOKE! WHAT'S THE JOKE?
 Panel 9: ONE SIDE FOLKS, MAKE WAY PLEASE... I'M MOVING IN LIKE A TROPICAL BREEZE!
 Panel 10: NO MORE COLD, NO MORE FREEZIN', NO MORE SHAKIN', NO MORE SNEEZIN'!
 Panel 11: WARM-UP POWER FOR CHILLY DAYS IS WHY CHEERIOS FOR BREAKFAST REALLY PAWS!
 Panel 12: MY HERO!... HE'S FEELING HIS CHEERIOS!
 Panel 13: TOO HOT, I FEAR, FOR A PENGUIN, HERE!
 Panel 14: THAT'S RIGHT, FOLKS... CHEERIOS REALLY DOES GIVE YOU AS MUCH WARM-UP POWER AS THE SAME AMOUNT OF THIS CEREAL IN COOKED FORM!
 Panel 15: AND IS IT GOOD! UM-HA-HA-HA... THAT WONDERFUL FRESH, TOASTED-GUT FLAVOR! IT'S REALLY @-KAY!
 Panel 16: at cereal...ready-to-eat! **Cheerios**
 A Product of General Mills



PAUL PINSON • 333 North Michigan • Chicago 1, Illinois

Telephone ANdover 3-3337



We're Proud.

TO REPRESENT:

James Bingham
Reynold Brown
Elmo Brulé
Earl Cordrey
Gilbert Darling
Caroline Edmundson
A. M. Fitzpatrick
Al Freudeman
Hardie Gramatky
Charles Hawes
Lowell Hess
Homer Hill
Van Kaufman
Harold Koskinen
Harry Nuse
Wesley Snyder
Bill Tara
Ren Wicks
Fritz Willis

AND IN LOS ANGELES:

Bill Bosche
Wilson Cutler
Burton Freund
Harper Goff
James Hansen
Gordon Legg
Elmer Plummer
Willis Pyle
Per Ruse
Joe Smith
Gene Thurston
Ted Van Deusen

CONTACT:

Le Ora Thompson
Seymour Thompson
Reginald Vitalis
Thomas White, Jr.
Robert Blossom
Betty Lee Wilson
Helen Moore

Thompson Associates

102 EAST 40TH STREET, NEW YORK 16, N. Y.

MTurray Hill 5-7469 • OREGon 9-4277

**for your best
photography**

**MAC BALL
STUDIOS**

480 LEXINGTON • NEW YORK 17, N. Y. • PLAZA 5-0863



We point with prize



Pardon us for bragging—but the Lees 1948 advertising campaign really didn't lose any time working up a terrific head of steam. Right off the bat in February, with the *first* full-color advertisement in the series—we won a great big king-size blue ribbon. Meaning, we got *First Award* in the New York Art Directors Show for the best design of *any*

advertisement to appear in magazines (including Sunday magazine sections of newspapers) during the year 1947 through March 15, 1948.

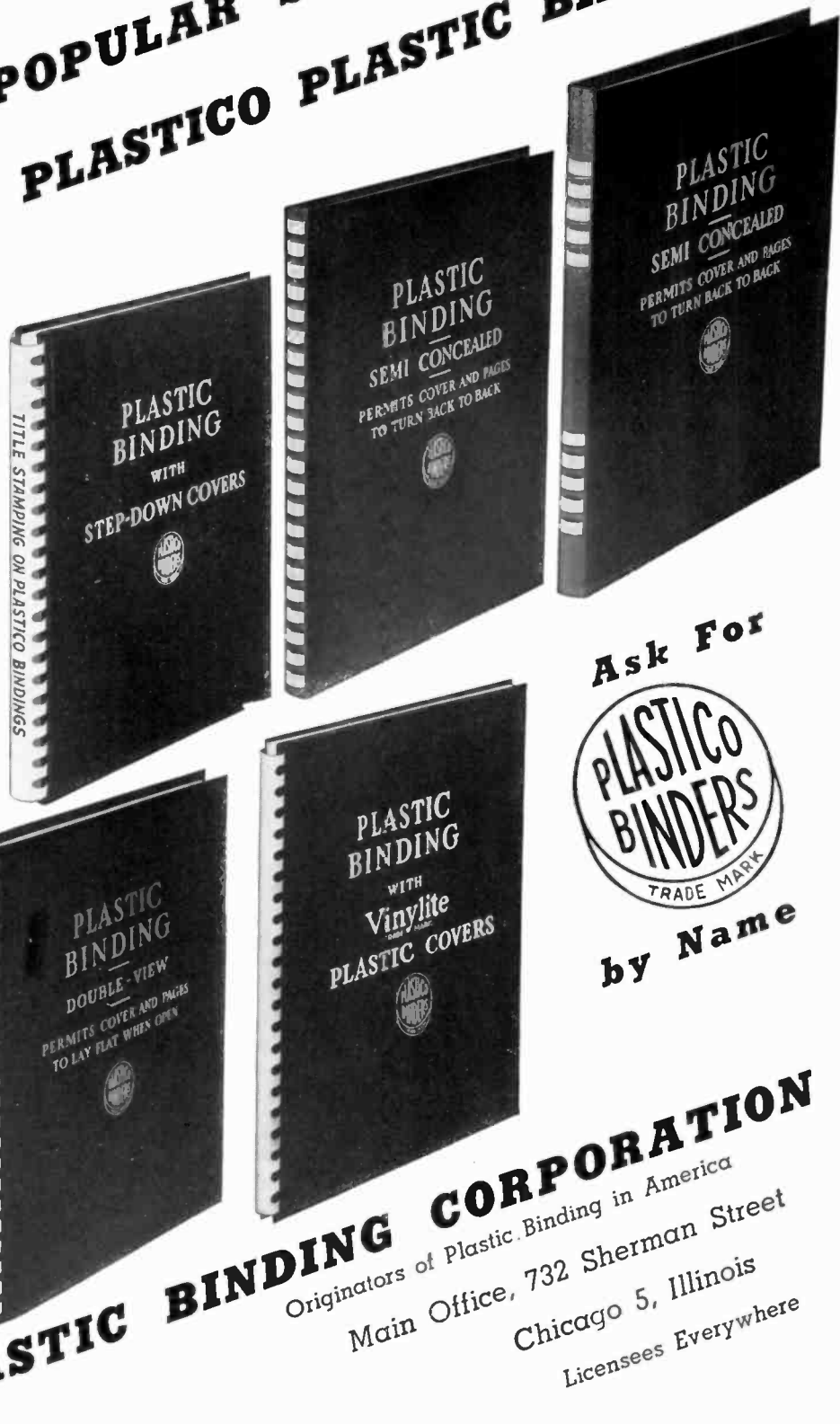
Recently you saw the *third* advertisement in this Oscar-winning series in *The Saturday Evening Post*. And you'll be seeing it soon in other national magazines and Sunday magazines in most metropolitan newspapers.

JAMES LEES AND SONS CO., BRIDGEPORT PA. MAKERS OF LEES CARPETS. COLUMBIA AND MINERVA HAND-KNITTING YARNS.

6

POPULAR STYLES featuring PLASTICO PLASTIC BINDINGS

Ask Us or Any of
Our Plastic Binding
Licensees to
Show You
Actual Samples
of All Six
Popular Styles



Ask For



by Name

PLASTICO PLASTIC BINDING CORPORATION

Originators of Plastic Binding in America

Main Office, 732 Sherman Street
Chicago 5, Illinois

Licensees Everywhere

FOLKS, MEET Wilbur-

Wonderful fellow! Odd looking? Naaah!
He's just checking color proofs!

Dark glasses guarantee a dim view. Hoss blinkers block out sidelights and Powers models. Ear muffs intercept salestalk and stuff.

Dandy disguise, too, when clients or account men are looking for him.

Wilbur, you might say, is the Einstein of engraving buyers . . . man with the microscopic eye, and a camera conscience.

He plasters proofs with comments on light distortion, film thickness, emulsion, chrome content, dot disparity . . . causes hardened card-holders to punch out early and snivel over double Scotches in some dark saloon. But . . .

"Wonderful . . . just wonderful!"

That's all Wilbur said last week when he saw Intaglio's color proofs of the new gravure ads.

In fact, that's all Wilbur said last week!

No words, from nobody, do we value more.

Because Wilbur is a very tough customer, and his kind word is harder to come by than a Graphic Arts Award!

FOR A DOZEN YEARS Intaglio has been preparing gravure copy for reproduction . . . and satisfying tough customers!

Getting better every year, too! And helping gravure printers to do a better job.

Send us the original art, text proof, pattern, schedule of publications and sizes . . . and your gravure production problems are over!

Advance proofs are available for approval.

Positives preserving maximum values . . . modified when necessary to meet mechanical requirements of individual publications, assure fine reproduction in the whole list. And printers know they can rely on Intaglio positives.



Before publication pre-prints of gravure advertisements for dealer distribution and merchandising — are available at lower cost, on Intaglio's unique new multiple proving press . . .

When gravure art is also used in letterpress, we make superior process plates from the gravure negatives, save time and expense . . .

With day and night operation, both in Chicago and New York plants . . . Intaglio gives better service . . . and processes more gravure copy, editorial and advertising, full-color and monotone . . . than any other organization . . .

For the best in gravure, come first to . . .

Intaglio
SERVICE CORPORATION

America's First Gravure & Letterpress Servicers

NEW YORK: 305 E. 46th St. • CHICAGO: 731 Plymouth Ct. • PHILADELPHIA: Land Title Bldg
DETROIT: Intaglio-Cadillac Incorporated, 4240 Fourteenth Ave.



EVERYTHING FOR THE ARTIST



Including

our own private brand of pre-war quality artist rubber cement and special frisket cement . . . which enjoy national distribution.

Prompt, personal, courteous service.

S. S. RUBBER CEMENT CO.
314 N. MICHIGAN AVENUE, CHICAGO 1, ILL.



676 NORTH ST. CLAIR STREET • CHICAGO 11, ILLINOIS • SU 7-9717

— Edward Anderson
 — William Arnott
 Gertrude Baehr
 Teasdale Barney
 Albert Bazler
 Sheilah Beckett

— Craig Bollman
 Joseph Bowler
 — Fred J. Brauer
 Robert Chambers
 Arthur T. Cooper
 Charles E. Cooper

John Cornick
 Bernard D'Andrea
 Joe DeMers
 John Del Gatto
 James Dwyer
 Kenneth Fagg

Lorraine Fox
 — James Fuller
 — Frances Gilkes
 Remie Hamon
 John Hickler
 Alfred Jaeger
 William Kautz
 Stan Klimley —
 Anton Kurka —
 Bob Levering
 Jean Losier —
 Jeanne Maloney
 Tran Mawicke —
 May McFarlane —
 Harold McNeill —
 Annette Meinhardt —
 Dwight H. Miller —
 Karl Milroy —
 Edward Moclair
 Al Moore —
 Ernest Olsen —
 Bud Parke —
 John Parker —
 Spencer Perlstein
 Morris Pressman —
 Roy Price —
 Walter Richards —
 Frank Rye —
 Richard Schwarz
 William Sheeder —
 J. Frederick Smith —
 Martha Stapleford —
 S. B. Valentine —
 Blaine Waller —
 Albert Werner —
 Robert E. Weltje —
 Jon Whitcomb
 Coby Whitmore
 Thomas Whitmore
 Howard Wood —
 J. G. Woods —



ILLUSTRATED BY BERNARD D'ANDREA

charles e. Cooper, inc.

ADVERTISING ART

136 EAST 57th ST., NEW YORK 22, N. Y. PHONE PLAZA 3-6880

DESIGNED BY A FAMOUS ARTIST FOR ARTISTS

DOHANOS

Artists Cabinet



Holds all standard Art Supplies,
full-size sheets Strathmore, Whatman
Board and large tissue pads. Length
44 ins. Height to Bakelite Top 20 ins.
Top 36 x 25½ ins. Drawers inside
23½ x 30½ x 3½ ins.



Accepted by artists, art directors,
studios and agencies as the most
PRACTICAL and MODERN piece of
furniture that has ever been designed
for the artist. Solidly built of selected
walnut veneer in natural hand-
rubbed finish. Black Bakelite Top.
Ideal for the office or home studio.

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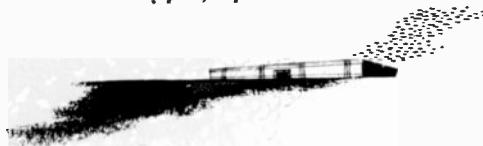
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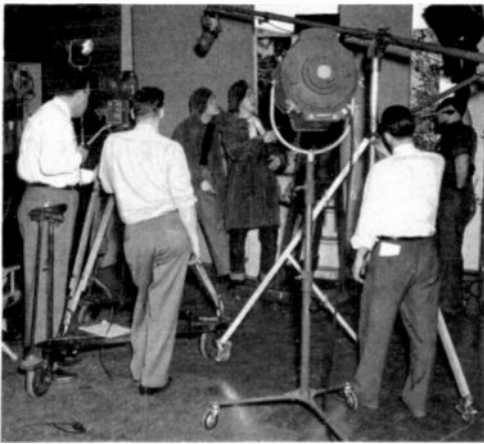
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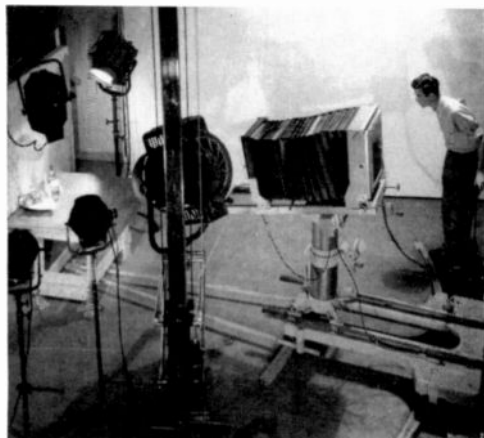
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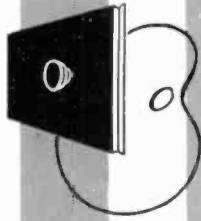
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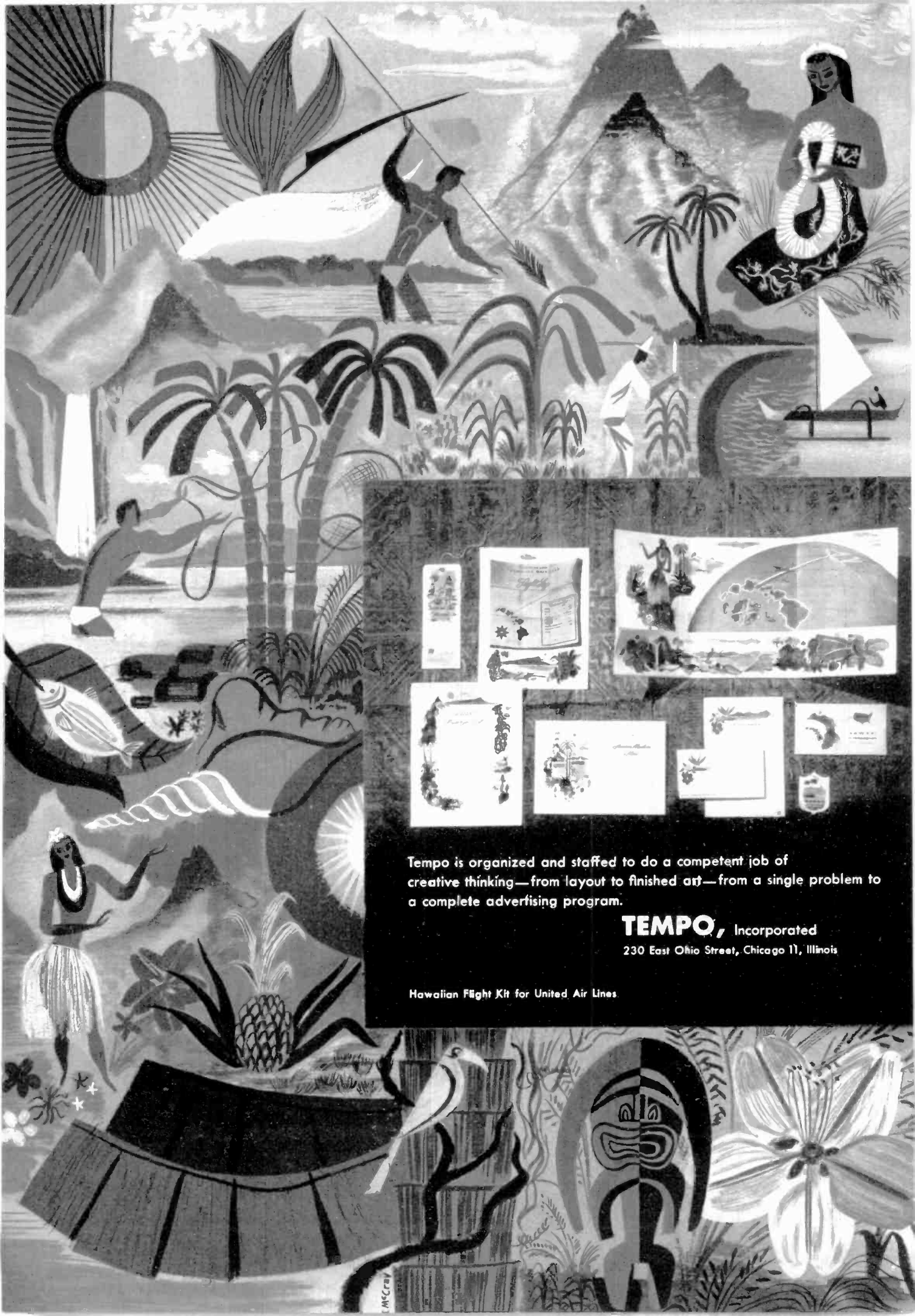
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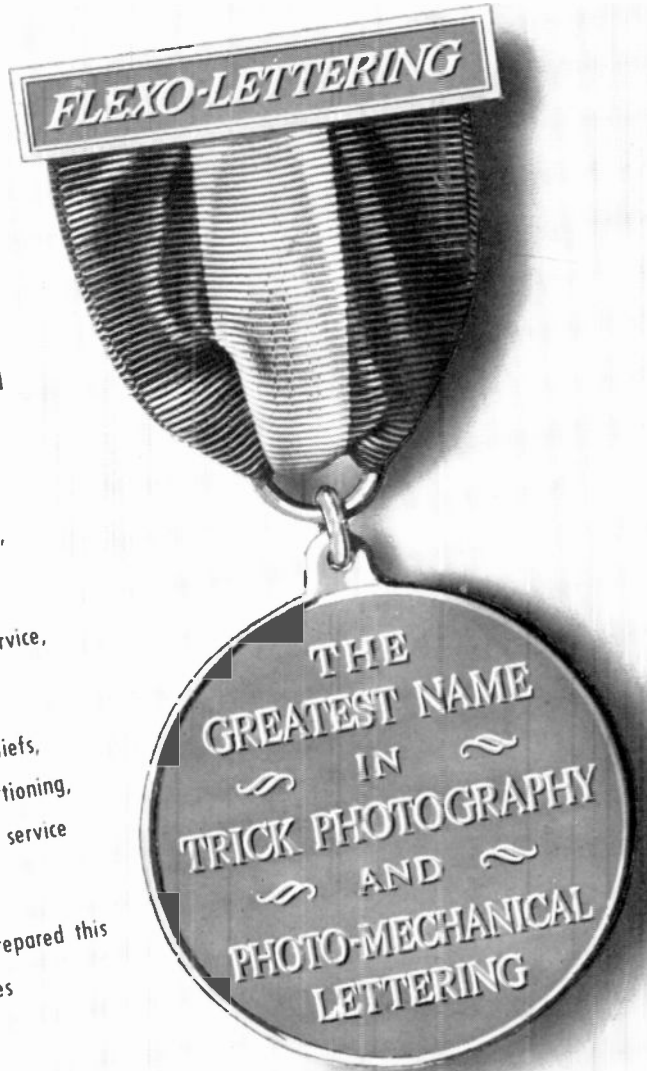
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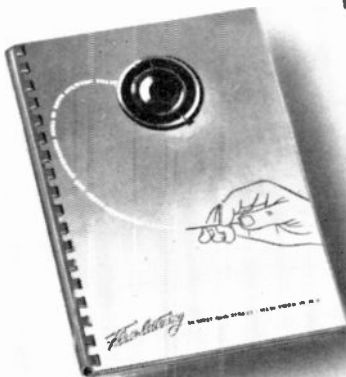
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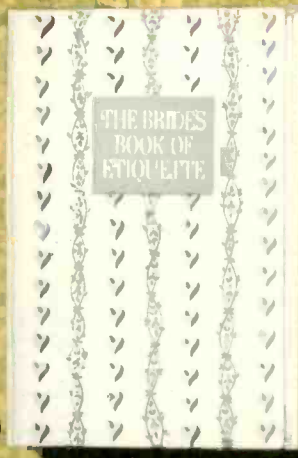
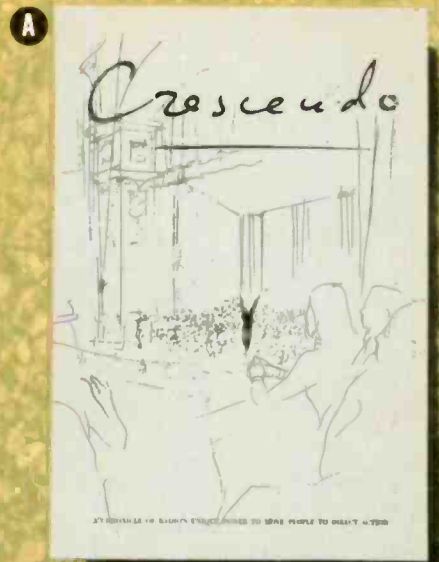
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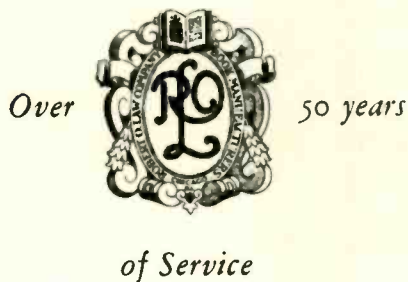


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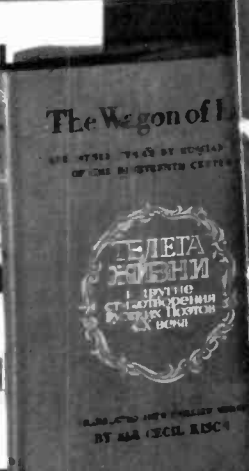
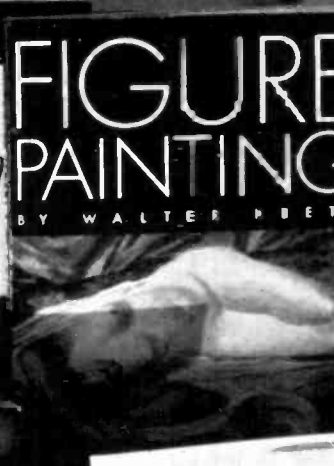
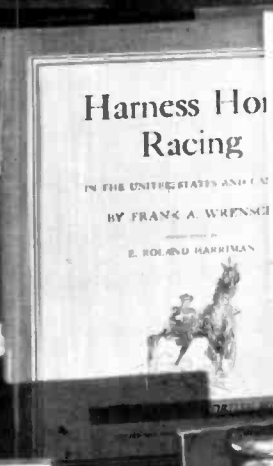
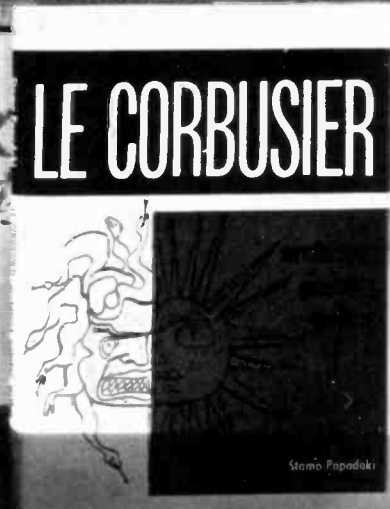
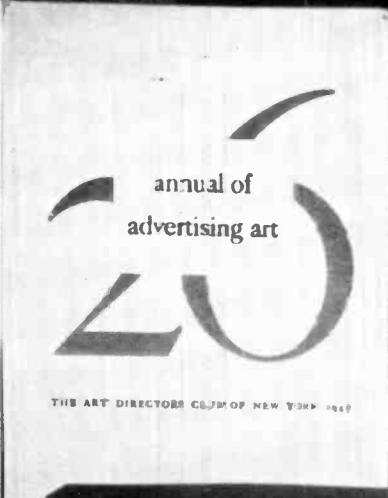
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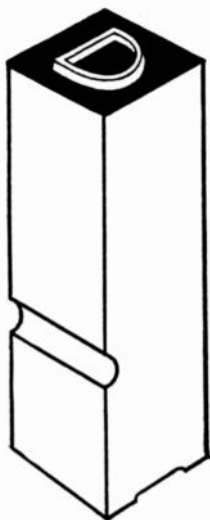
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Documents and articles published in GRAPHIS No. 17 to No. 22

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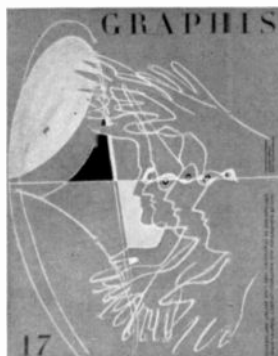
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Jean Hugo, Designs for the Stage
Stands at the Swiss Industries Fair,
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Matthew Leibowitz
Jean Carlu's work in America
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No. 18

Pierre Jahan : Death and the Statues
Salvador Dali 1946
Orncole Metelli, an Italian Primitive
Painter
Dialogus creaturarum—An Early Print
(A.D. 1511)
State and Industrial Design in Great Britain
New Swiss Posters (1946)
Three Centuries of French Bookbinding
Advertising Art in Post-War Italy
Fritz Pauli : In Praise of Fresco



No. 19

A French Manuscript of XV Century
Picasso 1945-1948
First UNO Poster Competition
Jiri Trnka, a creator of Film
Cartoons
Medieval French Tapestry
Posters by Joseph Binder
Alex Steinweiss : Columbia
Album Covers
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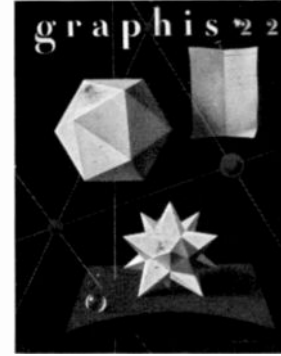
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Kitagawa Utamaro — Painter
of Women
The Almanachs of Piero Fornasetti
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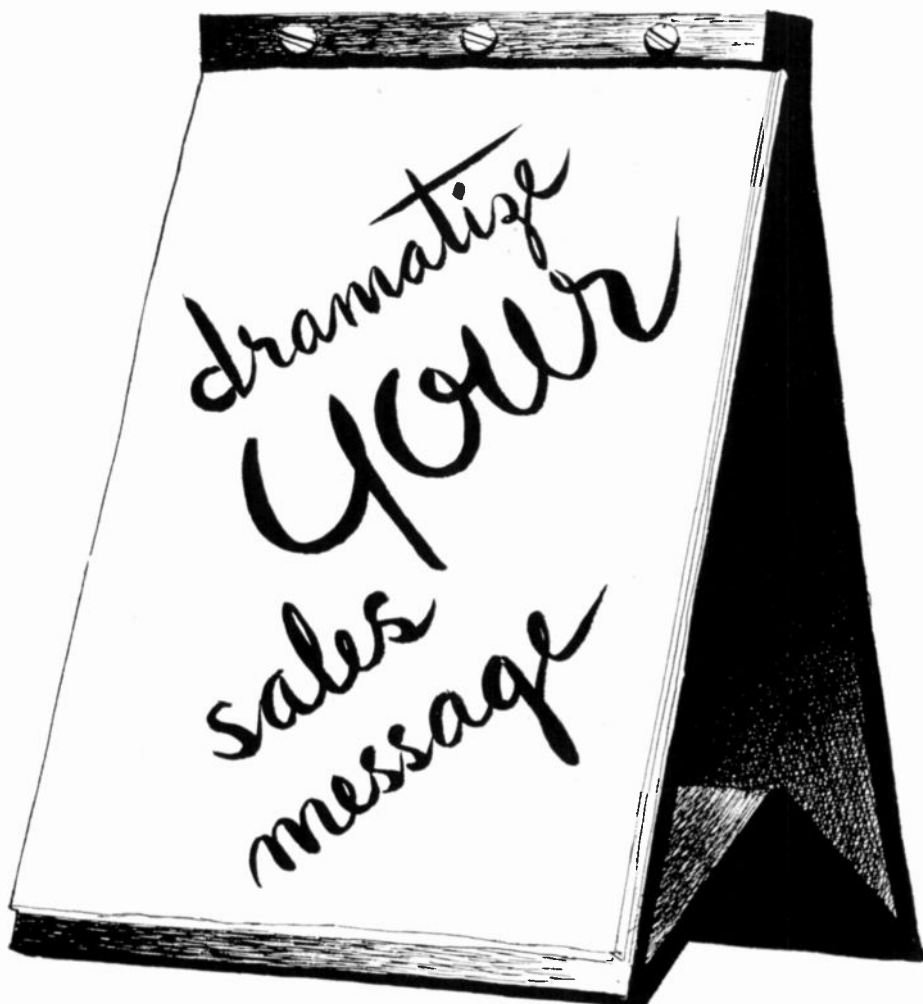
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An Iranian Manuscript of XIII Century
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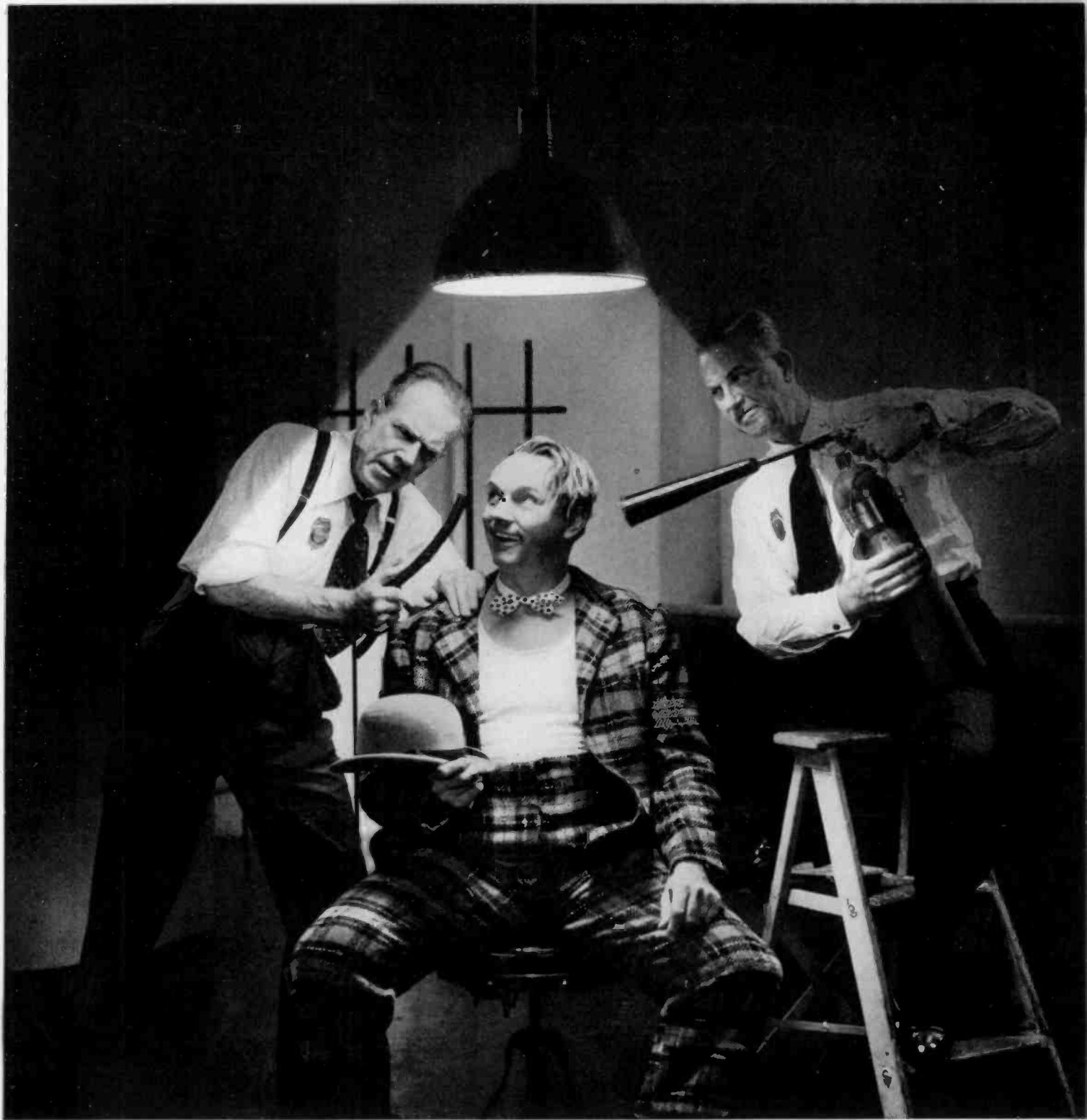
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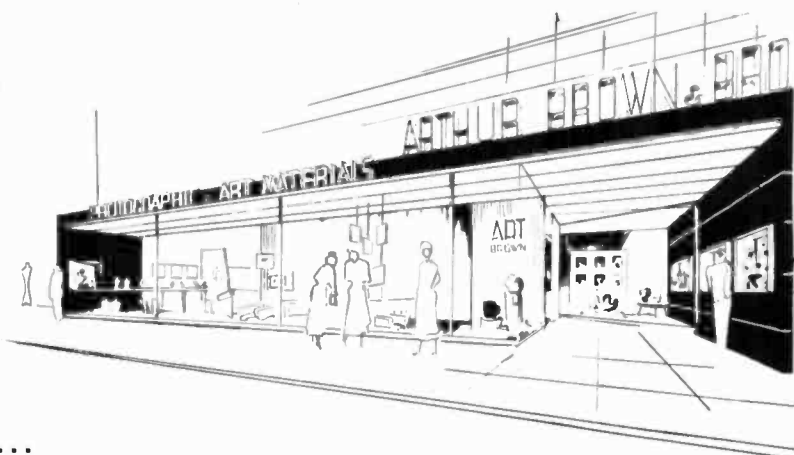
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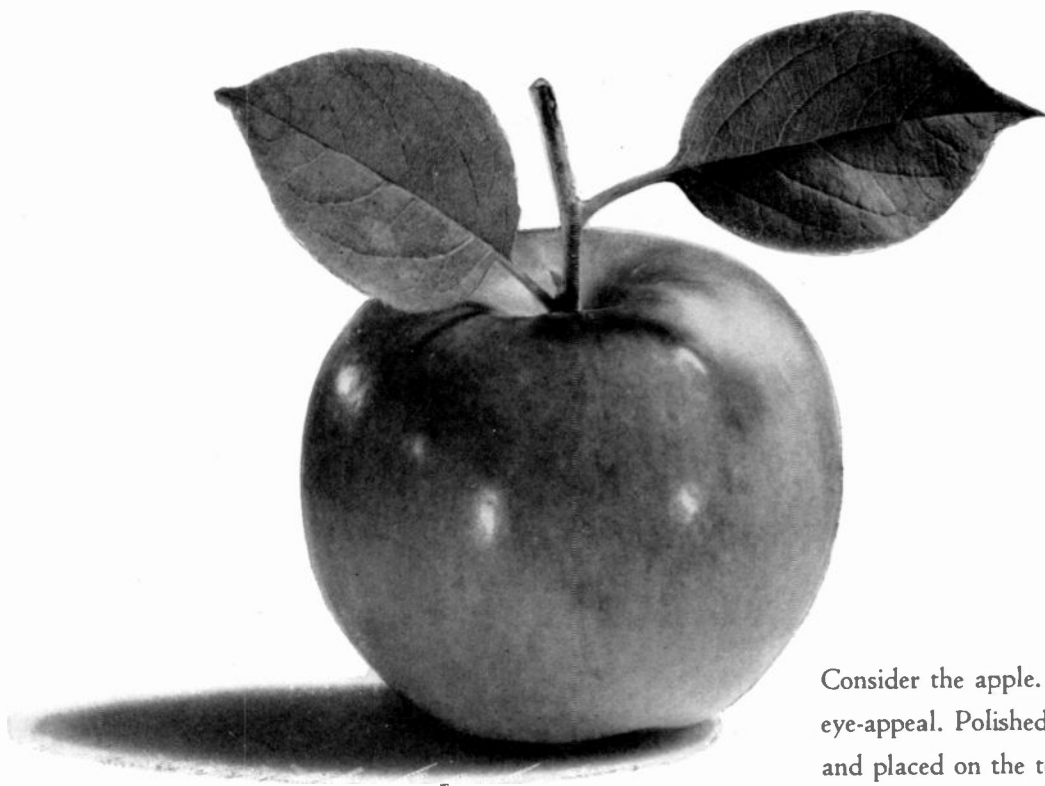
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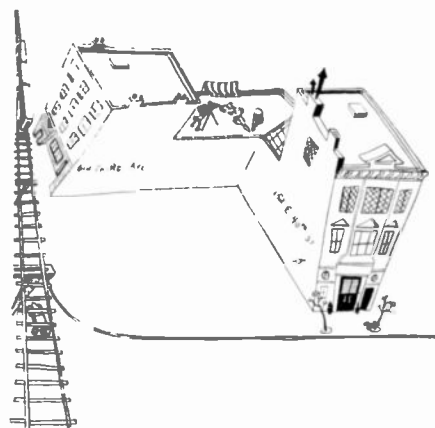
Consider the apple. Prized for its eye-appeal. Polished by small boys and placed on the teacher's desk.

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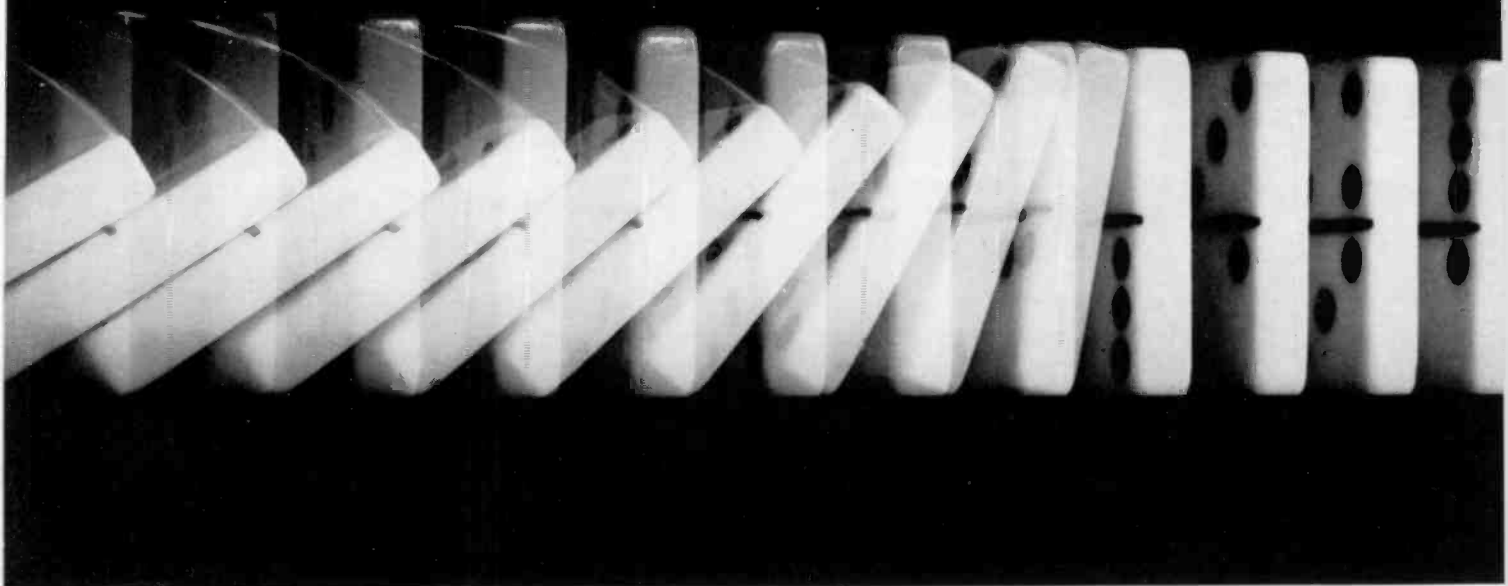
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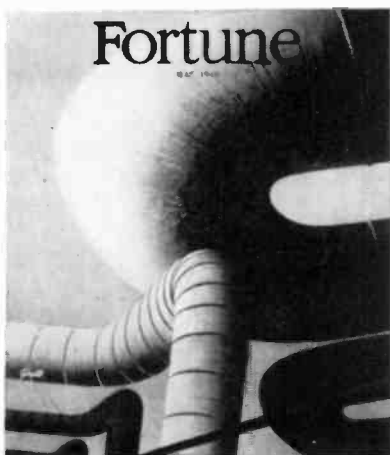
plant an idea in the *right* mind...
and you influence many minds



Touch the right domino and a whole row goes down. So, too, when the impulse of an idea is communicated through the *right* mind.

As a channel of communication to many right minds FORTUNE has a greater opportunity today than ever in its history. Common awareness is essential to progress; and FORTUNE's continuing assignment is to send through the vast area of American Business Enterprise a strong current of communication—to report the purpose, the problem, the process, the fact of Business Enterprise to the right minds in industry, science and government.

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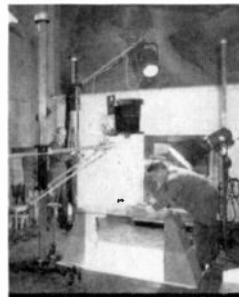
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ADAMS, George

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MURRAY HILL 2-4463

Photographic Illustrator

AHNEMAN, Leonard J.

466 LEXINGTON AVENUE, NEW YORK 17, N. Y.
MU 9-8000, EXT. 2071 or LORRAINE 2-9059

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ANDERSON, Lyman

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BRONXVILLE 2-6672

Illustration

ARONSON, Irene

62-15 BOELSEN CRESCENT, FOREST HILLS W., L. I., N. Y.
ILLINOIS 9-5147

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BASTRUP, Len

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325 KEARNY STREET, SAN FRANCISCO, CALIF.
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70 HOWE STREET, NEW HAVEN, CONN.
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OLD CHATHAM 5478 or MURRAY HILL 5-4750

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BOHNERT, Herbert

243 SOUTH BROADWAY, HASTINGS-ON-HUDSON, N. Y.
HASTINGS 5-1097

Posters and Illustrations in Color or Black and White—Oil or Water Color

BOSTELMANN, Else

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NORWALK 6-0005

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CUTLER, Wilson

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TUCKER 7804

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424 MADISON AVENUE, NEW YORK 17, N. Y.
ELDORADO 5-3882

Figure Illustration: Color—Black and White

DAVIS, Orvil

2 BEEKMAN PLACE, NEW YORK 22, N. Y.
PLAZA 3-4716

Consultant Art Director—Designer

DE DONATO, Emil

(Deecan Advertising Art)
331 WEST 51ST STREET, NEW YORK 19, N. Y.
PLAZA 7-4418

Contact Man

DE SALYO, Cosmo

216 EAST 57TH STREET, NEW YORK 22, N. Y.
PLAZA 3-1645

Still Life

DIEHL, Edward

39 EAST 51ST STREET, NEW YORK 22, N. Y.
PLAZA 9-4162

Designer, Packaging and Product Development, Trade Marks, Lettering and General Design Assignments

EBOLI, Frank A.

104 EAST 52ND STREET, NEW YORK 22, N. Y.
PLAZA 3-5766

Retouching in Color, Black and White, Carbons; for Magazines, Display Posters, Catalogues

ENGE, Al

280 RUMSON ROAD N. E., ATLANTA, GA.
CHEROKEE 6089 or WALNUT 6565 EXT. 246

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ETIENNE, Frank

154 BOYLSTON STREET, BOSTON 16, MASS.
LIBERTY 2-1643

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FENN, Gene

300 EAST 27TH STREET, NEW YORK 16, N. Y.
LEXINGTON 2-1997

Photographer

FIELD, J. M.

119 WEST 23RD STREET, NEW YORK 11, N. Y.
WATKINS 9-5165

Modern Packaging and Product Designer

FLESSEL, Creig

155 EAST 44TH STREET, NEW YORK 17, N. Y.
MURRAY HILL 2-6236

Illustrations and Continuities

GAYDOS, John A.

140 CABRINI BLVD., NEW YORK 33, N. Y.
WADSWORTH 8-4363

Fine, Advertising Art—Editorial Illustration—Color, Black and White

GIUSTI, George

4445 POST ROAD, NEW YORK 63, N. Y.
KINGSBRIDGE 3-3250

GOTLIEB, Jules

YORKTOWN HEIGHTS, N. Y. (BOX 134)
CIRCLE 6-7657 or YORKTOWN HEIGHTS 394

Illustrations, Black and White and Color; Book and Magazine; Advertising

GOULD, John

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HOLLIS 4-0318

Figures, Human Interest Combined with Industrial, Merchandise, and Agricultural Subjects

GRANT, Vernon

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ASTORIA 8-8414 or ROCK HILL 1198

Fantasy, Gnomes, Humanized Animals, Humorous Illustrations, Covers, Posters

GRAVEN, Will

155 EAST 44TH STREET, NEW YORK 17, N. Y.
VANDERBILT 6-4995

Advertising and Magazine Illustration—Color—Black and White

GRAVES, Stuart S.

43 WEST 55TH STREET, NEW YORK 19, N. Y.
COLUMBUS 5-0247 or WHITE PLAINS 9-2081J

Posters, Cartoons, Trade Characters

HARVEY, Merrill

43 MILLS STREET, MORRISTOWN, N. J.
MORRISTOWN 4-0635

Interiors, Still Life, Spots—Color, Wash or Line

HELCK, Peter

10 EAST 53RD STREET, NEW YORK 22, N. Y.
PLAZA 3-7204

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HELGUERA, Leon

551 FIFTH AVENUE, NEW YORK 17, N. Y.
MURRAY HILL 2-1695

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HERMAN, J. J.

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PENNSYLVANIA 6-9180

Designed Lettering and Lettered Designs

HOLMGREN, John

50 MORNINGSIDES DRIVE, NEW YORK 25, N. Y.
MORNINGSIDES 2-2155

*Illustration—Advertising and Magazine—Color
Black and White*

JOHNSON, M. Martin

555 SOUTH PARISH PLACE, BURBANK, CALIF.
CHARLESTON 0-1855

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Decorative and Realistic*

JONES, Bob

CARTBRIDGE, WESTPORT, CONN.
WESTPORT 2-5779

*Illustrative Photography—Color and Black and
White*

JONES, Lombard C.

93 PARK AVENUE, NEW YORK 16, N. Y.
MURRAY HILL 9-0670

*Humorous Drawings, Decorative Spots and Bor-
ders. Booklet Layout, Design and Illustration*

KAUNUS, A. John

304 EAST 50TH STREET, NEW YORK 22, N. Y.
ELDORADO 5-5365

*Humorous and Decorative Illustrations—Cartoons
—Water Colors—Wood Cuts*

KELLEY, Mark E., Jr.

10 FOREST STREET, CAMBRIDGE 40, MASS.
ELIOT 4-0078

Humorous Illustration

KLEP, Rolf

WILMOT ROAD, NEW ROCHELLE, N. Y.
NEW ROCHELLE 2-5328

*General Illustration: Marine, Aeronautical, Tech-
nical, Maps*

KUMME, Walter

250 FIFTH AVENUE, NEW YORK 1, N. Y.
MURRAY HILL 6-3958

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Black and White, Including Scratch Board*

LAPPERT, Jack

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MURRAY HILL 2-0379

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LESCHIN, Samuel

545 FIFTH AVENUE, NEW YORK 17, N. Y.
MURRAY HILL 2-7433

*Layouts, Lettering, Package Design, Covers, Gen-
eral Design*

LOGÈS, Herbert R.

57 PARK AVENUE, NEW YORK 16, N. Y.
MURRAY HILL 4-4366

*Designer — Packaging — Posters — Consultant Art
Director*

LOOMIS, Andrew

3305 WILSHIRE BLVD., LOS ANGELES 15, CALIF.
FAIRFAX 1951

Quality Illustration for the Better Job, Estimates

MARCHANT, Edward

225 WEST 34TH STREET, NEW YORK 1, N. Y.
LONGACRE 5-8189

*Modern Design and Illustration of Brochures, An-
nual Reports, Posters, Trade Marks*

MAURER, Sascha

STUDIO: 246 E. 46TH STREET, NEW YORK 17, N. Y.
VANDERBILT 6-1851

RESIDENCE: GAYLORDSVILLE, CONN.
NEW MILFORD 583W3

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MURRAY HILL 3-4692

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MOCK, L. F.

31 BETHUNE STREET, NEW YORK 14, N. Y.
CHELSEA 2-7983

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teriors, Architectural*

MURLEY, Malcolm L.

452 5TH AVENUE, NEW YORK 18, N. Y.
LACKAWANNA 4-2090

*Advertising Illustration, Color, Black and White
Ethereal Line and Wash for Fashion Appeal*

MURAY, Nickolas and Associates

18 EAST 48TH STREET, NEW YORK 17, N. Y.
PLAZA 5-1752

Photographer

NAAR, Constance Joan

309 EAST 55TH STREET, NEW YORK 22, N. Y.
PLAZA 5-9224

*Portraits—Character and Likeness—Black and
White—Color—for Line Engraving or Halftone*

NETTER, Frank H.

EAST NORWICH, LONG ISLAND, N. Y.
OYSTER BAY 178

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entific and Also Simplified and Stylized*

OLIN, Milton

545 FIFTH AVENUE, NEW YORK 17, N. Y.
VANDERBILT 6-3017

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sign*

PALTRIDGE, Snow

5 TUDOR CITY PLACE, NEW YORK 17, N. Y.
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Retoucher of Kodachrome, Ectochrome, Color Separations

PAULSON, Carl

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MURRAY HILL 2-2800

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PETERS, Charles R.

9 EAST 45TH STREET, NEW YORK 17, N. Y.
VANDERBILT 6-1126

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PHILLIPS, Ken & Andrew A.

81 FRESNO STREET, SPRINGFIELD 4, MASS.
SPRINGFIELD 2-9832

Spots—Illustrations—Packaging

PIANE, Al

332 EAST 53RD STREET, NEW YORK 22, N. Y.
PLAZA 5-0535

Cartoons, Humorous Illustrations, Posters

PINSON, Paul

333 NORTH MICHIGAN AVENUE, CHICAGO 1, ILL.
ANDOVER 3-3337

Humorous Illustrations

PRATT, Inga Stephens

32 WEST 58TH STREET, NEW YORK 19, N. Y.
PLAZA 5-3595

Fashion Illustration—Black and White, and Color

PRICE, Norman

920 RIVERSIDE DRIVE, NEW YORK 32, N. Y.
WADSWORTH 3-5116

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RABOY, Mac

GOLDENS BRIDGE, N. Y.
KATONAH 542 W

Full Illustration—Scratchboard

RABUT, Paul

10 EAST 53RD STREET, NEW YORK 22, N. Y.
PLAZA 3-7204

Illustrations in Color and Black and White—Art Directors Medal 1942, 1946—Distinctive Merit 1943

RACKOW, Leo

43 WEST 56TH STREET, NEW YORK 19, N. Y.
CIRCLE 5-8148

Modern Design—Illustration—Posters

RAGAN, Leslie

HARBOR HILL, WORTON, MD.
CHESTERTOWN, MD. 590-J-5

Advertising Illustration

RIEGGER, L. L.

78 CHATTERTON PARKWAY, WHITE PLAINS, N. Y.
WHITE PLAINS 9-8407

Fashion, Advertising, Magazine Illustration

ROBERTS, Lawrence F.

1 EAST 42ND STREET, NEW YORK 17, N. Y.
MURRAY HILL 2-1365

Visualizer, Comprehensives, Art Direction, Ideas, Window Displays, and Modern Packaging

RUDOLPH, Norman Guthrie

34 SOUTH 16TH STREET, PHILADELPHIA 2, PA.
LOCUST 7-5038

Advertising and Editorial Illustration

RYAN, Tom

8881 W. PICO BLVD., LOS ANGELES 5, CALIF.
CRESTVIEW 5-1995

Still Life, Poster, Magazine, and Point of Purchase

SAATY, Wallace

WELLINGTON HOTEL, 7TH AVE. & 55TH ST., N. Y. 19, N. Y.
CIRCLE 7-3900 EXT. 646

Advertising and Magazine Illustration in Full Color or Black and White

SACKETT, De Forest

410 S. MICHIGAN AVENUE, CHICAGO 5, ILL.
HARRISON 7-7269

Advertising Design, Package Design, Art Direction

SALTER, George

40 EAST 10TH STREET, NEW YORK 3, N. Y.
GRAMERCY 5-3491

Books, Trademarks, Letterheads, Calligraphy

SAMBROOK, Russell

233 RIDGE ROAD, RUTHERFORD, N. J.
RUTHERFORD 2-0085M

Human Interest

SEVERANCE

10 FOREST STREET, CAMBRIDGE 40, MASS.
TROWBRIDGE 6-7381

Editorial and Advertising Illustration—Color and Black and White

SHEPHERD, George

GENERAL MOTORS BLDG., DETROIT 2, MICH.
MADISON 1232 or BIRMINGHAM 1884

All Media—Automobiles, Horses, Dogs. Posters; Advertising and Editorial Illustration

SICKLES, Noel

80 MYRTLE AVENUE, WESTPORT, CONN.
WESTPORT 2-6032

*Editorial and Advertising Illustration
Representative: James Monroe Perkins*

SKIDMORE, Thornton D.

37-12 85TH STREET, JACKSON HEIGHTS, L. I., N. Y.
HAVEMEYER 4-4961

Magazine and Advertising Illustration: Color and Black and White

STAPELFELDT, Karsten

50 EAST 42ND STREET, NEW YORK 17, N. Y.
MURRAY HILL 7-4350

Product Illustration, Layout, Design

STEINMETZ, Joseph Janney

310 LAUREL STREET, SARASOTA, FLA.
SARASOTA 2342

Color Photography: in Studio and Throughout South and Caribbean; Fashion, Beach and Water, Circus

STEINWEISS, Alex

120 CENTRAL PARK SOUTH, NEW YORK 19, N. Y.
COLUMBUS 5-0450

Advertising and Industrial Design

STERNBERG, Charlotte Joan

168 LAMBERT AVENUE, MERIDEN, CONN.
MERIDEN 2935-J

Decorative Advertising Art, Design, Portraits in Tempera and Scratchboard

SUTNAR, Ladislav

SUTNAR AND HALL
307 EAST 37TH STREET, NEW YORK 16, N. Y.
MURRAY HILL 6-1784

Magazine and Advertising Layouts, Illustrations, Catalogs, Posters, Package Design

TARA, Bill

LOS ANGELES: 816 WEST 5TH STREET—VANDIKE 5470
NEW YORK 17: 102 E. 40TH ST.—MURRAY HILL 5-7469

Humorous Illustrations, Cartoons

TOMASO, Rico

MADISON, CONN.
MADISON 715

Illustration—Magazine and Advertising

TREIDLER, Adolph

122 EAST 37TH STREET, NEW YORK 16, N. Y.
LEXINGTON 2-3958

Magazine and Advertising Illustration—Color, Black and White—Travel Posters and Illustration

art direction

FLYNN, J. Walter

40 EAST 49TH STREET, NEW YORK 17, N. Y., SUITE 505
ELDORADO 5-1085 or HASTINGS 5-0869

Art Direction for Magazines, House Organs, Booklets, Promotion Pieces and Advertising

GAVASCI, Alberto Paolo

238 FOURTH AVENUE, NEW YORK 3, N. Y.
OREGON 3-0465

Consultant Art Director for Publications, Manufacturers, Design, Layout, Complete Art Service

TROOP, Miriam

44 EAST 65TH STREET, NEW YORK 21, N. Y.
REGENT 4-7972

Editorial and Advertising Illustrations, Color, Black and White

WADSWORTH, Caroline D.

111 EAST 80TH STREET, NEW YORK 21, N. Y.
RHINELANDER 4-6662

Portraits, Still Life, Landscapes, Compositions for Advertising

WARD, Richard, Jr.

270 PARK AVENUE, NEW YORK 17, N. Y.
PLAZA 5-9000

Realistic and Humorous Illustration

WILSON, Edw. A.

PAMET HEAD, TRURO, MASS.
WELLFLEET 175 R 2

Book, Advertising Illustration—Color and Black and White

WOODS, Rex

707 EGLINTON AVENUE, WEST; TORONTO, CANADA
ORCHARD 4763

Illustration for Magazine, Advertising, Posters; Color, Black and White, Watercolor, Oil, Tempera

YOUNG, Walter

246 EAST 46TH STREET, NEW YORK 17, N. Y.
VANDERBILT 6-1851 — HOME: KATONAH 439M

Still Life, Interiors, Industrial Subjects

ZAMBONI, Hal

40 EAST 49TH STREET, NEW YORK 17, N. Y.
PLAZA 5-8773

Advertising Design, Typographical Layout, Package and Display Design

ZERBO, Bill

59 EAST 52ND STREET, NEW YORK 22, N. Y.

Point of Purchase Advertising, Window Display, Counter Cards, Packages

ZIPES, April

20 EAST 35TH STREET, NEW YORK 16, N. Y.
MURRAY HILL 5-7100

Illustration . . . Teen-Agers . . . Booklets . . . Black and White . . . Color

KORDA, Eugene J.

2 WEST 46TH STREET, NEW YORK 19, N. Y.
LUXEMBURG 2-1078

Designer: Business Interiors—Products, Packages—Visual Training Manuals

LEIBOWITZ, Matthew

1411 WALNUT STREET, PHILADELPHIA 2, PA.
RITTENHOUSE 6-5495

Art Director, Designer

