

ANNUAL OF ADVERTISING ART · 1941 · TW  
G ART · 1941 · TWENTIETH ANNUAL OF  
ETH ANNUAL OF ADVERTISING ART · 194  
RTISING ART · 1941 · TWENTIETH ANNUA  
ENTIETH ANNUAL OF ADVERTISING ART  
DVERTISING ART · 1941 · TWENTIETH AN  
· TWENTIETH ANNUAL OF ADVERTISING  
OF ADVERTIS  
1941 · TY  
NUAL OF  
ART · 194  
H ANNUAL OF  
SING ART · 1941 · TWENTIETH ANNUAL O





TWENTIETH  
ANNUAL OF ADVERTISING ART

*reproductions of the exhibit displayed at the Art Directors Club  
of New York in the spring of Nineteen-hundred and forty-one*

WATSON-GUPTILL PUBLICATIONS, Inc.  
New York 1941

COPYRIGHT, 1941, BY THE ART DIRECTORS CLUB

# INTRODUCTION

by Loren B. Stone

PRESIDENT OF THE ART DIRECTORS CLUB



HOW MANY of you can think back twenty-one years and remember more than a few of the events of 1920? In most cases you will recall childish pleasures. However one thing did happen in 1920 and it is mighty important to anyone engaged in the creation of advertising.

In 1920 a few daring men, and they were daring, undertook to create some means by which examples of the best Advertising Art could be recorded — a way to prevent their being forgotten. Those men formed the Art Directors Club and initiated the Exhibition of Advertising Art. From their vision has sprung an unbroken sequence of exhibitions which brought to the advertising profession a recorded series of each year's outstanding advertising art.

This book is the twentieth in that sequence — look upon it with affection — treasure it — it is the only record of the Advertising Art of 1940. Think of that and thank your fellow workers for their efforts, for into the making of this book have gone countless hours of unbiased and unselfish work — work contributed by members of the Art Directors Club who believe that each hour of effort is well worth it if you and you and you can, through this book, find the way to carry the torch of better Art in Advertising. Yes, even through this book to find a way of making each year's advertising effort truer, better and more Artistic.

THE ART DIRECTORS CLUB

BOOK COMMITTEE

DONALD RUTHER

*Chairman*

MAHLON A. CLINE

*Layout and Design*

ALEX D. SNIFFEN

*Vice Chairman*

# CONTENTS



Introduction by <i>Loren B. Stone</i>	5
The Evolution of American Advertising Art by <i>Nathaniel Pousette-Dart</i>	9
The Art Directors Awards	17
Color Illustrations	47
Black and White Illustrations	77
Color Photographs	105
Black and White Photographs	127
Continuities	139
Magazine Covers	153
Posters	161
Complete Advertisement	173
Indices	203

# THE EVOLUTION OF AMERICAN ADVERTISING ART

BY NATHANIEL POUSETTE-DART

“Art is a mode of knowledge, and the world of art is a system of knowledge as valuable to man — indeed more valuable — than the world of philosophy or the world of science.”

*Art and Society* BY HERBERT REID

## 1. EARLY CAVALCADE OF EVENTS

THE ROOTS of American advertising art extend back to the very first beginnings of art in this country, which were themselves rooted in the art of Europe. It was English art, however, that exerted the strongest influence on early American art. Her school of portrait painting in particular gave our native painters their initial inspiration. Our development of the art of portrait painting did not, however, reach any heights of esthetic excellence, primarily because it never rose above a slavish imitation of the English school. The most original art that has come down to us from this period is the provincial art. It was practiced by the ordinary people in their homes and by the itinerant and untaught commercial portrait painters who rode up and down the Atlantic seaboard painting pot-boilers for small recompense.

Benjamin West, our first distinguished American painter, inspired by English art, tried to create a manner of painting that would rival the “grand style” of the Venetians. The total result of his strenuous labor was the painting of a number of large academic canvases composed of set and frozen images which functioned merely as dramatic extravaganzas.

Following closely in the wake of English art influence, came successive waves of influence from Spain, Italy, Sweden and Holland.

After the Revolutionary War, when the colonies had freed themselves from the English, we see the first signs of the great migration towards the west and the beginning of the industrial expansion which was to surpass anything the world had so far witnessed.

In this new era of crude power, focused on breaking a way through the new wilderness and wresting a living from it, a set of stalwart artists fought for art and culture. William Morris Hunt, an artist and teacher of vision, disseminated the rudiments of our art culture which are still potent today. Winslow Homer, driven by a stubborn and realistic temperament, began to see the great possibilities in expressing the force, spirit and life of this new fast-growing civilization. Thomas Eakins, John La Farge, and Albert Ryder, each in his own individual way, gave a new impetus to the awakening urge for an American art expression.

It is interesting to note that artists like James Whistler, who were out of sympathy with this new, raw adventure, escaped to their ivory towers in Europe to paint their lovely Japanese fantasies in peace and quiet.

The early American portrait school of painting was brought to an end through the development of photography. Instead of painting portraits in the English romantic fashion, painters began to imitate the effects of photography. The Civil War



**A** *T*he Old Collier and Cart,  
at Fleet-Ditch, near Hol-  
born-Bridge, Are good Coals,  
Deals, Wainscote and Beach, &c.  
sold at reasonable Rates, by  
**John Edwards.**

IN THE SEVENTEENTH CENTURY in England, John Edwards used the power of design in selling his products.

gave great impetus to illustration, which, in turn, was further helped by the development of the art of wood engraving. Photography also came into its own at this period as a documentary medium, but its use for illustration was limited until the half-tone plate process was perfected.

Following the Civil War came great economic change and social upheaval, precipitated by a widespread scramble for wealth, position and power. A gigantic industrial boom was started. Railroads were quickly thrown across the country, industrial mining towns sprang up everywhere, the nation was on "the make," and speculators, real estate boomers, carpetbaggers and their ilk, swarmed all over, interested only in power and position.

During this period, serious art was forgotten in the maze of scientific and industrial expansion. This was an era of technical efficiency. The men who garnered the wealth spent it lavishly on outward display which exhibited the worst taste the world has ever seen.

Science, through invention, was continually making new machines. Production was speeding up, the problems of distribution were becoming acute, people were flocking to the cities by thousands. These developments laid the foundation for large-scale national advertising. In the late eighties and in the early nineties, the first advertising agencies were formed.

American illustration blossomed forth in old and new magazines. The possibilities of colored reproduction were inspiring Maxfield Parrish, Howard Pyle, Edwin Abby, Edward Penfield, and

a host of other illustrators, to give new life to their pages.

English advertisements, such as the Pear's Soap one showing a boy blowing bubbles, were giving a sentimental touch to American advertising art. Slogans such as "My mother used Wool Soap," "I wish mine had," and "Ask father, he knows," (Sweet Caporal) were being written. The humorous Sunny Jim breakfast food advertisements stirred up great interest and produced splendid results. Advertisers were beginning to appropriate large sums for such accounts as The Gold Dust Twins, Sapolio, Durham Smoking Tobacco and Gillette Safety Blades, and a good share of this money was being spent on illustrations. Advertising was no longer limited to newspapers and magazines, but was appearing on billboards in horse-drawn cars and in elevated stations.

Most of the art produced for advertising at this time came from the art departments of engraving houses. Here, most of the advertising artists and illustrators received their training and start. The credit must go to George L. Dyer for being one of the first men to realize the importance of using the best and most expensive art available for advertising. A story is told of his commissioning Joseph Leyendecker to paint a large fashion illustration for a national clothing manufacturer without his client's permission. When the painting was presented, the manufacturer made sarcastic criticisms of it, saying that he could not think of using it. Then Dyer, who was a master salesman, went up to the canvas and put his foot through it. The upshot of this affair was that the client not only paid for the painting destroyed, but that thereafter, Leyendecker was his official artist over a long span of years.

Even in this brief and sketchy review, we can see how America has progressed from a small, provincial government to a gigantic far-flung nation with a system of farming, manufacturing, distribution, and transportation so complicated and organized, that it transcends anything experienced by man. From a primitive state, where every man had to wrest an existence, the nation had arrived at an era of industrial production in which every human being shared in the comforts produced by a highly developed industrial system.

People were gaining more leisure time, the de-



mand for all kinds of necessities was growing, and both men and women were paying more attention to clothes. Women were becoming both beauty and style conscious, interest in games and sports was developing; interior decoration, gardening and building became the concern of everyone. Automobiles and planes revolutionized the concepts of travel. The "Golden Age" of advertising was at hand.

## 2. THE REASONS FOR THE FORMING OF THE ART DIRECTORS CLUB

THE ART DIRECTORS CLUB was formed early in 1921 during a period of advertising prosperity. Advertising agencies had grown in twenty-five years from one-man establishments to highly organized companies where every department had become scientifically systematized. All the problems of manufacturing, merchandising, distribution, media, selling, consumer sales-resistance, etc., were being thoroughly studied by the best minds in the advertising business. To perfect better ways of selling through understanding human psychology, university professors were persuaded to accept important positions in advertising agencies.

In this new business development, the art directors were continually becoming more important as the men who coordinated and visualized all the work of the planning and copy departments. Besides this, they were purchasing all the art work and supervising the production done by the mechanical departments.

Richard Walsh, the first president of the Art Directors Club, ably expressed in the foreword of the first Annual Exhibition the status of the art director and the reasons for organizing the club. He said, "During the last fifteen years there has been developed the highly specialized vocation of advising commerce in the use of art and interpreting to art the requirements of commerce. Ad-

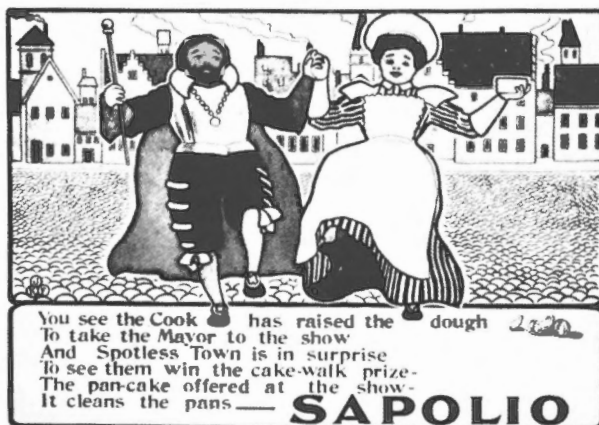
vertising agencies were among the first to encourage this specialization, but today, 'art directing' is a professional and well-defined work, often entirely independent of any other." The Art Directors Club was organized early in 1921 by a group of men ambitious for the progress of art in advertising and business, who believed they could contribute to the best interests of art and advertising by collective participation in art affairs. The club recognizes as an art director one who counsels in the buying, selling, and creation of art work and whose services have been accepted by any reputable organization. Membership in the club is not limited to men from a particular business, although, at present, the majority of the members are art directors of advertising agencies. The club depends for a great part of its strength upon active members who are employed as art directors for magazine and book publishers, trade publications, art services, lithographers, printers, and engravers who are free lance artists engaged in a type of commercial illustration which closely parallels the profession of art directing. It is looking forward to the time when its membership will include representative art directors from theatrical and motion picture companies, and from the merchants and manufacturers of textiles, ceramics, art hardware, lighting fixtures, furniture, wall decorations and other products. Its ambition, in short, is to exert an influence for the unification of the creative workers in all industrial arts.

In no sense, however, is the club an organization of special interests or groups of interests. Each member is elected, not as a representative of the business in which he is employed, but as an individual, and is expected to contribute to the work of the club as an individual. Art directing has become a recognized profession, and an art director should form his opinion and shape his conduct according to his professional standards, whatever the business in which he may be at the moment engaged.

It was on such a broad basis and on such high principles that the club was organized.

The first meeting of the club was called by Louis Pedlar, who conceived the idea of forming it. This meeting was attended by about twenty men interested in the advertising field, who became its incorporating members. One of the first

IN THE EARLY NINETIES they sensed  
the selling value of humor and rhythm.



AN OUTLINE CHART giving important names and dates and suggesting certain trends and influences found in the

TWENTY ANNUALS OF ADVERTISING ART PUBLISHED BY THE ART DIRECTORS CLUB

BY NATHANIEL POUSETTE-DART

YEAR	ANNUAL	PRESIDENT	EXHIBITION CHAIRMAN	BOOK COMMITTEES	COPY Dominating Ideas	LAYOUT — DESIGN Dominating Motives	ILLUSTRATION Dominant Influences	DOMINANT ILLUSTRATORS	PUBLISHERS	
1920		Richard Walsh								
1921	1st	Heyworth Campbell	Frederic Suhr	Catalogue Committee	Editorial	Ornamental designed borders	English influence through Edward Abby, Howard Pyle, and Harvey Dunn	Frederic Gruger Norman Rockwell Henry Raleigh	Publishers Printing Co.	
1922	2nd	Joseph Chapin	Frederic Suhr	Frank Fleming† Robert Frank†	Editorially dramatic	Ornamental borders continue		Joseph Leyendecker Rene Clark William Oberhardt	Art Directors Club	
1923		Frederic Suhr	Gordon Aymar					Edward Penfield Lejaren a Hiller Helen Dryden	Art Directors Club	
1924	3rd	Nathaniel Pousette-Dart	Gordon Aymar	Frank Fleming† Robert Frank†	Institutional	Ornamental borders continue		Walter Biggy Edward Wilson John La Catta	Art Directors Club	
1925	4th	Walter Whitehead	Willard Fairchild							Adolph Treidler Charles Falls Zero
1926	5th	Peirce Johnson	Willard Fairchild	Rene Clark* Frank Fleming† Robert Frank†		Dramatic Editorial layouts, a Hearst influence	Start of French and German influence		Art Directors Club	
1927	6th	Arthur Munn	Edward Molyneux	Edward Molyneux* Frank Fleming† Robert Frank†	The beginning of the use of humor	Designed layouts appear, Style influence	Start of modernistic art influence	Lucien Bernhard Etienne Drian Rockwell Kent	The Book Service Co.	
1928	7th	Vaughn Flannery	Stuart Campbell	Stuart Campbell* Frank Fleming† Robert Frank†				The influence of modern art starts	Carl Erickson Pierre Brissaud Buk Ulrich	The Book Service Co.
1929	8th	Stuart Campbell	Peirce Johnson	Peirce Johnson* Robert Frank†				The use of photographs grows	Vladimir Bobrisky Guy Arnaux George Illian	The Book Service Co.
1930	9th	Guy Clark	George Welp	Robert Frank†				Strong photographic influence	Peter Helek Floyd Davis Ervin Metz	The Book Service Co.
1931	10th	Edward Molyneux	Edwina Georgi	Robert Frank†	Modernistic Tendency	Modern industrial design influence		Roy Spreter Anton Bruehl Rico Lebrun	The Book Service Co.	
1932	11th	Edward Molyneux	Elwood Whitney	Robert Frank†	Reason Why	Quick selling layouts	The use of photography at its peak	Lester Gaba B. Kimberly Prins Edward Steichen	The Book Service Co.	
1933	12th	Gordon Aymar	Joseph Platt	Robert Frank†		Layout for surprise			Boris Artzybasheff Melisse Carolyn Edmundson	The Book Service Co.
1934	13th	Dr. M. Agha	Charles Coiner	Robert Frank†		Cartoon angle	German poster influence The start of humor		Paul Smith Pierre Roy James Thurber	The Book Service Co.
1935	14th	Joseph Platt	William Fink	A. Hoffmann†	Humor	Strong Modern design influence	Humor	Robert Riggs Leslie Saalburg Otto Soglow	The Book Service Co.	
1936	15th	Dean Uptegrove	Richard Gillis	Heyworth Campbell†				Modern influence beginning	Modern designed layouts	German and French influence
1937	16th	Dean Uptegrove	Park Berry	Heyworth Campbell†			A. M. Cassandre Fred Freeman Sascha Maurer			
1938	17th	Walter Geohegan	Lester Loh	Gordon Aymar* Lester Beall†			Start of the influence of modern painting			Stevan Dohanos Earle Winslow Alexander Brook
1939	18th	Walter Geohegan	Loren Stone	Hubert Townsend* John Zwinak†	Functional	A Return to an early form of layout	Modern painting begins to be used	Howard Willard Albert Dorne Robert Philipp	Longmans Green and Co.	
1940	19th	Lester Loh	Lester Beall	George Wilmet* L. Froelich†						Walter Frame Thomas Benton Ludwig Bemelmans
1941	20th	Loren Stone	Loren Stone	Donald Ruther* Mahlon Cline†				Modern spirit prevails		Andre Derain Eric Mulvany Anton Refregier

\* Chairman. Notes: The material arranged under the headings, Copy, Layout, Illustration and Illustrators is offered in a suggestive way only because it is not

pieces of business decided upon by the club was the holding of an Annual Exhibition of Advertising Art.

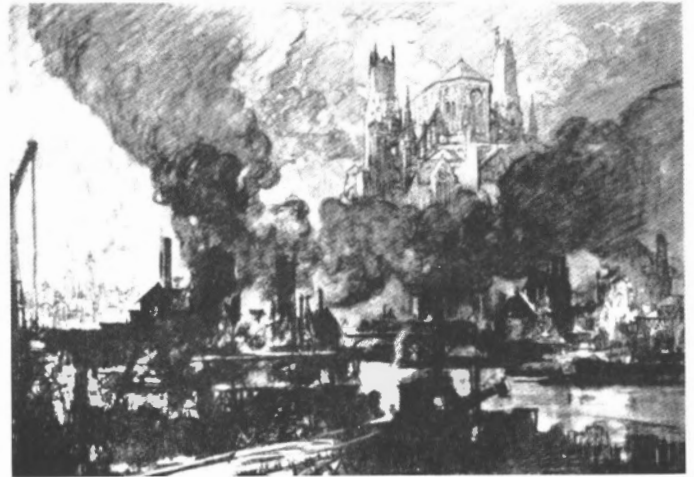
### 3. HOW WORK IS SELECTED FOR THE ANNUAL EXHIBITION

THE First Annual Exhibition of Advertising Art was held in the galleries of the National Arts Club in 1921 from March 2nd to March 31st. Ernest Elmo Caulkins, the father of good advertising art, said, in the foreword of the first catalogue, that fifteen years before he had collected and held the first exhibition of advertising art in this country. He went on to say, "There were some good things then, but few compared with now. The significant fact, however, is that the good work then was taken from obscure sources — a color page from a printer's journal, Advertising Ink — the cover of a booklet — an advertisement in an art paper of small circulation. About half of that early show was made up of magazine covers, selected to fill bare walls for lack of enough passably good advertising art."

Conditions had developed and changed to such an extent in the fifteen years following Ernest Caulkins' exhibition, that when the first Annual Art Directors Club exhibition was held, it was found necessary to turn down a good deal of excellent work.

Since the first exhibition, the number of works shown has been limited by the number of entries that could be reproduced in the Annual of Advertising Art. Today, the exhibition committees must select from the thousands of proofs offered, about three hundred, the number reproduced in the Annual.

The work for each successive exhibition is chosen in the following manner. First, an announcement is sent out by the exhibition committee to all those who wish to exhibit. They are invited to send in proofs marked for the respective classifications they want their work to appear under, such as mass magazines, class magazines, trade publications, newspapers, etc. The committee then makes choices which, in their opinion, represent the best advertising art done during the year. Up to the present, the work has been picked primarily for its esthetic quality and not for its selling or advertising merit.



F. C. GRUGER, Reproduced from the First Annual of Advertising Art. Summing up the English Art Influence.

### 4. AN ANALYSIS OF THE ART TRENDS IN THE NINETEEN ANNUALS OF ADVERTISING ART

IN REVIEWING these Annuals, it quickly becomes apparent that the progress or development made in advertising during the last twenty years has not resembled a smooth-flowing stream. It soon becomes obvious that there are many complex currents and undertows that affect its direction. Every period in history has its individual character and forces. We are now living through a period that might be styled cubistic, because the whole tendency has been toward simplification and the laying of emphasis on essential form and design rather than on superficial effects.

During the twenty years of American advertising art, we find an evolutionary growth from the naturalism of academic art, to the realism and abstractionism of modern art. From the old concept that art is merely a copy or mirror of nature, we have progressed to a position where we accept art as a creative element in itself. Today very few people are shocked by either distortion or abstraction. Practically all people now realize that pictorial art, like music, should be considered as composition. As the public continually is being conditioned by the best in art, advertisers need no longer refrain from giving it the best quality in everything they produce.

The art work in the first four or five Annuals is definitely conservative. The illustrations are based on English art, and we have seen how such influences have come down to us from American

illustrators like Edwin Abby and Howard Pyle. Harvey Dunn, an illustrious pupil of Howard Pyle, through his competence as a teacher, passed on his heritage of learning to Dean Cornwell and a group of other American illustrators. Frederick Gruger, who is typically English in his spirit and in his feeling for illustration, fashioned his style mainly on the work of the English decorator, Frank Brangwyn. It is interesting to note in this connection that Dean Cornwell, after perfecting a competent style of his own, took such a fancy to Brangwyn's work, that for a certain period it was hard to distinguish it from that of his master.

The layouts for the advertisements in the first four volumes show a great interest on the part of art directors in conventional and historic ornament. The field of design, at that period, was dominated by Walter Teague, who was considered an authority on the different periods of historic design and ornament.

In the fifth and sixth Annuals, the English art influences start to wane, and we begin to notice the infiltration and influence of both German and French design and illustration. This new trend is given direction through the work of such artists as Zero, Lucien Bernhard, Etienne Drian and Pierre Brissaud. We also begin to notice that modernistic\* art is having a direct effect on both layouts and design. Manufacturers are becoming style conscious and aware of the selling power of good design. Immediately, the industrial designer enters the field to give technical advice and artistic guidance.

In the sixth and seventh books, signs appear heralding the great coming of the photographic avalanche. This is the exciting stock market period that preceded the world depression of 1929. With the depression came the slashing and curtailment of appropriations. The wild spending which followed the aftermath of the war had "gone with the wind," and economy and quick selling became the by-words of the advertising world. Advertisers wanted advertisements that would move goods off the shelves quickly. Prestige and long-term selling

\*NOTE. In using the word modernistic, I wish to distinguish it from the word "modern." Modernistic means a superficial imitation or expression of modern principles. It is based on tricks of technique rather than on fundamental principles of art.

were gone. To save money, to play safe, the inexpensive photograph became the order of the day. Would-be photographers flocked into the field by the hundreds, and the best of them, to save their own businesses, were forced to produce work of a higher and finer quality. Interesting experimental work in black and white and color was carried on by this group, which was to lift photography to new levels. We see now sure signs of the "Golden Age" of photography.

In the ninth, tenth, eleventh and twelfth volumes, the best in photography is spread before us with splendid examples of color photography reproduced by such masters as Edward Steichen, Anton Bruehl and Paul Outerbridge.

In these same books, a new interest in design on the part of the art directors makes itself felt. The work of Vladimir Bobritsky, Ervine Metzl, Frank McIntosh and many other newcomers help to bring a fresh point of view. Also, in the interim, a certain amount of humor has been finding expression in newspaper and magazine advertisements. The amount of this type of advertising grows so rapidly that, by 1934, when the fourteenth Annual appears, it has become the dominant selling medium of expression. This one number is filled with both comic and story-telling cartoon strips, which, in a sense, is a throwback to the elemental humorous advertisements of early days.

A powerful influence from German and French designing starts to impregnate magazine and poster work, as is shown in the fourteenth, fifteenth, and sixteenth volumes. The art directors have definitely become strongly style and design conscious. The reproduced work of Otis Shepard, Cassandre, and Sascha Maurer suggests that the European poster technique is being accepted, revitalizing the whole conception of advertising in the out-door poster field.

SAMUEL D. OTIS, Reproduced from the Seventh Annual of Advertising Art. In the Modernistic Spirit.





YASUO KUNIYOSHI, Reproduced from the Sixteenth Annual of Advertising Art. It heralds the acceptance of Modern Art principles.

When we come to the seventeenth, eighteenth and nineteenth Annuals, the fine art painters make their bow. For the first time we see the works of artists like Alexander Brook, Robert Philipp, Thomas Benton, Etienne Drian and Pablo Picasso used as illustrations for advertisements, window displays and booklet covers.

In the space of twenty years advertising has completed the first round of a spiral ascent. The advertising profession, at least superficially, has absorbed the experiments of the "wild men of Paris." The old adage that "the public is always fifty years behind the times in appreciation of any new movement" has lost its meaning. In less than twenty years, the so-called "wild" experiments of the modern artists have been worked into the very fabric of our everyday advertising expression. Words like abstractionism, distortion, surrealism, non-objective art, organization, functionalism, and streamlining, are words which have a common usage and acceptance today. Most of the public have accepted modernism, and the rest, if they do not yet like it, are very much interested in it.

No one need be afraid that extreme modern art is going to be used exclusively in the advertising field from now on; because most business is based on either style or fashion, and they depend primarily on change. Sometimes the fashion goes with the stream of contemporary developments, and sometimes it jumps about in an inconsistent way, now influenced by conservative art, now by Peasant, Indian, or pre-Victorian art.

The whole field of advertising is also strongly

influenced by fads and trends. If a certain type of copy, layout, or art is found to produce results, the effect of it generally runs through the whole profession. Examples of this are the editorial types of layouts, the cartoon strip, and the use of photographs for every purpose. When it first became apparent that testimonial advertisements brought results, almost every manufacturer turned to this device. The intelligent manufacturer or advertising agency executive studies not only the psychology of the masses, but harnesses it for his own needs and ends.

In trying to appraise the last few Annuals, we see that the theory of functionalism has been taken over by the advertising profession and has given new life to headlines, copy and art work. There is a new driving power at work in advertising that is emotional. The business man has been convinced that art is a high form of organization, that it has a natural and vigorous appeal, and that it "sells the goods."

In publishing these Nineteen Annuals, the Art Directors Club has created a great historic library of the progress of advertising art. These documents, telling of the development of advertising art, copy and design, will be increasingly valuable to the young student, the illustrator, the advertising man and the art director as the years go by.

The Art Directors themselves have unselfishly given much of their time and energy to the performance and accomplishment of this work, and the result is a job well done. They do not plan to rest on their laurels, however, but are already looking into the future, planning greater achievements.

To the artists who have contributed to the Annuals, we extend our appreciation for their splendid work. Since the standard of production of the Annuals has been so high, we also extend our appreciation to all the designers who have helped, all the book committees, the publishers, the engravers, and the printers. The members of the Art Directors Club would also like to salute all the far-sighted and intelligent manufacturers and advertising men who, through their courage, sympathy and understanding, have made the structure and development of advertising art possible.

To these men we dedicate the  
Twenty Annuals of Advertising Art.



The  
**ART DIRECTORS**  
**AWARDS**



*VERY FEW* people realize the tremendous task that confronts the judges of the Art Directors show. Each year the quality and the amount of good advertising art seem to be greater due perhaps in some measure to higher standards of public taste and education.

Not only does the Art Directors show serve as an inspiration to artists in the field, but it gives an opportunity to the "man in the street" to see the best type of advertising done in the past year. By bringing the finest work in this way closer to the public, the standards of taste naturally will be raised and bring about a demand for a better grade of commercial art. Thus the advertiser will have to use a type of art work that will please the public in order to sell his merchandise which, of course, is the main purpose of advertising. This transition can not take place suddenly but we feel that the Art Directors exhibitions and these annual books contribute a great deal toward that end.

On the next few pages you will see the award winners as selected by some of the leading men in the profession — men who understand the technical as well as the emotional side of the creative arts.

COLOR  
ILLUSTRATION  
AWARDS

JURY

*Frank Crowninshield*

*Dean Cornwell*

*Lester Jay Loh*

ARTIST: *Carl Ericson*  
ART DIRECTOR: *Claude Hurd*  
CLIENT: *American Viscose Corporation*  
AGENCY: *J. M. Mathes, Inc.*

WHEN CARL ERICSON returned from Europe, American Viscose was among the first to bid for his services. Eric, being Eric, has justified their faith with the prize-winning fashion illustration of the year. His life-long influence on the art of his time makes this recognition doubly deserved.







ART DIRECTORS CLUB MEDAL





"COUNTY FAIR" was painted from scratch. No agency sketch to limit the planning of the picture, just some excellent earthy copy and the enthusiasm of the Art Director. Painted in Tempera on Gesso, all of the drawings for it were done "from Nature," being farm neighbors of the artist, their cattle, vehicles, accessories and their landscape.

ARTIST: Peter Helck  
ART DIRECTOR: Rocco Di Marco  
CLIENT: H. J. Heinz Company  
AGENCY: Maxon, Inc.

~ AWARD FOR DISTINCTIVE MERIT ~



FEW ARTISTS have the opportunity that this painting affords in commercial work. Obviously Mr. Grohe made the most of this chance to really dig into his palette and turn out an illustration with the qualities of a fine painting.

ARTIST: Glenn Grohe  
 ART DIRECTOR: Robert E. Wilson  
 CLIENT: The Travelers Insurance Co.  
 AGENCY: Young & Rubicam, Inc.



**The County Fair**

**W**hen the fair opens, the first thing you see is the big crowd of people who have come to see the show. The fair is a big event, and everyone wants to see the best of everything. The fair is a big event, and everyone wants to see the best of everything. The fair is a big event, and everyone wants to see the best of everything.

37  
 H. A. B. COMPANY



*The ancient custom of sieving the body*

**P**ROUDLY displaying the ancient custom of sieving the body, the woman in the center of the illustration is surrounded by other women in similar attire. The scene is set in a rustic, dimly lit interior, capturing a traditional agricultural activity. The woman in the center is holding a large wooden sieve and pouring grain into a basket. Other women are gathered around her, some holding similar sieves and others using wooden pestles and mortars.

BLACK AND WHITE  
ILLUSTRATION  
AWARDS

JURY

*Fred G. Cooper*

*Ralph Whitney*

*Hugh Ferris*

ARTIST: *Peter Helck*  
ART DIRECTOR: *Lester Jay Loh*  
CLIENT: *York Ice Machinery Corporation*  
AGENCY: *J. M. Mathes, Inc.*



WE'LL COME THROUGH!

**York**  
Headquarters for Mechanical Drilling



*THIS ILLUSTRATION is an outstanding example of selecting the right man for the right job. The body text, the headline definitely dictate the necessity of securing the craftsman-like thoroughness of a man who can interpret with exacting skill the elements which have made this a Medal Winner. The man, the artist, Peter Helck.*



ART DIRECTORS CLUB MEDAL



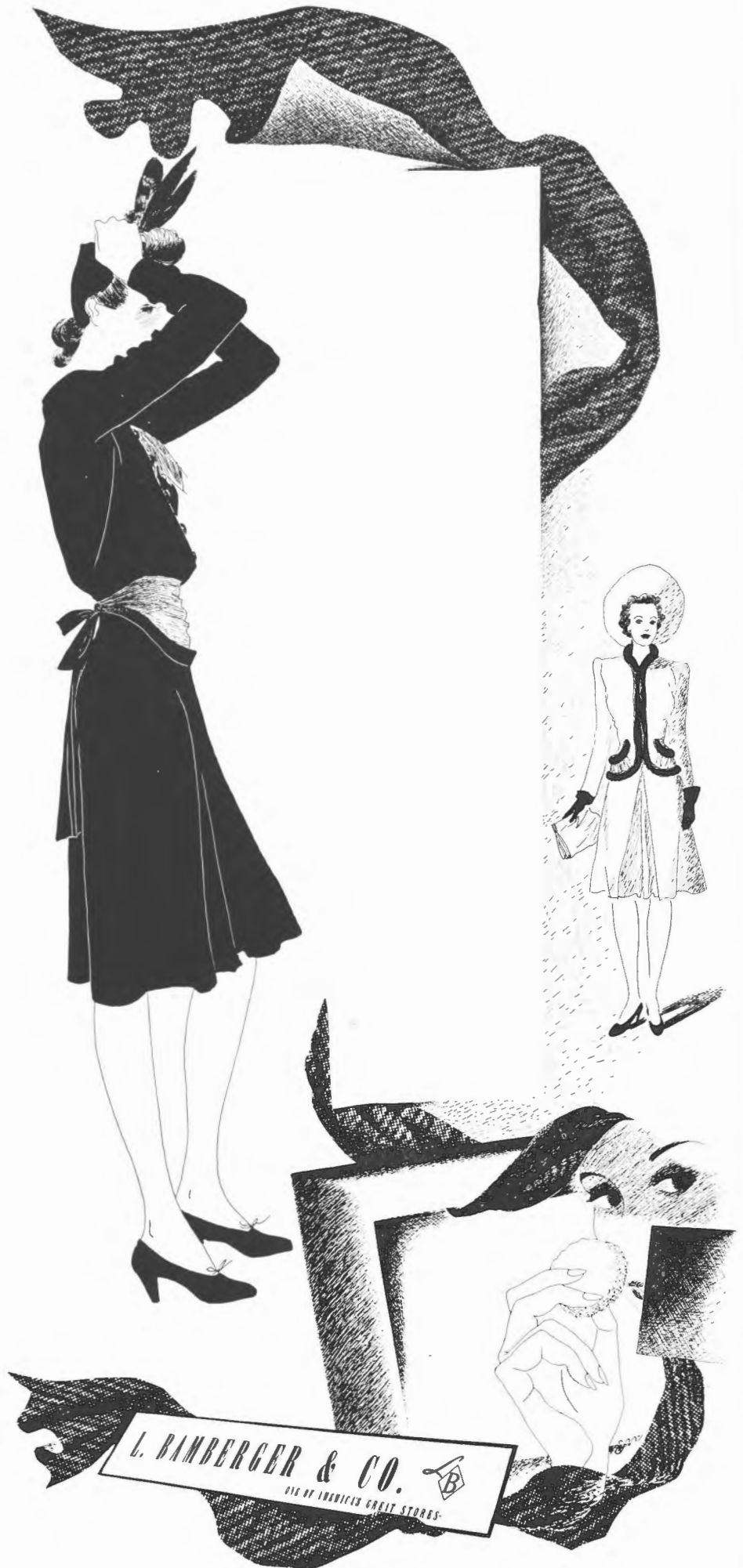
DESIGNEDLY, Bobri's art brought interesting relief to a war-steeped atmosphere by employing the ingredients which stirred the fancy, while cleaving to fact, a primary essential for the difficult task set for Matson by world conditions. Thus, Bobri, by his art, created an invaluable public interest in the sales effort.

ARTIST: V. Bobri  
 ART DIRECTOR: Lloyd B. Myers  
 CLIENT: Matson Navigation Company  
 AGENCY: Bowman, Deute, Cummings, Inc.



ARTIST: Eric Mulvany  
ART DIRECTOR: Morris L. Rosenblum  
CLIENT: L. Bamberger & Company

TO ME, the most interesting phase in the creation of advertising for Bambergers, has been the faithful adherence to a set of rules, which we set down for ourselves four years ago. ☪ These rules include such things as focal point, sweep in layout, pen and ink technique, and Onyx and Bodoni type face. ☪ One would think that rules for layout and art work would be very hampering. We, however, have had fun seeing how many different ways we could apply these rules to give us almost invariably a new and fresh-looking advertisement.



COLOR  
PHOTOGRAPH  
AWARDS

JURY

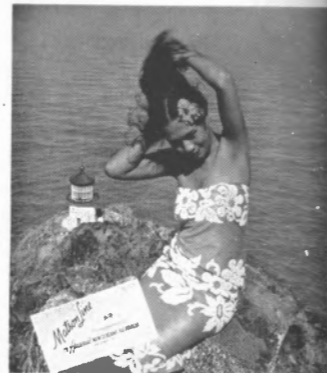
*Dr. M. F. Agha*

*Paul Hollister*

*Paul Outerbridge*

ARTIST: *Edward Steichen*  
ART DIRECTOR: *Lloyd B. Myers*  
CLIENT: *Matson Navigation Company*  
AGENCY: *Bowman, Deute, Cummings, Inc.*

COLONEL STEICHEN has here achieved the most elusive objective that can be set for the candid camera in this color shot . . . namely . . . a truthful spiritual interpretation of an original color visual. It embodies amazing fidelity to Hawaii's restful, Polynesian simplicity as "planned" and previsualized. Significantly, it demonstrates the invaluable result of predetermined execution.







ART DIRECTORS CLUB MEDAL





— AWARDS FOR DISTINCTIVE MERIT —



ARTIST: *Lejaren A. Hiller, Underwood & Underwood*  
ART DIRECTOR: *Hubert F. Townsend*  
CLIENT: *Hiram Walker & Sons, Inc.*  
AGENCY: *Sherman K. Ellis & Company*

LOUISE DAHL-WOLFE has an all too rare sense of composition, which alone should and does help make her one of the country's ace fashion photographers. There is an air of sincerity in her work which makes it convincing and that, plus its dramatic qualities makes it an easy matter to choose Dahl-Wolfe for "the job."

ARTIST: *Louise Dahl-Wolfe*  
ART DIRECTOR: *Claude Hurd*  
CLIENT: *American Viscose Corp.*  
AGENCY: *J. M. Mathes, Inc.*



BLACK AND WHITE  
PHOTOGRAPH  
AWARDS

JURY

*William Irwin*

*Peirce Johnson*

*Edward Steichen*

ARTIST: *Mac Ball Studios*  
ART DIRECTOR: *Lester Jay Loh*  
CLIENT: *Maryland Casualty Company*  
AGENCY: *J. M. Mathes, Inc.*





## ART DIRECTORS CLUB MEDAL



*THIS PHOTOGRAPH is the happy combination of a very timely and interesting subject artistically handled as to lighting effects, composition and the telling of a real story with expression. This little fellow, viewing for the first time the famous Liberty Bell, is registering a natural response; he is not acting. He is real — he is human, and that is why photography was chosen as the medium of illustration, and that is why the photographer chosen was Mac Ball.*

— AWARD FOR DISTINCTIVE MERIT —



THIS is an example of the photographic cartoon that was devised for Arrow's half-page black-and-white ads. It is in every respect a cartoon, except that it is all done with cameras: exaggerated situation, satirizing a human frailty: in this case, the wearing of dishevelled collars.

ARTIST: Leo Arons  
ART DIRECTOR: Jack Anthony  
CLIENT: Cluett, Peabody & Co., Inc.  
AGENCY: Young & Rubicam, Inc.



ARROW SHIRTS



It works every time!

Agfa Film



THIS PICTURE, besides being excellent technically, has a universally intriguing subject, full of human interest. Film advertising is one instance where it is altogether proper to put the cart before the horse: pick a good picture and build the ad around it rather than vice versa.

ARTIST: Lejaren A. Hiller, Underwood & Underwood  
ART DIRECTOR: Robert E. Wilson  
CLIENT: Agfa Ansco Corporation  
AGENCY: Young & Rubicam, Inc.

— AWARD FOR DISTINCTIVE MERIT —

CONTINUITY  
AWARDS

JURY

Gordon Aymar  
Wallace Morgan  
Byron Musser

ARTIST: *Floyd M. Davis*  
ART DIRECTOR: *Gustave Sigriz*  
CLIENT: *General Foods*  
AGENCY: *Young & Rubicam, Inc.*





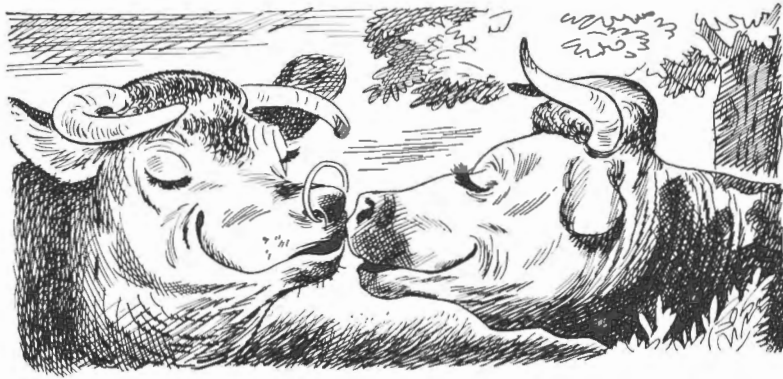


EXAGGERATION is always good bait to catch interest. Comedy or farce is better box-office than drama. This is the philosophy used for six years on Sanka. Floyd Davis has done many Sanka illustrations and invariably puts just the right touch of comedy and character exaggeration into them.



ART DIRECTORS CLUB MEDAL





A LITTLE WEARY of the photographic and wash drawing sequences, a "different" treatment was sought. Therefore this pen-and-ink, Tenniel-like style was worked out, in keeping with the somewhat quaint, somewhat pastoral, pseudo-ingenuous copy. Hank Berger supplied just the right dose of charm to the finished drawings.

ARTIST: Hank Berger  
 ART DIRECTOR: Francis E. Smith  
 CLIENT: Life Savers, Inc.  
 AGENCY: Young & Rubicam, Inc.

— AWARD FOR DISTINCTIVE MERIT —



Why no one can marry Richard!





ARROW ADVERTISING is kept light, bright and cheery — in both copy and art treatment. This ad fits into that category: an ad that is pleasant to look at and read. It is also a good example of how a lot of Arrow merchandise is worked right into the copy story and sequence pictures instead of in a dead merchandise panel.

ARTIST: James Williamson  
 ART DIRECTOR: Jack Anthony  
 CLIENT: Cluett, Peabody & Co., Inc.  
 AGENCY: Young & Rubicam, Inc.

— AWARD FOR DISTINCTIVE MERIT —

MAGAZINE  
COVER  
AWARDS

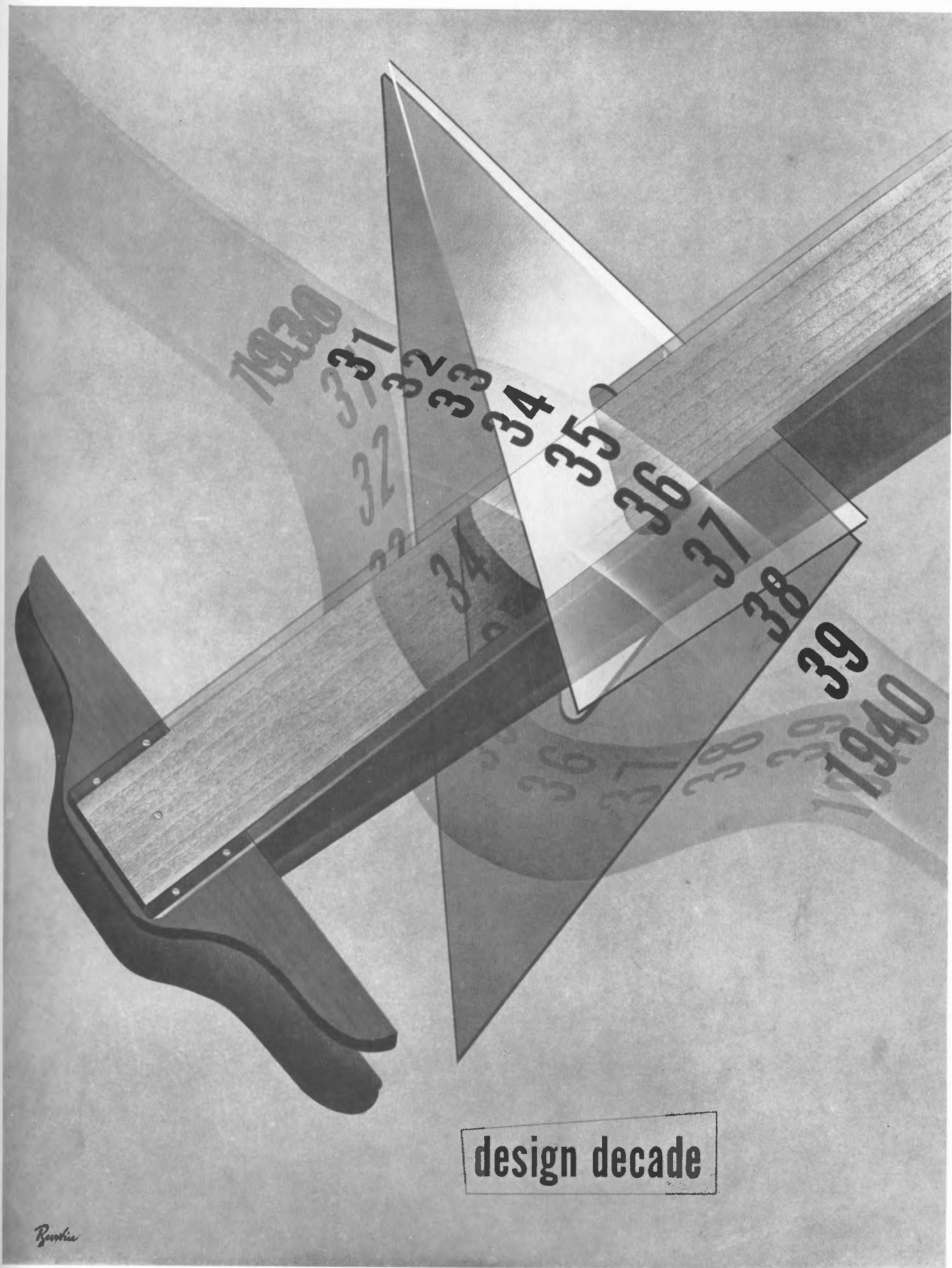
JURY

*Herbert Mayes  
Henry B. Quinan  
Georgia O'Keeffe*

ARTIST: *Will Burtin*  
ART DIRECTOR: *Paul Grotz*  
CLIENT: *The Architectural Forum*

THE SUBJECTS — triangle and T-square — were chosen because they are the most commonly accepted symbols of design and planning, and seemed therefore suitable for an issue devoted to design developments in all fields. The specific technique of presentation adopted — use of actual materials, airbrush, suggestion of transparency, the steel-blue color of the background — developed from the desire to express the growing emphasis on technical precision and the interest in new materials.





design decade

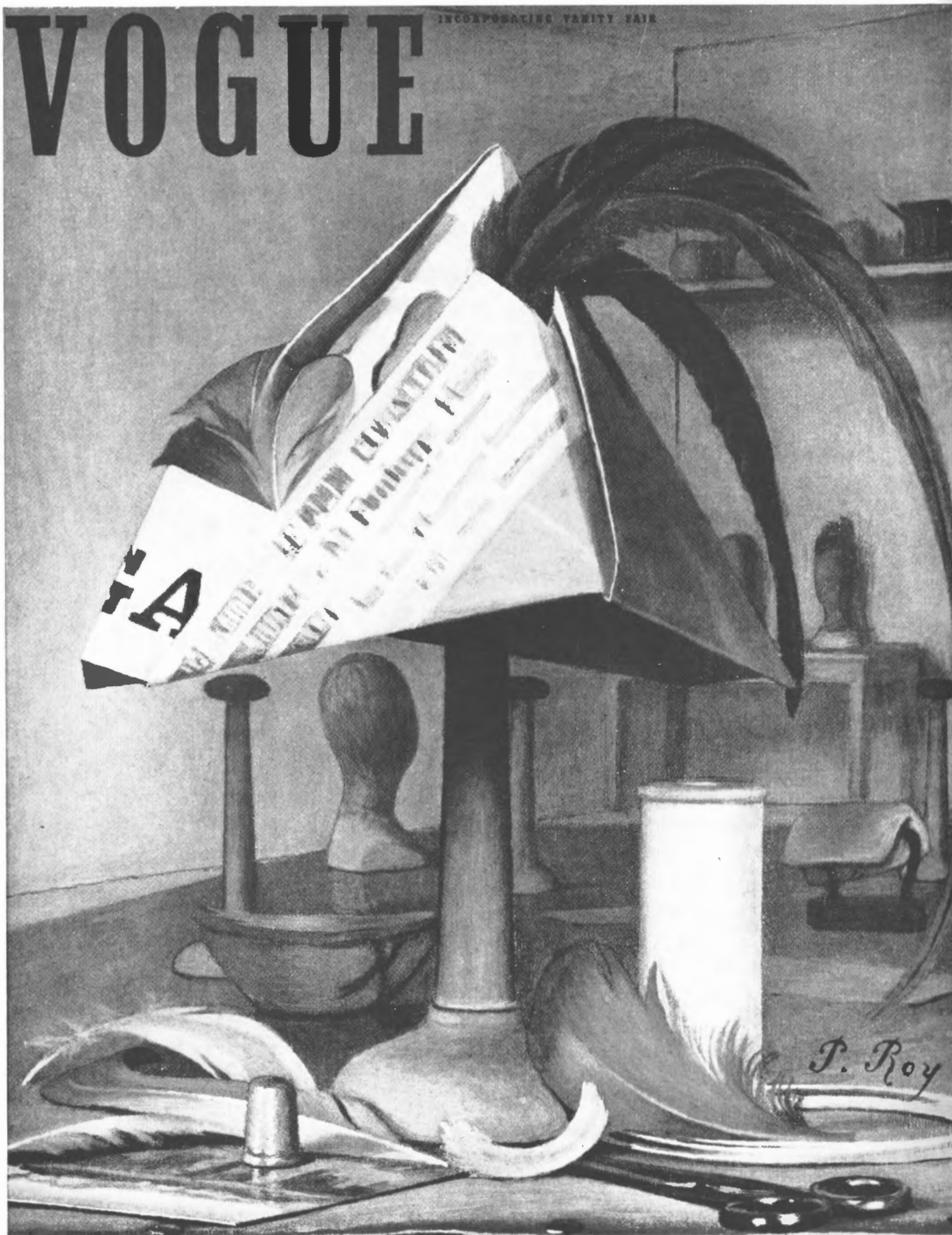
*Bentley*

ART DIRECTORS CLUB MEDAL



# VOGUE

INCORPORATING VANITY FAIR



PIERRE ROY is one of the most important living French artists. His little oil paintings are done in a supremely realistic, meticulous and yet broad manner, which combines popular appeal with the prestige of ART. He has painted many eminently successful covers for Vogue over a period of the last six years.

— AWARD FOR DISTINCTIVE MERIT —

ARTIST: Pierre Roy  
ART DIRECTOR: Dr. M. F. Agha  
CLIENT: Vogue

POSTER  
(Twenty-four Sheet, etc.)  
OR CAR-CARD AWARDS  
JURY  
Norman Bel Geddes  
Luigi Lucioni  
John Zwinak

ARTIST: Norman Rockwell  
ART DIRECTOR: Burton E. Goodloe  
CLIENT: P. Ballantine & Sons  
AGENCY: J. Walter Thompson Company

THE CHARACTER shown below in Mr. Rockwell's painting for the Ballantine Company is not just a model dressed for the occasion. He is a real Vermonter, a neighbor of the Rockwells and the best "all out" fiddler in Bennington County.



THE KERWIN H. FULTON MEDAL





DESIGN OF COMPLETE  
ADVERTISEMENT  
AWARDS

JURY

Gordon Aymar  
E. McKnight Kauffer  
Fred Ludekens  
Paul Newman  
Loren B. Stone  
Gilbert C. Tompkins  
Elwood Whitney





ARTIST: George Platt Lynes  
ART DIRECTOR: Eleanor Mayer  
CLIENT: Carson, Pirie, Scott & Co.  
AGENCY: Abbott Kimball Company

AN AWARD FOR DISTINCTIVE MERIT FOR THE BEST DESIGN  
OF A COMPLETE ADVERTISEMENT IN CLASS MAGAZINES

THE USE of photomontage transforms this from the usual formula of square-photograph-plus-slug, to an exciting and sales-provocative fashion advertisement. The photographs here were straight merchandise shots; the striking effect has been achieved through the still unexploited and flexible means, PHOTOMONTAGE.

neither  fish  
 nor  fowl

If you're tired of this and tired of that, come to Childs for lunch today and have KIDNEYS AND MUSHROOMS in Sherry sauce . . . and watch your appetite pick up! Plump kidneys . . . that's what we use, sliced into little wafers and then sautéed in butter with fresh button mushrooms . . . sautéed just the right length of time so the flavors are quite sealed in and not cooked away. And does the sauce make appetites sing! A happy combination of tomatoes and delicate spices and good, mellow Sherry poured in with a lavish hand. Served to you hot

as can be, on toast . . . so none of that sauce need escape your fork. String beans and fresh orange or corn muffins round out the feast, and it's only 35¢

Childs  
 sets a good table



AN AWARD FOR DISTINCTIVE MERIT FOR THE BEST DESIGN OF A COMPLETE ADVERTISEMENT IN NEWSPAPERS

THE ART WORK in each unit of this campaign was of two types: (1) semi-humorous, to create for Child's a friendly, sophisticated atmosphere, and (2) appetizingly realistic, to help food-conscious copy get action. A different slant for Child's, this campaign attracted a new and younger clientele.

ARTISTS: Harry O. Diamond & Werner Schmidt  
 ART DIRECTOR: Harry O. Diamond  
 CLIENT: The Child's Company  
 AGENCY: Geyer, Cornell & Newell, Inc.

AN AWARD FOR DISTINCTIVE MERIT FOR THE BEST  
DESIGN OF A COMPLETE ADVERTISEMENT IN BOOKLET

THE IDEA and the sales appeal behind this illustration was the expression of South American cultural and trade influences in American Spring and Summer fashions, due to increased cooperation between the United States and the Latin-American countries. The original art was a collage, or paste-up of cut colored papers. The illustration was reproduced by a screen water-color process on a crude, handmade, textured paper in primitive colors.

ARTIST: V. Bobri  
ART DIRECTOR: Grace M. Jones  
CLIENT: Nolde & Horst Sales Co., Inc.





# COLOR ILLUSTRATIONS

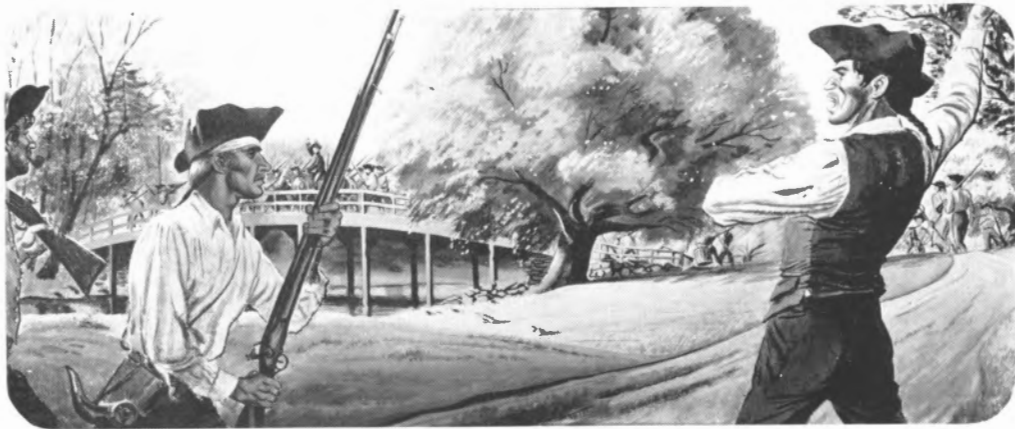
by Dean Cornwell



COLOR is probably the most individual thing in art. In the short span from Puvis to P.W.A., there have been many fads and styles in color. Despite fads and styles, there exists some very handsome color which dates as far back as the earliest paintings in our museums. With reasonable allowance for chemical changes, dirt, and fading, the greater part looks good today.

Not long ago, the scientist turned the prism inside out, and dumped his findings into the painter's studio. The results most of us pretty well know. After several years of dark brown asphaltum shadows, it was a novelty to play with the sparkling scales of the spectrum and see sunlight and blue shadows, and to dazzle the eye with "vibrant" dabs of complementary color. The answer to the ultimate success of the system may be judged by today's swing back to those primitives who struggled along with a few umbers and earth colors dug by hand from the side of an adjacent, friendly mountain. I once heard a gourmet exclaim that the mark of the chef is his soups and sauces. This in turn has been twisted to read, "A colorist is judged by the quality of his greys!"

In viewing the Art Directors 20th Annual Exhibition of Advertising Art, I feel no slavish adherence to any one theory or system, but an exciting freedom, and an ingenious picking and combining of the best of all that has gone before, cleverly under control at all times, and best of all, in every case, the artist expressing himself by means of color, not as so much color, but as a valuable adjunct deftly used to accomplish the one important function, that of attaining the worthy end of pulling off a darned good job, which, to one who knows, is a supreme achievement.



ARTIST: George Hughes  
 ART DIRECTOR: Lester Jay Loh  
 CLIENT: Fleischmann Distilling Corporation  
 AGENCY: J. M. Mathes, Inc.



*Blending made America great*



*Blending made America great*



*Blending makes the finest American whiskey*



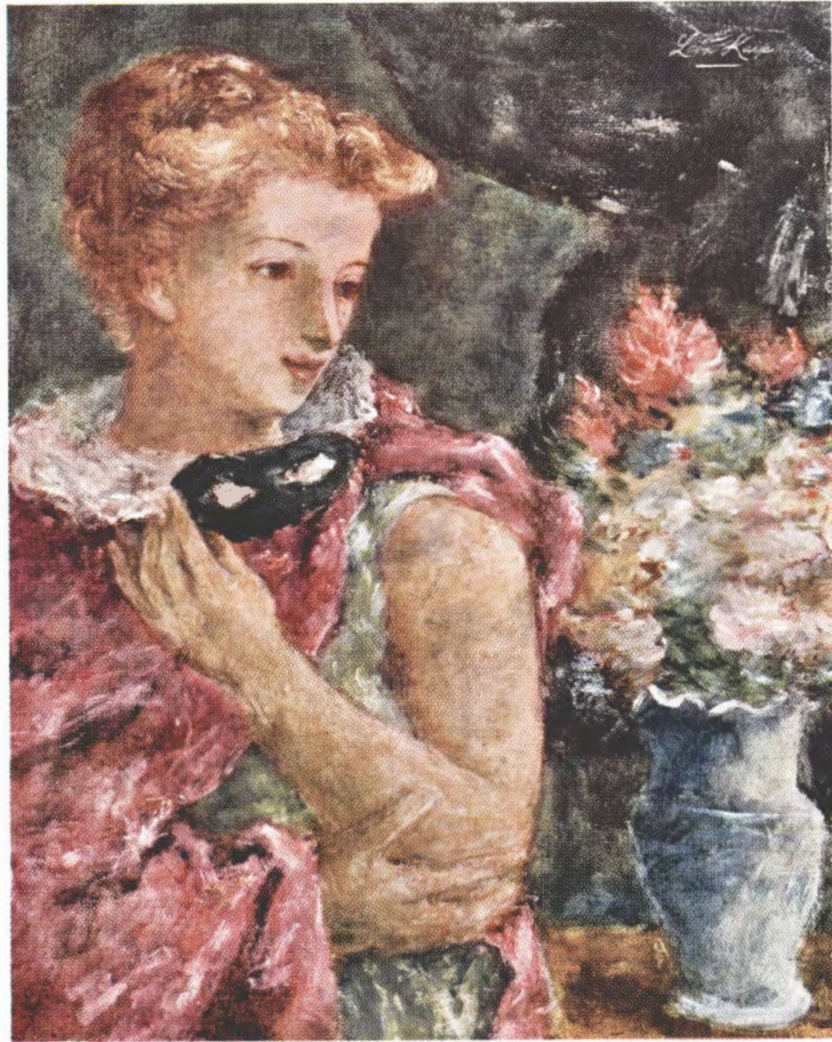
*Blending makes the finest American whiskey*



\*\*\*\*\*

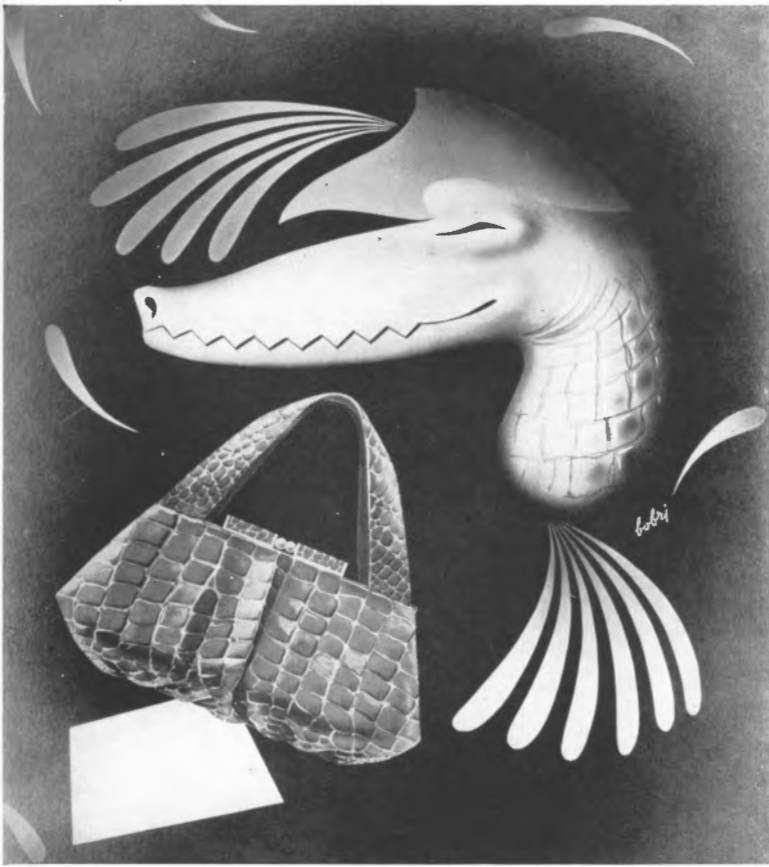


ARTIST: Edwin Georgi  
ART DIRECTOR: Deane Uptegrove  
CLIENT: J. P. Stevens & Co., Inc.  
AGENCY: Alley & Richards Company

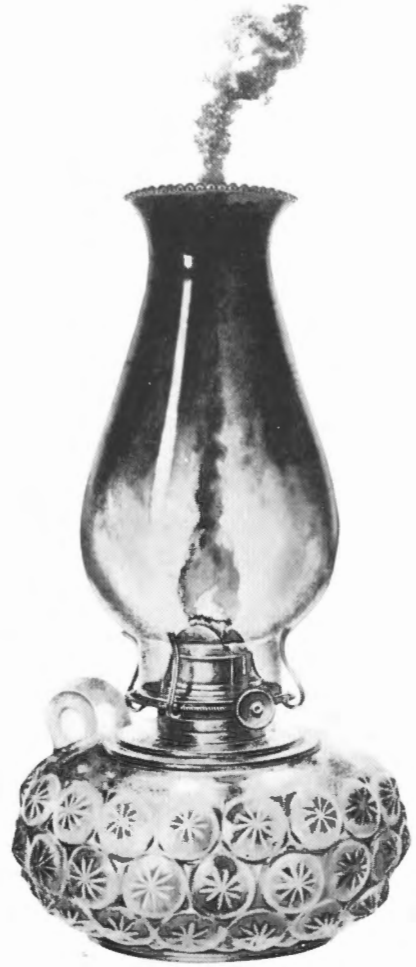


ARTIST: Leon Karp  
ART DIRECTOR: Paul Darrow  
CLIENT: De Beers Consolidated Mines, Ltd.  
AGENCY: N. W. Ayer & Son, Inc.





ARTIST: V. Bobri  
 ART DIRECTOR: R. Nelsen  
 CLIENT: Koret  
 AGENCY: Abbott Kimball Company



ARTIST: Walter Frame  
 ART DIRECTOR: Paul E. Newman  
 CLIENT: The Texas Company  
 AGENCY: Erwin, Wasey & Co., Inc.

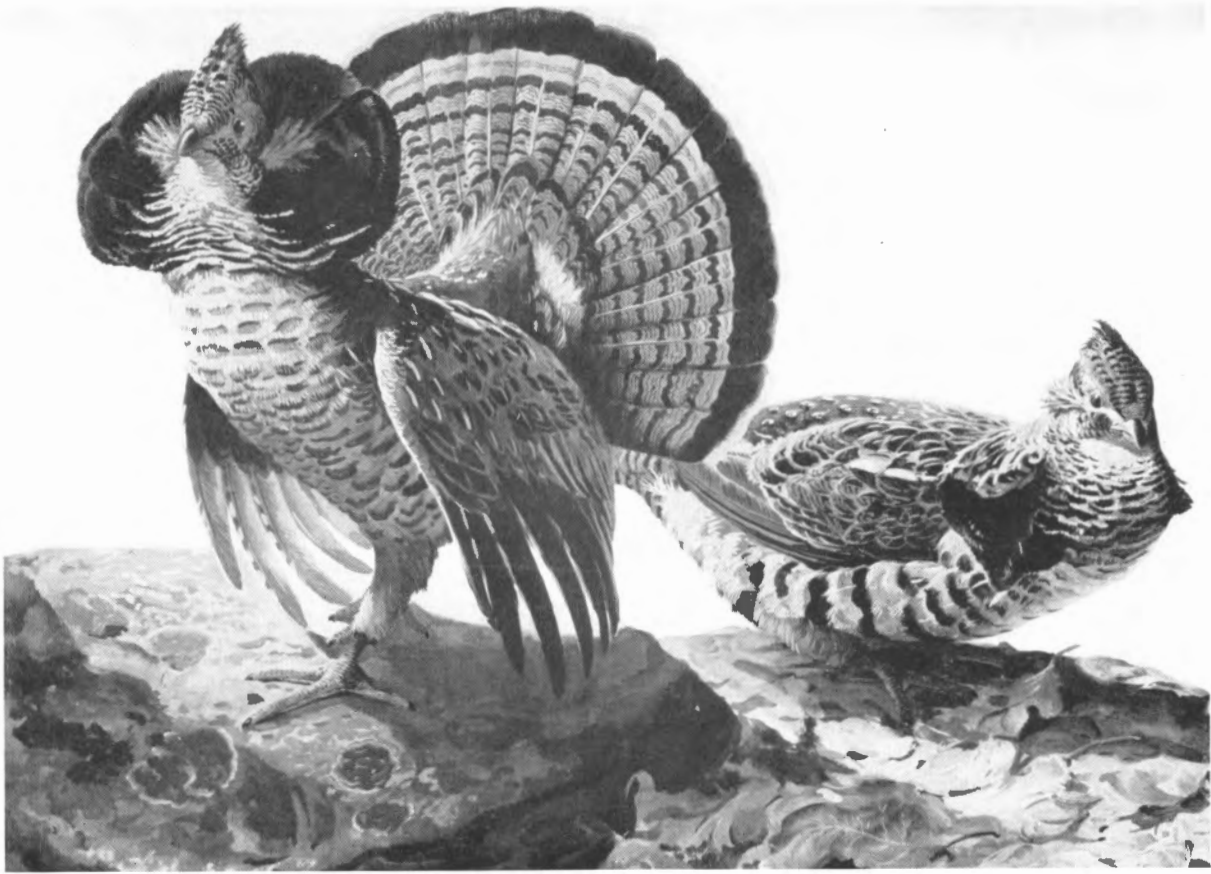
Am. S. Co. N. D. H.



**SMOKE MEANS TROUBLE!**

INSULATED

DON'T WAIT UNTIL IT'S TOO LATE!



ARTIST: Roy Collins  
ART DIRECTOR: Fred Bonagura  
CLIENT: Calvert Distillers Corp.  
AGENCY: Erwin, Wasey & Co., Inc.



ARTIST: V. Bobri  
CLIENT: Schenley Distillers Corp.  
AGENCY: Lord & Thomas, New York



ARTIST: Stevan Dohanos  
 ART DIRECTOR: Arthur A. Surin  
 CLIENT: Nash Motors Division, Nash-Kelvinator Corp.  
 AGENCY: Geyer, Cornell & Newell, Inc.



...and, Steady Goes  
 Your Heart!



*Always Protective Blending makes for Better Flavor*

**CALVERT'S PROTECTIVE BLENDING**  
 This is possible for the most highly selected kind of whiskey

**CALL FOR Calvert**

Give the luxury of the **FLAVOR-YEARS**

in the mellow ripeness of **Ancient Age**

**8** YEARS OLD

*Today's Your Day*

**795**

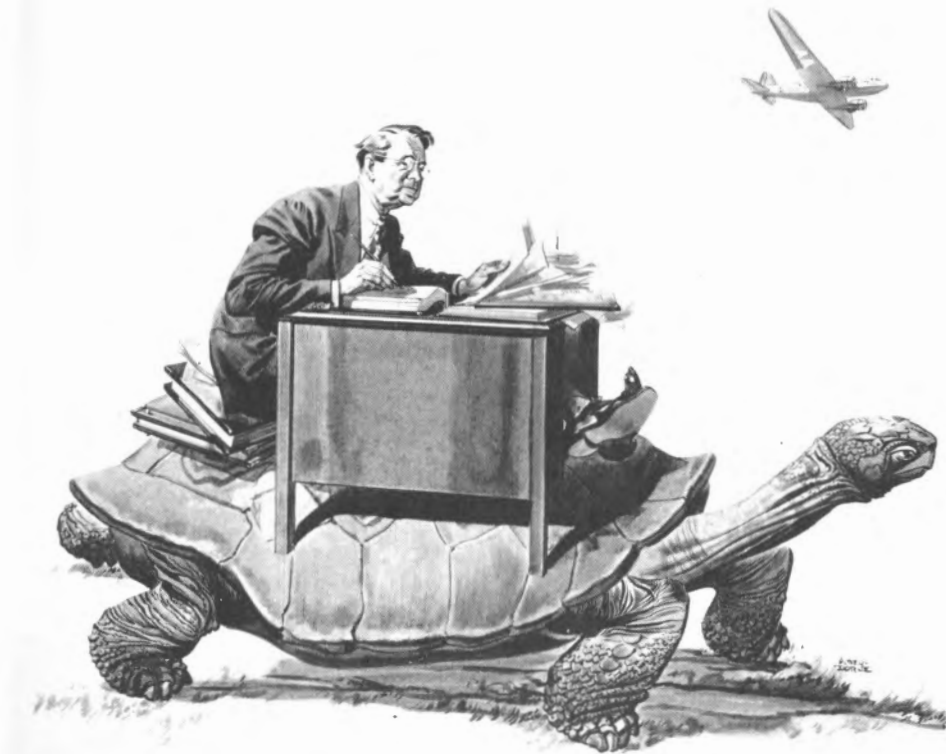
*You'll be Happier in a NASH*



ARTIST: Stevan Dohanos  
ART DIRECTOR: Robert E. Wilson  
CLIENT: The Travelers Insurance Co.  
AGENCY: Young & Rubicam, Inc.



ARTIST: Stevan Dohanos  
ART DIRECTOR: Robert E. Wilson  
CLIENT: The Travelers Insurance Co.  
AGENCY: Young & Rubicam, Inc.



ARTIST: Albert Dorne  
 ART DIRECTOR: George C. Keegan  
 CLIENT: American Airlines, Inc.  
 AGENCY: Ruthrauff & Ryan, Inc.



The stark absence of trees



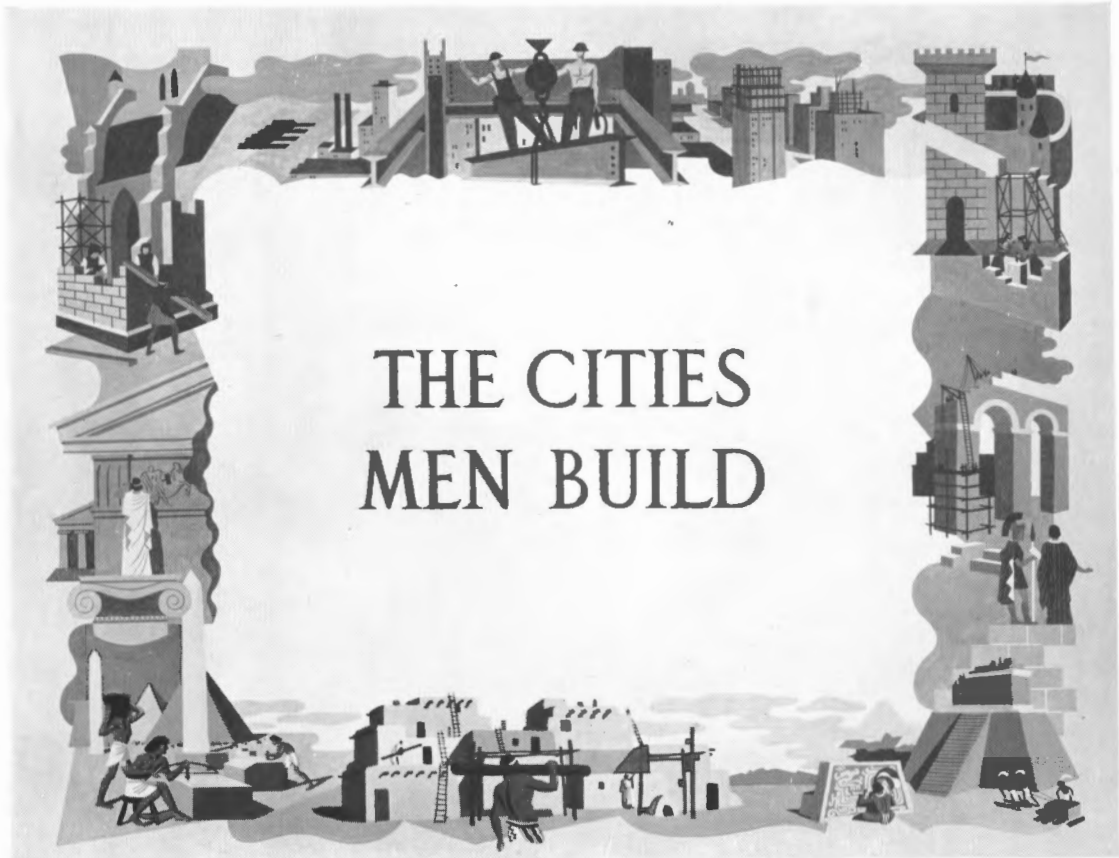
The busy streets of the Axis - India



YOU DON'T HAVE TO "WORK YOUR WAY"  
 WHEN YOU GO BY *Flagship!*



**AMERICAN AIRLINES**  
ROUTE OF THE FLAGSHIP



# THE CITIES MEN BUILD

ARTIST: Dale Nichols  
 ART DIRECTORS: Arthur Limbrock & Loyd Weed  
 CLIENT: H. J. Heinz Company  
 AGENCY: Maxon, Inc.

ARTIST: John Atherton  
 ART DIRECTOR: Harry Smith  
 CLIENT: The Dow Chemical Company  
 AGENCY: McManus, John & Adams





ARTISTS: Sam Berman & Edward Patston  
 ART DIRECTOR: William A. Strosahl  
 CLIENT: P. Ballantine & Sons  
 AGENCY: J. Walter Thompson Company



The Little Church At The Corners

Advertisement text for The Little Church At The Corners, including the name H. J. Heinz Company at the bottom right.





ARTIST: John Atherton  
 ART DIRECTOR: Joseph Groner  
 CLIENT: Chrysler Corporation  
 AGENCY: J. Stirling Getchell, Inc.

*Five Greats*  
 OF A GREAT NEW  
 CHRYSLER CORPORATION CAR

**1941  
 DeSoto**

*Five Greats*  
 1. Power windows  
 2. High speed gear box  
 3. Standard 60-hp. engine  
 4. Automatic parking  
 5. All-weather driving



*Hawaiian Memories*

*Hawaiian Memories*





ARTIST: *Georgia O'Keeffe*  
ART DIRECTOR: *Thomas H. Collard*  
CLIENT: *Hawaiian Pineapple Co., Ltd.*  
AGENCY: *N. W. Ayer & Son, Inc.*



ARTIST: *Pierre Roy*  
ART DIRECTOR: *Thomas H. Collard*  
CLIENT: *Hawaiian Pineapple Co., Ltd.*  
AGENCY: *N. W. Ayer & Son, Inc.*



ARTIST: *Robert Riggs*  
ART DIRECTOR: *Robert E. Wilson*  
CLIENT: *The Travelers Insurance Co.*  
AGENCY: *Young & Rubicam, Inc.*



ARTIST: *Floyd Davis*  
ART DIRECTORS: *Paul Newman & Fred Bonagura*  
CLIENT: *Texas Company*  
AGENCY: *Erwin, Wasey & Co., Inc.*



Very little is known of the artist's life, but it is believed that he was born in Sweden in 1873. He studied art in Stockholm and later in Paris, where he was a pupil of the painter Auguste Rodin. He spent much of his life in Paris, and it was there that he met the sculptor Rodin, who became his friend and mentor. He also met the painter Paul Gauguin, who was a great influence on his work. He spent the last years of his life in Tahiti, where he died in 1903. His work is characterized by its dramatic use of light and shadow, and its focus on the human form.



Enough! *Time to change your oil, too.*  
A  
TEACO  
MAYCO



ARTIST: Carl Erickson  
ART DIRECTOR: Paul Darrow  
CLIENT: Forstmann Woolen Company  
AGENCY: N. W. Ayer & Son, Inc.



ARTIST: *Geoffrey Biggs*  
ART DIRECTOR: *Alfred A. Anthony*  
CLIENT: *Revere Copper & Brass, Inc.*  
AGENCY: *St. Georges & Keyes, Inc.*



ARTIST: *Glenn Grohe*  
ART DIRECTOR: *Lester Rondell*  
CLIENT: *Continental Oil Company*  
AGENCY: *Tracy-Locke-Dawson, Inc.*





ARTIST: Fred Ludekens  
 ART DIRECTOR: Ray Bethers  
 CLIENT: Californians, Inc.  
 AGENCY: Lord & Thomas, San Francisco

Goodbye, little atom...



...and the world is yours again.

BEVERE COPPER AND BRASS INCORPORATED

**AMERICAN**  
**BUICK**

**S** is for Squirrel

**COMOCO GERM**  
 PROCESSED OIL



*See Mountain View Tour Auto*

Everyone feels younger on these hills.

...and the world is yours again.

ARTIST: Salvador Dali  
ART DIRECTOR: Paul Darrow  
CLIENT: De Beers Consolidated Mines, Ltd.  
AGENCY: N. W. Ayer & Son, Inc.



ARTIST: Raoul Dufy  
ART DIRECTOR: Paul Darrow  
CLIENT: De Beers Consolidated Mines, Ltd.  
AGENCY: N. W. Ayer & Son, Inc.





ARTIST: Allen Saalburg  
 ART DIRECTOR: Alfred C. Strasser  
 CLIENT: Ethyl Gasoline Corp.  
 AGENCY: Batten, Barton, Durstine & Osborn, Inc.



**Will automotive progress ever reach "Dead End"?**

It is a question that has been asked many times in the past, and it is one that is being asked again today. The automotive industry has made tremendous progress in the past few years, but is it reaching a dead end? Will there be any more improvements to come? The answer is not clear, but it is a question that is worth asking.

There are many factors that could lead to a dead end in automotive progress. One of the most important is the cost of research and development. As the industry moves towards more advanced technologies, the cost of developing new cars and engines is increasing rapidly. This could lead to a point where the cost of development is too high for many companies to sustain.

Another factor is the competition from other industries. The automotive industry is facing increasing competition from the aerospace and defense industries, which are investing heavily in advanced technologies. This could lead to a loss of talent and resources from the automotive industry.

Finally, there is the issue of government regulation. The automotive industry is heavily regulated, and this could lead to a dead end if the regulations become too restrictive. This could lead to a point where the industry is unable to develop new technologies that would improve the performance and safety of cars.

While there are many challenges ahead, the automotive industry is not necessarily reaching a dead end. There are still many opportunities for innovation and improvement. The key is to continue to invest in research and development, and to work closely with government regulators to ensure that the industry is able to develop new technologies that will improve the performance and safety of cars.

"He fell in love every other Tuesday," said the mercenary



**HALF-HALF**  
 A Cigar of Contentment in the Best of any Roll



ARTIST: Glenn Grohe  
ART DIRECTOR: William Kammer  
CLIENT: American Tobacco Company  
AGENCY: Young & Rubicam, Inc.



ARTIST: Stevan Dohanos  
ART DIRECTOR: Fred S. Sergenian  
CLIENT: Gulf Oil Corporation  
AGENCY: Young & Rubicam, Inc.





ARTIST: *John Atherton*  
ART DIRECTOR: *David S. Block*  
CLIENT: *Coty, Inc.*  
AGENCY: *J. D. Tarcher & Co.*





50



ARTIST: John Falter  
 ART DIRECTOR: Walter Glenn  
 CLIENT: American Cigarette & Cigar Co.  
 AGENCY: Young & Rubicam, Inc.



*Here's a basic commitment to cigarette design!*



*It's more than a change. It's an important forward step!*



THE REPRODUCTIONS ON THIS AND THE FOLLOWING  
PAGES WERE COLOR ILLUSTRATIONS USED IN  
BOOKLETS, CATALOGS, MENUS, AND DIRECT MAIL



ARTIST: R. B. Willaumez  
ART DIRECTOR: Myron Kenzer  
CLIENT: Bonwit Teller



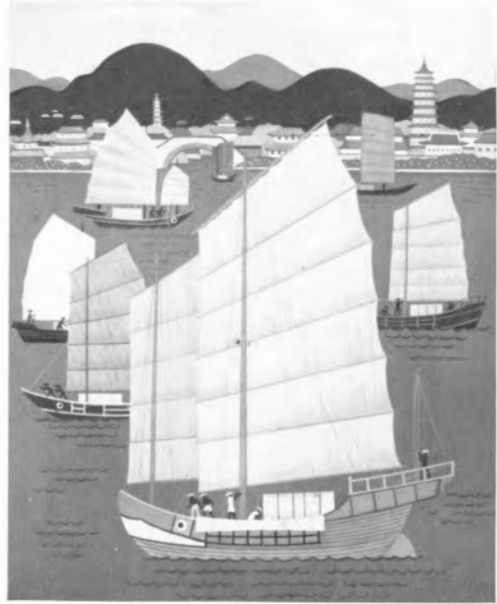
ARTIST: Walter Quirt  
ART DIRECTOR: Bert Ray  
CLIENT: Abbott Laboratories



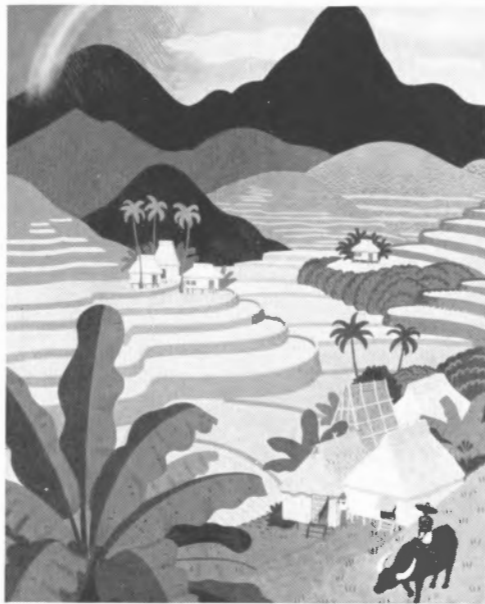
ARTIST: Kenneth Stuart  
ART DIRECTOR: Frank Eltonhead  
CLIENT: Curtis Publishing Company



ARTIST: Amado Gonzalez  
 ART DIRECTOR: Ray Bethers  
 CLIENT: American President Lines  
 AGENCY: Lord & Thomas, San Francisco



ARTIST: Gene Brown  
 ART DIRECTOR: Ray Bethers  
 CLIENT: American President Lines  
 AGENCY: Lord & Thomas,  
 San Francisco







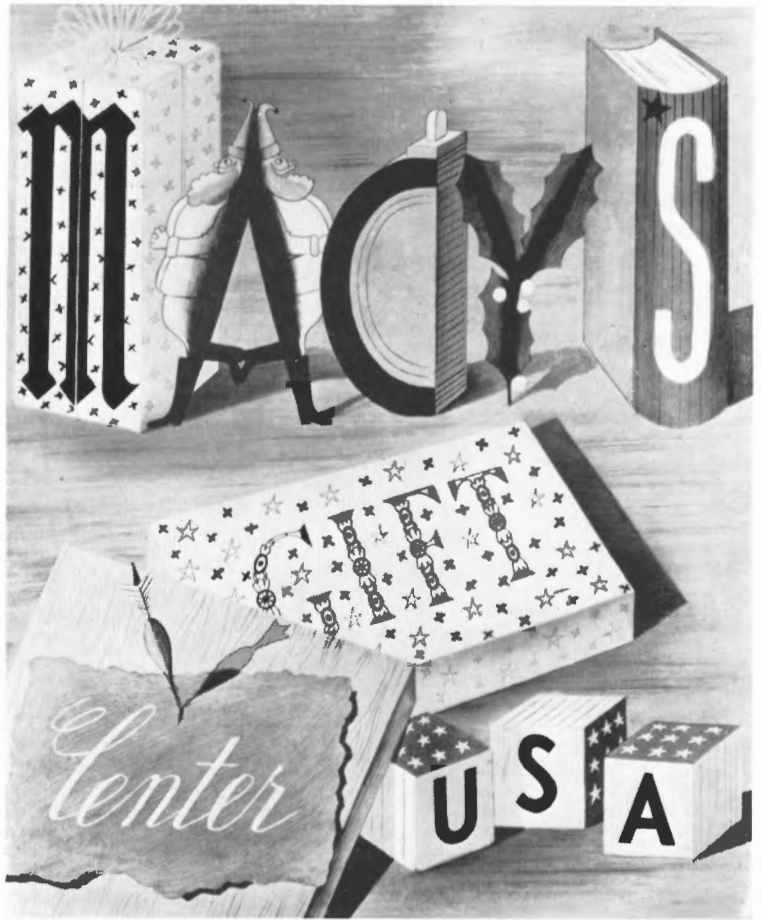
ARTIST: Anton Refregier  
ART DIRECTOR: Bert Ray  
CLIENT: Abbott Laboratories



ARTIST: Henry Billings  
ART DIRECTOR: Bert Ray  
CLIENT: Abbott Laboratories



ARTIST: Erik Nitsche  
ART DIRECTORS: Sanford E. Gerard & Maurice Binder  
CLIENT: R. H. Macy & Co., Inc.



ARTIST: Arnold Blanch  
ART DIRECTOR: Bert Ray  
CLIENT: Abbott Laboratories

ARTIST: G. Federico  
 ART DIRECTOR: G. Federico  
 CLIENT: Strathmore Paper Co.  
 AGENCY: Abbott Kimball Company



He was three days on the way and on returning  
 to Paris, entered the Law Institute, where  
 he took out the files of the official gazette the  
 "Moniteur." He read  
 everything. The first file  
 the Grand Army bulletin - he was in a fever for a week.

**STRATHMORE BOOK**


formerly **Strathmore Highway Book**



ARTIST: Lucille Corcos  
 ART DIRECTOR: Morris L. Rosenblum  
 CLIENT: L. Bamberger & Co.

# BLACK AND WHITE ILLUSTRATIONS

by Fred G. Cooper



AT A MEETING of artists several years ago, during the art depression brought on by the advent of photography, the unpopular point was made that photography was not a fad that wouldn't last, but that on the contrary it would get better and stay for keeps. All of which led up to the advice that artists today should avoid photographic realism in their drawings, and confine their efforts to highly individualized interpretations and treatments that no camera could ever hope to supplant.

All of which further leads up to the outstanding characteristic, common to the black-and-white work in particular, in the recent Art Directors Exhibition. The Show was impressive not only from the standpoint of competent craftsmanship (an item that should never be far from number one in any list of considerations), but especially so from the standpoint of inventive, courageous personality. Nothing is more pathetic in the art world than a so-called artist who has nothing more than the manual facility for photographic delineation, without a trace of style or idea. He might just as well, or better, be a dental mechanic or in some other craft in which the sole requirement is precise manual dexterity. He will never prosper in art.

It's true that the material in the Exhibition was weeded out for the occasion, but nevertheless it served as a model of the vitality and independence necessary to produce distinguished, successful commercial art. One of the greatest surprises the writer has had is the wide public acceptance, in all walks of life, of extreme stylization, of extreme economy of line or detail, of extreme departure from photographic accuracy, provided the work has vitality and authority.



ARTIST: Carolyn Edmundson  
 ART DIRECTOR: Daniel W. Keefe  
 CLIENT: Talon, Inc.  
 AGENCY: McCann-Erickson, Inc.





ARTIST: Stow Wengenroth  
ART DIRECTOR: Lloyd B. Myers  
CLIENT: Hawaii Tourist Bureau  
AGENCY: Bowman, Holst, MacFarlane, Richardson, Ltd.



*Read Without End*

*Hawaii*  
U.S.A.



*Hemeloch's*

WOMEN SHOULD READ THE BOOK

...the most beautiful and most interesting book ever written... the story of a woman's life... the story of a woman's love... the story of a woman's soul...

THE WORLD OF THE FUTURE

...the most beautiful and most interesting book ever written... the story of a woman's life... the story of a woman's love... the story of a woman's soul...

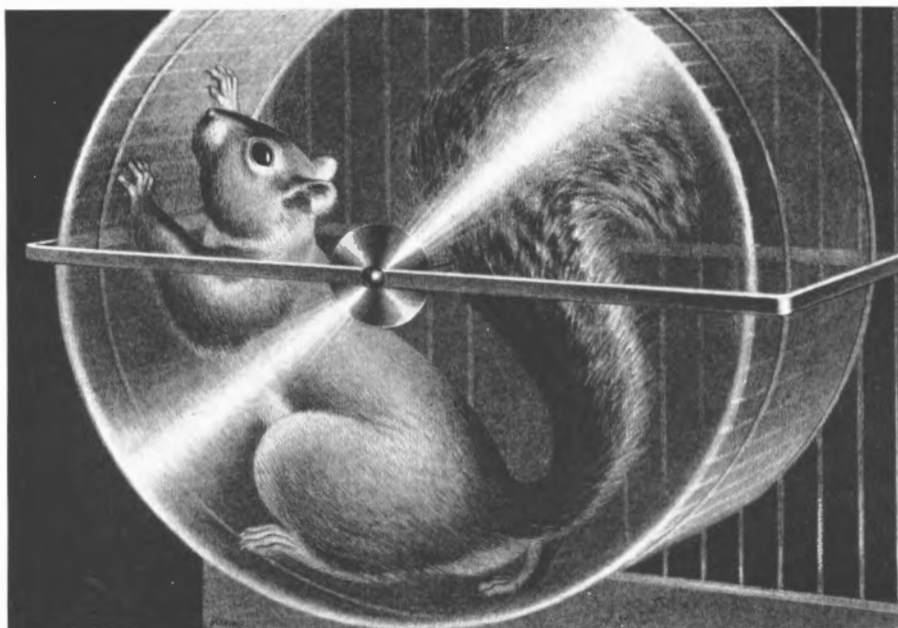


ARTIST: Milena P. Barrilli  
 ART DIRECTOR: E. Mayer  
 CLIENT: Palter De Liso  
 AGENCY: Abbott Kimball Company

ARTIST: *Jacob Getlar Smith*  
ART DIRECTOR: *Paul Darrow*  
CLIENT: *De Beers Consolidated Mines, Ltd.*  
AGENCY: *N. W. Ayer & Son, Inc.*



ARTIST: *Eugene Berman*  
ART DIRECTOR: *Paul Darrow*  
CLIENT: *De Beers Consolidated Mines, Ltd.*  
AGENCY: *N. W. Ayer & Son, Inc.*



ARTIST: John Vickery  
ART DIRECTOR: Lester Jay Loh  
CLIENT: York Ice Machinery Corporation  
AGENCY: J. M. Mathes, Inc.



ARTIST: Robert Riggs  
ART DIRECTOR: Fred S. Sergenian  
CLIENT: Parke, Davis & Co.  
AGENCY: Young & Rubicam, Inc.





ARTIST: *Walter Frame*  
 ART DIRECTORS: *Paul E. Newman & Robert Shaw*  
 CLIENT: *Calvert Distillers Corp.*  
 AGENCY: *Erwin, Wasey & Co., Inc.*



LOOK AT HIM GO...but where?

York Air Conditioning is a Division of York International, Inc. York International, Inc. is a Division of York International Corporation, a public company listed on the New York Stock Exchange under the symbol YORC.

**York** Manufacturers for Mechanical Cooling Since 1895



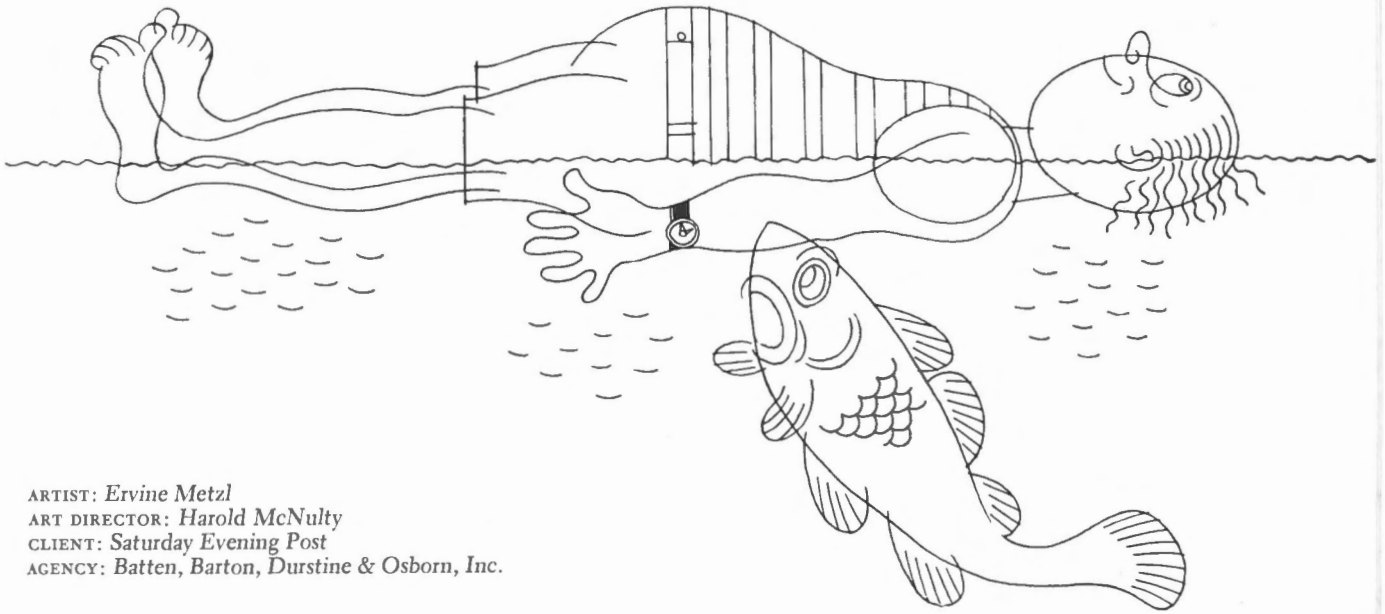
No other beverage is as refreshing as I.  
 Drink Calvert since 1776!

Protective Blending

**CALVERT'S PROTECTIVE BLENDING**  
 protects the flavor and good taste of Calvert Whiskey

CLEAR HEADS  
 CALL FOR **Calvert**

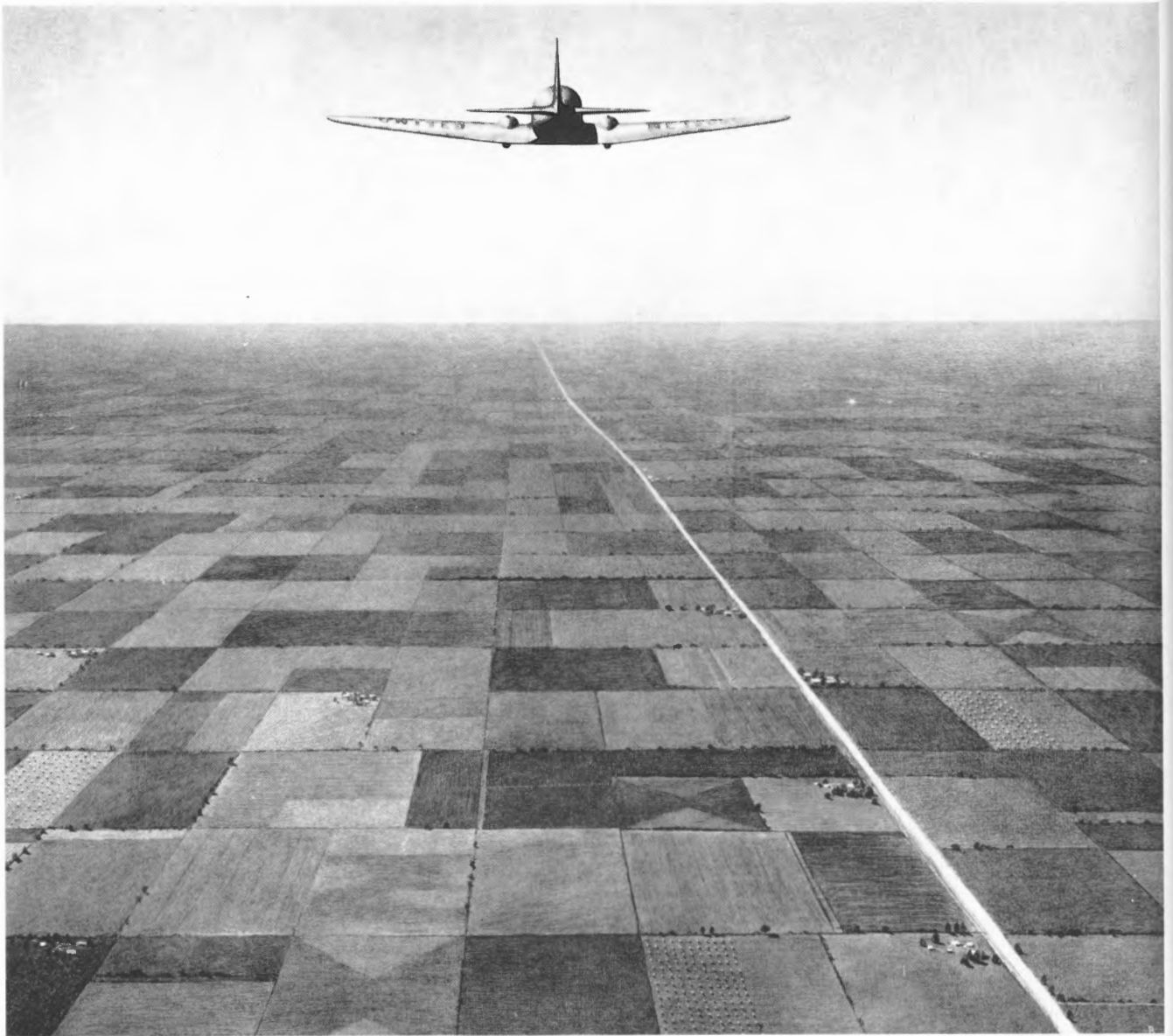




ARTIST: *Ervine Metzl*  
ART DIRECTOR: *Harold McNulty*  
CLIENT: *Saturday Evening Post*  
AGENCY: *Batten, Barton, Durstine & Osborn, Inc.*

ARTIST: *Robert Riggs*  
ART DIRECTOR: *Stuart Graves*  
CLIENT: *Fortune Magazine*  
AGENCY: *N. W. Ayer & Son, Inc.*





ARTIST: Robert Riggs  
 ART DIRECTOR: Leon Karp  
 CLIENT: United Air Lines  
 AGENCY: N. W. Ayer & Son, Inc.



ARTIST: William Oberhardt  
ART DIRECTOR: Paul Smith  
CLIENT: Quaker State Motor Oil  
AGENCY: Kenyon & Eckhardt, Inc.



ARTIST: Stevan Dohanos  
ART DIRECTOR: Herbert Bishop  
CLIENT: Frankfort Distilleries, Inc.  
AGENCY: Young & Rubicam, Inc.





ARTIST: George Hughes  
 ART DIRECTOR: Jonel Jorgulesco  
 CLIENT: Packard Motor Car Co.  
 AGENCY: Young & Rubicam, Inc.



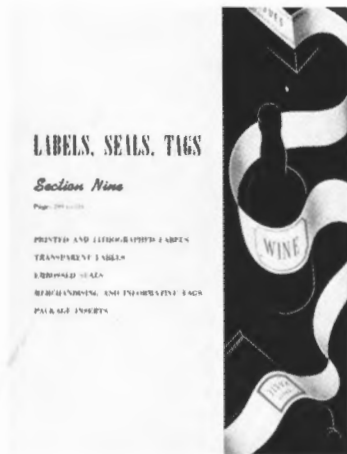
Newest and smartest thing  
 in Station Wagons!



PACKARD 1195  
 USE IT IN  
 STATION WAGONS

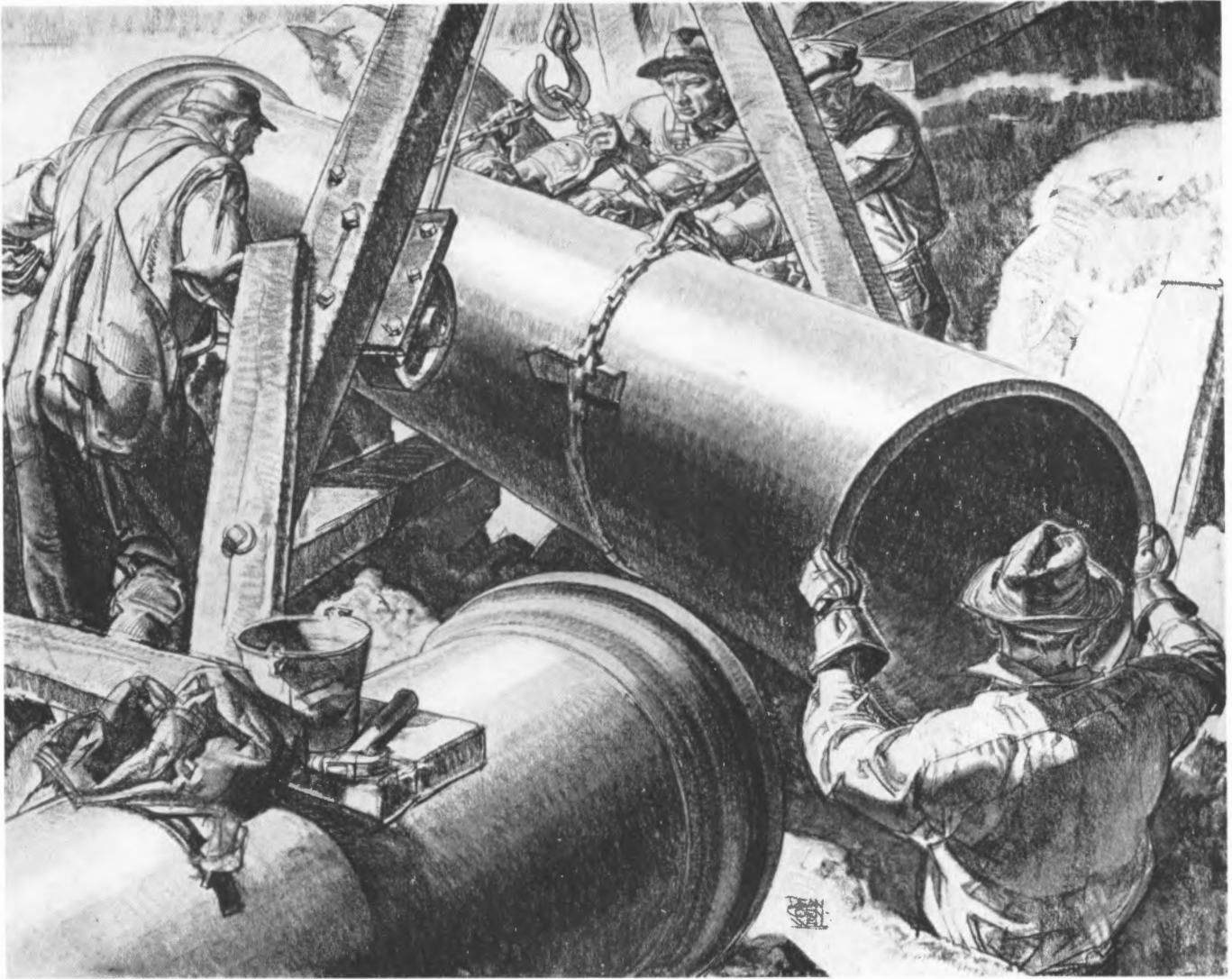


ARTIST: V. Bobri  
 ART DIRECTOR: Lloyd B. Myers  
 CLIENT: Matson Navigation Company  
 AGENCY: Bowman, Deute, Cummings, Inc.



ARTIST: Alex Steinweiss  
 ART DIRECTOR: Donald Ruther  
 CLIENT: Breskin Publishing Corp.





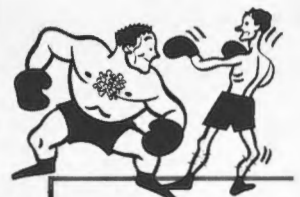
ARTIST: Dean Cornwell  
 ART DIRECTOR: Deane Uptegrove  
 CLIENT: United States Pipe & Foundry Company  
 AGENCY: Alley & Richards Company



There's nothing else out there that can take it! U.S. cast iron pipe is the only pipe that's been tested to withstand the heaviest loads. It's the only pipe that's been tested to withstand the heaviest loads. It's the only pipe that's been tested to withstand the heaviest loads.

**U.S.  
 cast iron  
 PIPE**

U. S. PIPE AND FOUNDRY CO. (Incorporated) Chicago, Ill. 2



**PUT YOUR MONEY ON THE ONE THAT CAN TAKE IT!**

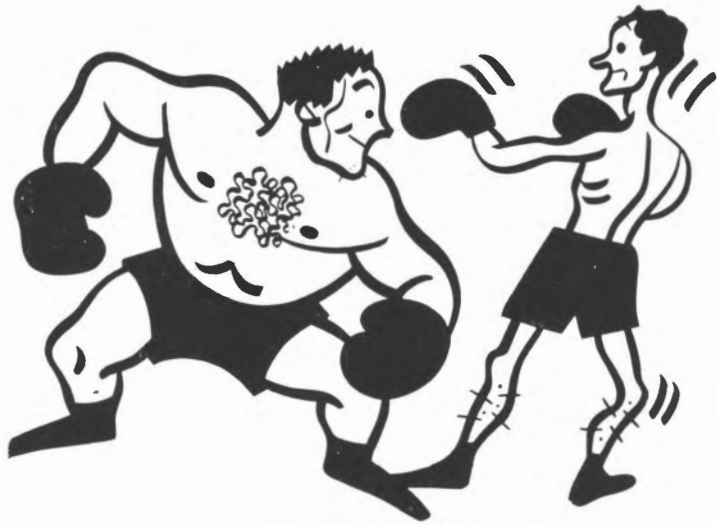
Don't buy anything else until you've seen the U.S. cast iron pipe. It's the only pipe that's been tested to withstand the heaviest loads. It's the only pipe that's been tested to withstand the heaviest loads. It's the only pipe that's been tested to withstand the heaviest loads.



**THE BARRETT COMPANY**  
 400 North Street New York 14, N. Y.  
 10010 • Telephone: BR 6-6600 • Cable: BARRETT

MADE BY BARRETT & SONS OF NEWY BUSINESS





ARTIST: Harlow Rockwell  
 ART DIRECTOR: Dixon M. Meuller  
 CLIENT: The Barrett Company  
 AGENCY: McCann-Erickson, Inc.



ARTIST: Richard Hook  
 ART DIRECTOR: Wallace W. Elton  
 CLIENT: Felt & Tarrant Manufacturing Co.  
 AGENCY: N. W. Ayer & Son, Inc.

Uncle Ira  
 is a screwball!





ARTIST: *Dora Abrahams*  
ART DIRECTOR: *Albert F. Snyder*  
CLIENT: *Elizabeth Arden*  
AGENCY: *Blaker Advertising Agency, Inc.*

ARTIST: *Frederick Chance, Jr.*  
ART DIRECTOR: *Stuart S. Graves*  
CLIENT: *Time, Incorporated*  
AGENCY: *N. W. Ayer & Son, Inc.*





ARTIST: Alex Ross  
 ART DIRECTOR: Harve B. Cushman  
 CLIENT: Koppers Company  
 AGENCY: Ketchum, MacLeod & Grove, Inc.

Do you want to look your best on all your next party?  
 Do you want your make-up to sparkle your beauty?



Have an Elizabeth Arden  
 Debniate Treatment

The new specially designed Debniate Treatment...  
 Elizabeth Arden, Inc. 1230 Avenue of the Americas, New York 10020

Elizabeth Arden  
 AT 1230 AVENUE OF THE AMERICAS, NEW YORK, N.Y. 10020



LITTLE MAN, WHAT NOW?

It's a small figure of a man...  
 Little Man, what now?

The Construction Industry is America's First Line of Defense



HOW?

KOPPERS  
 use KOPPERS products



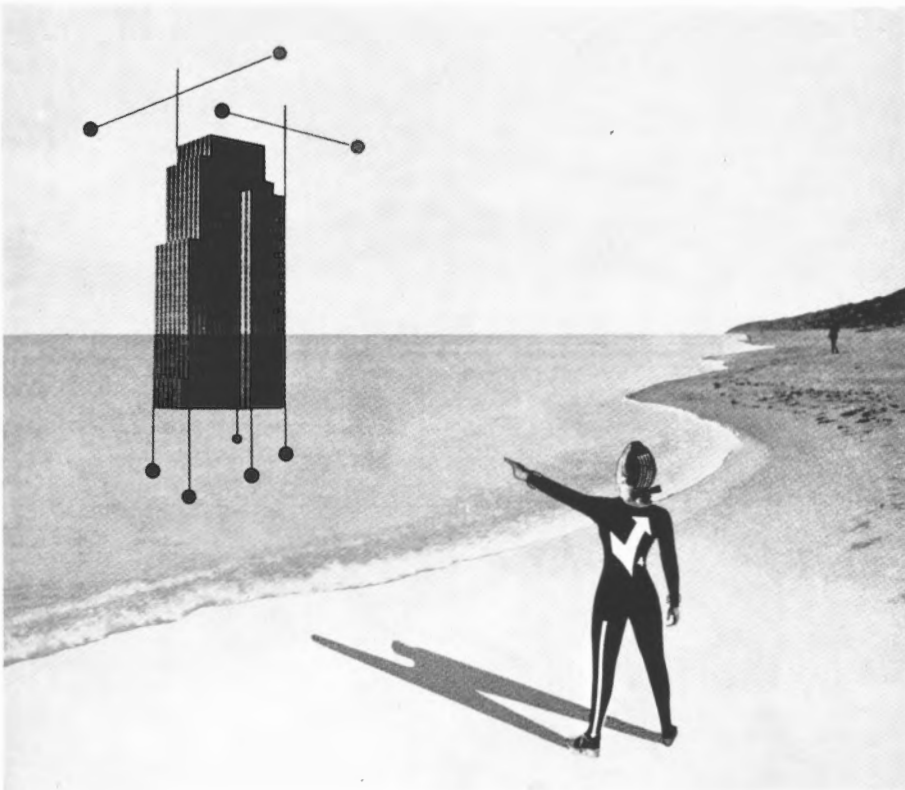
ARTIST: Bert Zadig  
 ART DIRECTOR: Deane Uptegrove  
 CLIENT: United States Pipe & Foundry Company  
 AGENCY: Alley & Richards Company



ARTIST: *Barbara Crawford*  
ART DIRECTOR: *Ben Collins*  
CLIENT: *The Beck Engraving Company*



ARTIST: *Lester Beall*  
ART DIRECTOR: *Lester Beall*  
CLIENT: *Mutual Broadcasting System*  
AGENCY: *George Bijur, Inc.*



ARTIST: John Averill  
 ART DIRECTOR: Daniel W. Keefe  
 CLIENT: Edelbrau Brewery, Inc.  
 AGENCY: McCann-Erickson, Inc.



ARTIST: Robert Riggs  
 ART DIRECTOR: Stuart S. Graves  
 CLIENT: American Telephone & Telegraph Co.  
 AGENCY: N. W. Ayer & Son, Inc.

**FROM TOM-TOM TO TELETYPE**

In Atlantic City, messages are often transmitted by 2000-ton battleships. It takes 10 days to get a message to the other side of the world.

By American Bell, messages are transmitted by cables, tubes, and wires. It takes only a few minutes to get a message to the other side of the world.

It's faster, it's better, it's the way to get your message across the world.

Double speed and more, too, Edelbrau's the beer for you!

**BELL SYSTEM TELETYPEWRITER SERVICE**

**"It's my favorite mirage!"**

**Edelbrau BEER**

Double speed and more, too, Edelbrau's the beer for you!

**REMEMBER: King Canute's Act was a .... FLOP!**

**Sanforized-Shrunk**

ARTIST: Francis Marshall  
ART DIRECTOR: Ted Sandler  
CLIENT: Elizabeth Arden  
AGENCY: Blaker Advertising Agency, Inc.



ARTIST: Richard Taylor  
ART DIRECTOR: Fred S. Sergenian  
CLIENT: Sanforized-Shrunk  
AGENCY: Young & Rubicam, Inc.





ARTIST: Jane Miller  
 ART DIRECTOR: Harry O. Diamond  
 CLIENT: The Child's Company  
 AGENCY: Geyer, Cornell & Newell, Inc.



ARTIST: Robert Fawcett  
 ART DIRECTOR: Harry O. Diamond  
 CLIENT: The Child's Company  
 AGENCY: Geyer, Cornell & Newell, Inc.

*Tenderly Yours*

Frankly we're not so original... make the bones tender and long life's a treat to come to dinner at Childs also creating for CALF, CHICK AND DUCKLING. You will still have fresh tenderloin that makes dinner really have a dash in memory before the "I love it" or "it was a mistake to tender and succulent." Now for a special dinner... broiled with the sauce and your name to eat!

Now... the potatoes... French fries, you can have both and neither costs great prices. Because it is certain that your good garden flavor. And even with the table glassed for us... remember that we have tables for dinner to only 55¢.

And if you want the complete dinner... with your best way to experience a fresh salad, a hot dinner and Childs own coffee, it's only right for you.

**Childs**  
sets a good table...

and dinner too in its Restaurant in the Railroad Exhibit Building at the FAIR.





ARTIST: Yasuo Kuniyoshi  
 ART DIRECTOR: Sanford E. Gerard  
 CLIENT: R. H. Macy & Co., Inc.

Please think back  
 for a minute . . . .

Childs sets a good table

Why the  
 IMPORTED HAVANA CIGAR  
 THE FINEST AND MOST EXPENSIVE IN THE WORLD

Wang's Diamond Diamond



ARTIST: Earle Goodenow  
ART DIRECTORS: Sanford E. Gerard & Herbert Greenwald  
CLIENT: R. H. Macy & Co., Inc.



ARTIST: Joseph Feher  
ART DIRECTOR: Dan Smith  
CLIENT: Hart, Schaffner & Marx  
AGENCY: Batten, Barton, Durstine & Osborn, Inc.



ARTIST: Albert Dorne  
ART DIRECTORS: Sanford E. Gerard & Fred Brauer  
CLIENT: R. H. Macy & Co., Inc.



ARTIST: Eric Mulvany  
 ART DIRECTOR: Morris L. Rosenblum  
 CLIENT: L. Bamberger & Co.







ARTIST: Dillwyn Thomas  
ART DIRECTOR: H. C. Malmquist  
CLIENT: Chesapeake and Ohio Lines  
AGENCY: McCann-Erickson, Inc.



THE GODS WERE GOOD...

*"Great riches were stored away in the  
Corridor's walls to meet the craving  
of men greedy of their abundance."*

The CHESIEE CORRIDOR'S RAW MATERIALS

# COLOR PHOTOGRAPHS

by Dr. M. F. Agha



THIS YEAR'S JURY was faced with the famous problem which is always with us: Should photographs look like paintings? The decision reached, after a long and only moderately polite discussion, was that color photographs should not look like paintings. Among the exhibits were several fine examples of machine-made art; color photographs, obviously inspired by various styles of illustrative art ranging from a Victorian heroic painting, a la Alma Tadema, through pictures attempting to capture sunlight in the decidedly impressionistic manner of a Renoir, and ending by photographs that looked like the work of a fashionable portrait painter.

The jury admitted that these were fine and deserving examples of commercial art, but gave the award to a photograph which looked merely like a color snapshot and nothing else. The idea behind this is that the camera is worthy of a better position in the field of advertising art than just that of a machine for producing imitation paintings; that color photography with its realism, its magic ability of arresting time and preserving fragments of real life, has infinite possibilities of its own; that color photographs have such vitality and such spontaneous, almost physiological appeal, that they do not have to be reminiscent of this or that kind of painting to be good, and that the attempts of exploring the purely photographic possibilities of color photography in advertising should be encouraged with all our might.

ARTIST: Victor Keppler  
ART DIRECTOR: Charles Chappell  
CLIENT: General Motors  
AGENCY: Arthur Kudner, Inc.







ARTIST: Mead-Maddick-Lownds  
 ART DIRECTOR: Charles Chappell  
 CLIENT: Fisher Body Division, General Motors Corp.  
 AGENCY: Arthur Kudner, Inc.





ARTIST: Leo Aarons  
 ART DIRECTOR: Gordon C. Aymar  
 CLIENT: Procter & Gamble  
 AGENCY: Compton Advertising, Inc.

*"My cheek feels smooth—  
 does yours?"*

*"My gentle beauty care is the best choice  
 for your complexion, too!"*

*"Try baby's beauty.  
 You'll know for your  
 skin."*

**IVORY SOAP**

*A Clean is Proud!*

*Who says a wash  
 is just a wash?*

**SOFT AS A  
 FLUFFY CLOUD**

**THE FACE THAT WEARS  
 DU BARRY MAKE UP BASE\***

*Du Barry* BEAUTY PREPARATIONS

ARTIST: Louise Dahl-Wolfe  
ART DIRECTOR: Charles Faldi  
CLIENT: Hudnut Sales Co., Inc.  
AGENCY: Benton & Bowles, Inc.



ARTIST: Ruzzie Green  
ART DIRECTOR: Carl Lins  
CLIENT: Personal Products Corporation  
AGENCY: Young & Rubicam, Inc.



ARTIST: Anton Bruehl  
ART DIRECTOR: Gustave Sigritz  
CLIENT: Florists' Telegraph Delivery Association  
AGENCY: Young & Rubicam, Inc.



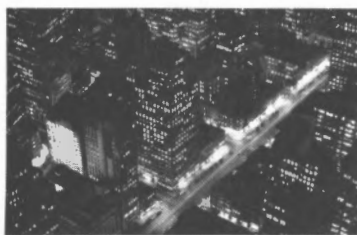
ARTIST: Anton Bruehl  
ART DIRECTOR: Gustave Sigritz  
CLIENT: Florists' Telegraph Delivery Association  
AGENCY: Young & Rubicam, Inc.



*Has your ever sent your wife 'just because' flowers?*



*Are you too old to be 'totter again'?*



**WE KNEW BRASS WHEN...**



**BRIDGEPORT BRASS**

ARTIST: Leon De Vos  
ART DIRECTOR: Adelaide Stevens  
CLIENT: Bridgeport Brass Company  
AGENCY: Hazard Advertising Corp.





ARTIST: Walter Neuburg  
 ART DIRECTOR: David S. Block  
 CLIENT: Coty, Inc.  
 AGENCY: J. D. Tarcher & Co.





ARTIST: Powers Reproduction Corp.  
ART DIRECTOR: John Hepburn Tinker, Jr.  
CLIENT: Congoleum-Nairn, Inc.  
AGENCY: McCann-Erickson, Inc.



ARTIST: Underwood & Underwood  
ART DIRECTOR: Hubert F. Townsend  
CLIENT: Hiram Walker & Sons, Inc.  
AGENCY: Sherman K. Ellis & Company



ARTIST: *Robert Mack*  
ART DIRECTOR: *Walter Glenn*  
CLIENT: *International Silver Co.*  
AGENCY: *Young & Rubicam, Inc.*





ARTIST: *Dr. Joseph J. Steinmetz*  
 ART DIRECTOR: *William A. Strosahl*  
 CLIENT: *Eastman Kodak Company*  
 AGENCY: *J. Walter Thompson Company*



ARTIST: *J. W. Arsenault*  
 ART DIRECTOR: *William A. Strosahl*  
 CLIENT: *Eastman Kodak Company*  
 AGENCY: *J. Walter Thompson Company*

Says GINGER ROGERS:  
 "May I help  
 you choose?"

1847 ROGERS BROS.  
 SILVERWARE



Kodachrome Film



The way you get your pictures is the important part. If you wish to see the world as it really is, Kodachrome is the answer. It's the only color film that gives you the most accurate reproduction of the scene you see. It's the only color film that gives you the most accurate reproduction of the scene you see. It's the only color film that gives you the most accurate reproduction of the scene you see.

Kodachrome Film



ARTIST: Tomi Frissell  
 ART DIRECTOR: Lloyd B. Myers  
 CLIENT: Hawaii Tourist Bureau  
 AGENCY: Bowman, Holst, MacFarlane, Richardson, Ltd.



ARTIST: Edward Steichen  
 ART DIRECTOR: Lloyd B. Myers  
 CLIENT: Matson Navigation Company  
 AGENCY: Bowman, Deute, Cummings, Inc.

ARTIST: Edward Steichen  
 ART DIRECTOR: Lloyd B. Myers  
 CLIENT: Matson Navigation Company  
 AGENCY: Bowman, Deute, Cummings, Inc.

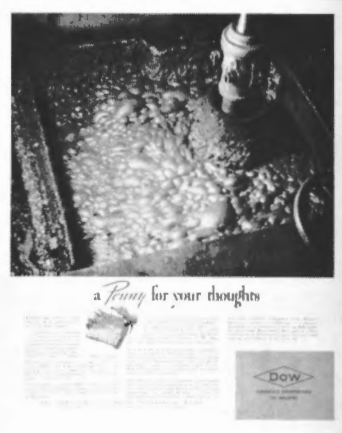




STEICHEN



ARTIST: Paul Hesse Studios  
ART DIRECTOR: A. R. Botham  
CLIENT: Coty, Inc.  
AGENCY: Einson-Freeman Co., Inc.



ARTIST: Frank Fisher  
 ART DIRECTOR: Jack Frost  
 CLIENT: The Dow Chemical Company  
 AGENCY: MacManus, John & Adams

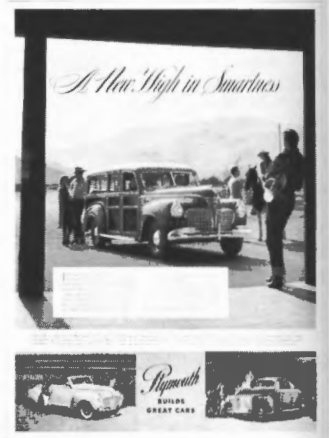
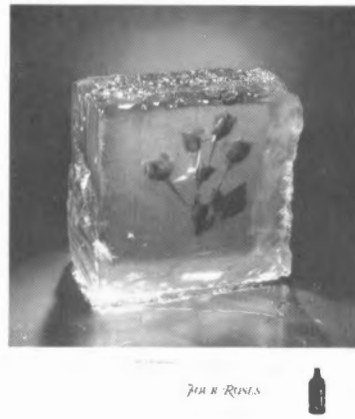


*Enjoy the bouquet and tang of the world's finest vinegars*

A taste of the finest vinegars is a taste of the world's finest vinegars. The bouquet and tang of the world's finest vinegars are the result of a long and careful distillation process. The vinegars are made from the finest raw materials and are aged in oak barrels for a long period of time. The result is a vinegar of exceptional quality and flavor. Heinz Vinegars are the world's finest vinegars. They are made in the U.S.A. and are available in all parts of the world.

*Heinz Vinegars*

ARTIST: Fidelis Harrer  
 ART DIRECTOR: Loyd Weed  
 CLIENT: H. J. Heinz Company  
 AGENCY: Maxon, Inc.



ARTIST: Henry Waxman  
 ART DIRECTOR: Joseph Hochreiter  
 CLIENT: American Tobacco Co.  
 AGENCY: Lord & Thomas, New York





ARTIST: Anton Bruehl  
ART DIRECTOR: Herbert Bishop  
CLIENT: Frankfort Distilleries, Inc.  
AGENCY: Young & Rubicam, Inc.



ARTIST: Camera Art, Inc.  
ART DIRECTOR: Joseph Jowaisas  
CLIENT: Chrysler Corporation  
AGENCY: J. Stirling Getchell, Inc.



ARTIST: Camera Art, Inc.  
 ART DIRECTOR: Joseph Jowaisas  
 CLIENT: Chrysler Corporation  
 AGENCY: J. Stirling Getchell, Inc.

*"Oh Dad You're Wonderful"*

*"YOU READ MY MIND"*

Program has it all! Always in top line position with the most beautiful car. The most complete and also lowest priced. For only \$1,495.00. See it at your Plymouth dealer. It's the only car you'll ever need.

IT'S HARD TO FIND ONE THIS WONDERFUL THAT'S **PLYMOUTH BUILDS GREAT CARS**





ARTIST: *Leo Aarons Studios*  
ART DIRECTOR: *M. Artman*  
CLIENT: *Norwich Pharmacal Co.*  
AGENCY: *Einson-Freeman Co., Inc.*

**VITAMIN PROTECTION**  
*...from the first day*



**CONFIDENCE**

**Norwich**  
VITAMIN PRODUCTS

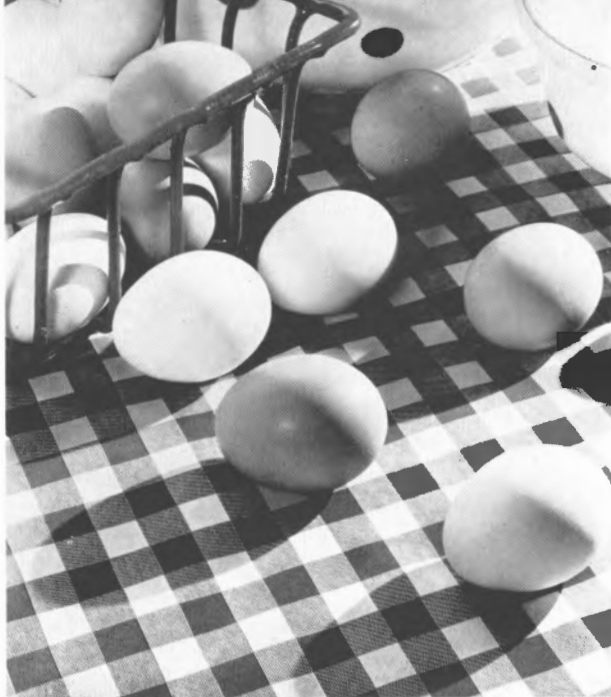
MADE BY PRESENTATION



ARTIST: Toni Frissell  
ART DIRECTOR: Lloyd B. Myers  
CLIENT: Hawaii Tourist Bureau  
AGENCY: Bowman, Holst, MacFarlane, Richardson, Ltd.



ARTIST: *H. I. Williams*  
ART DIRECTOR: *Bradbury Thompson*  
CLIENT: *Oxford Paper Company*  
AGENCY: *Rogers-Kellogg-Stillson, Inc.*



ARTIST: *H. I. Williams*  
ART DIRECTOR: *Bradbury Thompson*  
CLIENT: *Oxford Paper Company*  
AGENCY: *Rogers-Kellogg-Stillson, Inc.*



THE NEW OXFORD WHITE SEAL COATED



THE NEW OXFORD MAINFOLD COATED



ARTIST: Valentino Sarra  
ART DIRECTOR: Bert Ray  
CLIENT: Abbott Laboratories



ARTIST: Marcel Olis  
ART DIRECTOR: Marcel Olis  
CLIENT: Sealtest, Inc.

# BLACK AND WHITE PHOTOGRAPHS

by Edward Steichen



THERE SEEMS to be a lull in the breeze that once blew black and white photography into a leading position in advertising illustration. Most of the jobs now going to monochrome camera work look too much like routine and hack assignments. The endless repetitions of the same subjects with the same old treatments year in year out have reached the status of worn-out vaudeville gags.

The several excellent exhibits, in an all too small group of black and white photography at this Art Directors show, step out of this routine. It was particularly gratifying and encouraging to find that we had awarded the medal to the work of one of the younger and newer photographers in the profession. This job was obviously not in the hack class. A vital and timely idea was back of this stimulating assignment and the photographer came across with an appealing, direct and dramatic illustration, and herewith, a sky-blue delphinium floret for the art director.

Factual representation is generally considered as the back log of the service the camera can render to advertising, and yet, the potentialities of this factual angle have been only partially explored. Except for a few furtive imitations or treatments borrowed from modern paintings, the purely imaginative and more abstract images that could be obtained by the use of photography have been overlooked.

Unexplored fields in photography are not opened up by routine and hack procedure, nor are they born when the most important angle on the job is to get an O. K. in a hurry, nor do they come from old dogs that won't learn new tricks, nor will wishful thinking get us anywhere. Nothing short of "an all out effort" will do.



ARTIST: Victor Keppler  
ART DIRECTORS: Daniel Keefe & Herbert Noxon  
CLIENT: Talon, Inc.  
AGENCY: McCann-Erickson, Inc.

ARTIST: Victor Keppler  
ART DIRECTORS: Daniel Keefe & Herbert Noxon  
CLIENT: Talon, Inc.  
AGENCY: McCann-Erickson, Inc.





"She has no more privacy than *you* with that creep slide fastener!"



Look how easy it is with a long Talon fastener!



**TALON**  
the invisible fastener



Footmen  
wanted smooth  
complexions

**HERCULES POWDER COMPANY**

ARTIST: Victor Keppler  
 ART DIRECTOR: Ralph Jaeger  
 CLIENT: Hercules Powder Company  
 AGENCY: Fuller & Smith & Ross





A hard picture to get. But Agfa Film got it.

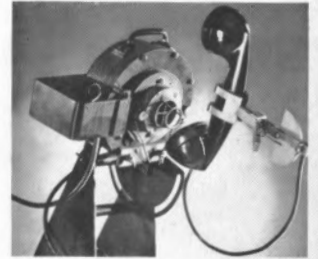
Photographer's idea of Heaven!

Agfa Film  
 The Best Film Available  
 MADE IN U.S.A.



A hard picture to get. But Agfa Film got it.

Agfa Film  
 The Best Film Available  
 MADE IN U.S.A.



SAID THE ELECTRICAL MOUTH TO THE ELECTRICAL EAR...

Agfa Film  
 The Best Film Available  
 MADE IN U.S.A.

ARTIST: Mike Roberts  
 ART DIRECTOR: Robert E. Wilson  
 CLIENT: Agfa Ansco Corporation  
 AGENCY: Young & Rubicam, Inc.

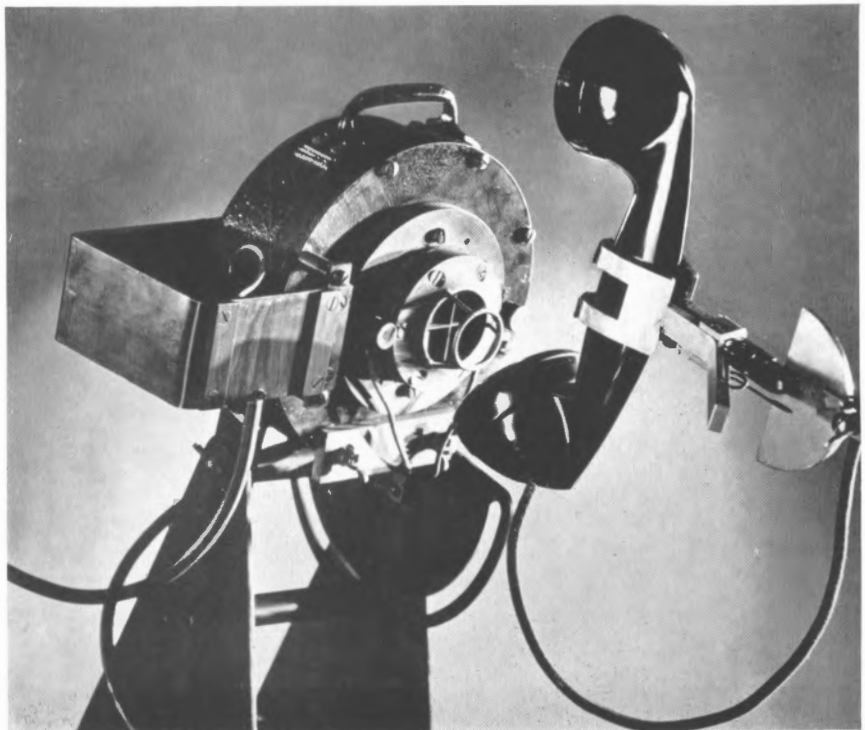


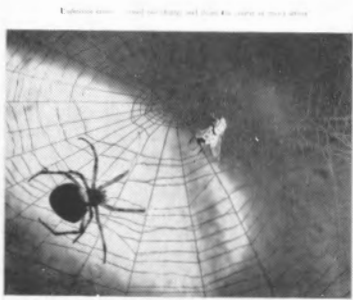




ARTIST: *Bradford Washburn*  
ART DIRECTOR: *Robert E. Wilson*  
CLIENT: *Agfa Ansco Corporation*  
AGENCY: *Young & Rubicam, Inc.*

ARTIST: *Grancel Fitz*  
ART DIRECTORS: *Leon Karp & Leonard Liomi*  
CLIENT: *American Telephone & Telegraph Co.*  
AGENCY: *N. W. Ayer & Son, Inc.*





He didn't know what he was getting into... either!

...and he didn't know what he was getting into... either!

**THE MARYLAND**

When a snapshot "gives straight" in your best pictures, it was made on Kodak Film.

**The great snapshots are made on KODAK FILM**

Have you had any nightmares lately?

**ARROW SHIRTS**

How to adjust yourself to a shirt

**ARROW SHIRTS**

ARTIST: Mac Ball Studios  
 ART DIRECTOR: Lester Jay Loh  
 CLIENT: Maryland Casualty Company  
 AGENCY: J. M. Mathes, Inc.





ARTIST: Ardean Miller  
 ART DIRECTOR: William A. Strosahl  
 CLIENT: Eastman Kodak Company  
 AGENCY: J. Walter Thompson Company

ARTIST: Leo Aarons  
 ART DIRECTOR: Jack Anthony  
 CLIENT: Cluett, Peabody & Co., Inc.  
 AGENCY: Young & Rubicam, Inc.



ARTIST: Leo Aarons  
 ART DIRECTOR: Jack Anthony  
 CLIENT: Cluett, Peabody & Co., Inc.  
 AGENCY: Young & Rubicam, Inc.





ARTIST: H. Foster Ensminger  
ART DIRECTOR: William A. Strosahl  
CLIENT: P. Ballantine & Sons  
AGENCY: J. Walter Thompson Company

ARTIST: DeBrocke Studios, Inc.  
ART DIRECTOR: William A. Strosahl  
CLIENT: P. Ballantine & Sons  
AGENCY: J. Walter Thompson Company







ARTIST: *Otto Hagel*  
ART DIRECTOR: *Robert E. Wilson*  
CLIENT: *Time, Inc.*  
AGENCY: *Young & Rubicam, Inc.*

**LIFE** reports from the  
frontiers of hope









# CONTINUITIES

by Gordon C. Aymar



WE ALL KNOW the pulling power of strips — from continuity to tease — If we believed all the research surveys, there would be no other form of advertising. It is little wonder then that they abound.

But the continuity strip in advertising bears little resemblance to the true continuity strip of the comic page. The editorial strip can meander on day after day. There may be a slight pause of suspense at the end of each strip, but that is all. The advertising strip has ever around its neck the pay-off. Each strip must be a complete sale. It is haunted by two pitfalls — first, the Scylla of springing the sale too soon and belaboring it too long, and second, the Charybdis of offering too much entertainment, too long.

Working within these limits the copywriter and art director must devise capsule entertainment which will jump out and grab you and hold you until you have been inoculated with the sale. And as they say of hot music, it must send and send solidly.

It is a form which tests the art director's ingenuity. He must get his differences by his choice of artist — and there is a real opportunity. And he can invent little tricks and twists — the entertaining lead-in picture and the unusual point of view in a panel.

These principles can be clearly seen in operation in the strips that were selected for exhibition. It is worth while finding out what makes them tick.



ARTIST: Albert Dorne  
 ART DIRECTORS: Paul E. Newman & Bob Shaw  
 CLIENT: Air Transport Association  
 AGENCY: Erwin, Wasey & Co., Inc.

IT'S EASY TO FLY!



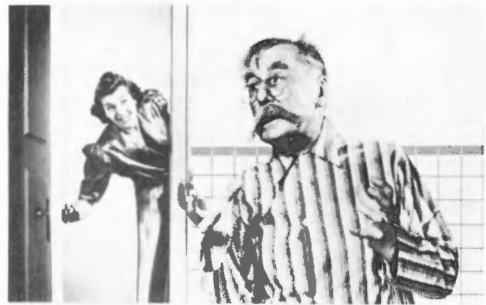
Y





ARTIST: James Williamson  
 ART DIRECTOR: Gerald Link  
 CLIENT: Kellogg Company  
 AGENCY: Kenyon & Eckhardt, Inc.

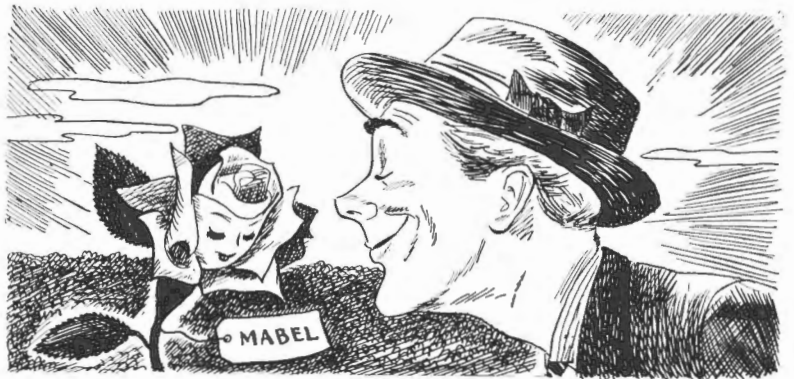
ARTIST: DeBrocke Studios, Inc.  
 ART DIRECTOR: Gerald Link  
 CLIENT: Kellogg Company  
 AGENCY: Kenyon & Eckhardt, Inc.



ARTIST: George Hughes  
ART DIRECTOR: Gustave Sigriz  
CLIENT: Frankfort Distilleries, Inc.  
AGENCY: Young & Rubicam, Inc.



ARTIST: Hank Berger  
 ART DIRECTOR: Francis E. Smith  
 CLIENT: Life Savers, Inc.  
 AGENCY: Young & Rubicam, Inc.





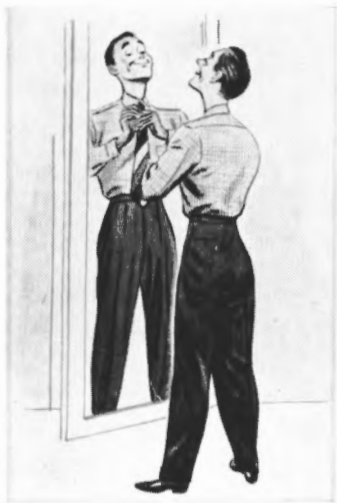
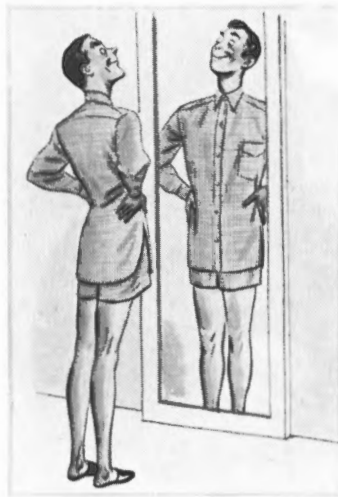
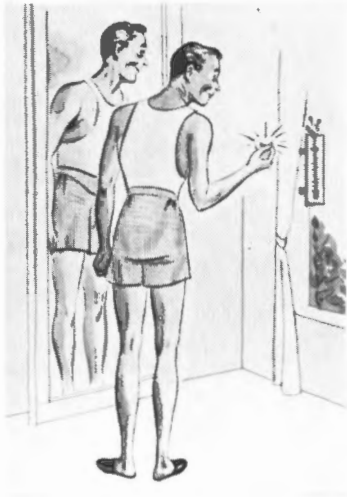
ARTIST: James Williamson  
ART DIRECTOR: Jack Anthony  
CLIENT: Cluett, Peabody & Co., Inc.  
AGENCY: Young & Rubicam, Inc.





ARTIST: James Schucker  
 ART DIRECTOR: Alfred Strasser  
 CLIENT: Ethyl Gasoline Corporation  
 AGENCY: Batten, Barton, Durstine & Osborn, Inc.

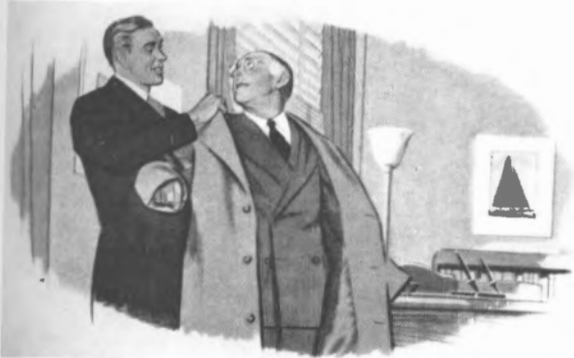




ARTIST: *Hank Berger*  
ART DIRECTOR: *Jack Anthony*  
CLIENT: *Cluett, Peabody & Co., Inc.*  
AGENCY: *Young & Rubicam, Inc.*







ARTIST: George Hughes  
 ART DIRECTOR: Herbert Bishop  
 CLIENT: Packard Motor Car Co.  
 AGENCY: Young & Rubicam, Inc.

Start of by asking him about his new Packard

PACKARD-867

THE NEW WAY TO LIVE

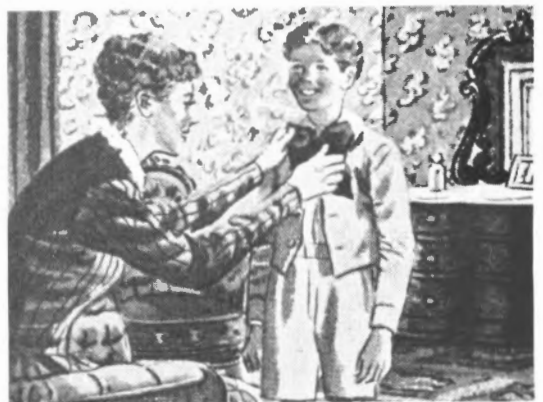
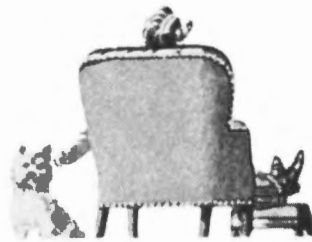


ARTIST: George Hughes  
 ART DIRECTOR: Herbert Bishop  
 CLIENT: Packard Motor Car Co.  
 AGENCY: Young & Rubicam, Inc.



"The fourth Packard owner got me"





ARTIST: Leslie Saalburg  
 ART DIRECTOR: Gustave Sigriz  
 CLIENT: Florists' Telegraph Delivery Association  
 AGENCY: Young & Rubicam, Inc.

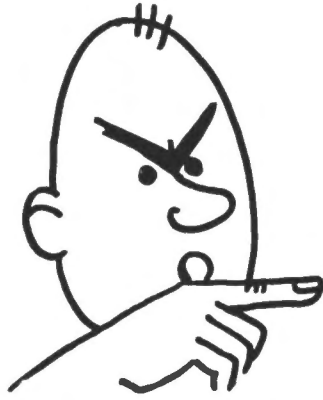
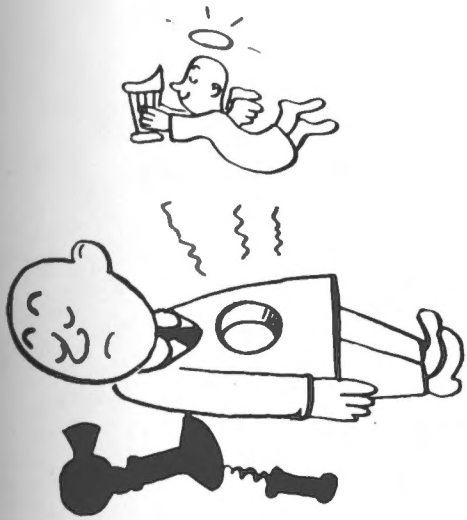




ARTIST: Donald Calhoun  
ART DIRECTOR: Daniel W. Keefe  
CLIENT: Talon, Inc.  
AGENCY: McCann-Erickson, Inc.



ARTIST: Donald Calhoun  
ART DIRECTOR: Daniel W. Keefe  
CLIENT: Talon, Inc.  
AGENCY: McCann-Erickson, Inc.



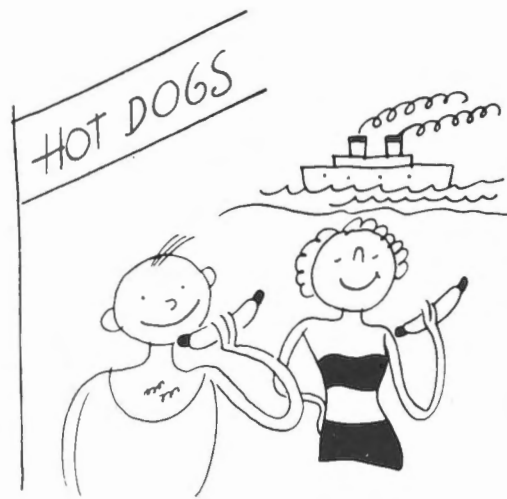
"ARE YOU THE SALESMAN WHO SELL ALL SLIDE FASTENERS ONE BRAND?"



**TALON** THE DEPENDABLE SLIDE FASTENER



**TALON** THE DEPENDABLE SLIDE FASTENER



ARTIST: George Infante  
 ART DIRECTOR: Frederick Halpert  
 CLIENT: Bristol-Myers Co.  
 AGENCY: Young & Rubicam, Inc.

LET SAL HEPATICA TURN THOSE 'Monday Morning Blues'  
 INTO NEW TRILLS AND PROFITS FOR YOU



# MAGAZINE COVERS

by Herbert Mayes



THE COMMITTEE'S two awards were made unanimously. Miss O'Keeffe and Mr. Quinan had technical knowledge with which to support their choices. Being without technical knowledge, my own support was emotional only; I am not equipped to judge art on any other basis.

All my publishing life my quarrel with illustrators and art directors has had to do with technical knowledge: their possession of it and my lack of it. If a hand looks too big to me, it is TOO BIG — I don't care how correct the perspective may be.

Over the period of years that we have worked together, I have battered Gene Davis into submission to my point of view. As a result he thinks I am the world's worst editor; but I think he has become the world's best magazine art director. What is surprising is how often something he thinks is good art is something I think the public will like, too.

ARTIST: Allen Saalburg  
ART DIRECTOR: F. E. Brennan  
CLIENT: Fortune Magazine

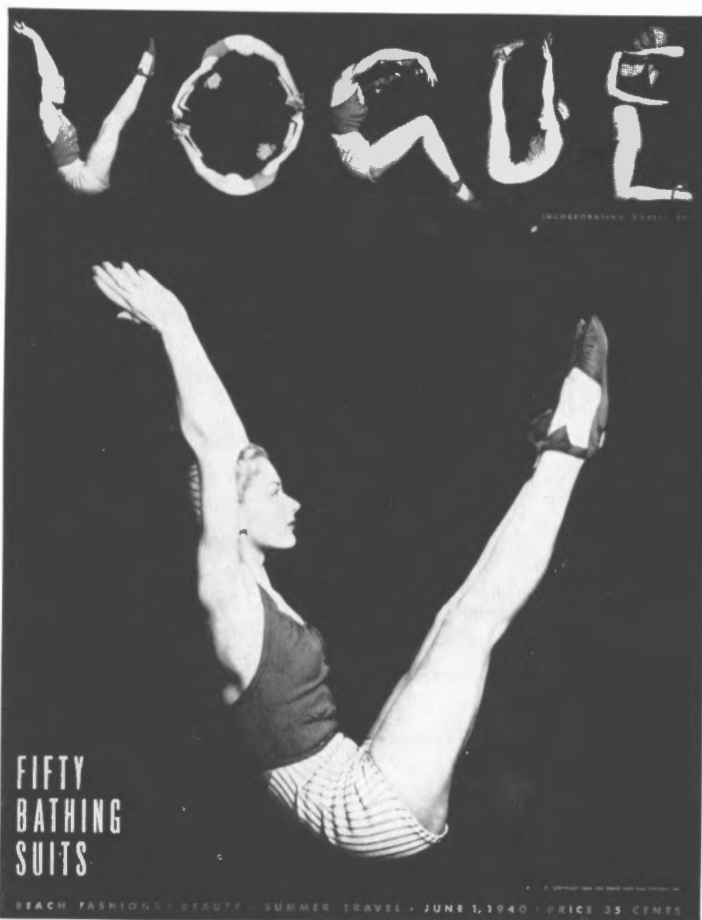


ARTIST: Joep Nicolas  
ART DIRECTOR: F. E. Brennan  
CLIENT: Fortune Magazine





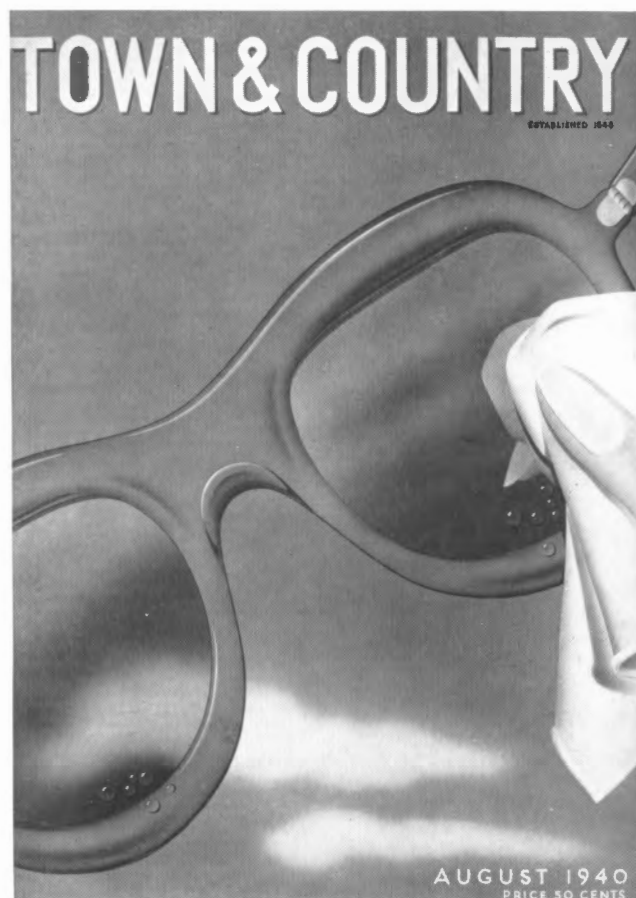
ARTIST: Toni Frissell  
 ART DIRECTOR: Dr. M. F. Agha  
 CLIENT: Vogue



ARTIST: Horst  
 ART DIRECTOR: Dr. M. F. Agha  
 CLIENT: Vogue



ARTIST: *H. J. Barschel*  
ART DIRECTOR: *Louis-Marie Eude*  
CLIENT: *Town & Country*



ARTIST: *John T. Moss, Jr.*  
ART DIRECTOR: *Louis-Marie Eude*  
CLIENT: *Town & Country*



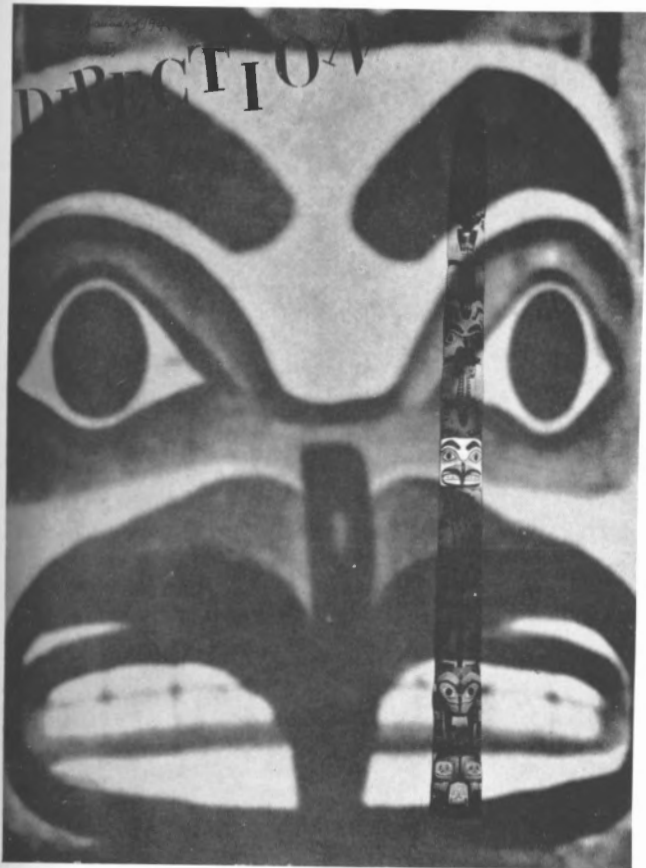
ARTIST: Paul Rand  
ART DIRECTOR: Paul Rand  
CLIENT: Esquire-Apparel Arts



ARTIST: Raphael Soyer  
ART DIRECTOR: Bert Ray  
CLIENT: Abbott Laboratories

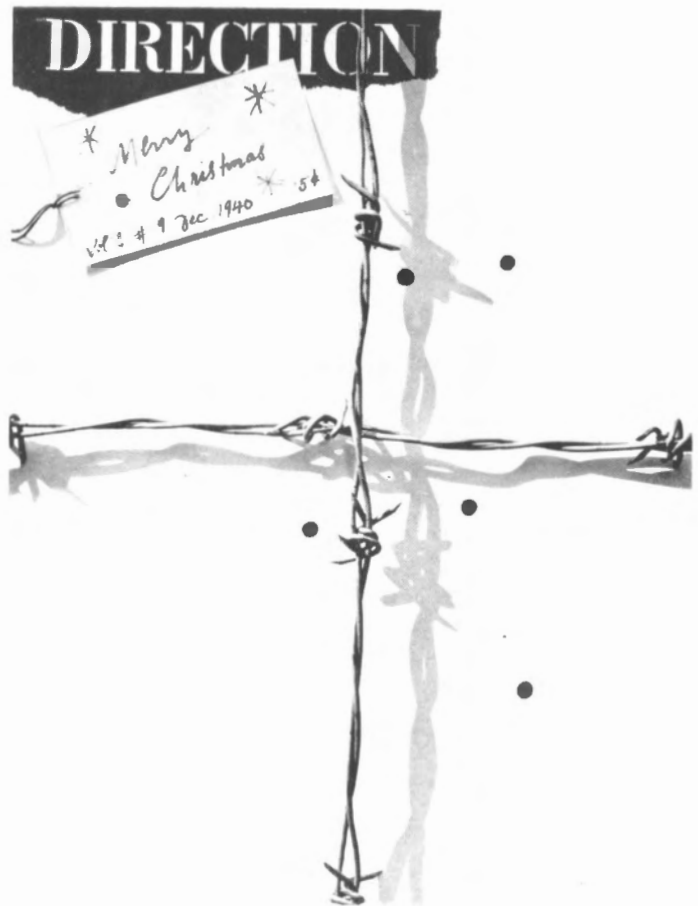


ARTIST: *Lester Beall*  
ART DIRECTOR: *Lester Beall*  
CLIENT: *Abbott Laboratories*



ARTIST: Paul Rand  
CLIENT: Direction Magazine

ARTIST: Paul Rand  
CLIENT: Direction Magazine





# POSTERS

by John Zwinak



POSTERS are big business and a vital force in advertising today. When you consider how many people are involved with the average poster the surprising thing is not how many good posters there are, but why they aren't all bad.

A poster goes through many hands. The man who actually designs it is only one of many minds concerned with the problem of crystallizing into one simple phrase or picture all the ingredients that go into a sales program, satisfy a dealer, and a number of other things.

Posters must be quick, must be obvious, must have impact, and must sell themselves. The one essential thing a poster must have above everything else is a real idea, and that as a rule doesn't come into the lap of the designer; it has to do with advertising strategy. It is only because of this "idea" that we can really come up before it and say that it is a great poster.

The designer must have a complete understanding of the particular problems involved. The best poster obviously is made by the designer who has the greatest knowledge of the advertising problem.

Of this year's crop, Mr. Rockwell's Ballantine Ale poster comes closest to fulfilling all of the things to look for in a prize poster — sly humor, an appealing character, the product in use, and a clean simplicity of type and layout. Subtract the headline "Ah, 3 ring time" and show only the picture and logotype, and you still have a swell poster.



ARTIST: John Vickery  
 ART DIRECTOR: Paul Holder  
 CLIENT: Ford Motor Co.  
 AGENCY: McCann-Erickson, Inc.



ARTIST: Fred Cooper  
 ART DIRECTOR: Paul Holder  
 CLIENT: Ford Motor Co.  
 AGENCY: McCann-Erickson, Inc.



ARTIST: Albert Staehle  
 ART DIRECTOR: Paul Holder  
 CLIENT: Ford Motor Co.  
 AGENCY: McCann-Erickson, Inc.





ARTIST: John Vickery  
 ART DIRECTOR: Paul Holder  
 CLIENT: Ford Motor Co.  
 AGENCY: McCann-Erickson, Inc.



ARTIST: Howard Scott  
 ART DIRECTOR: Paul Holder  
 CLIENT: Democrats for Willkie  
 AGENCY: McCann-Erickson, Inc.



ARTIST: Franklin D. Baker  
 ART DIRECTOR: Charles Coiner  
 CLIENT: Atlantic Refining Company  
 AGENCY: N. W. Ayer & Son, Inc.

# Ram full of **POWER**



COPY, 1941, ESSO INC.

ARTIST: Albert Staehle  
ART DIRECTOR: Paul Holder  
CLIENT: Standard Oil of New Jersey  
AGENCY: McCann-Erickson, Inc.

# Great on the long stretch



ARTIST: Albert Staehle  
ART DIRECTOR: Paul Holder  
CLIENT: Standard Oil of New Jersey  
AGENCY: McCann-Erickson, Inc.

# Camp information



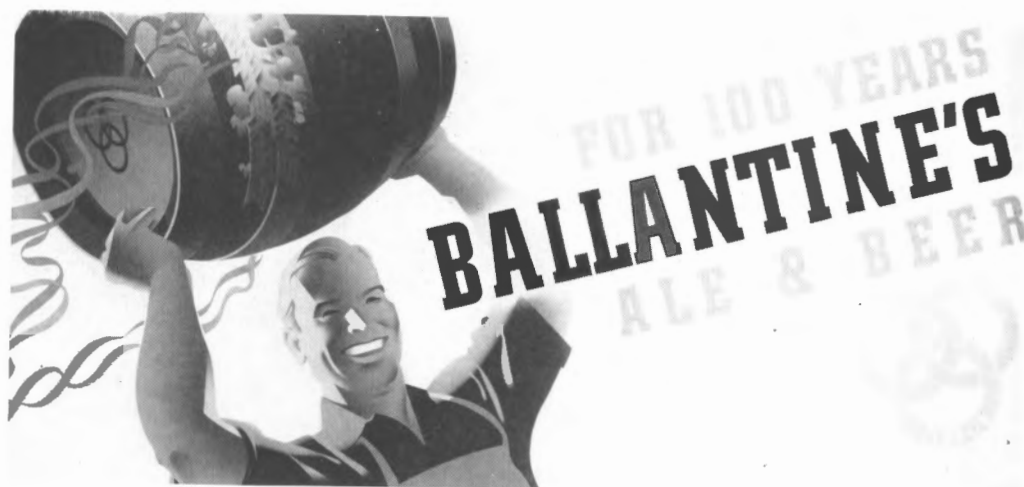
ARTIST: William Steig  
ART DIRECTOR: Burton E. Goodloe  
CLIENT: Shell Oil Co., Inc.  
AGENCY: J. Walter Thompson Company



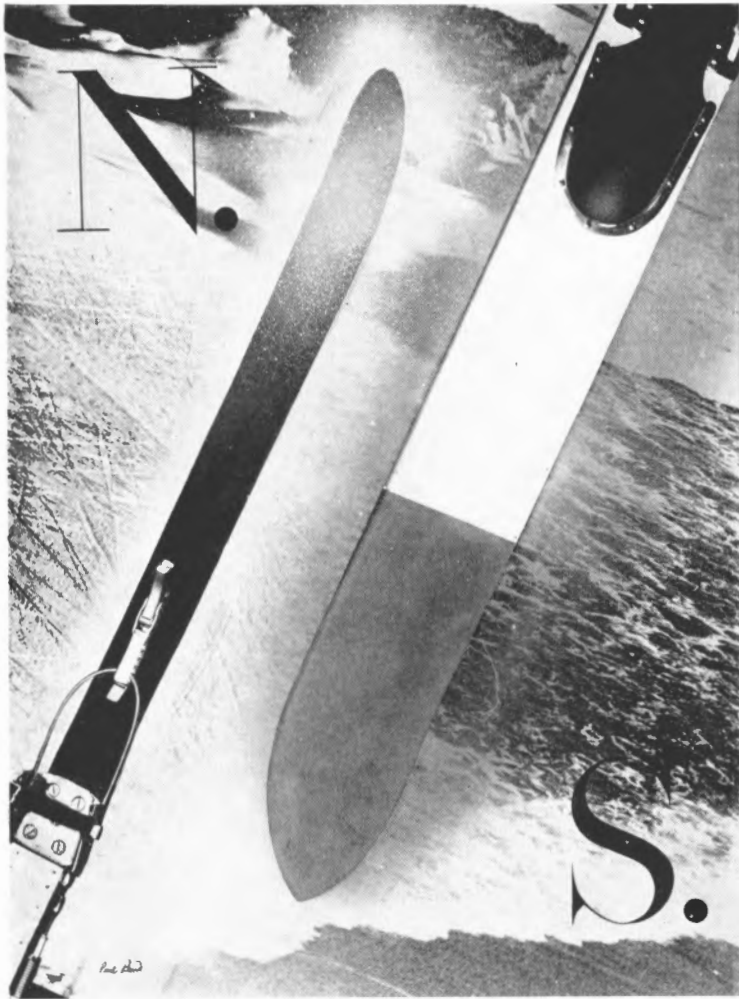
ARTIST: Howard Scott  
 ART DIRECTOR: Paul Holder  
 CLIENT: Standard Oil of New Jersey  
 AGENCY: McCann-Erickson, Inc.



ARTIST: Joseph Binder  
 ART DIRECTOR: Clarence A. Barnes, Jr.  
 CLIENT: Pan American Coffee Bureau  
 AGENCY: Arthur Kudner, Inc.



ARTIST: Joseph Binder  
 ART DIRECTOR: Burton E. Goodloe  
 CLIENT: P. Ballantine & Sons  
 AGENCY: J. Walter Thompson Company

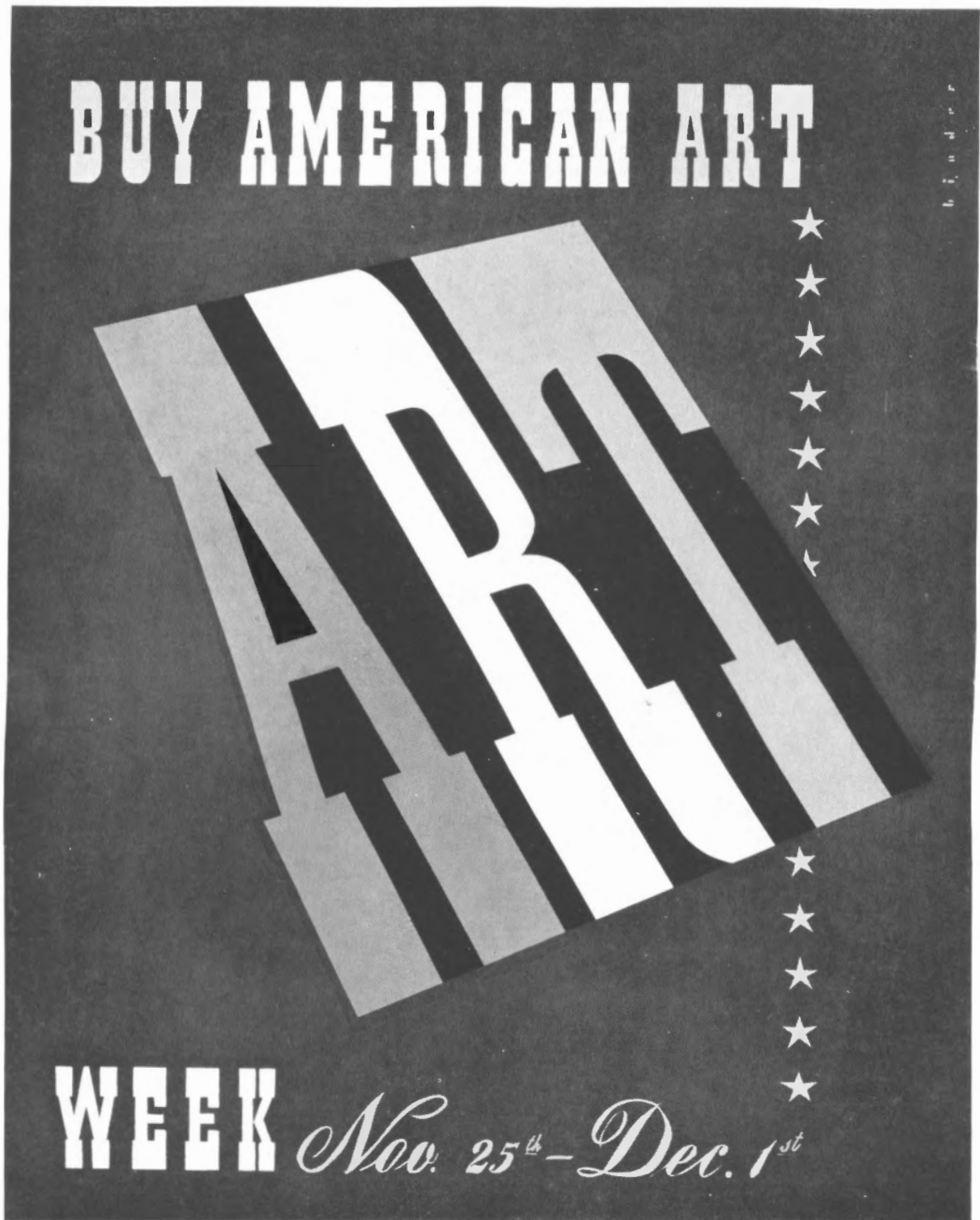


ARTIST: Paul Rand  
ART DIRECTOR: Paul Rand  
CLIENT: Esquire-Apparel Arts



ARTIST: Charles N. Fellnagel  
ART DIRECTOR: Robert B. T. Schmuck  
CLIENT: U. S. Public Health Service

ARTIST: Joseph Binder  
ART DIRECTOR: Francis A. Brennan  
CLIENT: American Art Week





ARTIST: Eric Mulvany  
 ART DIRECTOR: Morris L. Rosenblum  
 CLIENT: L. Bamberger & Company



ARTIST: Homer Hill  
 ART DIRECTOR: Morris L. Rosenblum  
 CLIENT: L. Bamberger & Company

ARTIST: *Fisher-McKenzie*  
ART DIRECTOR: *Raymon D. Levy*  
CLIENT: *Pan American Airways System*



ARTIST: Lester Beall  
ART DIRECTOR: Lester Beall  
CLIENT: Rural Electrification Administration



ARTIST: Adolph Treidler  
ART DIRECTOR: Charles Coiner  
CLIENT: Bermuda Trade Development Board  
AGENCY: N. W. Ayer & Son, Inc.



ARTIST: V. Bobri  
ART DIRECTOR: Grace M. Jones  
CLIENT: Nolde & Horst Sales Co., Inc.



ARTIST: V. Bobri  
ART DIRECTOR: Grace M. Jones  
CLIENT: Nolde & Horst Sales Co., Inc.

ARTIST: Paul Hesse Studios  
ART DIRECTOR: Henry Gorski  
CLIENT: P. Ballantine & Sons  
AGENCY: Einson-Freeman Co., Inc.



ARTIST: Paul Hesse Studios  
ART DIRECTOR: M. Artman  
CLIENT: Safeway Stores, Inc.  
AGENCY: Einson-Freeman Co., Inc.

# DESIGN OF COMPLETE ADVERTISEMENT

by Fred Ludekens



TODAY we find advertising approaching an exact science. Consumer studies, surveys and various analyses have removed in great measure the "guess" in advertising. Advertisements are constantly being checked against sales and readership, eye cameras and questionnaires. Everything is being analysed but the designer.

The design of an advertisement is not a fixed thing but rather the concept of an individual. His point of departure is a set of facts — his job to make them work better. To gain attention . . . to hold interest . . . to attract reading are "musts" that are foremost in his visual imagination. He strives to give a plussage to the idea.

Advertising designers recognize no difference between text, picture and chart — it is all "copy." All of the parts — headline, text, pictures, diagrams, charts, signature and white space are all images that must go to work — every relationship, accent, color and emphasis, is adjusted for effectiveness. It is all correlated into one functional structure — The Structure Becomes the Design.

It is the designer who creates the structure — the color, the feel, the impact — to help make "copy" work. The trained eye can readily distinguish his concept as easily as one can name an artist's work without reading the signature. It is indelibly stamped with his knowledge, experience, taste, character and immediate influences — it is not without his technique. It is he who reads the score — who plays the music.

*The additional length travels the smoke further*

RESULTING IN A NOTICEABLY COOLER AND SMOOTHER CIGARETTE

● SMART PEOPLE EVERYWHERE are selecting the distinguished new Pall Mall because its greater length travels the smoke further, and thus gives you a noticeably cooler and smoother cigarette.

By traveling the smoke further, the flavor and aroma of the superb Pall Mall tobacco are greatly enhanced. The price remains but 1/4 for country.

Smoked by Pall Mall regularly.

"WHEREVER PARTICULAR PEOPLE CONGREGATE"

ARTIST: Glenn Grohe  
 ART DIRECTOR: William Kammer  
 CLIENT: American Cigarette & Cigar Co.  
 AGENCY: Young & Rubicam, Inc.

ARTISTS: Ruth S. Grafstrom & Leslie Gill  
 ART DIRECTOR: Paul Darrow  
 CLIENT: Forstmann Woolen Company  
 AGENCY: N. W. Ayer & Son, Inc.

READING BETWEEN THE LINES . . .

Kitty? Never saw one looking like that! He has been smoking cigarettes at the Hunt Club—and surely he's noticed. For in the crowd outside Kitty wears an in-line knee-length coat with a small label. Forstmann Woolens—surely recognized. Kitty isn't concerned with the main details. She looks for interesting texture and lively color—and she does read between the lines to find and better in the fabric. She shows girth that suits and suits and dresses having this label's smooth lines. It just gives a cool, easy and smart.

She has seen these slender elegant lines in other important people. Well, there are reasons. First Forstmann Woolens' own experience in fabrics and knit. Only the best. Having lines of technique to be needed in to ensure the material between the lines has substance and quality. Forstmann knows that an All-Well made in the finest possible way all made. Fabrics are made in such a way that they are made without the labor and life. These have short fibers, fibers that cannot keep to the line of the line. Some times it is difficult to know the best material at first sight. Then the Forstmann label becomes your assurance of best quality in the wool. To have more of its meaning, ask some expert whose judgment you value.

Forstmann Woolens  
 100% VIRGIN WOOL

ARTIST: Peggy Porcher  
 ART DIRECTOR: Leon Karp  
 CLIENT: Yardley & Company, Ltd.  
 AGENCY: N. W. Ayer & Son, Inc.



Would you like a  
 charm to make you  
 feel fresh as  
 a flower?  
 It's a perfume

gay and natural enough to be worn

for sports... yet one that produces a witchery

subtle as your fluffiest gowns and curls.

Yardley knows the secret of

catching all the fresh sweet-

ness of the true English

Lavender in lovely little bottles for you.

Find them today at your favorite

drug or department store. Or at

Yardley, 620 Fifth Avenue, New York.



**Yardley's**

ENGLISH LAVENDER

Yardley's English Lavender Perfume in  
 perforated boxes at \$1.50 and \$1.00  
 Yardley's English Lavender Soap. Three  
 bottles in a box \$1.00. Sample label \$1.

*Elizabeth*



YOU STAY LIKE HER—

OR YOU TAN LIKE HONEY...

WITH ELIZABETH ARDEN'S

SUN PREPARATIONS

Protect your beautiful complexion

before it's too late! Use Elizabeth Arden's

Sun Protection Cream, \$1.50, \$1.00, 50c.

Use Elizabeth Arden's Sun

Block, \$1.50, \$1.00, 50c.

Use Elizabeth Arden's Sun

Block, \$1.50, \$1.00, 50c.

Use Elizabeth Arden's Sun

Block, \$1.50, \$1.00, 50c.

Use Elizabeth Arden's Sun

Block, \$1.50, \$1.00, 50c.

*Arden*

ARTISTS: V. Bobri, Pettingell & Fenton Art Staff  
 ART DIRECTOR: Sherman H. Raveson  
 CLIENT: Elizabeth Arden  
 AGENCY: Pettingell & Fenton, Inc.

ARTIST: Andre Derain  
 ART DIRECTOR: Paul Darrow  
 CLIENT: De Beers Consolidated Mines, Ltd.  
 AGENCY: N. W. Ayer & Son, Inc.

SONG AT CHRISTMAS • *...and gentle peace... and  
 quietness of life—all these years... [The last line is  
 faint and partially obscured by the image below.]*



*[Faint text, likely a description or caption for the painting, mostly illegible.]*

**NO EMPTIES TO TAKE BACK**

You can forget all about beer empties. Don't carry them back. Just toss them away. Accept the extra conveniences offered by quality brewers who bring you their beer and ale in level-top cans trademarked "KEGLINED." With your brewer's compliments accept also, a bonus in flavor—flavor protected in absolute darkness. Yes, sir, more than two billion quick-cooling cans trademarked "KEGLINED" have brought enjoyment to beer drinkers everywhere. These non-refillable containers are opened the easy, one-stroke, modern way, are smooth-pouring and easy to drink from, too. Ask for your favorite beer or ale in cans trademarked "KEGLINED."

...NO DEPOSITS TO PAY  
 HANDBY—EASY TO CARRY  
 ...LEVEL-TOP CANS SAVE SPACE

THE BETTER BRANDS COME IN CANS TRADEMARKED  
**KEGLINED**  
 AMERICAN CAN COMPANY

ARTIST: Joseph Binder  
 CLIENT: American Can Company  
 AGENCY: Roth, Schenker & Bernhard, Inc.

ARTIST: Andre Dugo  
 ART DIRECTOR: C. B. Mayshark  
 CLIENT: Fleischmann Distilling Corporation  
 AGENCY: J. M. Mathes, Inc.

At his breakfast, clad in tails,  
 Claude Hurd ears imported snails,  
 In his dress or at his meal  
 Things domestic don't appeal.



Flannels? At the thought he wilts.  
 Much prefers to dance in kilts.  
 Snap-brim hat? "How crude!" he  
 says,  
 Putting on his Turkish fez.



Rum? The tropics get his trade;  
 Says Claude—"Where else is it  
 made?"  
 Doesn't know New England's rare  
 Pilgrim is beyond compare!

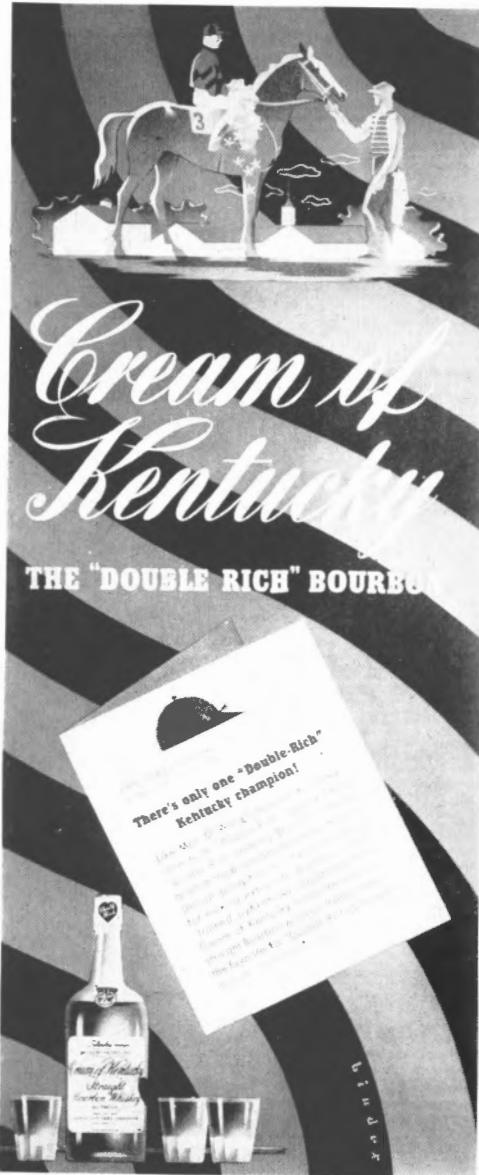


Sure New England rum is best!  
 Don't believe it? Make this test:  
 Pour some Pilgrim—note its hue;  
 Deep, full-bodied, through and through!  
 Sniff it—note the rare bouquet.  
 Raise it to your lips—why, say!  
 Have you ever tasted such  
 Rich, delicious rum? Not much!  
 Pilgrim's *straight* rum—every bit,  
 Makes some 30 drinks a hit!  
 Why not get our booklet (free)?  
 Then—try your pet recipe!



\*At your dealer's, or  
 write Box NY-2, The  
 Fleischmann Distilling  
 Corporation, Peekskill,  
 New York. Copr. 1940.

**RUM**  
**PILGRIM**



ARTIST: Joseph Binder  
 CLIENT: Schenley Distillers Corp.  
 AGENCY: Lord & Thomas, New York

ARTIST: Paul Rand  
 ART DIRECTOR: Paul Rand  
 CLIENT: Esquire, Inc.

\*Place for a salesman at up to \$15,000 per year



\*Big magazine seeks big man . . .

The man we seek is already a seller of big-time advertising space. He is basic in his thinking, sound in his approach, professional and successful in his performance.

There are no major limitations on his age; there are no age opportunities. He should be neither too young, to have proved his ability to bring up an enviable record, nor should he be so old that glazing over past achievements, no matter how spectacular, clutters up his mind. He must be geared strictly to the business at hand . . . to the present and the future.

The man is needed to sell major space on a year-round schedule in New York. Therefore, he will possess wide contacts at important agencies and among the executives of stand-out advertisers. He will know second- and third-hand at all the right places . . . but he will have to know them in the right way, and be able to prove it, to measure up to the full stature of the job we hope to fill.

Appointments with key people, based upon mere business about the advertising

business, rather than on mutual respect, will win no more of a victory here than they do on the actual firing line.

Obviously, our man is the executive type of a seller, but his master-minding will be done before prospects, rather than before his own desk.

For such a substantial citizen, there exists a particularly splendid spot. The magazine is in the national spotlight, and possesses a track record of performance with both readers and advertisers that is one of the nation's best. The organization is flexible enough to give him even fuller recognition if merited, above the already generous terms on which he will start.

If you think that you qualify for such an opening, please write full details which will be held in strict confidence. Our own organization knows of this ad. Or, if you know someone else whom you feel possesses the qualifications, then do him a good turn. Steer him in the name of friendship, alone, to the contents of this rare ad.

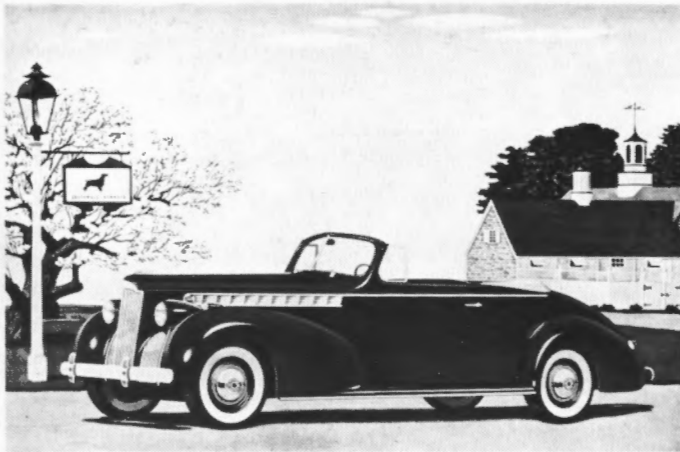
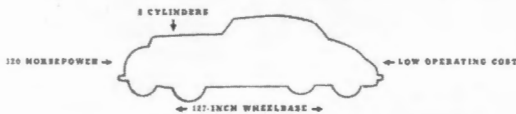


Illustration: Packard Motor Car Co. Photo: Packard Motor Car Co.



Meet Straight-Eight enthusiasm!

By contrast with Packard 120's straight-eight, there is more excitement in like a summer breeze.

For here there might have really gone under your skin. You'll see that the all-around and highly personal way its engineering is done.

To begin with, you may take the gentle curve of the front end, the way it flows on the same road with the 120 Packard 120. Twenty. To start new styling. In the 1938 that made its debut. In these inventors' number which came from their hearts. In your "look" styling, with whose models, fully delight comes with a wave of their.

But it was used to meet Straight Eight's beauty of the body, made up a 120's own. It is the kind of beauty that is not of the moment, but is a permanent.

It is the kind of beauty that is not of the moment, but is a permanent. It is the kind of beauty that is not of the moment, but is a permanent.

Believe that all this beauty, because a 120's own. Twenty from Packard's own. It is the kind of beauty that is not of the moment, but is a permanent. It is the kind of beauty that is not of the moment, but is a permanent.

Drilling home, you'll realize that the most Packard takes exception to the rule that "All good things come in threes." They don't even come in threes.

**PACKARD 120 '1038**

AND UP TO \$15,000 PER YEAR. For more information, write to: Packard Motor Car Co., 120 Packard Building, Detroit, Michigan. See the man who owns one.

ARTIST: John Atherton  
 ART DIRECTOR: Herbert Bishop  
 CLIENT: Packard Motor Car Co.  
 AGENCY: Young & Rubicam, Inc.



ARTIST: V. Bobri  
 ART DIRECTOR: R. Nelsen  
 CLIENT: Color Affiliates  
 AGENCY: Abbott Kimball Company

# COLOR affiliates

*the greatest names in fashion design*... have  
 looked inside and joined design forces... have pooled their  
 creative resources... to bring you the most wonderful colors  
 you can wear this Fall. What's more, they have woven fabric  
 fashioned clothes, created perfect accessories... affiliated... in  
 their very colors.

Choose your Fall costumes for daytime or evening wear  
 in broad woolsens or Mellinot silk and rayon weaves...  
 in these colors... or in color-planned knit-wool with  
 Color Affiliates velvet!

Accent your costumes with Kibley shoes, Kibley handbags,  
 Palmer DeLise shoes, Hodge hats and Dehman shoes...  
 in any combination of these exciting autumn colors. Match  
 them! Mix them! They're planned, styled, fashioned for  
 wear-with-each-other!

And at the final note in this symphony of color,  
 Elizabeth Arden has created a most fascinating new makeup.  
 Cosmetics for wear with Color Affiliates colors!





ARTISTS: Ted Sandler & Josephine Von Miklos  
 ART DIRECTOR: Ted Sandler  
 CLIENT: Prince Matchabelli, Inc.

ARTIST: Gould Studios  
 ART DIRECTOR: Eleanor Mayer  
 CLIENT: Black, Starr & Gorham  
 AGENCY: Abbott Kimball Company

for a THOROUGHBRED

... this proud head of a race horse, carved from a single, large opal.  
 Baguette canary diamonds form his bridle, brilliant white diamonds his bit.  
 A perfect brooch for the woman who knows and wants superb workmanship,  
 distinguished design and flawless, exquisite jewels.  
 For over one hundred and thirty years this house has created  
 individual jewels for discriminating men and women.



**BLACK, STARR & GORHAM**

Fifth Avenue at 48th Street • New York

LYMPHON FOR SUMMER

Cannon Towels are the perfect accompaniment of  
 your summer wardrobe. They are soft, absorbent,  
 and durable. They are made of the finest quality  
 cotton. They are available in a wide variety of  
 patterns and colors. They are the perfect  
 accompaniment of your summer wardrobe.  
 Cannon Towels are the perfect accompaniment  
 of your summer wardrobe. They are soft,  
 absorbent, and durable. They are made of the  
 finest quality cotton. They are available in a  
 wide variety of patterns and colors. They are  
 the perfect accompaniment of your summer  
 wardrobe. Cannon Towels are the perfect  
 accompaniment of your summer wardrobe.

**Cannon Towels**

MADE IN U.S.A. • CANNON MILLS

ARTISTS: Louise Dahl-Wolfe & Bourges Studio  
 ART DIRECTOR: Paul Darrow  
 CLIENT: Cannon Mills  
 AGENCY: N. W. Ayer & Son, Inc.



I look in at Cannon Towels... in a Crown Tested Span Rayon and wool flannel.  
 Washable knee length skirt, plaid shirt, dress. Other plaid loungeing slacks and nathens  
 for more styled shirt. In store at: London Women, New York, Marshall Field & Co.  
 Chicago, Kaufmann's, Washington, D.C., The Goldings Co., Cincinnati.

CROWN TESTED SPAN RAYON • WASHABLE KNEE LENGTH SKIRT • PLaid SHIRT • DRESS



*Crown Tested Span Rayon*



THE FIRST NAME IN RAYON... THE FIRST IN TESTED QUALITY

ARTIST: Louise Dahl-Wolfe  
 ART DIRECTOR: Claude Hurd  
 CLIENT: American Viscose Corporation  
 AGENCY: J. M. Mathes, Inc.

ARTISTS: Martin Weber, Arthur Fox, The N. Y. Times Studios  
 ART DIRECTOR: George Krikorian  
 CLIENT: The New York Times

Title, July 1, 1940

*Herbert is richer*



*Mortimer is handsomer*



**BUT**

*Hortense married George*



*Fabulous Beetle by BLACK STARR & FROST-GORHAM, a huge chrysochroite with diamonds, rubis and sapphires - New York - East Orange*



Herbert has a streamlined convertible, but his ideas about women are strictly Horne and Buggy. "Women's place," says Herbert, with little originality but profound conviction, "is in the home."

Mortimer takes the line of Smiling Condescension. He likes to listen to women. Their prattle about international affairs or social legislation or books amuses him.

So Hortense chose George. George is a sensible, quiet-spoken young man who can talk to and about a woman as if she were a real human being with two eyes, a brain, and at least an average endowment of common sense.

Women choose The New York Times for the same reason Hortense chose George. They like it because it never talks down to them, respects always their intelligent and earnest interest in the world's affairs.

Naturally, advertising in a newspaper that women like, does a better job of persuading them to like what you have to sell. And The New York Times is well filled by one of the largest audiences of women reached by any newspaper.

*The New York Times*  
ALL THE NEWS THAT'S FIT TO PRINT

ARTIST: Robt. K. Weitzen  
 ART DIRECTOR: S. Campbell  
 CLIENT: Black, Starr & Gorham  
 AGENCY: Abbott Kimball Company

**Because** it sells goods profitably

to New York women

The New York Times now leads

in Manhattan department

store advertising



ARTIST: The N. Y. Times Studios

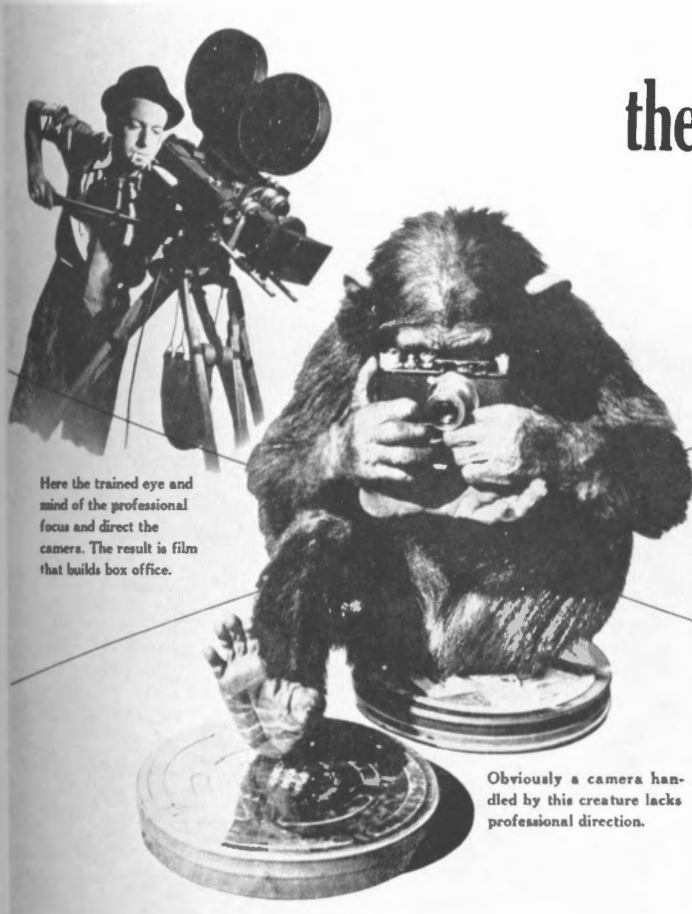
ART DIRECTOR: Arnold Roston

CLIENT: The New York Times

ARTIST: Ross Craufurd

ART DIRECTORS: Ross Craufurd & Joseph Creamer

CLIENT: WOR



Here the trained eye and mind of the professional focus and direct the camera. The result is film that builds box office.

Obviously a camera handled by this creature lacks professional direction.

## the same goes for POWER!

THE FUNDAMENTAL PURPOSE of a station's power is to reach people with radios.

The greater the power, the more people the station can reach.

That's elementary. But there's just as elementary a fact that's frequently disregarded — power unchecked spreads. The more it spreads, the weaker it becomes.

Power harnessed and directed multiplies itself.

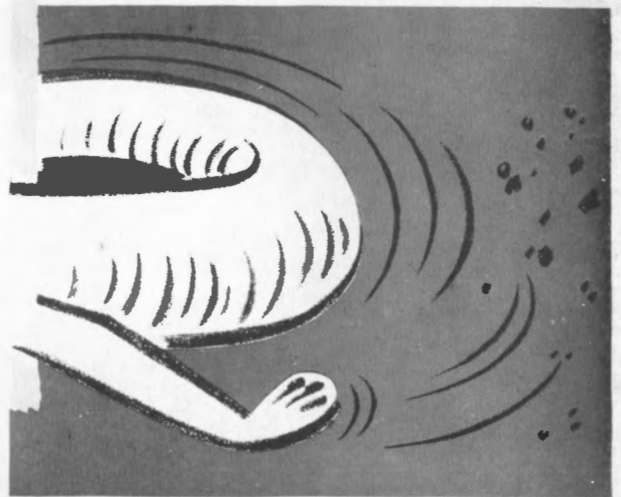
WOR's power-full 50,000 watts are concentrated, directed, multiplied by means of a directional antenna and unique over-water approach to population concentrations. WOR's power is increased three times by spearing it at population centers; into cities where people listen. It is tucked away from sparsely populated areas on the West and the ocean on the East. It is specifically designed to reach the greatest group of markets in America with the most power!

# WOR

— that power-full station

ARTISTS: LeVine & Purfield  
 ART DIRECTOR: John Hepburn Tinker, Jr.  
 CLIENT: Slide Fasteners, Inc.  
 AGENCY: McCann-Erickson, Inc.

**YOU'RE ONLY  
 HURTING YOURSELF  
 IN THE END!**



YOU CAN WALK OFF 35 million Talon fastener nation counter sales!

You can ignore the most powerful national advertising campaign in the notion counter field!

You can yawn in the face of one of the biggest potential markets in chain store history...

That's your choice!

But is it sensible... even though you have thousands of different items to worry about... is it smart to do a half-hearted job with a sure winner?

The point is... hundreds of millions of slide fasteners are being used throughout the country.

There's a tremendous market for slide fastener replacement!

Millions of Talon fastener ads are hammering away at 2 out of every 3 women readers in the U.S.A.

Every day there's a greater demand for Talon slide fasteners!

Why not answer this growing demand with more Talon fasteners on your counters... with free window and counter displays?

Better drop that tail, and get goin'!

**WHY IT PAYS  
 TO PUSH  
 "TALON"  
 SLIDE FASTENERS**

Powerful national advertising reaching 2 out of every 3 American women... Free Displays... bigger and better than ever before... World-famous reputation backed by over 500 million Talon fasteners now in use! Sales Menace... Color Charts... Prompt Delivery... Liberal Profit.

SLIDE FASTENERS, INC., 420 LEXINGTON AVENUE, NEW YORK • CHICAGO • PHILADELPHIA • NEW ORLEANS • LOS ANGELES

"TALON" is the registered trademark for slide fasteners made by Talon, Inc.

# Mack

## TRIPLE-THREAT TO FIRES



### MACK PERFORMANCE

Mack Fire Engines extra-peak on the artesian sweep ahead of the field on straight stretches and steep grades—take long hours of pumping on their stride. Specific design for specific fire-fighting functions give each Mack unit superior stamina and efficiency—a higher peak of performance.

### MACK SERVICE

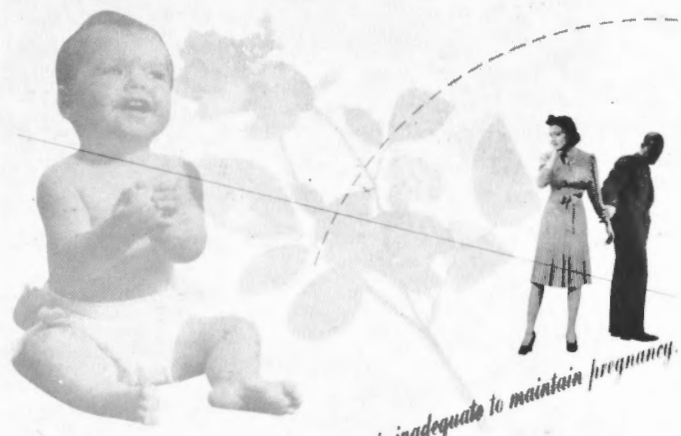
Mack's service actually provides 24 direct factory branches. Strategically covering the country from coast to coast to make certain that skillful and economical service can be had quickly.

### MACK RESOURCES

Mack's factory and engineering resources—largest in the entire country—make possible constant shop and laboratory experiment. Make Mack units better built. Mack resources mean also that any unit can be replaced at any time. Macks are never "orphans".

The Mack Fire Apparatus Line includes triple and quadruple pumps from 300 to 1500 gallon capacity, hose, ladders, city service ladder trucks, squad cars and coach cars—comprising 14 different specialized models. Mack is proud of building the best. We invite comparison. We solicit inquiries.  
**MACK MANUFACTURING CORP.**  
 Fire Engine Division, New York, N. Y.

ARTISTS: LeVine & Purfield  
 ART DIRECTOR: John Hepburn Tinker, Jr.  
 CLIENT: Mack Manufacturing Corp.  
 AGENCY: McCann-Erickson, Inc.

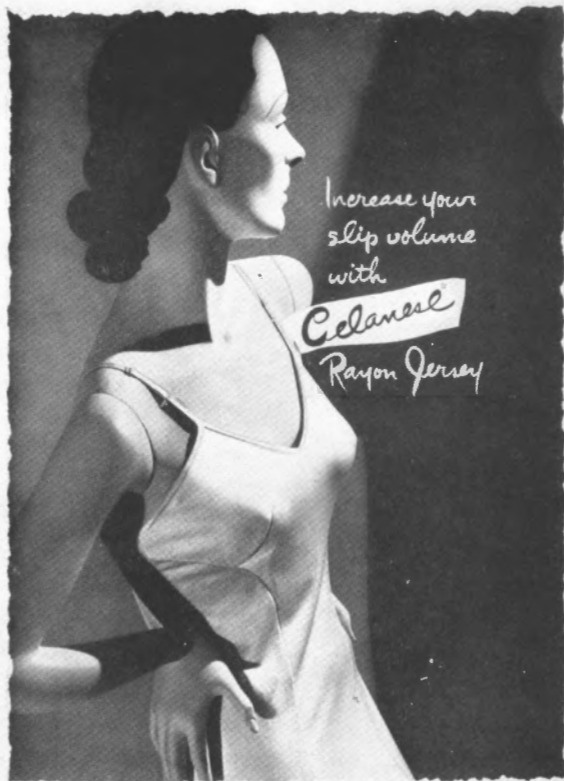


*When production of corpus luteum hormone is inadequate to maintain pregnancy.*

ARTISTS: Lester Beall & Milton Ackoff  
 ART DIRECTOR: Lester Beall  
 CLIENT: Abbott Laboratories

Progestin, Abbott, duplicates the effect of the corpus luteum hormone. It is injected intramuscularly and is employed in the treatment of hormone imbalance in women in whom the corpus luteum hormone is produced in insufficient amounts, and in those cases where the depressant effect of progesterone on uterine tone and motility is desired. ● In the treatment of habitual abortion due to inadequate function of the corpus luteum, Progestin has been reported to be of value. Certain types of functional dysmenorrhea are likewise reported to be influenced favorably. ● Progestin, Abbott, is prepared synthetically by the oxidation of cholesterol and exerts the effect of corpus luteum. The progestational activity is determined by biological assay. Progestin, Abbott, in Sesame Oil, is supplied in 1-cc. ampoules containing 1, 2 or 5 International units, in boxes of 2 and 25, and bulk packages of 100. Literature on Progestin and its uses is available. The enclosed reply card may be used in requesting it.

*Progestin, Abbott*



Increase your  
slip volume  
with  
**Celanese**  
Rayon Jersey

Slips tailored of Celanese rayon Jersey are finding increasing favor because they:

Points in  
its favor

- ① Fit snugly... are soft and sheer
- ② Are uniform knit for a finer appearance
- ③ Are free from wrinkling
- ④ Stretch and shrink, stretch or sag
- ⑤ Have longer wear
- ⑥ Come in fashion-right colors that are exceptionally fast
- ⑦ Do not stain readily
- ⑧ Have exceptional durability
- ⑨ Are guaranteed non-rise
- ⑩ Washable easily... require no ironing
- ⑪ Are guaranteed non-rise

CELANESE CORPORATION OF AMERICA, 127 MADISON AVENUE, NEW YORK CITY

ARTIST: Zoltan Farkas  
ART DIRECTOR: Jerry Wagner  
CLIENT: Celanese Corporation of America

ARTISTS: Werner Schmidt & Harry O. Diamond  
ART DIRECTOR: Harry O. Diamond  
CLIENT: The Child's Company  
AGENCY: Geyer, Cornell & Newell, Inc.

## Fishing for Compliments

One of the most-fired ways to hear the praises of our cooking prowess may be to serve... **FRIED DEEP SEA SCALLOPS**. And that's just what we're serving this very day for lunch. You see, Childs uses only those scallops that come from the deep, cool part of the sea where scallops attain a particularly delicate flavor. Of course, they're fresh the day you order them... and not fried till you do order them... and then fried quickly till a thin little golden crust forms and holds that flavor as your special lunchtime treat. With the scallops goes a tartar sauce prepared with a mayonnaise we make ourselves... mashed potatoes... fresh buttered spinach and warm poppy seed rolls or Butterscotch Biscuits that we baked today. Remember... today for lunch... and the whole thing comes to only 35¢!

**Childs**  
sets a good table









*S.F.A. White Lightning!!!*

... tennis dresses must say hip-hip hooray!  
Oh, beautiful... security. But it's their prettiness and style  
we call your attention to.

- Side draped... dress  
rayon shortskirt tennis dress...  
10 to 20... 10.00
- Extra glove-neck tennis dress with ambrosia  
cashed skirt. Separate rayon jersey pants...  
10 to 20... 10.00
- Wrap-front tennis dress  
in rayon poplin... 10 to 20... 10.00
- For ballies with edge! It's the  
Saks that does it. Front button  
wave pleat tennis dress... 10 to 20... 10.00  
Rayon shortskirt visor... 2.00
- Tennis dress of rayon shortskirt with slip front  
and waistline... 10 to 20... 10.00

Saks Fifth Avenue-Sponsor All shown in white... Third Floor

ARTIST: Herbert Matter  
ART DIRECTOR: Alexey Brodovitch  
CLIENT: Saks Fifth Avenue

WE'RE BACK FROM THE BRAVE NEW COLLECTIONS VIA S.S. MANHATTAN WITH '47  
SPIRITED FRENCH HATS... A GROUP OF THE FIRST MAGNITUDE

Bemelmans

Third Floor

ARTIST: Ludwig Bemelmans  
ART DIRECTOR: Alexey Brodovitch  
CLIENT: Saks Fifth Avenue

ARTIST: Underwood & Underwood  
 ART DIRECTOR: Budd Hemmick  
 CLIENT: Buick Motor Division, General Motors Sales Corp.  
 AGENCY: Arthur Kudner, Inc.

*Camera Fan at a Bathing Beauty Contest?*



No, just any snap-shooter getting his first chance to photograph the

*"Best Buick Yet"*

SEE YOUR NEAREST BUICK DEALER

ARTIST: Raynaldo Luza  
 ART DIRECTOR: Alexey Brodovitch  
 CLIENT: Saks Fifth Avenue

SAKS FIFTH AVENUE AT ROCKEFELLER CENTER SAKS FIFTH AVENUE



*Palmer's Flying Carpet No. 2*

**BIZARRE... ETHEREAL... COMFORTABLE**

**ARCH-FREE...**

*What? no arch at all—yet comfortable? YES—on the same suspension principle that upholds bridges. Support is where Nature planned it—at heel and ball. Probably the most talked-of idea in shoe-making ever developed. This revolutionary school of shoes started in our Paris design studio—and you can get them only at Saks Fifth Avenue.*

*Black or blue suede or black patent leather with red trim; yellow or bright blue kid with red; light green with yellow; red kid with blue... 40-45. Fourth Floor. Also Chicago and Beverly Hills.*

*U. S. Design Patent 118097 Construction Patent Pending*



For the smaller of our Good Neighbors...

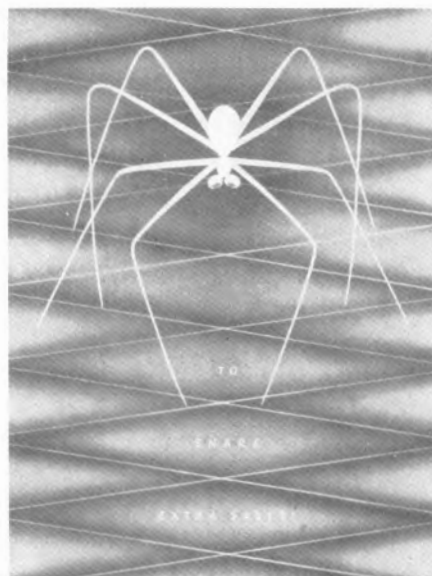
ARTIST: *Lester Beall*  
ART DIRECTOR: *Lester Beall*  
CLIENT: *Columbia Broadcasting System*



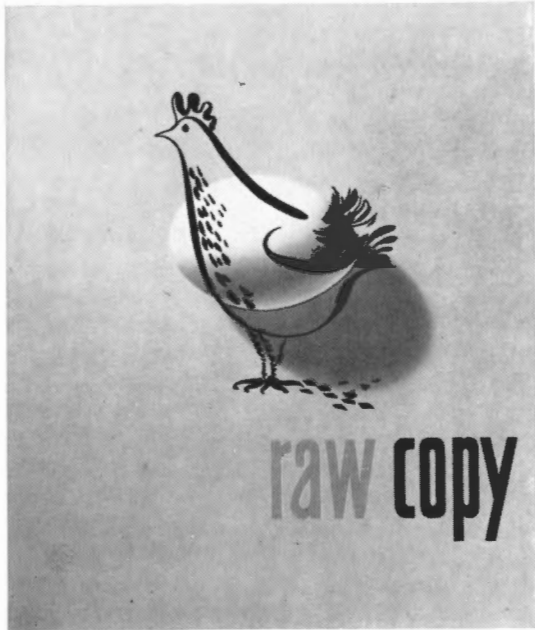
ARTISTS: Frank McIntosh & Menalkas Selander  
 ART DIRECTOR: Lloyd B. Myers  
 CLIENT: Matson Navigation Company  
 AGENCY: Bowman, Deute, Cummings, Inc.



ARTIST: Louise McMahan Horwitz  
 ART DIRECTOR: Louise McMahan Horwitz  
 CLIENT: Von Hoffman Press



ARTIST: V. Bobri  
 ART DIRECTOR: Grace M. Jones  
 CLIENT: Nolde & Horst Sales Co., Inc.



ARTIST: Ruth Storck  
 ART DIRECTOR: Frank L. Henahan  
 CLIENT: Aldus Printers, Inc.



ARTIST: Barbara Crawford  
 ART DIRECTOR: Ben Collins  
 CLIENT: The Beck Engraving Company

ARTISTS: Paul Rand & Rudy Bass  
 ART DIRECTOR: Paul Rand  
 CLIENT: Esquire, Inc.

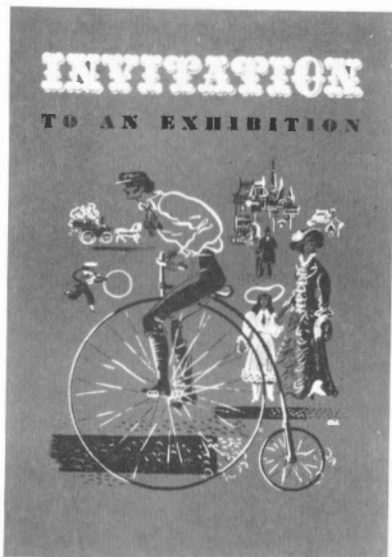


June Boon:





ARTIST: G. Goodenow  
ART DIRECTOR: R. Pliskin  
CLIENT: Strathmore Paper Co.  
AGENCY: Abbott Kimball Company



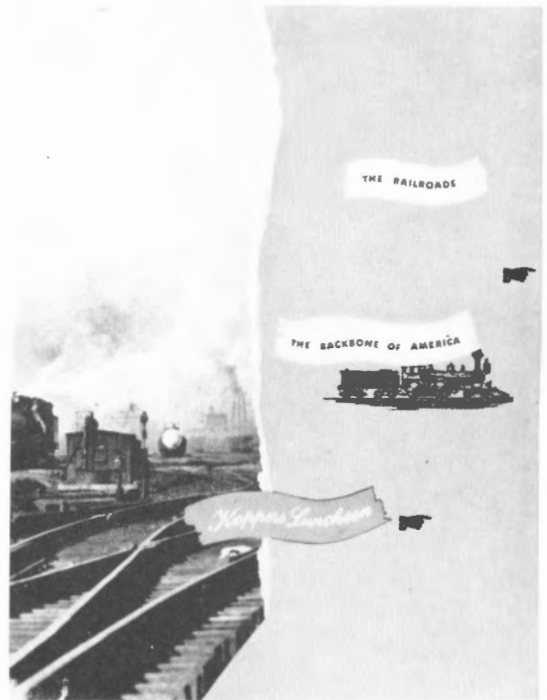
ARTIST: Joseph Feher  
ART DIRECTOR: William A. Kittredge  
CLIENT: R. R. Donnelley & Sons Company

ARTISTS: Lester Beall & Jimmy Hare  
ART DIRECTOR: Lester Beall  
CLIENT: Crowell-Collier Publishing Co.



ARTIST: Adolph Kronengold  
ART DIRECTORS: Robert A. Schmid & Adolph Kronengold  
CLIENT: Mutual Broadcasting System

ARTIST: Town Studios  
 ART DIRECTORS: Harve B. Cushman & James I. Pogue  
 CLIENT: Koppers Company  
 AGENCY: Ketchum, MacLeod & Grove, Inc.



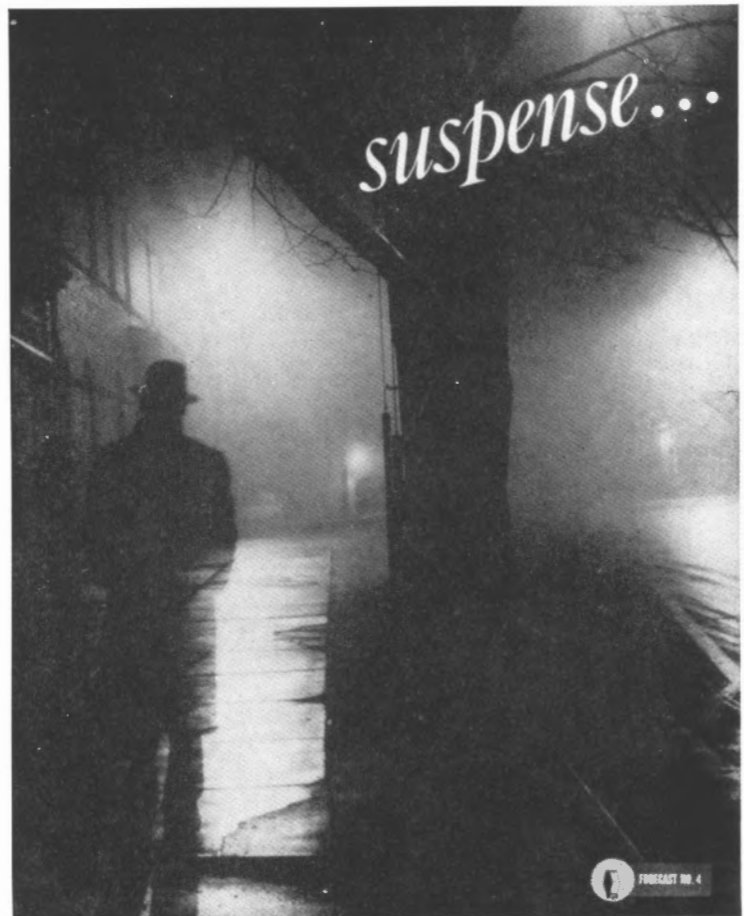
ARTISTS: Frank A. Etienne & The Windmann Studios  
 ART DIRECTOR: Harry Harding  
 CLIENT: John Hancock Mutual Life Insurance Company  
 AGENCY: The Barta Press



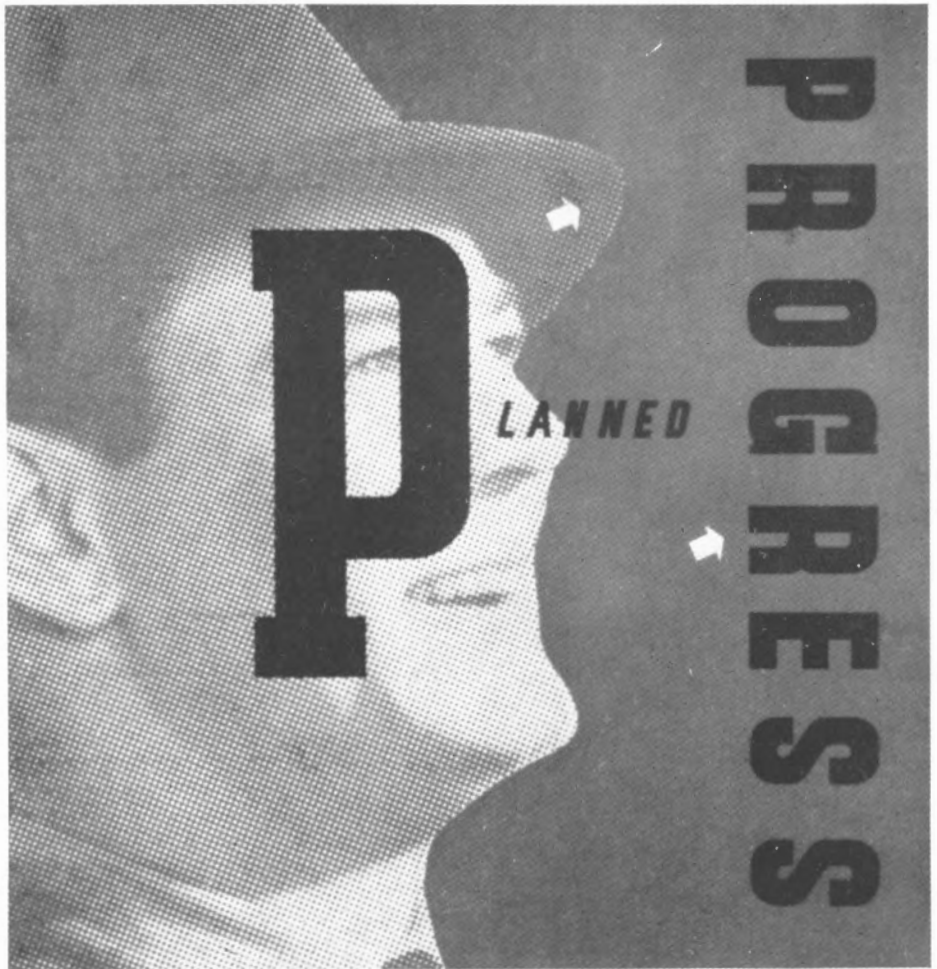
ARTIST: Russell Patterson  
 ART DIRECTOR: Sanford E. Gerard  
 CLIENT: R. H. Macy & Co., Inc.



ARTIST: Jac Leonardo  
ART DIRECTOR: Jac Leonardo  
CLIENT: Leonardo Studio



ARTIST: Chester of Black Star  
ART DIRECTOR: Ted Sandler  
CLIENT: Columbia Broadcasting System (CBS)



ARTISTS: *Lester Beall & Milton Ackoff*  
 ART DIRECTOR: *Lester Beall*  
 CLIENT: *Boston & Old Colony Ins. Co.*



ARTIST: *R. Pliskin*  
 ART DIRECTOR: *R. Pliskin*  
 CLIENT: *Color Affiliates*  
 AGENCY: *Abbott Kimball Company*

ARTIST: E. McKnight Kauffer  
ART DIRECTOR: Jack Fisher  
CLIENT: Lincoln Motor Car Division, Ford Motor Co.  
AGENCY: N. W. Ayer & Son, Inc.



ARTIST: Peter Arno  
ART DIRECTOR: E. P. H. James  
CLIENT: National Broadcasting Company



ARTIST: V. Bobri  
 ART DIRECTOR: Grace M. Jones  
 CLIENT: Nolde & Horst Sales Co., Inc.



ARTIST: Ervine Metz  
 ART DIRECTOR: Ervine Metz  
 CLIENT: Saturday Evening Post  
 AGENCY: Batten, Barton, Durstine & Osborn, Inc.



ARTIST: V. Bobri  
ART DIRECTORS: R. McNamara & R. Nelsen  
CLIENT: Abbott Kimball Company



# INDICES

## ARTISTS

- Aarons, Leo, 163 East 69th St., New York, 32, 108, 123, 133  
Abrahams, Dora, 141 East 56th St., New York, 92  
Ackoff, Milton, 426 East 58th St., New York, 185, 199  
Arno, Peter, c/o New Yorker, 25 West 43rd St., New York, 200  
Arsenault, J. W., c/o Eastman Kodak Co., Rochester, N. Y., 115  
Atherton, John, Ridgefield, Conn., 56, 58, 68, 178  
Averill, John, 155 East Ontario St., Chicago, Ill., 96  
Baker, Franklin D., c/o Sutton & O'Brien, 370 Lexington Ave., New York, 163  
Barrilli, Milena P., 120 East 57th St., New York, 80  
Barschel, H. J., 68-20 Burns St., Forest Hills, N. Y., 156  
Bass, Rudy, 180 Bennett Avenue, New York, 194  
Beall, Lester, 580 Fifth Avenue, New York, 73, 95, 158, 170, 192, 199  
Bemelmans, Ludwig, 26 Gramercy Park, New York, 190  
Berger, Hank, c/o Laurence Studios, 18 East 48th St., New York, 36, 143, 146  
Berman, Eugene, 35 West 53rd St., New York, 81  
Berman, Sam, Chappaqua, New York, 57  
Biggs, Geoffrey, c/o Barry Stephens Studio, 480 Lexington Ave., New York, 62  
Billings, Henry, Rhinebeck, New York, 74  
Binder, Joseph, 100 Central Park South, New York, 165, 167, 176, 177  
Blanch, Arnold, 30 East 14th St., New York, 75  
Bobri, V., 124 East 60th St., New York, 24, 45, 51, 52, 88, 171, 175, 179, 201, 202  
Bourges Studio, 250 East 43rd St., New York, 181  
Brown, Gene, c/o Patterson & Hall, San Francisco, Calif., 72  
Bruehl, Anton, 480 Lexington Avenue, New York, 110, 121  
Burtin, Will, 15 West 97th St., New York, 39  
Calhoun, Donald G., Canoe Hill Road, New Canaan, Conn., 73, 150  
Campbell, Ian, c/o R. H. Macy & Co., Herald Square, New York, 187  
Camera Art, Inc., 405 Lexington Ave., New York, 121, 122  
Chance, Fred, Jr., 11 Heritage Road, Haddonfield, N. J., 92  
Chester, K., 14 East 37th St., New York, 198  
Collins, Roy, Portland, Conn., 52, 65  
Colvin, Wayne, 246 East 46th St., New York, 189  
Cooper, Fred, 90 West St., New York, 162  
Corcos, Lucille, 121 Joraleman St., Brooklyn, New York, 76  
Cornwell, Dean, Gainsborough Studios, 222 Central Park South, New York, 90  
Craufurd, Ross, 129 Corlies Ave., Pelham, N. Y., 183  
Crawford, Barbara, c/o Alber Studio, 1238 Pine St., Philadelphia, Pa., 95, 194  
Dahl-Wolfe, Louise, 58 West 57th St., New York, 28, 109, 181  
Dali, Salvador, c/o Julien Levy Gallery, 15 East 57th St., New York, 64  
Davis, Floyd, 116 West 87th St., New York, 60  
Davis, Floyd M., 425 East 86th St., New York, 35  
De Brocke Studios, Inc., 480 Lexington Ave., New York, 134, 141  
Derain, Andre, Paris, France, 176  
De Vos, Leon, 4 East 46th St., New York, 111  
Diamond, Harry O., 745 Fifth Avenue, New York, 44, 186  
Dohanos, Stevan, c/o Charles E. Cooper, 155 East 44th St., New York, 53, 54, 67, 87  
Dorne, Albert, 146 East 49th St., New York, 55, 101, 140  
Dufy, Raoul, Paris, France, 64  
Dugo, Andre, 56 West 45th St., New York, 177  
Edmundson, Carolyn, 321 East 72nd St., New York, 78

- Ensminger, H. Foster, c/o H. Watts Studio, 420 Lexington Ave., New York, 134, 135
- Erickson, Carl, 125 East 57th St., New York, 19, 61
- Etienne, Frank A., 230 Boylston St., Boston, Mass., 197
- Faltcr, John, Connemara Farm, Perkasic, Pa., 69
- Farkas, Zoltan, 171 Madison Ave., New York, 186
- Fawcett, Robert, c/o James Monroe Perkins, 420 Lexington Ave., New York, 98
- Federico, Gene, 145 Dahlgreen Place, Brooklyn, N. Y., 76
- Fehler, Joseph, 333 No. Michigan Ave., Chicago, Ill., 101, 195
- Fellnagel, Charles N., 9 Forestway, Greenbelt, Md., 166
- Fisher, Frank, c/o Michigan College of Mining & Technology, Houghton, Mich., 119
- Fisher-McKenzie, 551 Fifth Avenue, New York, 169
- Fitz, Grancel, 5 Prospect Place, New York, 131
- Fox, Arthur, c/o New York Times Studios, New York, 182
- Frame, Walter, 103 Park Ave., New York, 51, 83
- Frissell, Toni, 480 Lexington Ave., New York, 116, 124, 155
- Georgi, Edwin, Norwalk, Conn., 49
- Gill, Leslie, 126 East 62nd St., New York, 174
- Gonzalez, Amado, c/o Patterson & Hall, San Francisco, Calif., 72
- Goodenow, G., 37 Park Ave., New York, 195
- Goodenow, Earle, 2 East 12th St., New York, 100
- Goold Studios, 10 East 34th St., New York, 180
- Grafstrom, Ruth S., 2 Beekman Place, New York, 174
- Green, Ruzzie, 18 East 48th St., New York, 109
- Grohe, Glenn, c/o Chas. E. Cooper, 155 East 44th St., New York, 21, 62, 67, 174
- Hagel, Otto, c/o Life Magazine, Time-Life Building, New York, 136
- Hare, Jimmy, 580 Fifth Ave., New York, 196
- Harrer, Fidelis, 155 East Superior St., Chicago, Ill., 119
- Helck, Peter C., 10 East 53rd Street, New York, 20, 23
- Hesse, Paul, 480 Lexington Ave., New York, 118, 172
- Hill, Homer, 7 South Maple Ave., East Orange, N. J., 168
- Hiller, Lejaren A., c/o Underwood & Underwood, 321 E. 44th St., New York, 29, 33
- Hook, Richard, 8 Rose Lane, Chestnut Hill, Pa., 91
- Horst, c/o Vogue, 420 Lexington Ave., New York, 155
- Horwitz, Louise McMahan, 7908 Bonhomme Ave., St. Louis, Mo., 193
- Hughes, George, 155 East 44th St., New York, 48, 88, 142, 147, 148
- Hurst, Earl Oliver, Douglas Manor, L. I., N. Y., 84
- Infante, George, c/o Kent Studios Service, 385 Madison Ave., New York, 152
- Karp, Leon, c/o N. W. Ayer & Son., Inc., Philadelphia, Pa., 50
- Kauffer, E. McKnight, c/o Gilbert Tompkins, 21 West 47th St., New York, 200
- Keppler, Victor, 250 East 43rd St., New York, 106, 128, 129
- Kronengold, Adolph, 415 Lexington Ave., New York, 196
- Kuniyoshi, Yasuo, 30 East 14th St., New York, 99
- Leonard, Jac, 4 Jones Lane, New York, 198
- LeVine and Purfield, 370 Lexington Avenue, New York, 184, 185
- Ludekens, Fred, 44 East 67th St., New York, 63
- Luza, Raynaldo, 58 West 57th St., New York, 191
- Lynes, George Platt, 640 Madison Ave., New York, 43
- Mac Ball Studios, 480 Lexington Ave., New York, 31, 132
- Mack, Robert, 270 Sutter St., San Francisco, Calif., 114
- Marshall, Francis, 1 Old Burlington St., London, England, 97
- Matter, Herbert, 45 Prospect St., New York, 190
- McIntosh, Frank, 112 East 54th St., New York, 193
- Mead-Maddick-Lownds, 551 Fifth Avenue, New York, 107
- Metzl, Ervine, 20 Park Ave., New York, 85, 201
- Miller, Ardean, P. O. Box 166, Augusta, Me., 133
- Miller, Janc, c/o Barry Stephens, 480 Lexington Ave., New York, 98
- Moss, John T., Jr., 400 E. 58th St., New York, 156
- Mulvany, Eric, 169 East 78th St., New York, 25, 102, 103, 168, 189
- Neuburg, Walter, 20 Lincoln St., Larchmont, New York, 112
- New York Times Studios, 229 West 43rd Street, New York, 182, 183, 188
- Nichols, Dale, 708 N. Columbus St., Tuscon, Ariz., 56
- Nicolas, Joep, 15 West 67th St., New York, 154
- Nitsche, Erik, 47 West 12th St., New York, 75, 137
- Oberhardt, William, 41 Union Square, New York, 87
- O'Keeffe, Georgia, 405 East 54th St., New York, 59
- Olis, Marcel, 230 Park Ave., New York, 126
- Patston, Edward, c/o Paul Hesse Studios, 480 Lexington Ave., New York, 57
- Patterson, Russell, c/o R. H. Macy & Co., Herald Square, New York, 197
- Pliskin, Robert, 34-41 Union St., Flushing, N. Y., 199
- Porcher, Peggy, 3550 77th St., Jackson Heights, N. Y., 175
- Quirt, Walter, 114½ Perry St., New York, 71
- Rand, Paul, 44 East 50th St., New York, 157, 159, 166, 178, 194
- Refregier, Anton, 449 West 22nd St., New York, 74
- Riggs, Robert, 118 Maplewood Ave., Germantown, Pa., 60, 82, 85, 86, 96
- Roberts, Mike, 2151 West St., Oakland, Calif., 130
- Rockwell, Harlow, 597 Fifth Ave., New York, 91
- Rockwell, Norman, Arlington, Vermont, 41
- Ross, Alex, 155 East 44th St., New York, 93
- Roy, Pierre, c/o Vogue, 420 Lexington Ave., New York, 40, 59
- Saalburg, Allen, 38 West 56th St., New York, 66, 154
- Saalburg, Leslie, 38 West 56th St., New York, 149
- Sandler, Ted, 503 East 55th St., New York, 180
- Sargent, Richard, c/o R. H. Macy & Co., Herald Square, New York, 187
- Sarra, Valentino, 3 East 54th St., New York, 126
- Schmidt, Werner, 48 West 48th St., New York, 44, 186
- Schucker, James, c/o Barry Stephens, 480 Lexington Ave., New York, 145
- Scott, Howard, 50 Rockefeller Plaza, New York, 163, 165
- Selander, Menalkas, 648 Beacon St., Oakland, Calif., 193
- Smith, Jacob Getlar, 114 Waverly Place, New York, 81
- Soyer, Raphael, Union Square, New York, 157
- Stahle, Albert, c/o McCann & Erickson, Inc., 424 Madison Ave., New York, 162, 164
- Steichen, Edward, Ridgefield, Conn., 27, 116, 117
- Steig, William, Gaylordsville, Conn., 164

Steinmetz, Dr. Joseph J., 8014 Winston Road, Chestnut Hill, Philadelphia, Pa., 115  
 Steinweiss, Alex, R. D. 2, Newton Turn Pike, Westport, Conn., 89  
 Storck, Ruth, 1480 East 10th St., Brooklyn, N. Y., 194  
 Stuart, Kenneth, 700 S. Washington Square, Phila., Pa., 71  
 Taylor, Richard, Putnam Park Road, Bethel, Conn., 97  
 Thomas, Dillwyn, 1300 Guardian Bldg., Cleveland, Ohio, 104  
 Tinker, John Hepburn, Jr., 205 West 39th St., New York, 113  
 Town Studios, Stevenson & Foster Bldg., Pittsburgh, Pa., 197  
 Treidler, Adolph, 122 East 37th St., New York, 170  
 Underwood & Underwood, 321 East 44th St., New York, 113, 191  
 Vickery, John, c/o Byron Musser, Inc., 45 West 45th St., New York, 82, 162, 163  
 Von Miklos, Josephine, 163 East 36th St., New York, 180  
 Washburn, Bradford, 234 Berkeley St., Boston, Mass., 131  
 Waxman, Henry, 146 East 56th St., New York, 120  
 Weber, Martin, 6 E. 39th St., New York, 182  
 Weitzen, Robert K., 43 West 47th St., New York, 182  
 Wengenroth, Stow, c/o Associated American Artists, 711 Fifth Ave., New York, 79  
 Willaumez, R. B., 420 Lexington Ave., New York, 70  
 Williams, H. I., 5 East 40th St., New York, 125  
 Williamson, James, Round Hill Road, Greenwich, Conn., 37, 141, 144  
 Windmann Studios, The, 480 Lexington Ave., New York, 197  
 Zadig, Bert, 332 West 50th St., New York, 94

## AGENCIES

Alley & Richards Company, 49, 90, 94  
 Ayer, N. W. & Son, Inc., 50, 59, 61, 64, 81, 85, 86, 91, 92, 96, 131, 163, 170, 174, 175, 176, 181, 200  
 Barta Press, The, 197  
 Batten, Barton, Durstine & Osborn, Inc., 66, 85, 101, 145, 201  
 Benton & Bowles, Inc., 109  
 Bijur, George, Inc., 73, 95, 137  
 Blaker Advertising Agency, Inc., 92, 97  
 Bowman, Deute, Cummings, Inc., 24, 27, 88, 116, 117, 193  
 Bowman, Holst, MacFarlane, Richardson, Ltd., 79, 116, 124  
 Compton Advertising, Inc., 108  
 Doremus & Company, 84  
 Einson-Freeman Co., Inc., 118, 123, 172  
 Ellis, Sherman K. & Company, 29, 113  
 Erwin, Wasey & Co., Inc., 52, 60, 65, 83, 140  
 Fuller & Smith & Ross, 129  
 Getchell, J. Stirling, Inc., 58, 121, 122  
 Geyer, Cornell & Newell, Inc., 44, 53, 98, 186  
 Hazard Advertising Corp., 111  
 Kenyon & Eckhardt, Inc., 87, 141  
 Ketchum, MacLeod & Grove, Inc., 93, 197  
 Kimball, Abbott Company, 43, 51, 76, 80, 179, 180, 182, 195, 199  
 Kudner, Arthur, Inc., 106, 107, 165, 191  
 Lord & Thomas, 52, 63, 72, 120, 177  
 MacManus, John & Adams, 56, 119  
 Mathes, J. M., Inc., 19, 23, 28, 31, 48, 82, 132, 177, 181, 189  
 Maxon, Inc., 56, 119  
 McCann-Erickson, Inc., 73, 78, 91, 96, 104, 113, 128, 150, 162, 163, 164, 165, 184, 185  
 Pettingell & Fenton, Inc., 175  
 Rogers-Kellogg-Stillson, Inc., 125  
 Roth, Schenker & Bernhard, Inc., 176  
 Ruthrauff & Ryan, Inc., 55  
 St. Georges & Keyes, Inc., 62  
 Tarcher, J. D. & Co., 68, 112  
 Thompson, J. Walter, Company, 41, 57, 115, 133, 135, 164, 165  
 Tracy-Locke-Dawson, Inc., 62  
 Young & Rubicam, Inc., 21, 32, 33, 35, 36, 37, 54, 60, 67, 69, 82, 87, 88, 97, 109, 110, 114, 121, 130, 131, 133, 136, 142, 143, 144, 146, 147, 148, 149, 152, 174, 178

## ADVERTISERS

Abbott Laboratories, 71, 74, 75, 126, 157, 158, 185  
 Agfa AnSCO Corp., 33, 130, 131  
 Air Transport Association, 140  
 Aldus Printers, Inc., 194  
 American Airlines, Inc., 55  
 American Art Week, 167  
 American Can Company, 176  
 American Cigarette & Cigar Co., 69, 174  
 American President Lines, 72  
 American Telephone & Telegraph Co., 96, 131  
 American Tobacco Co., 67, 120  
 American Viscose Corp., 19, 28, 181  
 Architectural Forum, The, 39  
 Arden, Elizabeth, 92, 97, 175  
 Atlantic Mutual Insurance Co., 84  
 Atlantic Refining Company, 163

Ballantine & Sons, P., 41, 57, 134, 165, 172  
 Barrett Company, The, 91  
 Bamberger, L. & Co., 25, 76, 102, 103, 168, 189  
 Beck Engraving Company, The, 95, 194  
 Bermuda Trade Development Board, 170  
 Bijur, George, Inc., 137  
 Black, Starr & Gorham, 180, 182  
 Bonwit Teller, 70  
 Boston & Old Colony Ins. Co., 199  
 Breskin Publishing Corp., 89  
 Bridgeport Brass Company, 111  
 Bristol-Myers Company, 152  
 Californians, Inc., 63  
 Calvert Distillers Corp., 52, 65, 83  
 Canada Dry Ginger Ale, Inc., 189  
 Cannon Mills, 181  
 Carson, Pirie, Scott & Co., 43  
 Celanese Corporation of America, 186  
 Chesapeake & Ohio Lines, 104  
 Child's Company, The, 44, 98, 186  
 Chrysler Corporation, 58, 121, 122  
 Cluett, Peabody & Co., Inc., 32, 37, 133, 144, 146  
 Color Affiliates, 179, 199  
 Columbia Broadcasting System, 192, 198  
 Congoleum-Nairn, Inc., 113  
 Continental Oil Company, 62  
 Coty, Inc., 68, 112, 118  
 Crowell-Collier Publishing Co., 196  
 Curtis Publishing Company, 71  
 De Beers Consolidated Mines, Ltd., 50, 64, 81, 176  
 De Liso, Palter, 80  
 Democrats for Willkie, 163  
 Direction Magazine, 159  
 Donnelley, R. R. & Sons Company, 195  
 Dow Chemical Company, The, 56, 119  
 Eastman Kodak Company, 115, 133  
 Edelbrau Brewery, Inc., 96  
 Esquire-Apparel Arts, 157, 166  
 Esquire, Inc., 178, 194  
 Ethyl Gasoline Corp., 66, 145  
 Felt & Tarrant Manufacturing Co., 91  
 Fleischmann Distilling Corp., 48, 177  
 Florists' Telegraph Delivery Association, 110, 149  
 Ford Motor Company, 162, 163  
 Forstmann Woolen Company, 61, 174  
 Fortune Magazine, 85, 154  
 Frankfort Distilleries, Inc., 87, 121, 142  
 General Foods, 35  
 General Motors Sales Corporation  
     Buick Motor Division, 191  
     Fisher Body Division, 106, 107  
 Good Housekeeping Magazine, 135  
 Gulf Oil Corp., 67  
 Hancock, John, Mutual Life Insurance Company, 197  
 Hart, Schaffner & Marx, 101  
 Hawaiian Pineapple Co., Ltd., 59  
 Hawaii Tourist Bureau, 79, 116, 124  
 Heinz, H. J., Company, 20, 56, 119  
 Hercules Powder Company, 129  
 Hudnut Sales Co., Inc., 109  
 International Silver Co., 114  
 Kellogg Company, 141  
 Kimball, Abbott, Co., 202  
 Koppers Company, 93, 197  
 Koret, 51  
 Leonardo Studio, 198  
 Life Savers, Inc., 36, 143  
 Lincoln Motor Car Division, Ford Motor Co., 200  
 Mack Manufacturing Corp., 185  
 Macy, R. H. & Co., Inc., 75, 99, 100, 101, 187, 197  
 Maryland Casualty Company, 31, 132  
 Matson Navigation Company, 24, 27, 88, 116, 117, 193  
 Mutual Broadcasting System, 73, 95, 196  
 Nash Motors Division, Nash-Kelvinator Corp., 53  
 National Broadcasting Company, 200  
 New York Times, 182, 183, 188  
 Nolde & Horst Sales Co., Inc., 45, 171, 193, 201  
 Norwich Pharmacal Co., 123  
 Oxford Paper Company, 125  
 Packard Motor Car Co., 88, 147, 148, 178  
 Pan American Airways System, 169  
 Pan American Coffee Bureau, 165  
 Parke, Davis & Company, 82  
 Personal Products Corp., 109  
 Prince Matchabelli, Inc., 180  
 Procter & Gamble, 108  
 Quaker State Motor Oil, 87  
 Revere Copper & Brass, Inc., 62  
 Rural Electrification Administration, 170  
 Safeway Stores, Inc., 172  
 Sanforized-Shrunk, 97  
 Saturday Evening Post, 85, 201  
 Saks Fifth Avenue, 190, 191  
 Schenley Distillers Corp., 52, 177  
 Sealtest, Inc., 126  
 Shell Oil Co., Inc., 164  
 Slide Fasteners, Inc., 73, 184  
 Standard Oil of New Jersey, 164, 165  
 Stevens, J. P. & Co., Inc., 49  
 Strathmore Paper Co., 76, 195  
 Talon, Inc., 78, 128, 150  
 Texas Company, 51, 60  
 Time, Incorporated, 92, 136  
 Town & Country, 156  
 Travelers Insurance Co., The, 21, 54, 60  
 United Air Lines, 86  
 United States Pipe & Foundry Company, 90, 94  
 U. S. Public Health Service, 166  
 Von Hoffman Press, 193  
 Vogue, 40, 155  
 Walker, Hiram & Sons, Inc., 29, 113  
 WOR, 183  
 Yardley & Company, Ltd., 175  
 York Ice Machinery Corp., 23, 82

# THE ART DIRECTORS CLUB OF NEW YORK

## OFFICERS 1941 - 1942

<i>President</i> LOREN B. STONE	<i>First Vice-President</i> FRED LUDEKENS	<i>Second Vice-President</i> WILLIAM H. SCHNEIDER	<i>Secretary</i> CECIL BAUMGARTEN
<i>Treasurer</i> WILLIAM L. LONGYEAR	<i>Executive Committee</i> SANFORD E. GERARD JOHN ZWINAK LESTER JAY LOH BYRON MUSSER		

## OFFICERS 1940 - 1941

<i>President</i> LESTER JAY LOH	<i>First Vice-President</i> LOREN B. STONE	<i>Second Vice-President</i> WILLIAM H. SCHNEIDER	<i>Secretary</i> WILLIAM A. ADRIANCE
<i>Treasurer</i> WILLIAM L. LONGYEAR	<i>Executive Committee</i> GORDON AYMAR FRED LUDEKENS SANFORD E. GERARD JOHN ZWINAK		


William A. Adriance  
M. F. Agha  
Alfred A. Anthony  
A. Armando  
Gordon Aymar  
Cecil Baumgarten  
Lester Beall  
Charles W. Beck, Jr.  
Harry B. Beck  
Paul F. Berdanier  
Park Berry  
Arthur T. Blomquist  
Fred Bonagura  
James C. Boudreau  
Fred J. Brauer  
Francis Brennan  
Stanford Briggs  
Melbourne Brindle  
Alexey Brodovitch  
Lee Carlton Brown  
W. Laurence Bunnagar  
Carl Burger  
Rod Butterworth  
Ernest D. Button, Jr.  
L. H. Cahalin  
Earnest Elmo Calkins  
Joseph Campanaro  
Keyworth Campbell  
Stuart Campbell  
Frank J. Carroll  
Winslow H. Case  
Henry J. Castello  
Paul B. Cavanagh  
Guy Gaylor Clark  
Hal Clark  
Rene Clarke  
William Rockliff Claxton  
Mahlon A. Cline  
Charles T. Coiner  
W. Arthur Cole  
Benjamin F. Collins  
Hugh I. Connet  
Robert S. Cox  
George Croll  
Armelee W. Cusack  
J. Clarence Damron  
Charles C. S. Dean  
Florian R. Deppe

Rocco Di Marco  
Kenwood Dixon  
Lester Douglas  
Edwin Eberman  
Ralph O. Ellsworth  
Wallace W. Elton  
Robert J. C. Engel  
Charles Faldi  
Roy H. Faulconer  
J. Walter Flynn  
Robert Foster  
L. W. Froehlich  
Tony Gablik  
O. A. Garson  
A. R. Gaydell  
Walter B. Geoghegan  
Carl H. Georgi  
Edwin A. Georgi  
Sanford E. Gerard  
Joseph Gering  
Richard B. Gillis  
Harold H. Grandy  
Gerard Guarch  
Lurette V. A. Guild  
Charles R. Hagn  
A. Halpert  
Harry Harding  
Horace W. Hardy  
Budd Hemmick  
James D. Herbert  
Lejaren A. Hiller  
Frank Hoctor  
A. G. Hoffman  
Paul Holder  
Robert A. Hurd  
William A. Irwin  
Edward Gustave Jacobsson  
Thomas W. Jarvis  
Peirce Johnson  
Roger Joslyn  
William Kaup  
Hallas Kenyon  
Myron Kenzer  
Paul R. Lang  
Herbert S. Lenz  
Leonard Leoni  
Richard Lockwood  
Lester Jay Loh

Daniel Clarke Loizeaux  
Leonard London  
William L. Longyear  
John M. Low  
Leonard E. Luce  
Fred Ludekens  
A. Edwin Macon  
Charles Elwood Mahony  
Raymond M. Martin  
C. B. Mayshark  
Robert McCallum  
Harris D. McKinney  
William N. McNabb  
Harold C. McNulty  
Jules L. Menghetti  
A. Mikkelsen  
Philip T. Mitchell  
Edward F. Molyneux  
Kenneth E. Morang  
Judson K. Mulford  
Jacob A. Munch  
Nickolas Muray  
Louis Musgrove  
Byron J. Musser  
Ralph Mutter  
Lloyd B. Myers  
Ben Nash  
J. H. Neebe  
William Oberhardt  
Harry F. O'Brien  
Edward F. J. O'Connell  
A. J. Ohlson  
John A. Van Orman  
Sydney Oxberry  
Arthur Paderewski  
William Paxton  
Harry Payne  
Louis C. Pedlar  
Nathaniel Pousette-Dart  
W. A. Powers  
Daniel J. Purfield  
Henry B. Quinan  
Bert Ray  
Walter J. Reagles  
Harry Rocker  
Morris L. Rosenblum  
Donald Ruther  
Ignatz Sahula

James P. Sawyer  
W. H. Schneider  
W. P. Schoonmaker  
Howard Scott  
Mark Seelen  
Fred Sergenian  
Wilbur Smart  
Frederick A. Smith  
Lann B. Smith  
Roger McEllione Smith  
Alex D. Sniffen  
Roy F. Spreter  
Leo J. Stahl  
Robert T. Stewart  
Loren B. Stone  
William Strosahl  
Leonard A. St. Louis  
J. Gilbert Sutton  
John Hepburn Tinker, Jr.  
Gilbert Tompkins  
Harold J. Torgesen  
Hubert F. Townsend  
Adolph Treidler  
Vincent Trotta  
J. Robert Trumbauer  
Deane Uptegrove  
Walter A. Van Leyen  
Norman Vickery  
Kurt H. Volk  
Walter A. Wagener  
Everett Walsh  
Richard J. Walsh  
E. C. Walter  
Arthur P. Weiser  
Arthur Weithas  
Sidney A. Wells  
W. E. Wheaton, Jr.  
Walter Whitehead  
Elwood Whitney  
Ralph Whitney  
John L. Wickstrom  
Gordon M. Wilbur  
Frank Chapman Williams  
Georges Wilmet  
Ronald L. Wilson  
Roy Winkler  
Edmond V. Witalis  
John Zwinak

THE PUBLISHERS  
OF THIS 20TH ART DIRECTORS ANNUAL  
DEEPLY APPRECIATE THE WHOLEHEARTED COOPERATION  
WHICH HAS BEEN EXTENDED BY THE  
OFFICERS AND MEMBERS OF THE ART DIRECTORS CLUB OF NEW YORK.  
ESPECIALLY EFFECTIVE HAS BEEN THE CONSCIENTIOUS  
AND INTELLIGENT WORK VOLUNTARILY DONE  
BY THE MEMBERS OF THE BOOK COMMITTEE.  
ALL THIS COLLABORATIVE HELPFULNESS, TOGETHER WITH  
THE EXCELLENT SERVICE OF THE ENGRAVER,  
THE PAPER MAKERS, THE PRINTER AND BINDER,  
MADE POSSIBLE THE PRODUCTION OF THIS VOLUME IN  
AN UNUSUALLY SHORT SPACE OF TIME.  
WATSON-GUPTILL PUBLICATIONS, INC.  
PUBLISHERS OF AMERICAN ARTIST  
330 WEST 42ND STREET, NEW YORK, N. Y.



John Atherton  
Toni Bonagura  
Melbourne Brindle  
Gilbert Darling  
Robert Fawcett  
Everett Henry  
Josef Kotula  
Arthur Palmer  
Robert Riggs  
Allen Saalburg  
Leslie Saalburg  
Amos Sewell  
Charles Sheeler  
Jack Tinker  
George Wiggins

*Ready for  
take, Director.  
J.M.P.*

**JAMES MONROE PERKINS**  
420 Lexington Ave., N. Y. C.

# W.C. Kling and associates

CHICAGO AND NEW YORK

Lee R. Blevins  
 Reno Biondi  
 Mickey Boyle  
 John Chapman  
 Frank deCicco  
 Russell Dunlop  
 Robert B. Eirinberg  
 George Englert  
 Charlotte Eulette  
 John Gillespie  
 Beatrice Gillman  
 Olaf Gladish  
 Archie Goodman  
 Tom Hall  
 Dick Hamby  
 Steve Heiser  
 Jim Hart  
 Herb Holding  
 Ed Hallar  
 Ruth Ijames  
 Fred Johnson  
 Milt Johnson  
 E. Willis Jones  
 Adolph Kiefer  
 Wendell Kling  
 Adolph Kochendorfer  
 Archie Kroloff  
 Jeanne LaSalle  
 Jim Laughlin  
 Milt Lohr  
 George Lopac  
 Phyllis Melville  
 Will Meyer  
 Munroe Milavetz  
 George Mulligan  
 Bill Neebe  
 Al Oliver  
 Art Otte  
 George Paton  
 Norman Petersen  
 Frank Pirkone  
 C. W. Randall  
 Tony Rechner  
 Wally Reed  
 Sy Rose  
 Aaron Ross  
 Bob Schlueter  
 Dave Shelhamer  
 Ted Shepet  
 Al Storck  
 Milt Tashjian  
 Dave Vernon  
 Elmer Vogel  
 Frank Weir  
 Reed Wallace  
 Stan Walthers

**PERSONNEL OF CHICAGO STUDIOS, 75 EAST WACKER DRIVE**



COMPLETE ADVERTISING ART SERVICE

ILLUSTRATION • PHOTOGRAPHY • DESIGN

Hal Adoms  
 Neal Ahlm  
 Dorothy Allen  
 Bill Berk  
 Gus Beinlich  
 Vivian Boyer  
 Bill Cooley  
 Armond Dorson  
 George Gelberg  
 Charles Humell  
 Tulio Martin  
 Vincent Martin  
 Alfred Pillar  
 Steve Papitsas  
 John Porzio  
 Howard Popp  
 Jimmie Ricca  
 Johnny Sweig

**PERSONNEL, KLING STUDIOS, 480 LEXINGTON AVE., NEW YORK**



BLOOMING



**BY POWERS . . .**

Vividly illustrated by this amateur photograph taken by Charles Powers is the needle-sharpness and quality of tonal value in reproduction which Powers methods can create. Powers eliminates two steps in 35mm reproduction.

In this modern world of advertising the 35mm Kodachrome can go places and do things impossible with a larger camera. If the production man wishes to get the results from this new benefit of photography, Powers quality will give it to him.



**POWERS REPRODUCTION CORPORATION**  
TWO HUNDRED FIVE WEST THIRTY-NINTH STREET • NEW YORK CITY

# *We Are Again Honored*

HAVING ONCE MORE BEEN SELECTED TO BIND

## *The Annual of Advertising Art*

A LEADER IN ITS FIELD

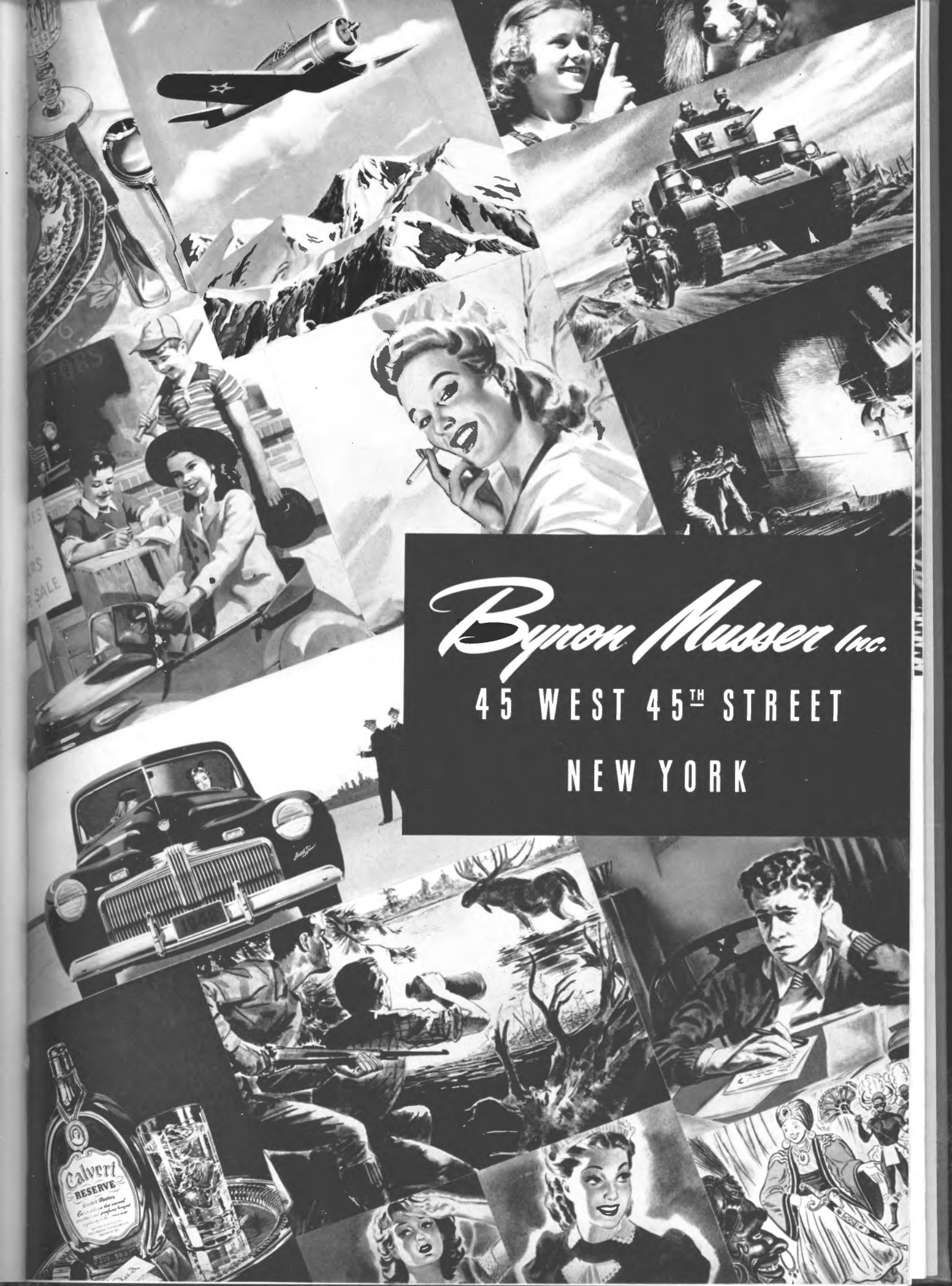
•

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

### *Russell-Rutter Company, Inc.*

461 EIGHTH AVENUE • TELEPHONE MEDALLION 3-2650

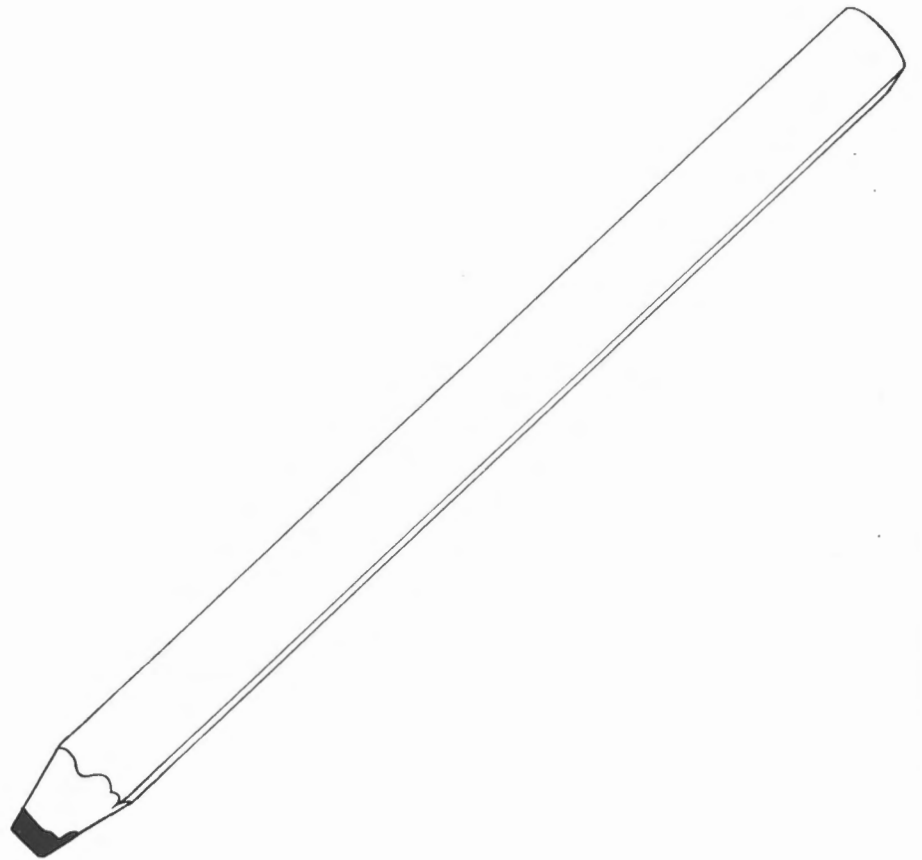
NEW YORK



*Byron Musser Inc.*

45 WEST 45<sup>TH</sup> STREET

NEW YORK



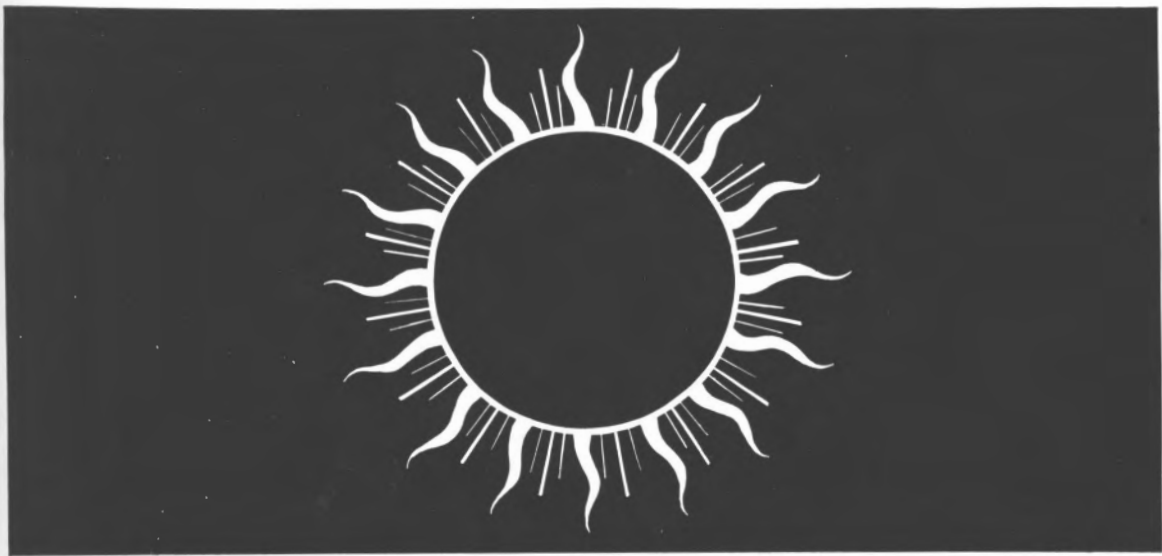
Diversified talent ably directed . . . a staff of artists combining their specialized skill in the production of advertising-art of a distinctive character — from visuals to finishes.

**FISHER-McKENZIE**  
*Incorporated*



551 FIFTH AVENUE • NEW YORK • MURRAY HILL 2-6463

A UNIFIED SERVICE OF ADVERTISING ART • PHOTOGRAPHIC ILLUSTRATION



TOTAL BLACK eclipse of all streaks, light spots, and unevenness is assured when Higgins American India Inks are used. For over 60 years artists, engineers, draughtsmen have relied on the smooth-flowing, opaque blackness of Higgins to do justice to their skill.

*Drawing Inks come in a complete color range. Ask your dealer for a color card, today.*

#### BLACKS

American India Inks  
WATERPROOF  
SOLUBLE

#### COLORS

ALL WATERPROOF: Yellow · Orange · Red Orange (Vermilion)  
Red · Carmine Red · Red Violet · Violet (Purple)  
Blue · Turquoise · Green · Leafgreen · Brick Red  
Russet · Brown · Indigo · Neutral Tint · White

# HIGGINS



HIGGINS INK CO., INC.  
271 NINTH ST., BKLYN., N.Y.

# HARRY WATTS STUDIO

*Photography Illustration Lettering*  
*Continuities & Cartoons*  
*Retouching*

Complete art service . . . by a group of experts  
who are also advertising minded . . . **Integrity**  
which has won and justified the confidence of a  
number of leading agencies . . .

BENTON & BOWLES, INC.

COMPTON ADVERTISING, INC.

SHERMAN K. ELLIS & COMPANY

WILLIAM ESTY & COMPANY

J. STIRLING GETCHELL, INCORPORATED

LENNEN & MITCHELL, INC.

LORD & THOMAS

J. M. MATHES, INCORPORATED

NEWELL-EMMETT COMPANY, INC.

RUTHRAUFF & RYAN, INC.

J. WALTER THOMPSON COMPANY

YOUNG & RUBICAM, INC.



Get your **IDEA** across

It's not exactly new. Twenty thousand years ago or thereabout our ancestors put their ideas over so graphically that many of their drawings on the walls of caves are still the envy of today's artist . . . Whether it is in its simplicity, the language of their directness, there is a compelling power in it. The cave man left us valuable records in a simple direct story . . . He, too, put his idea across . . . with pictures

\*

**EARL OLIVER HURST** BAYSIDE 9-5505  
329 FOREST ROAD, DOUGLASTON, L. I., N. Y.



# TRAPHAGEN SCHOOL OF FASHION FOR RESULTS

**AUTHORITY ON FASHION CAREERS**  
INTERNATIONALLY CELEBRATED GRADUATES

*Intensive Winter, Spring and Summer Courses*  
*Approved by Regents Register Now*

Highest honors in all contests entered for ten years.  
Full or optional courses for beginners or advanced students: Fashion Drawing, Life, Layout, Design, Sketching, Styling, Fabric Analysis, Fashion Clinic, Forecasting, Fashion Writing, Textile, Stage & Screen Design, Interior Decoration, Window Display, Men's Fashions, Teacher Training, Draping, Patternmaking, Grading, Dressmaking, Millinery. *Credits. Day, Evening.*

*Sales Department for students' work*  
*Free Placement Bureau*

**INVESTIGATE BEFORE REGISTERING ELSEWHERE**

*Phone CO 5-2077. Send for Circular AD*

**TRAPHAGEN SCHOOL OF FASHION**  
1680 BROADWAY (52nd Street), New York, N. Y.

## FAVOR, RUHL & COMPANY

**W**E carry in stock one of the most complete lines of artist materials in America, having been in business for over 53 years. We are most sure our prices and service will meet with your approval.

Be sure to send for our free Encyclopedia of Artist Materials listing over 7000 items; a handy reference book to have in your studio.

## FAVOR, RUHL & COMPANY

*Home of the Artist*

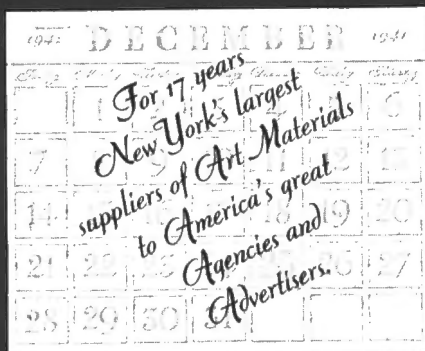
425 SOUTH WABASH AVENUE  
CHICAGO, ILLINOIS

THE DEPARTMENT STORE OF ART MATERIALS



TELEPHONE MURRAY HILL 2-5050

PHOTOGRAPHIC SUPPLIES



SILK SCREEN SUPPLIES

PICTURE FRAMING

**SEND FOR YOUR FREE COPY OF OUR  
• COMPLETE GENERAL CATALOGUE •**

## Brewer-Cantelmo

Trained binding specialists with the facilities of America's most completely equipped mechanical binding plant, can save you many hours of unnecessary interviews in arriving at the most suitable type of binding to fit your particular requirements. When you have a binding problem, it's economical to call "Brewer-Cantelmo."

**BREWER-CANTELMO Co., Inc.**

*116 East 27th Street, New York City*

TELEPHONE MURRAY HILL 5-1200

PLASTIC BINDING CERCLA BINDING SWING-O-RING

PRESENTATION BINDERS SALESMEN'S PORTFOLIOS

CATALOGUE COVERS SALES MANUAL COVERS

TALLY-HO STREAMLINER NUMBER SEVEN





# *Fashion in Photography*

Accessories to the Fact

Pictures tell the story. Photographs taken on location or in Stadler studios. Complete equipment manned by experienced and practical personnel. Stadler serves many national advertising accounts.

## STADLER

PHOTOGRAPHING COMPANY, INC.  
67 IRVING PLACE NEW YORK  
ALgonquin 4-6800

# "TYPOGRAPHY THAT SETS UP AN IDEAL"



... this credo was adopted by the Advertising Typographers Association of America at its inception; throughout the years this Association has been faithful to this pledge. Over the years advertisers, agencies and layout men have found that our adherence to this pledge is their assurance of work exceptionally well done as the pages of advertising so aptly testify.

## The ADVERTISING TYPOGRAPHERS ASSOCIATION of America, Inc.

### List of Members

<b>AKRON, OHIO</b> The Akron Typesetting Co.	<b>DALLAS, TEXAS</b> Jaggars-Chiles-Stovall, Inc.	<b>NEW YORK, N. Y.</b> Ad Service Co. Advertising Agencies' Service Company, Inc. Advertising Composition, Inc. Artintype, Inc. Associated Typographers, Inc. Atlas Typographic Service, Inc. Central Zone Press, Inc. Diamant Typographic Service A. T. Edwards Typography, Inc. Empire State Craftsmen, Inc. Frost Brothers, Inc. Graphic Arts Typographers, Inc. Huxley House King Typographic Service Corp. Master Typographers, Inc. Morrell & McDermott, Inc. George Mullen, Inc. Chris F. Olsen, Inc. Frederick W. Schmidt, Inc. Superior Typography, Inc. Supreme Ad Service, Inc. The Typographic Service Co.	Tri-Arts Press, Inc. Typographic Craftsmen, Inc. Typographic Designers, Inc. Kurt H. Volk, Inc.
<b>BALTIMORE, MD.</b> The Maran Printing Co.	<b>DAYTON, OHIO</b> Dayton's Typographic Service		<b>PHILADELPHIA, PA.</b> John C. Meyer & Son Progressive Composition Co.
<b>BOSTON, MASS.</b> The Berkeley Press H. G. McMennamin	<b>DENVER, COLO.</b> The A. B. Hirschfeld Press		<b>PORTLAND, ORE.</b> Paul O. Giesey, Advertising Typographer
<b>BUFFALO, N. Y.</b> Axel Edward Sahlin Typographic Service	<b>DETROIT, MICH.</b> The Thos. P. Henry Co. C. Benj. Stapleton Co. George Willens & Company		<b>ST. LOUIS, MO.</b> Brendel Typographic Service Warwick Typographers, Inc.
<b>CHICAGO, ILL.</b> Arkin Typographers, Inc. J. M. Bundscho, Inc. The Faithorn Corp. Hayes-Lochner, Inc. Runkle-Thompson-Kovats, Inc.	<b>INDIANAPOLIS, IND.</b> The Typographic Service Co., Inc.		<b>SAN FRANCISCO, CAL.</b> Taylor & Taylor
<b>CINCINNATI, OHIO</b> The J. W. Ford Co.	<b>KALAMAZOO, MICH.</b> Clare J. Mahoney		<b>SEATTLE, WASH.</b> Frank McCaffrey
<b>CLEVELAND, OHIO</b> Bohme & Blinkmann, Inc. Schlick-Barner-Hayden, Inc. Skelly Typesetting Co., Inc.	<b>LOS ANGELES, CAL.</b> William Carnall House of Hartman Samuel Katz, Typographer Rising-Hammond, Inc.		<b>MONTREAL, CANADA</b> Fred F. Esler, Ltd.

EXECUTIVE OFFICES: 461 EIGHTH AVENUE, NEW YORK CITY • ALBERT ABRAHAMS, EXECUTIVE SECRETARY

*Paul Gross*

**ART**



**AND**

**PAPER**

The unbroken continuity of these Annuals of Advertising Art — the fact that for twenty consecutive years the Art Directors' Club has sponsored exhibits of advertising's illustrative effort, and then perpetuated it in book form — is tribute to the high plane of the profession's output . . . And, by the same token, the fact that for a book of this calibre, the selection of paper has been Oxford year after year may be considered as high tribute to the quality of that make of paper.

**OXFORD**  
**Paper Company**

230 Park Avenue, New York, N. Y.  
Western Sales Office  
35 East Wacker Drive, Chicago, Ill.

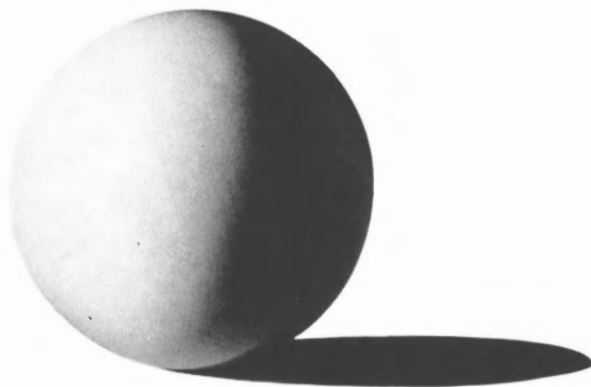


FROM VOGUE: PHOTOGRAPH BY STEICHEN; COLOR PLATES BY CONDÉ NAST ENGRAVERS

**CONDÉ NAST ENGRAVERS** will make color engravings for you with the same skill and painstaking perfection of detail that have made color-printing history in the superb illustrations of **VOGUE**, **GLAMOUR** and **HOUSE & GARDEN**.

*For other examples of the masterly handling of difficult subjects by the Condé Nast Engravers, see: Simon & Schuster's "Treasury of Art Masterpieces" and Ivan Dimitri's "Kodachrome and How to Use It!"*

*Acknowledgment in black and white...*



Our appreciation to the judges who honored us with First Award, in the black and white classification, for our photograph which appeared in the Maryland Casualty advertisement, "Not to be Melted . . ." It is because of their fine critical tastes that we strive—in every photograph we take, in whatever classification—to continue to merit their annual approbation. For in this way, photography remains an art.

*Mac Ball Studios* ●

Photographic Illustrations  
480 Lexington Avenue, New York City, PLaza 5-0863

**PRINT IT LETTERPRESS**

# **Sterling**

**ENGRAVING COMPANY**

*A Complete Photo-Engraving Service*

**COLOR PROCESS—BLACK & WHITE—BENDAY—LINE**

*Four Claybourn Automatic 4-Color Wet-Proofing Presses*

• • • **PLANT OPERATES DAY AND NIGHT** • • •

***304 East 45th Street, New York, N. Y.***

MEMBER PHOTO-ENGRAVERS BOARD OF TRADE OF NEW YORK...MEMBER AMERICAN PHOTO-ENGRAVERS ASSOCIATION



**The MARYLAND**  
CAREALTY COMPANY



**CANADA DRY**  
BEVERAGES



**SCHICK**  
INJECTOR  
RAZOR



**BURLINGTON MILLS CORPORATION**  
OF NEW YORK

**Spur**

*Pyrofax*

**CHENEY**  
**SILKS**



**EVEREADY**  
FLASHLIGHTS and  
BATTERIES



**UCC**  
Union Carbide & Carbon Corporation

*Imperial Washable*  
WALLPAPERS

**LUDEN'S**  
MENTHOL  
COUGH DROPS



STATE OF NEW YORK  
BUREAU OF MILK PURITY



"PRESTONE" Anti-Freeze

*Mrs. Warner's*  
PIES

**JOHNNIE WALKER**  
BLENDED SCOTCH WHISKY



**CINZANO**  
VERMOUTH



**MINUTE MAN**  
*Soap Co.*  
HOLLYWOOD

**FINE ARTS**  
BLENDED WHISKY



**INTERNATIONAL SALT COMPANY**  
INCORPORATED

**J. M. MATHES**  
INCORPORATED  
ADVERTISING  
122 EAST 42nd STREET  
NEW YORK



# AN AGE OF SPECIALISTS

*T*he Free Lance Status of an artist is developed thru his ability to specialize. He is the one who originates the distinctive illustrations appearing in the editorial and advertising pages of the magazines. His work always remains outstanding, even though there may be many imitators.

The work of several hundred of the best free lance artists, members of the Artists Guild, is now easily available through the Guild Artists Bureau. We invite you to call upon us for the work of these specialists.

THE GUILD ARTISTS BUREAU INC.  
GEORGE BAKER, *President*  
10 West Forty-seventh Street, New York City  
LONGacre 3-2233

Norman  
Reidwell





# Tailored to Fit

In clothes or photography it's the details that make the big difference. That "hand tailored" look doesn't come by accident. It requires painstaking care . . . sound craftsmanship . . . infinite patience. A Joyce-Dravneek photograph will give your job that "tailored to fit" look . . . for we demand perfection down to the smallest detail, and every job must meet the individual requirements of the account it represents.



**JOYCE-DRAVNEEK** *INC.*

*Illustrative Photography*

480 LEXINGTON AVENUE, N. Y. C. ELDORADO 5-1640-1641

Courtesy of the Evening Bulletin - Phila., Pa.



# PETER HELCK

10 EAST 53rd STREET, N. Y. C.      PLAZA 3-7204

WINNER ART DIRECTORS MEDAL 1931 - 1936 - 1941

*Exclusively*

SINCE ITS FIRST ISSUE, THE  
ANNUAL OF ADVERTISING ART  
HAS BEEN PRINTED EXCLUSIVELY

WITH



INKS

INTERNATIONAL PRINTING INK  
DIVISION OF INTERCHEMICAL CORPORATION



GEORGE BROPHY

PRESIDENT

103 Park Ave., New York

GILBERT TOMPKINS

VICE PRESIDENT

21 West 47th St., New York

EUGENE L. BAPTISTE

TREASURER

Chrysler Building, New York

JOHN FORAN

SECRETARY

67 West 44th St., New York

BAPTISTE & SANCHEZ

Chrysler Building, New York

CELINNE BREVANNES

521 Fifth Ave., New York

ALVARO GONZALEZ R.

369 Lexington Ave., New York

MARGARET GOSSETT

535 Fifth Ave., New York

FRANK LAVATY

7 West 44th St., New York

THOMAS MANNING

47 Seventh Ave., New York

JAMES M. PERKINS

420 Lexington Ave., New York

N. POUSETTE-DART

10 West 47th St., New York

EMY ST. GAUDENS

55 Park Avenue, New York

HENRY E. THAYER

43 East 49th St., New York



**ARTISTS:** 137, of many minds, many talents,  
experienced in every phase of advertising art.

**AUTHORIZED:** that is, empowered by these artists  
to serve as liaison between them and the Art  
Directors who wish to use the many minds, many talents.

**AGENTS:** of wide experience, who understand  
the art problems of Advertising and who know  
the creative capacities of the artists they represent.  
Operating under a strict code of ethics, Artists' Authorized  
Agents endeavor to promote intelligent cooperation  
in their relations with Artists and Art Directors.

A NEW BROCHURE OUTLINING OUR  
AIMS AND PURPOSES WILL BE SENT TO ART  
DIRECTORS IN THE NEAR FUTURE.

ROOM 1005, 103 PARK AVENUE, NEW YORK CITY

FRANK ALVAH PARSONS

established in this School the first systematically planned course which used fundamental art principles as a basis for design in advertising. This practical progressive course continues to prepare students for successful careers. The graduates are to-day among the leaders not only in the advertising field but in diversified fields of art application.

Under the supervision of Joseph B. Platt, the three-year course is planned to meet professional requirements. In addition to classroom instruction, guidance and criticism are given by artists who are acknowledged authorities in advertising and industrial design.

The School also conducts courses in INTERIOR ARCHITECTURE and DECORATION, COSTUME DESIGN, FASHION ILLUSTRATION, and TEACHER TRAINING, as well as an evening class in painting and special classes on Saturday mornings and during the summer.

Catalogues are available upon request

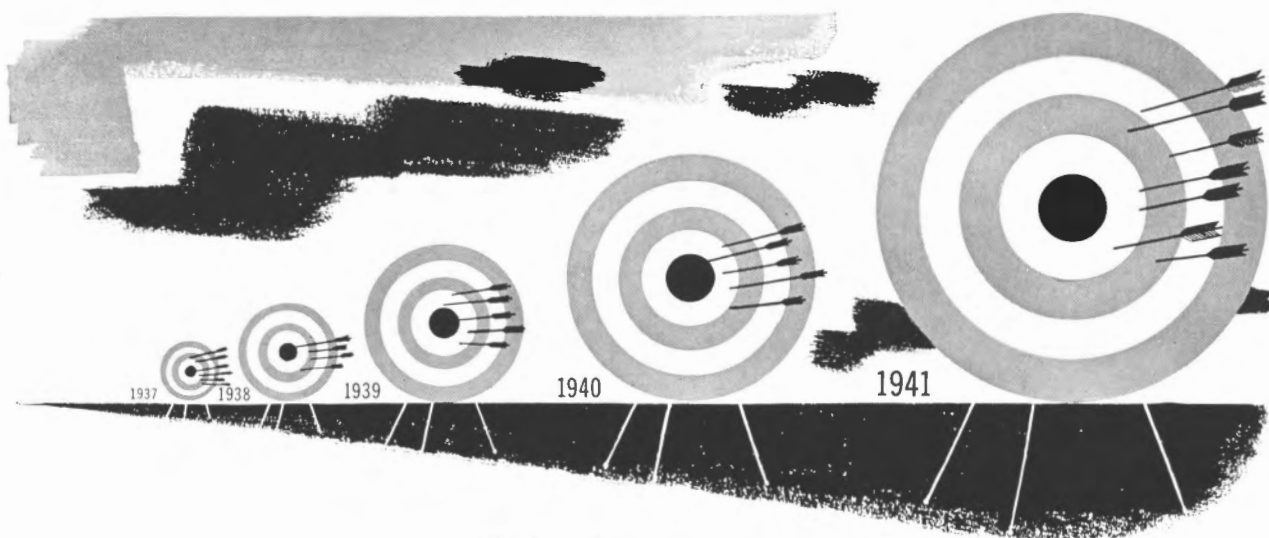
NEW YORK SCHOOL OF FINE AND APPLIED ART

WILLIAM M. ODOM, *President*

BOX L

136 EAST FIFTY-SEVENTH STREET

NEW YORK



**27**

specimens of Abbott Laboratories' advertising have been

selected by juries for exhibition and reproduction in the Art Directors' Annual during the last five years.

Three of these specimens received the highest award for merit in their respective classes. All of the twenty-

seven Abbott specimens accorded this distinction

were prepared typographically and printed by



**RUNKLE-THOMPSON-KOVATS-INC**

Advertising Typographers and Printers • Chicago, Illinois



To COMMAND more sales, specify Plastic Binding for your printed merchandising ideas. • America's top-flight artists prefer Plastic Binding because of its enduring, modern design. America's most successful business organizations buy it for functional perfection. Both agree the beauty *plus* utility of Plastic Binding blend to increase its positive selling power. • Universally acknowledged are these advantages of Plastic Binding: Permits pages to turn effortlessly... open flat... align perfectly. Makes potential double spreads of any two facing pages. Adds an extra color to every page at no extra cost. Equally effective for tiny booklets or giant portfolios. • Significantly, Plastic Binding permits stamping of backbones in contrasting, sparkling colors at surprisingly little cost—prime necessity for identification of catalogs, periodicals, sample and other types of reference books. Also, credit for lasting service goes to wide backbone construction of Plastic Binding, which conceals binding edges. • Permanence is the buy-word for Plastic Binding. Books in Plastic Binding are not discarded, lead active lives in office and home. • Demonstration of these many features is yours for the asking. Write for name of licensee nearest you... or send us sample of printed piece for renovation with Plastic Binding. No obligation, no charge. We want to prove that your promotional efforts gain a powerful selling tool in Plastic Binding.

# Plastic Binding Corporation

732 SOUTH SHERMAN STREET, CHICAGO

Ask for PLASTIC BINDING *by Name*

P L A S T I C B I N D I N G L I C E N S E S E V E R Y W H E R E



THE ESSEX ENGRAVING CO.

OF NEWARK, NEW JERSEY

MAKES PRACTICALLY ALL

THE ENGRAVINGS FOR

THE ADVERTISEMENTS OF  
L. BAMBERGER & CO.



A. W. Faber's WINNER Techno-TONE wows the muse of creative ideas. More and more Craftsmen are switching to WINNER Techno-TONE because it bears a name that stands for 180 years of experience. No other name on a pencil means as much as A. W. Faber. Phone your dealer for a trial order today.

and come out here!

**WINNER Techno-TONE**

translates GRAY MATTER into BLACK MATTER

Polished rich green. Packed in metal box. 2 for 25¢

WINNER Techno-TONE  
17 Degrees - 6B to 9H  
"It has the A. W. FABER name on it."

**A.W. FABER & Co.** NEWARK, N. J.



**"I WORK TILL I'M WORN OUT"**

"But I never wear out the surface that I work on . . . I remove pencil, pastel, charcoal, crayon and dirt from practically any non-coated surface . . . cleanly and without trace of smear."

Send for "ARTGUM" and the ARTIST folder.

Sold by Dealers Everywhere

**THE ROSENTHAL COMPANY**

"ARTGUM" brand Erasers and Cleaners  
Rubber Erasers and Soap Erasers

43 East 17th Street, New York, N. Y.

**"ARTGUM"**



# TO SERVE

each client with all the skill and  
care we know . . . to hope our  
work commends itself to others.

---

*Among the national advertisers we serve:*

AMERICAN TELEPHONE & TELEGRAPH COMPANY  
BREYERS ICE CREAM • CAMAY • CAMPBELL'S SOUP  
GOODYEAR TIRES • INGRAM'S SHAVING CREAM  
CHIPSO • IPANA • LADY ESTHER • OLD MR. BOSTON  
REGAL SHOES • MUM • SARAKA • STEINWAY PIANOS  
SEALTEST • VITALIS • WHITMAN'S CHOCOLATES

---

ROYAL • JONES  
PHOTO ENGRAVING CORPORATION

305 East 45th Street  
NEW YORK, N. Y.

124 North 15th Street  
PHILADELPHIA, PA.

# The Jacket and End Sheets are *Linweave*

LINWEAVE "points with pride" to the snappy jacket of this Annual, printed on Linweave Text Antique Laid, Yellow. ¶ . . . and to the appropriate end sheets of Gray Linweave Text Antique Laid. ¶ Just one of countless instances where artists and designers turn to Linweave Papers for pleasing or arresting effects. ¶ Linweave Papers are designed for direct-by-mail advertising and general printing and publishing purposes. They are carried in stock, with envelopes to match, by sixty-eight leading paper merchants located in all important printing centers. ¶ Write for name of nearest distributor.

### VELLUMS

Linweave Brentwood  
Linweave Exquisite  
Linweave Oxford  
Linweave Drexel  
Linweave Chateau  
Linweave Town Crier  
Linweave Radiant

### BOOK AND COVER

Linweave Della Robbia  
Linweave Early American  
Linweave Text  
Linweave Romney  
Linweave Chateau  
Linweave Town Crier Text  
Linweave Japan — Linweave Milano

### LETTERHEAD

Linweave Coldstream  
Linweave Cortello  
Linweave Fine Letter

"Envelopes-to-Match"  
available with all  
Linweave Papers

## THE LINWEAVE ASSOCIATION

21 CYPRESS STREET, SPRINGFIELD, MASS.

**10 YEAR'S EXPERIENCE**  
PEGGY LUX

**IN PRODUCING**  
MR. COFFEE NERVES

**CONTINUITIES..**  
OL' JUDGE ROBBINS

**CARTOONS..**  
PURITY BODY FLAVOR  
BALLANTINES

**AND ILLUSTRATIONS**  
CAMELS

**FOR ADVERTISERS**  
GOD!  
JUNKET

**JOHNSTONE and CUSHING**  
155 E. 44th ST. N.Y.C. MURRAY HILL-2-6236

If it isn't **pm**  
 ..it isn't an evening



A rich perfection that only Nature rivals

46 & PROOF • 45% GRAIN NEUTRAL SPIRITS • NATIONAL DISTILLERS PRODUCTS CORP., NEW YORK, N. Y.

## QUALITY AND DISPLAY



BUY DEFENSE BONDS

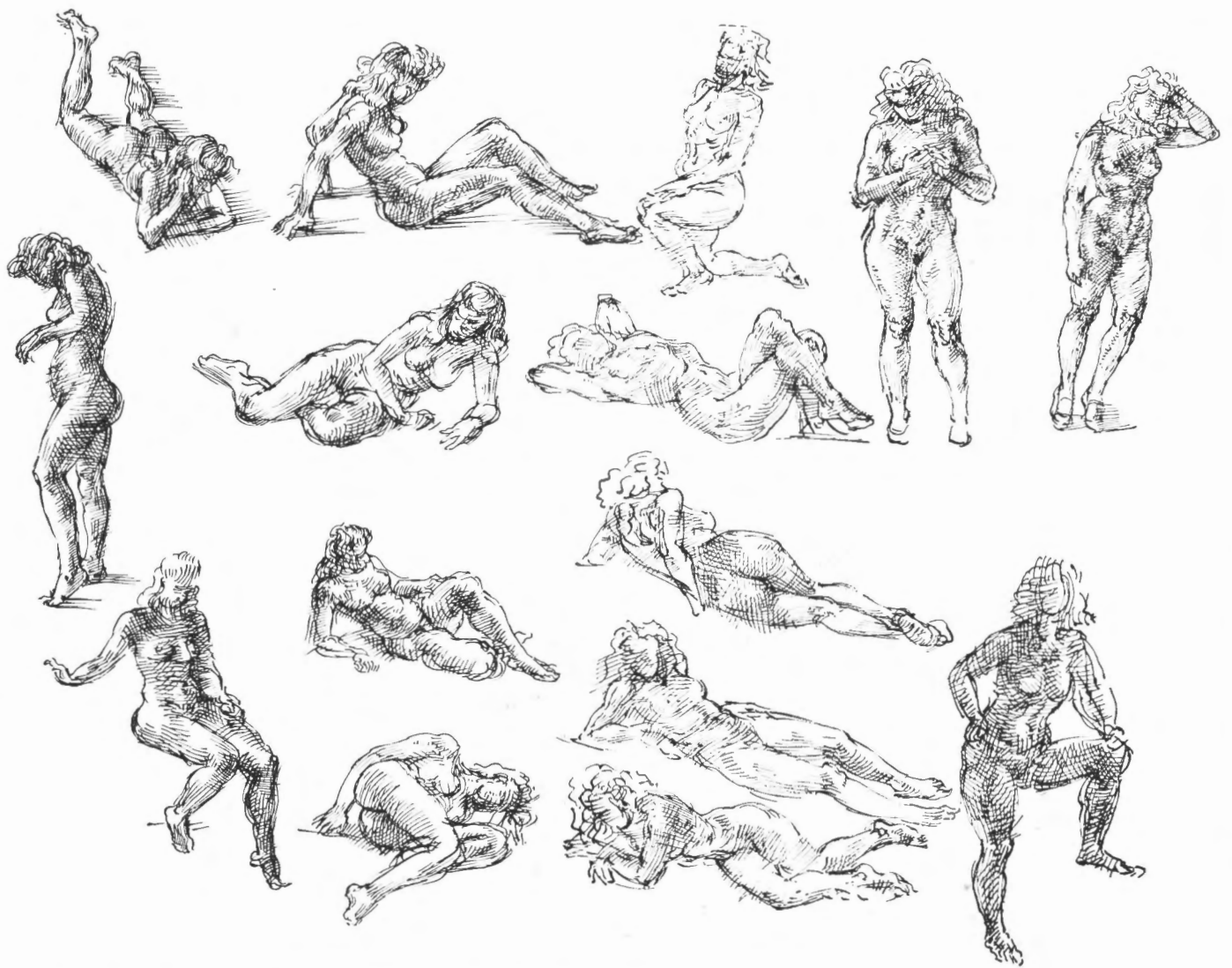
Two factors must be present in the production of any *quality* window display — *fine artwork* and *fine reproduction*. We specialize in both.

The P.M. display shown above — designed and produced by us for National Distillers Products Corporation — is, we think, an excellent example of a quality display.

**CREATIVE  
 LITHOGRAPHERS**

**KINDRED, MACLEAN & CO., INC.**

**43-01 TWENTY-SECOND STREET  
 LONG ISLAND CITY • Stillwell 4-7212  
 CHICAGO OFFICE • 154 EAST ERIE STREET**



PEN DRAWINGS BY REGINALD MARSH FROM JUNE 1941 *American Artist*

## *The Policy of AMERICAN ARTIST*

. . . is to demonstrate the creative processes of America's top-flight artists  
 . . . In 1942 the painters listed below will be featured with color reproductions and demonstrations of their painting procedures . . . The program includes portrait, figure, landscape and marine in oil, watercolor and pastel . . . NEVER has an art magazine presented such a galaxy of stars participating in a program designed to reveal their creative and technical methods in a variety of media and subject matter . . . Illustrators and advertising artists will be represented throughout the year — big names in these fields will be announced later . . . Better mail your check for \$3.00 for a year's subscription to this lively art magazine and be assured of receiving every issue of the 1942 series . . . WATSON-GUPTILL PUBLICATIONS, INC., 330 West 42ND St., New York, PUBLISHERS OF 20TH ART DIRECTORS ANNUAL

EUGENE SPEICHER  
 CHARLES BURCHFIELD  
 ROBERT BRACKMAN

LEON KROLL  
 GLADYS ROCKMORE DAVIS  
 STANLEY WOODWARD

PAUL SAMPLE  
 JOHN F. CARLSON  
 ANDREW WYETH