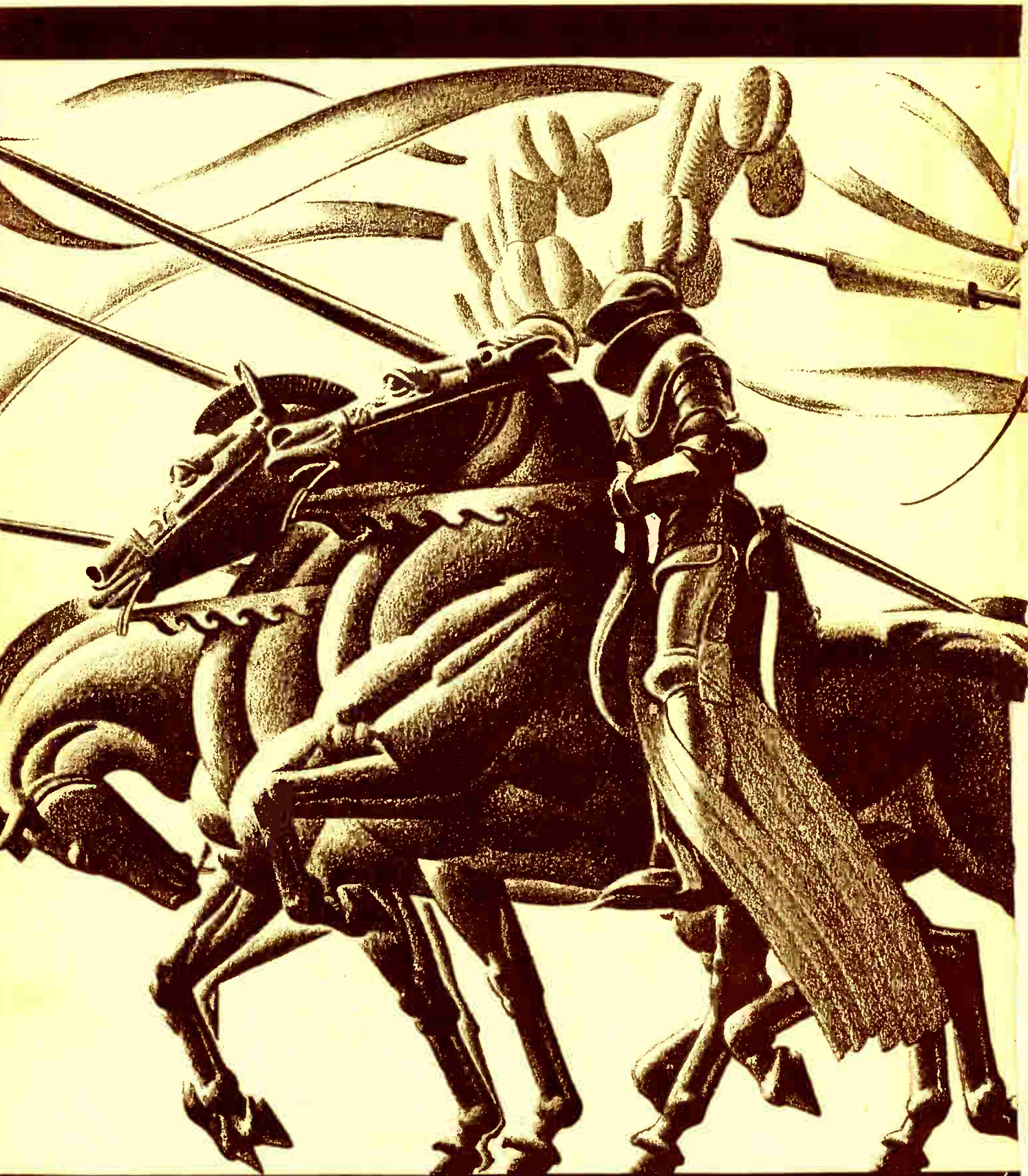
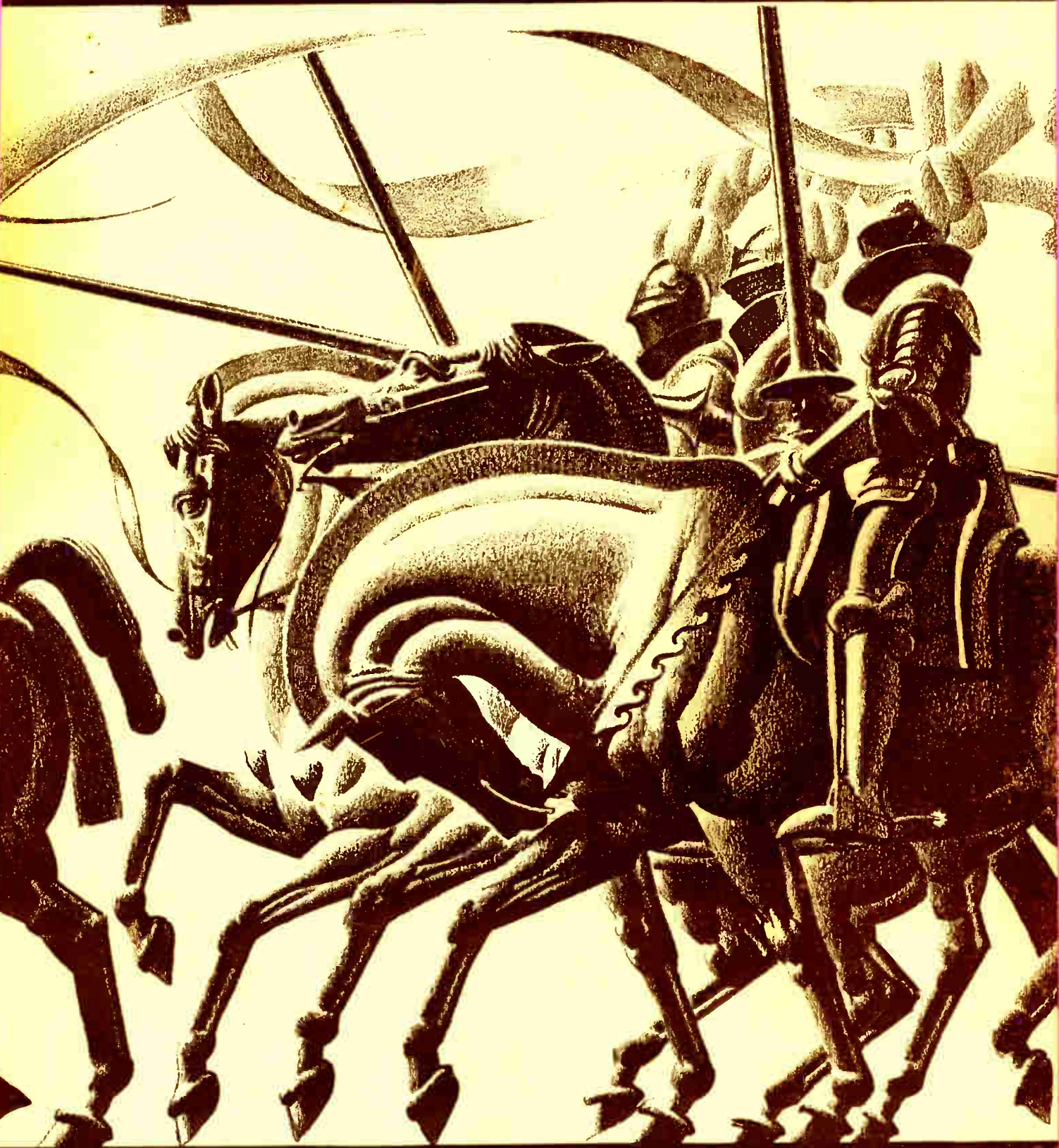




**TWELFTH ANNUAL
OF
ADVERTISING ART**





WILLIAM P. WELSH — The Champion Coated Paper Co. Paul Ressinger The Procter & Collier Co.

TWELFTH ANNUAL OF ADVERTISING ART

Reproductions of the exhibits displayed at the Twelfth Exhibition of the Art Directors Club, New York, in the Spring of nineteen hundred and thirty-three

The Annual is published for the Art Directors Club by
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PUBLISHERS OF "GEBRAUCHSGRAPHIK," BERLIN SW 61
SOLE AGENTS FOR CONTINENTAL EUROPE

Foreword

The year in which the examples in this book appeared was a grim year for Beauty (with a capital B). Agency and client, almost to a man, seemed to be in hearty agreement that no ray of light should penetrate their gloom. It was natural that they should wish to avoid any appearance of prettiness or dilettantism in their advertising—it had to work hard—but it was more difficult to understand why they consciously strove for what was crude, ugly and actually repellent to many people.

It is true that a hard-hitting aggressive attitude was necessary to remain in business at all, but many made the mistake of pounding the desk and glowering at the prospective buyer as well as at their own sales force.

Firms which had invested millions over a period of years in building up

in the minds of the public a feeling of their leadership and prestige and corporate responsibility adopted devices associated only with the cheap and shoddy.

If there ever was any soundness in this principle of appealing to the leaders in a community—and we heard enough about it in the boom decade—it was forgotten in the rush to ape the appeal of publications catering to what is known in the advertising business as “Class D Homes.”

From the point of view of the autumn of 1933, we are beginning to see some of the effects of this policy of ugliness and bad taste. One of the largest advertisers in the country—perhaps the outstanding exponent of the hard boiled and the vulgar—has suffered a severe reverse in sales, and an outstanding competitor who has kept his head through the worst of the depression and stood for conservative statement and decent appearance has taken enormous strides ahead.

The worm will turn—and there is definite evidence already in magazines and newspapers that the contribution of good craftsmanship, the appeal of the handsome, the lure, for women, of the smart and the beautiful is reasserting itself.

It is encouraging that from a year such as 1932 there could be collected so many excellent examples of illustrations which have genuine merit.

They are not necessarily the drawings and paintings and photographs of those advertisers who had the largest appropriations. In the boom days

these corporations paid such prices to the leading artists that the smaller concerns had difficulty in getting the best work. With the abandonment of the grand manner by the large advertisers and with the sweep of photography, the prices of good paintings fell and came within the pocketbook of many a smaller advertiser who had the vision to see the commercial value of fine work.

As I look through the proofs of this 12th Annual, I am impressed again with the smartness, the freshness, the sense of design which transcends the limitations of the ordinary humdrum problems presented to the artist. A man and girl at a soda fountain, negroes moving furniture, an admission ticket, hands on a net. Prosaic subjects. Yet when looked upon with the artist's awakened imagination they become enriched and alive.

Criticism has been made of American illustration that it is superficially clever. In a measure this is true. It is quickly conceived and quickly executed. We need a richer artistic background for our illustrators to draw upon, and more time and inclination to allow each drawing or painting or photograph to mature in the artist's mind before execution.

Nevertheless, we hold an enviable position in the realm of work done purely for commerce. We have the media in our large circulation magazines which allows wide distribution and moderately good printing. And we shall have in an increasing degree the patronage of intelligent advertisers who can discriminate between the mediocre and the good and who know the immense power of the visual impression.

With every issue these Annuals of Advertising Art become a more valuable historic record. They are a chronicle of illustrators who have come and gone. In them may be traced the rise and fall of certain styles, the influence of foreign work. They are a pictorial commentary on the changing habits of a nation.

Mr. Robert Frank, who has contributed so much of his time and effort to making these Annuals a success, writes, "We shall need a foreword for every Annual for 200 years to come . . ." May his statement prove a true one!

GORDON C. AYMAR
PRESIDENT ART DIRECTORS CLUB

The Twelfth Exhibition Awards

MEDAL OF AWARDS DESIGNED BY PAUL MANSHIP



MARTIN BRUEHL

1. COLOR PAINTINGS AND DRAWINGS OF FIGURES

CARL ERICKSON. Medal for painting made for French Line through N. W. Ayer & Son. Page 1.

URBAN WEIS. Honorable Mention for painting made for Fels & Company through Young & Rubicam. Page 21.

2. COLOR PAINTINGS AND DRAWINGS, MISCELLANEOUS

ALEXEY BRODOVITCH. Medal for drawing made for The New Jersey Zinc Sales Co. Page 29.

3. BLACK-AND-WHITE ILLUSTRATIONS FOR HALFTONE REPRODUCTION

J. W. WILLIAMSON. Medal for illustration made for Yardley & Company, Ltd., through N. W. Ayer & Son. Page 17.

PETER ARNO. Honorable Mention for illustration made for The New Yorker through Batten, Barton, Durstine & Osborn, Inc. Page 34.

MELISSE. Honorable Mention for illustration made for Van Raalte through N. W. Ayer & Son. Page 2.

4. BLACK-AND-WHITE ILLUSTRATIONS
FOR LINE REPRODUCTION

FREDERIC FREEMAN. Medal for illustration made for The Aeolian Company through Auxiliary Service Advertising Co. Page 69.

O. SOGLOW. Honorable Mention for illustration made for General Foods Corporation through Young & Rubicam, Inc. Page 83.

5. POSTERS, CAR CARDS, MAGAZINE
COVERS AND BOOK JACKETS

HOWARD TRAFTON. Medal for poster made for North German Lloyd through Smith, Sturgis & Moore, Inc. Page 24.

JOHN ZWINAKAVITCH. Honorable Mention for poster made for Liggett & Myers Tobacco Co. through Newell-Emmett Company, Page 28.

ALEXEY BRODOVITCH. Honorable Mention for cover design made for Edw. Stern & Co. Page 29.

6. PHOTOGRAPHS—BLACK-AND-WHITE

ANTON BRUEHL. Medal for photograph made for Cadillac Motor Car Co. through Campbell-Ewald Company. Page 59.

7. PHOTOGRAPHS—COLOR

BRUEHL-BOURGÉS. Medal for color photograph made for Carter's Ink Company through J. Walter Thompson Company. Page 57.



CARL ERICKSON – Transatlantic Transportation
French Line
N. W. Ayer & Son
Medal



RUTH SIGRID GRAFSTROM — Ipana Tooth Paste
Bristol-Myers Co.
Pedlar & Ryan, Inc.



MELISSE — Underwear
Van Raalte
N. W. Ayer & Son
Honorable Mention



MELISSE – Shoes
Boyd-Wright Shoe Company
Hazard Advertising Corporation



** Lady Beware*

*Storms
are in the air!*

CHARLES SLATER – Gaytees
United States Rubber Co.
Campbell-Ewald Company



BARNEY TOBEY – Martex Towels
Wellington Sears Co.
Richardson, Alley & Richards Co.



ARTHUR PALMER—Crisco
Procter & Gamble Inc.
The Blackman Company



RUTH HAMBIDGE—White Naphtna
Procter & Gamble Inc.
The Blackman Company

FLOYD DAVIS—B. Altman & Co.
B. Altman & Co.
McCann-Erickson, Inc.



DOROTHY SEYMOUR—Women's Fashions
Bonwit Teller



WILL HOLLINGSWORTH—Woolens (Color)
Julius Forstmann Corp.
Kenyon & Eckhardt Inc.



CARL ERICKSON –Ginger Ale
Canada Dry Inc.
N. W. Ayer & Son



MARGARET SUMMERFELD –68th Anniversary Sale
Abraham and Straus



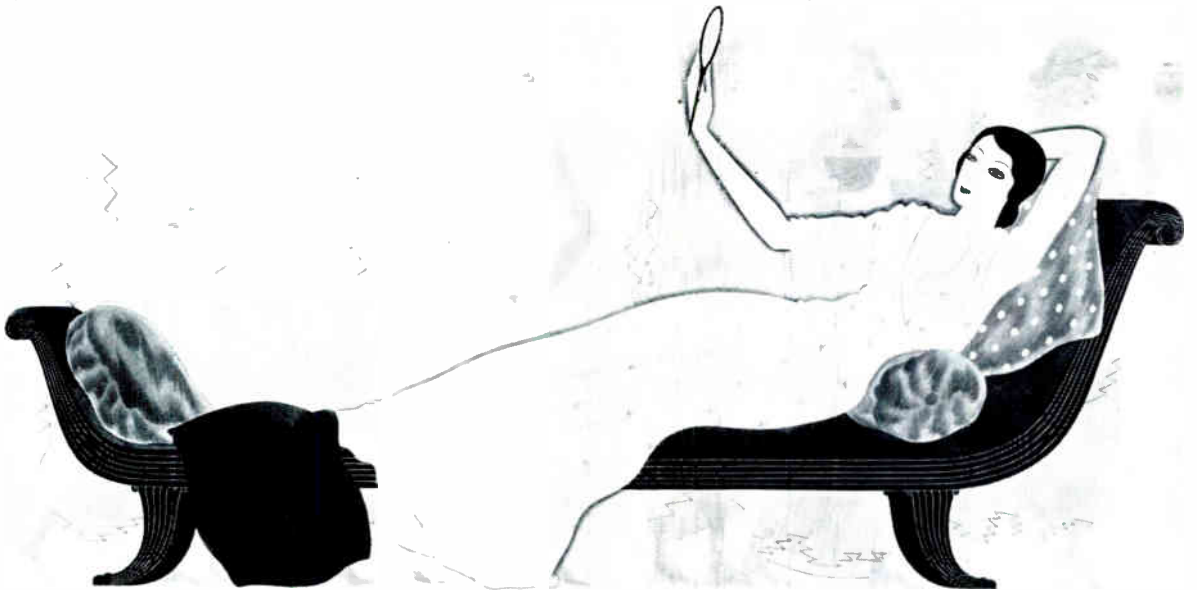
LEONARD DOVE –Woolens (Color)
Julius Forstmann Corp.
Kenyon & Eckhardt Inc.



CAROLYN EDMUNDSON – Towels Cannon Mills Inc. N. W. Ayer & Son



CAROLYN EDMUNDSON – Towels (Color) Cannon Mills Inc. N. W. Ayer & Son



JOHN ATHERTON – Paper (Color) West Virginia Pulp & Paper Co. Rogers-Kellogg-Stillson Co.

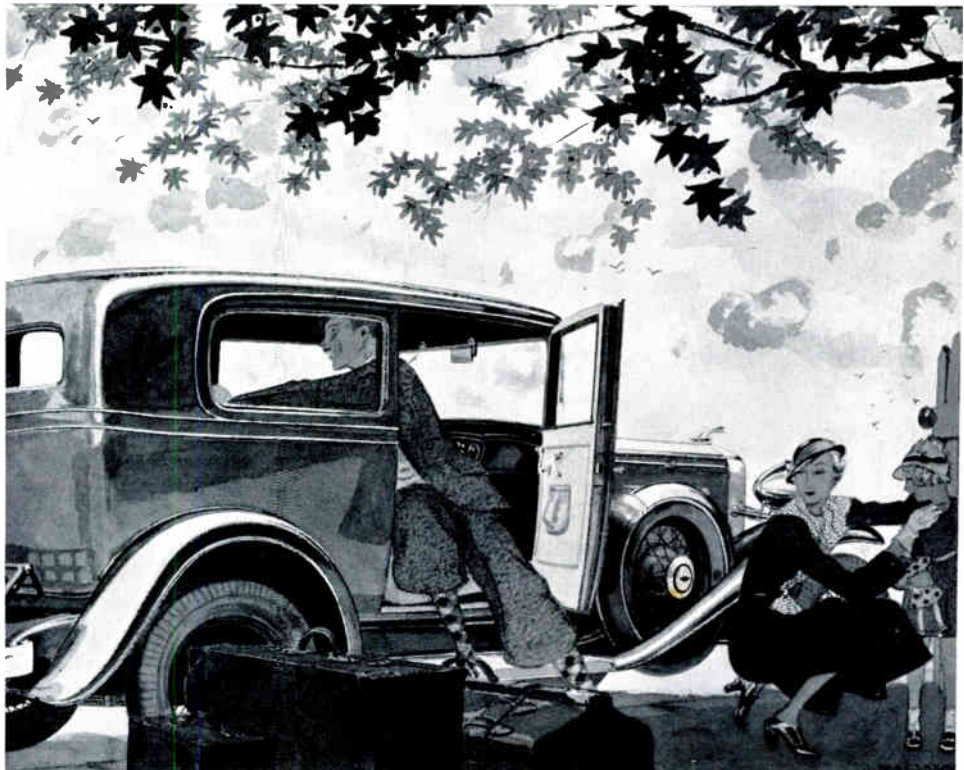


ROBERT FAWCETT—Cadillac Cars
Cadillac Motor Car Company
Campbell-Ewald Company

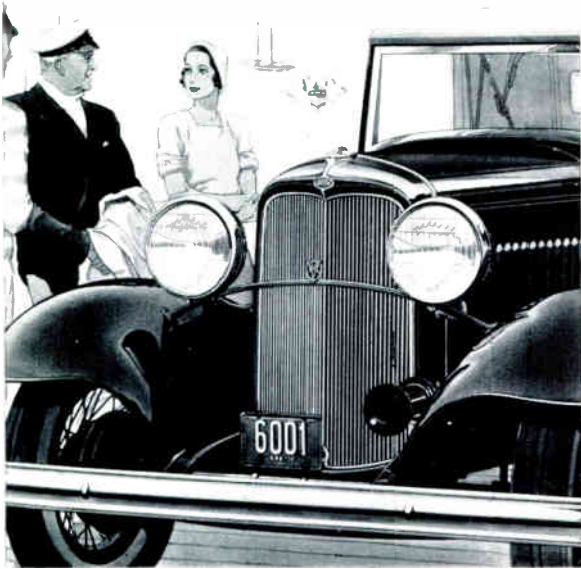


RALPH HARRISON—Cadillac Cars (Color)
Cadillac Motor Car Company
Campbell-Ewald Company

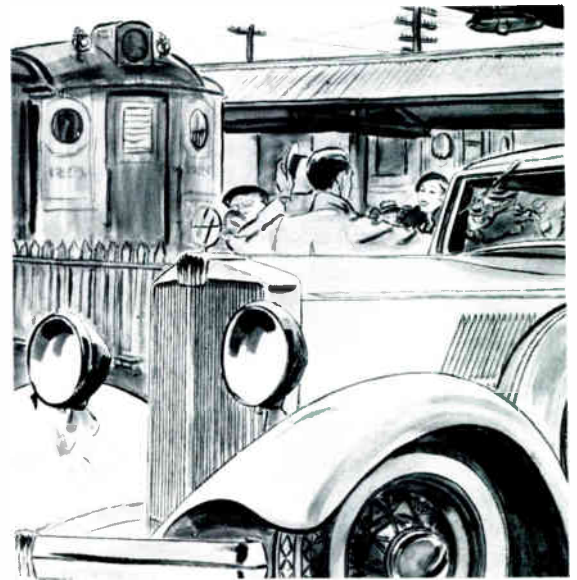
ROBERT FAWCETT – Cadillac Cars
Cadillac Motor Car Company
Campbell-Ewald Company



JEAN PAGES – Automobiles
Chevrolet Motor Co.
Campbell-Ewald Company



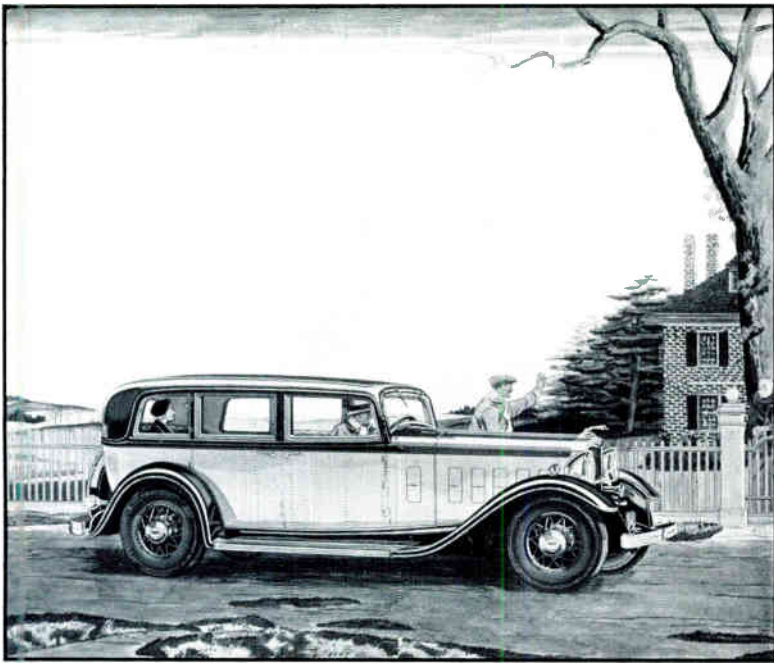
J. W. WILLIAMSON – Ford Cars (Color)
 Ford Motor Co. of Canada, Ltd.
 N. W. Ayer & Son



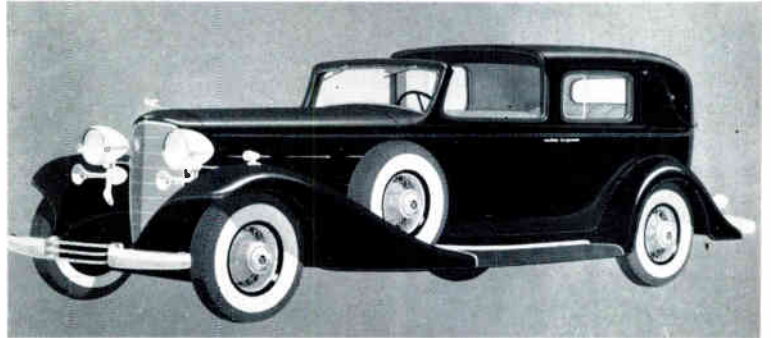
CARL ERICKSON – Hupmobile (Color)
 Hupp Motor Car Corporation
 Lennen & Mitchell, Inc.



MYRON C. PERLEY – Hupmobile (Color)
 Hupp Motor Car Corporation
 Lennen & Mitchell, Inc.



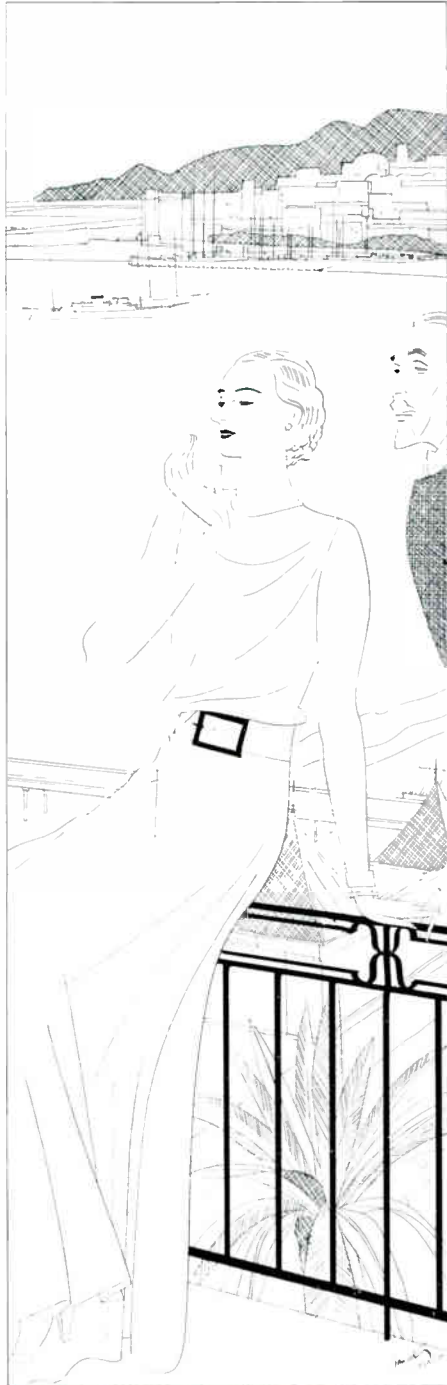
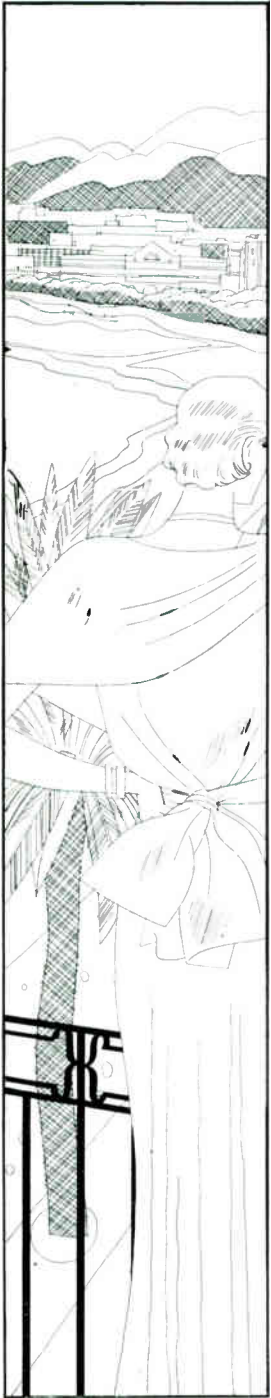
LESLIE SAALBURG – Lincoln Cars (Color)
Lincoln Motor Co.
N. W. Ayer & Son



FRANK GREENHOW – Cadillac Cars (Color)
Cadillac Motor Car Company
Campbell-Ewald Company



LESLIE SAALBURG – Lincoln Cars (Color)
Lincoln Motor Co.
N. W. Ayer & Son



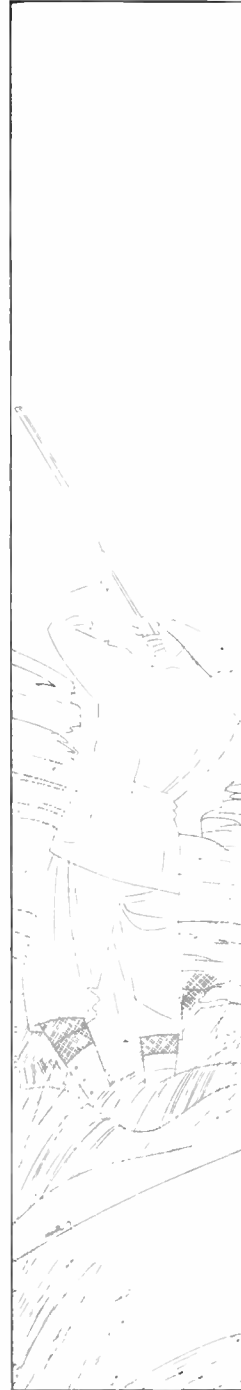
ROBERT FAWCETT – Cadillac Cars (Color and Silver)
 Cadillac Motor Car Company
 Campbell-Ewald Company



DAVID HENDRICKSON – Automobile Bodies (Color)
 Fisher Body Corporation
 Campbell-Ewald Company

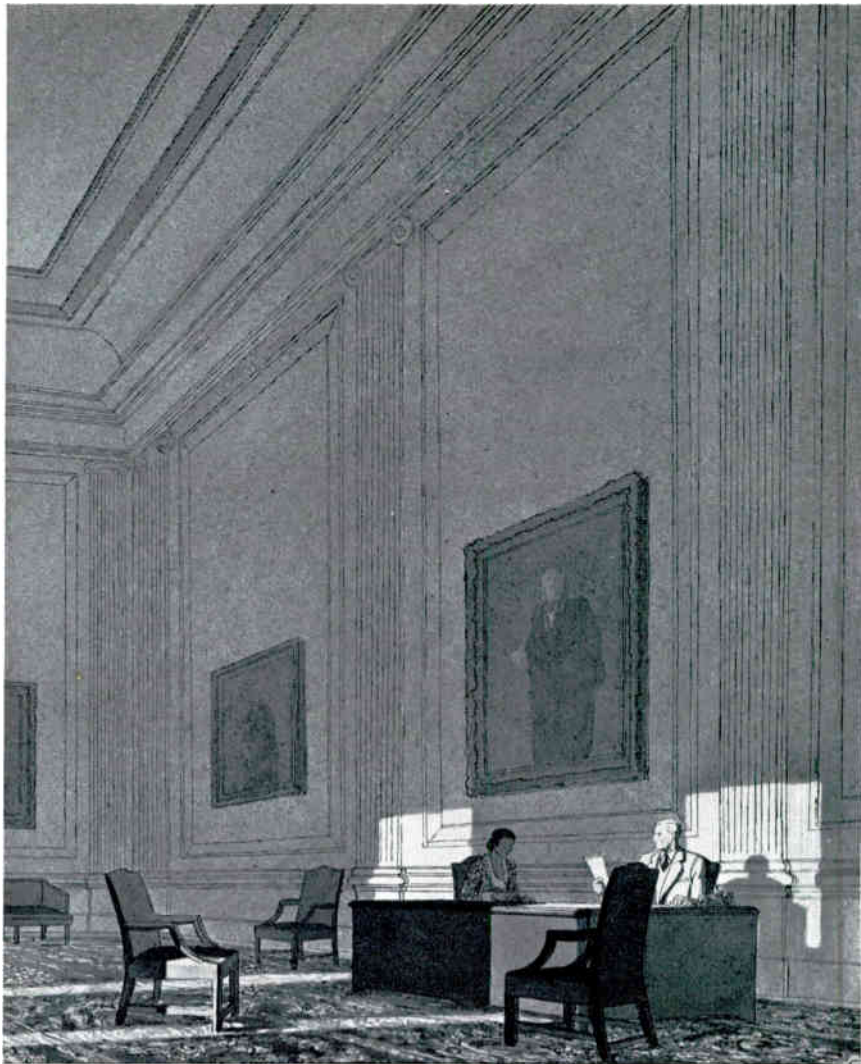


STUART HAMILTON—Cadillac Cars (Color)
 Cadillac Motor Car Company
 Campbell-Ewald Company



ROBERT FAWCETT—Cadillac Cars (Silver Background)
 Cadillac Motor Car Company
 Campbell-Ewald Company

EDWIN A. GEORGI—Fine Papers
Crane & Co.
Calkins & Holden, Inc.



J. W. WILLIAMSON—
Cosmetics and Perfume
Yardley & Co., Ltd.
N. W. Ayer & Son

J. W. WILLIAMSON—
Cosmetics and Perfumes
Yardley & Co., Ltd.
N. W. Ayer & Son
Medal



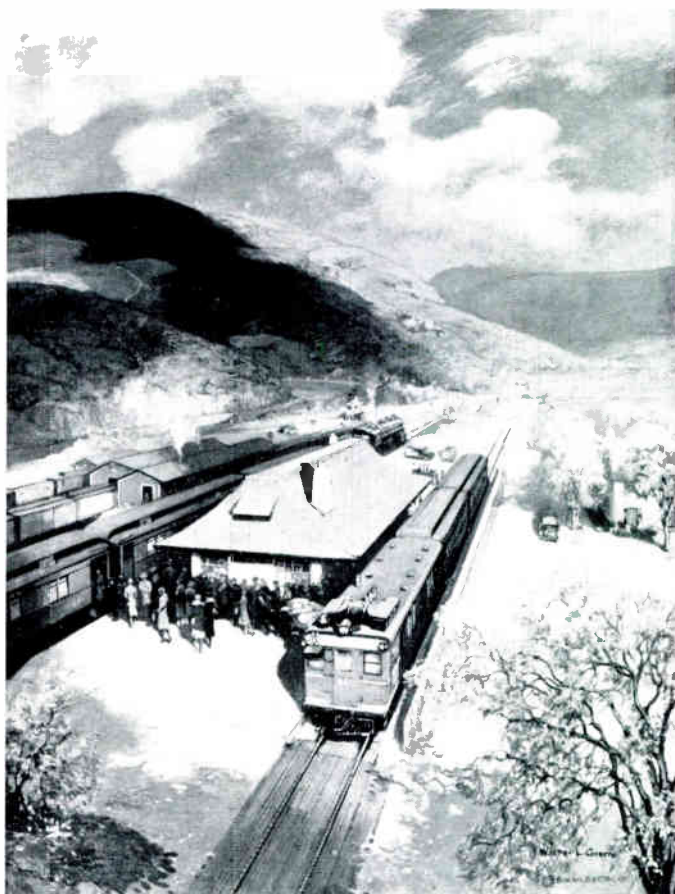
EDWIN A. GEORGI.—Fine Papers
Crane & Co.
Calkins & Holden, Inc.



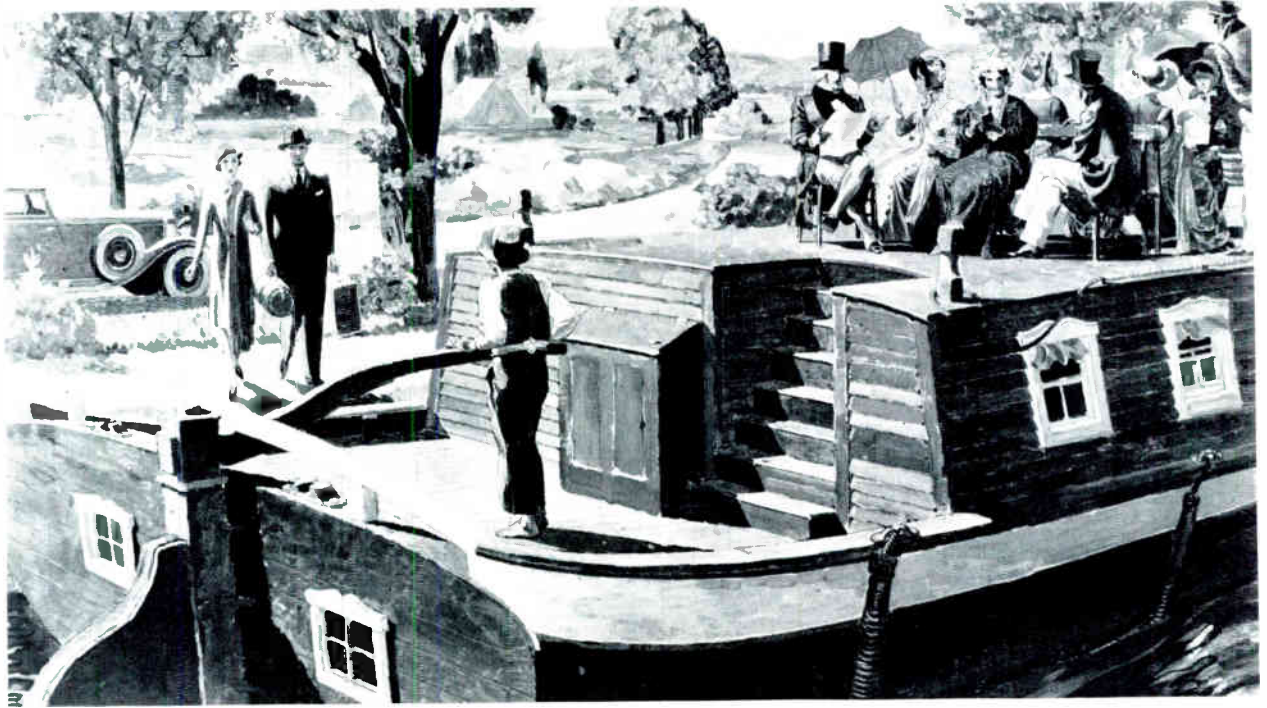
JOHN ATHERTON – Automobile Bodies
Fisher Body Corporation
Campbell-Ewald Company



LESLIE SAALBURG – Transportation (Color)
French Line
N. W. Ayer & Son



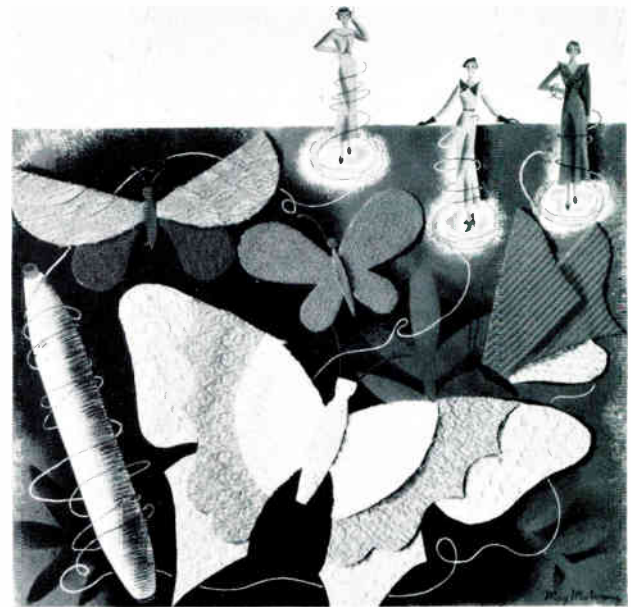
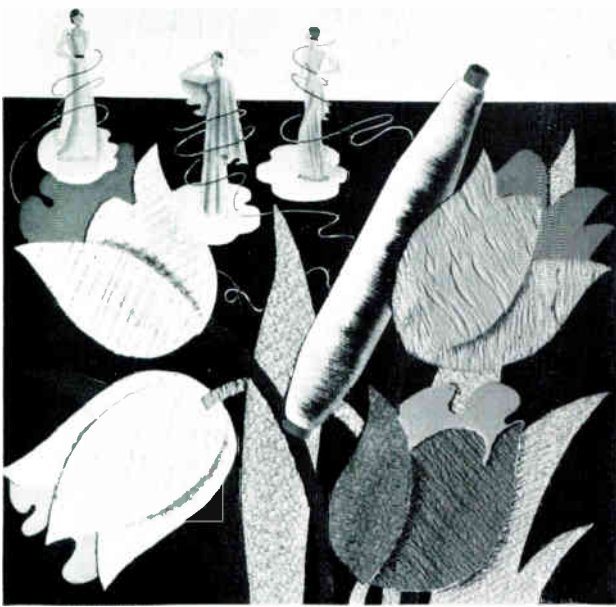
WALTER L. GREENE – Electric Power Generation (Color)
General Electric Company



C. PETER HELCK—Food (Color) Campbell Soup Co. F. Wallis Armstrong Co.



WALTER L. GREENE—Gas-Electric Rail Cars (Color)
General Electric Company



MAY MULVANEY –Seraceta Thread (Color) The Viscose Company N. W. Ayer & Son



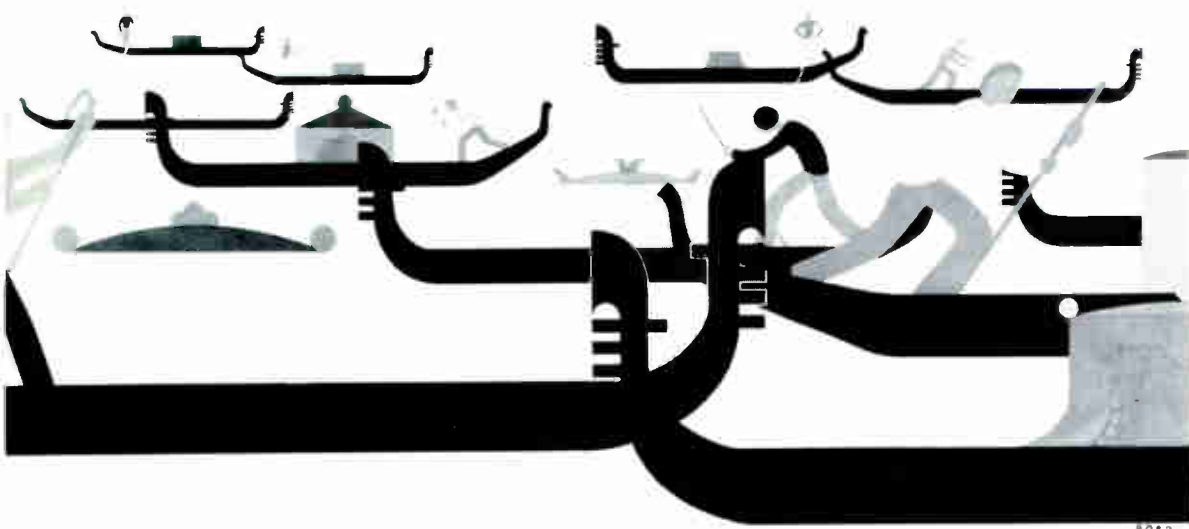
NURA ULREICH –Children's Apparel
Stern Brothers



URBAN WEISS—Fels-Naphtha Soap (Color)
Fels & Company
Young & Rubicam, Inc.
Honorable Mention



NURA ULREICH—Children's Apparel
Stern Brothers



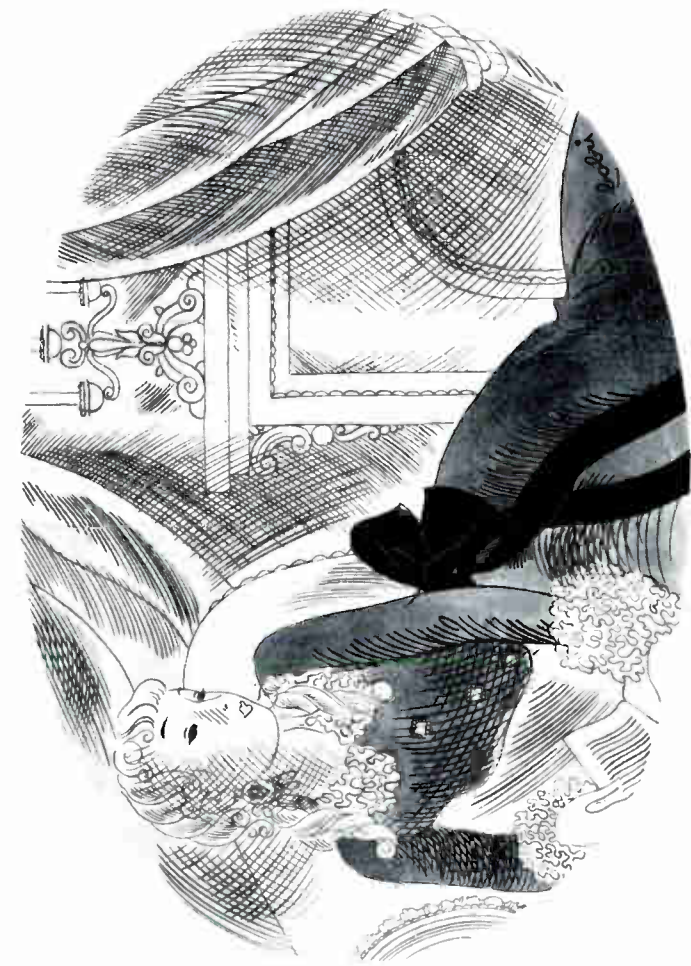
V. BOBRI – All Europe Cruise (Color) Cunard Line



V. BOBRI – Sea Kid Shoes
Saks-Fifth Avenue



V. BOBRI – Kayser Underthings
Saks-Fifth Avenue



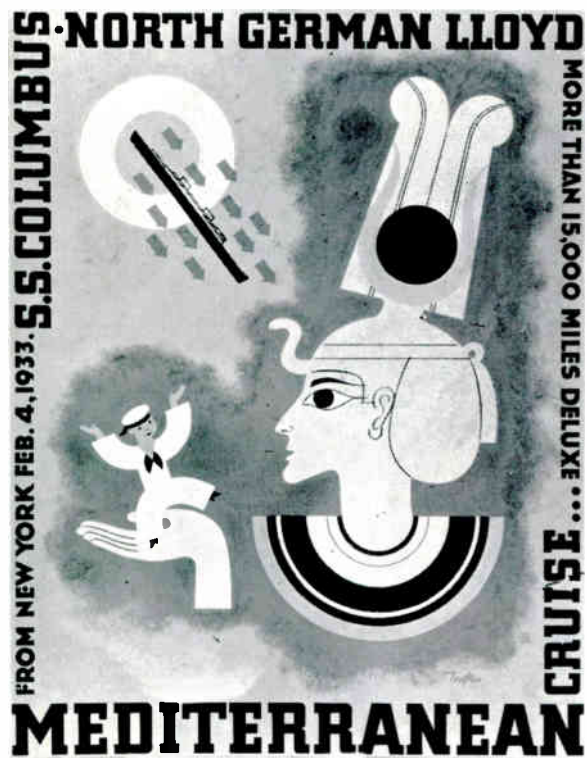
V. BOBRI — Negligees Broadside (Color) Saks-Fifth Avenue



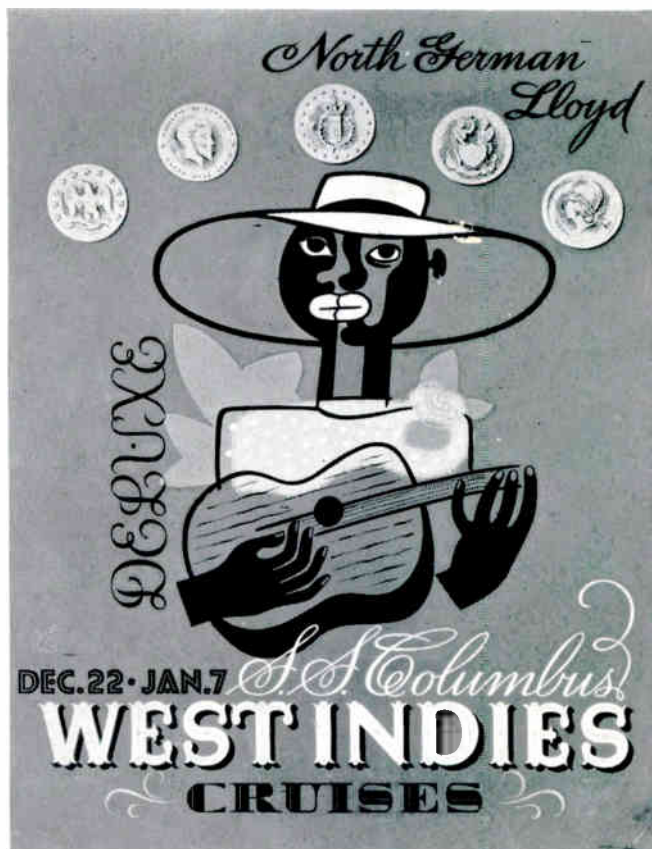
V. BOBRI — Hosiery Broadside (Color) Saks-Fifth Avenue



HOWARD TRAFTON—Transatlantic Transportation (Color)
 North German Lloyd
 Smith, Sturgis & Moore, Inc.



HOWARD TRAFTON—Travel (Color)
 North German Lloyd
 Smith, Sturgis & Moore, Inc.



HOWARD TRAFTON—Travel (Color)
 North German Lloyd
 Smith, Sturgis & Moore, Inc.
 Medal

FRANCONIA

FIVE IDEAL SHORT CRUISES

TO HAVANA + + NASSAU

ALVON A. ARA

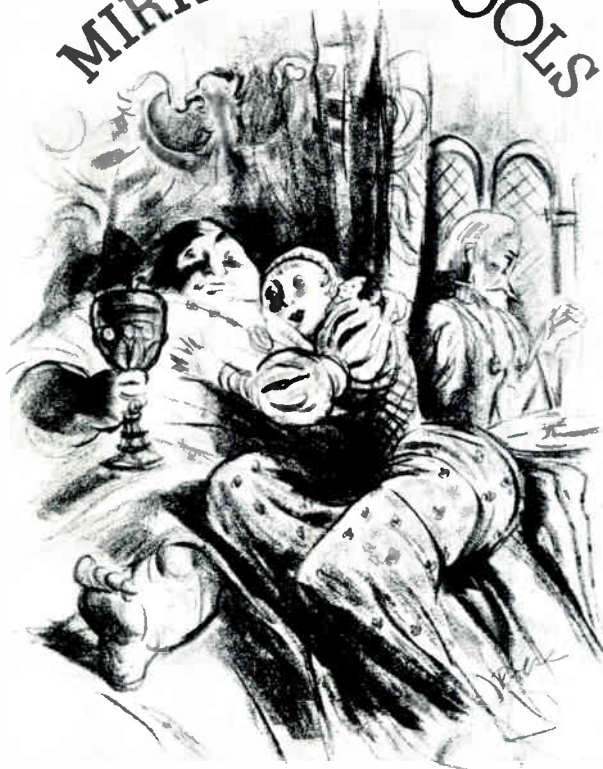
STANLEY T. BROWN

WALTER A. DUNN



HERBERT F. ROESE —Book Jacket (Color) Doubleday-Doran, Inc.

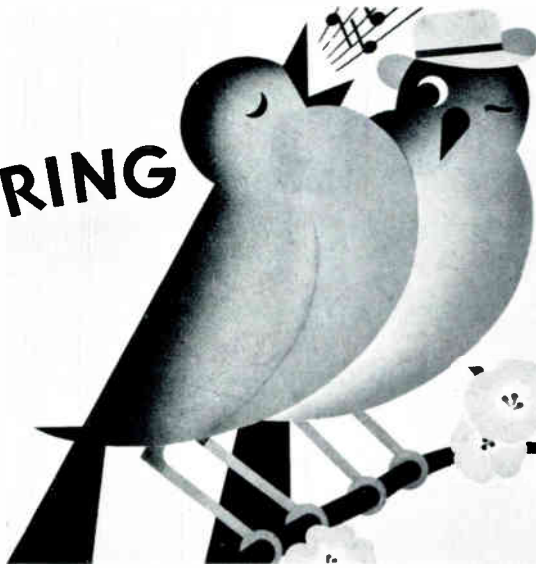
THE MIRROR OF FOOLS



HERBERT F. ROESE —Book Jacket (Color)
Alfred A. Knopf, Inc.

By **ALFRED NEUMANN**
Author of THE DEVIL

IT'S SPRING



Get a
PONTIAC

OTIS SHEPARD—Automobiles (Color) Pontiac Motor Car Co. Campbell-Ewald Company

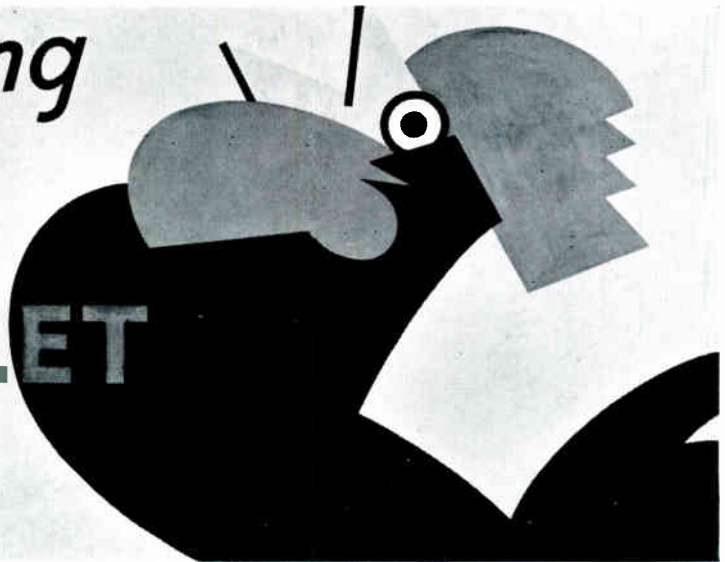


LUCIAN BERNHARD—Gasoline (Color) Atlantic Refining Company Outdoor Advertising, Inc.

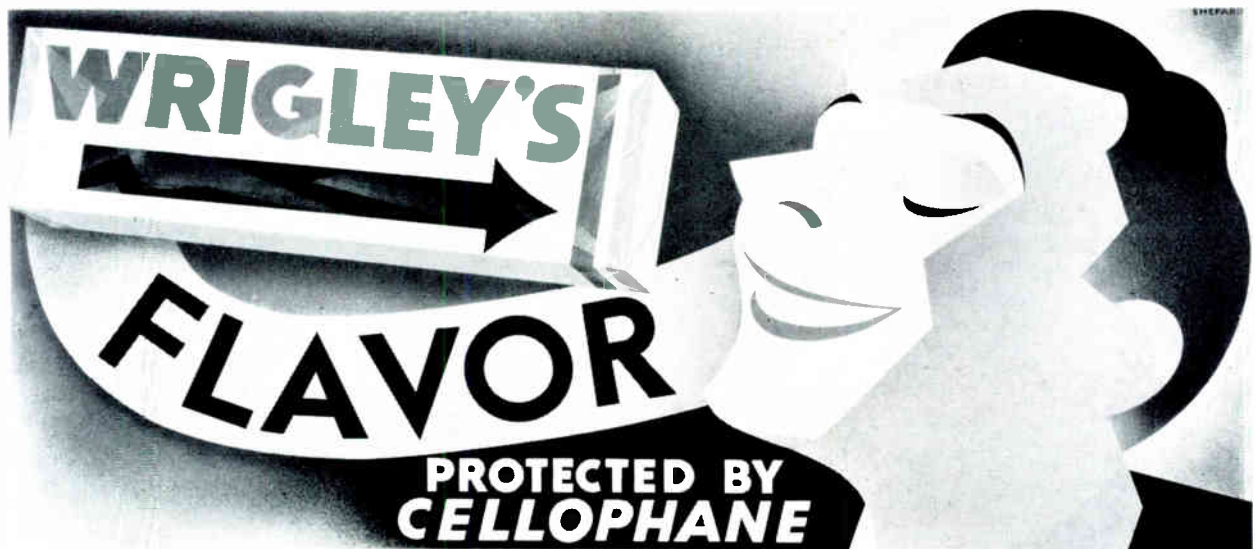


Announcing
A NEW
CHEVROLET

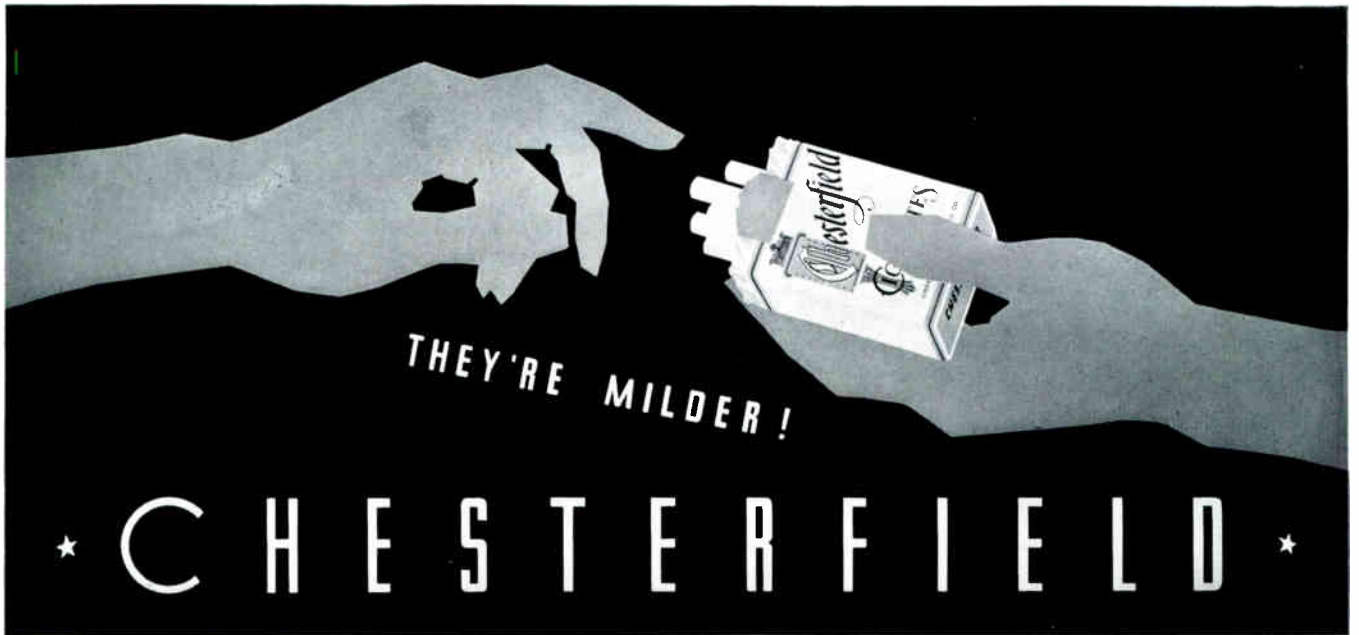
Bigger
Smoother - Faster



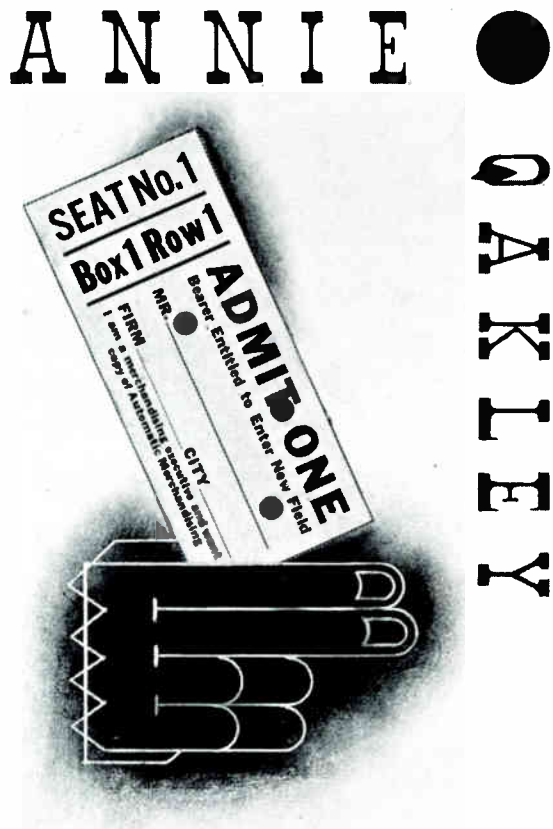
MEINZINGER-HOWARD-CHASE – Automobiles (Color) Chevrolet Motor Company Campbell-Ewald Company



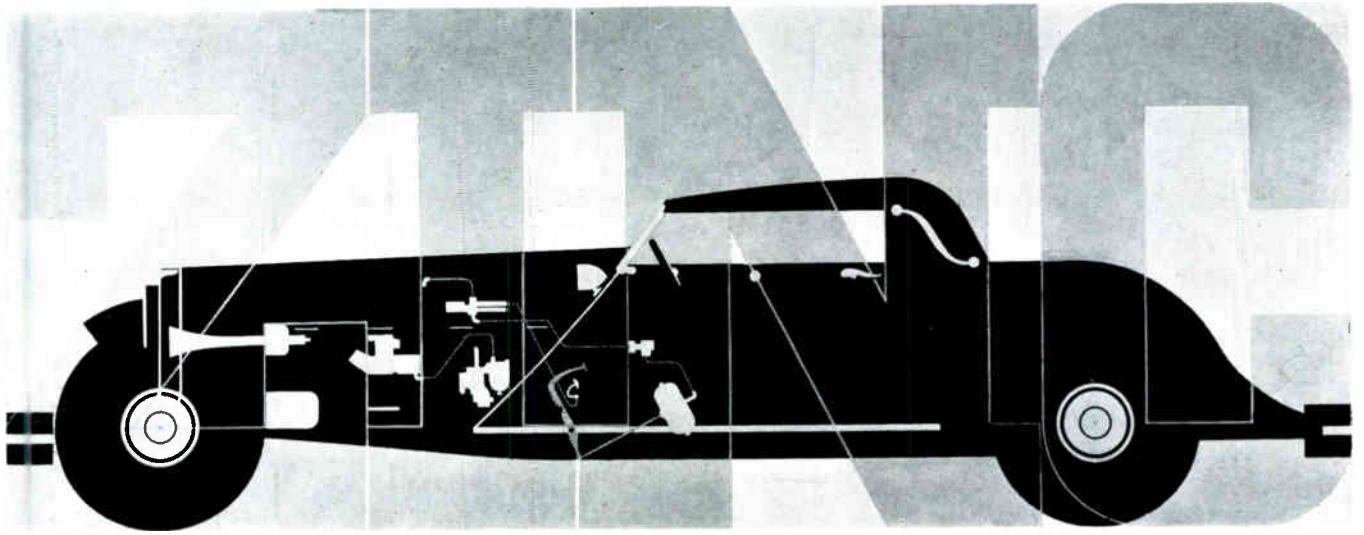
OTIS SHEPARD – Chewing Gum (Color) Wm. Wrigley Jr. Company Charles W. Wrigley Company



JOHN ZWINAKAVITCH—Cigarettes (Color) Liggett & Myers Tobacco Company Newell-Emmett Company
Honorable Mention



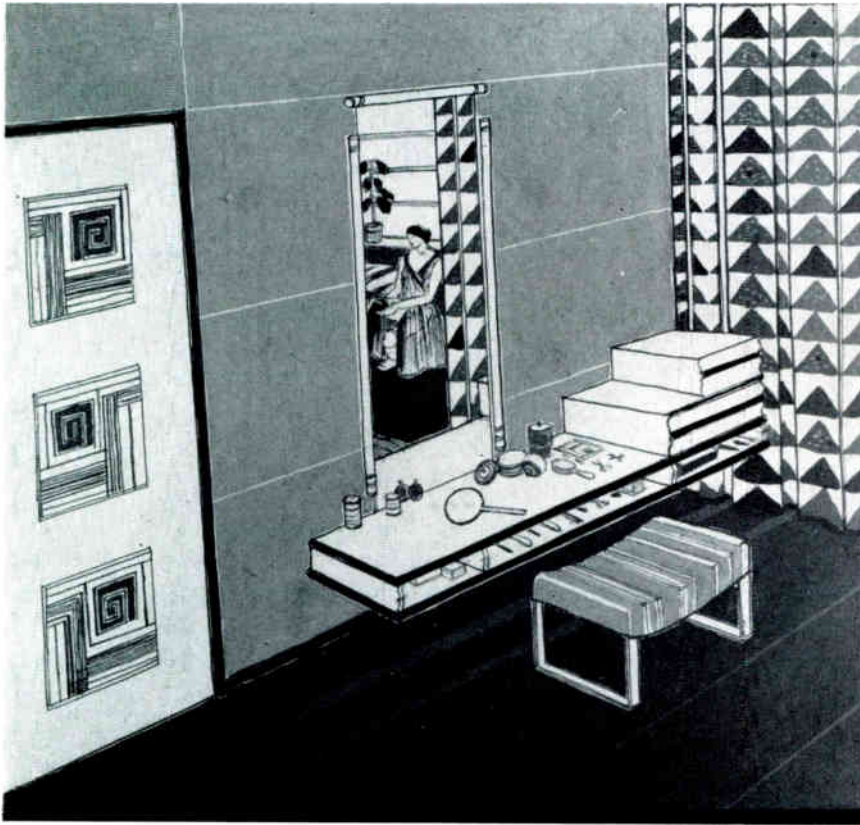
PAUL SMITH—Vending Machines Mills Novelty Company



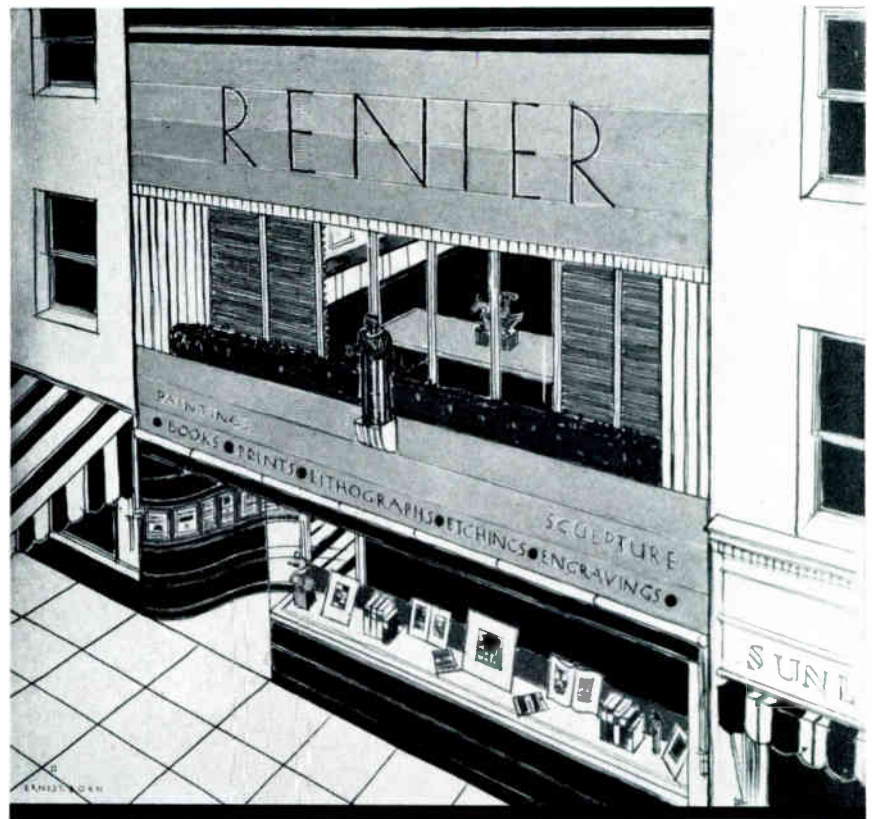
ALEXEY BRODOVITCH – Zinc Parts of Automobiles (Color) New Jersey Zinc Co.
Medal



ALEXEY BRODOVITCH – Cover Design (Color) Edw. Stern & Co. Inc.
Honorable Mention



ERNEST BORN—Micarta (Color)
Westinghouse Electric & Mfg. Co.



ERNEST BORN—Micarta (Color)
Westinghouse Electric & Mfg. Co.



MALTHE HASSELRIIS—Magazine Cover (Color) McCall's Magazine



PETER ARNO – Magazine The New Yorker Batten, Barton, Durstine & Osborn, Inc.
Honorable Mention



BORIS ARTZYBASHEFF – Camel Cigarettes (Color)
R. J. Reynolds Tobacco Co.
Erwin, Wasey & Co., Inc.



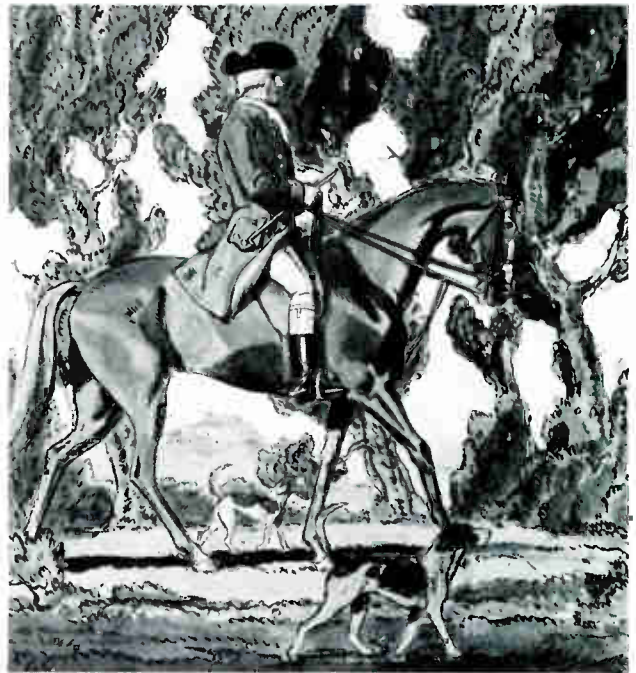
BORIS ARTZYBASHEFF—Camel Cigarettes R. J. Reynolds Tobacco Co. Erwin, Wasey & Co., Inc.



WALTER STEWART—Cosmetics Yardley & Co., Ltd. N. W. Ayer & Son



PAUL HAWTHORNE—Bank
Old Colony Trust Company
Batten, Barton, Durstine & Osborn, Inc.



C. B. FALLS—Lamps (Color)
Westinghouse Lamp Company
Fuller & Smith & Ross Inc.



WALTER STEWART—Cosmetics Yardley & Co., Ltd. N. W. Ayer & Son



C. B. FALLS—Lamps (Color)
Westinghouse Lamp Company
Fuller & Smith & Ross Inc.



PAUL HAWTHORNE—Bank
Old Colony Trust Company
Batten, Barton, Durstine & Osborn, Inc.

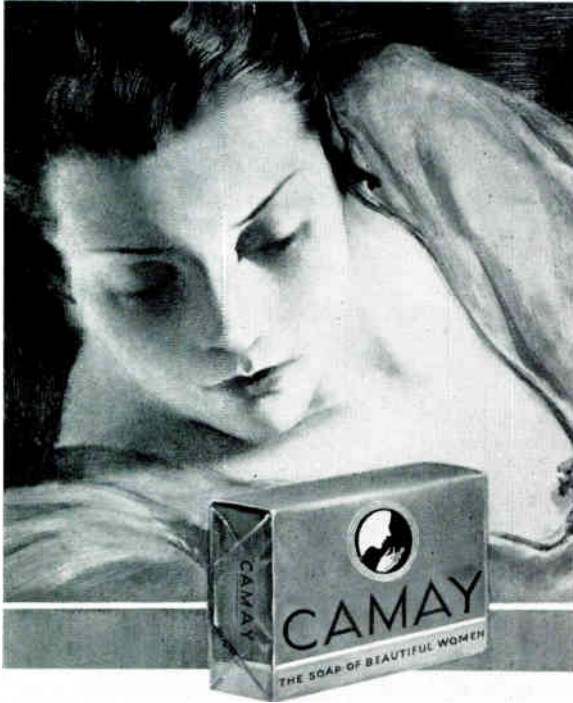


HENRY SUTTER—Camay Soap The Procter & Gamble Company Pedlar & Ryan, Inc.

GLADYS R. DAVIS—Outershoes "Gaytees"
United States Rubber Company
Campbell-Ewald Company



IGNATZ SAHULA – Cadillac Cars
Cadillac Motor Car Company
Campbell-Ewald Company



HENRY SUTTER—Camay Soap (Color)
The Procter & Gamble Company
Pedlar & Ryan, Inc.



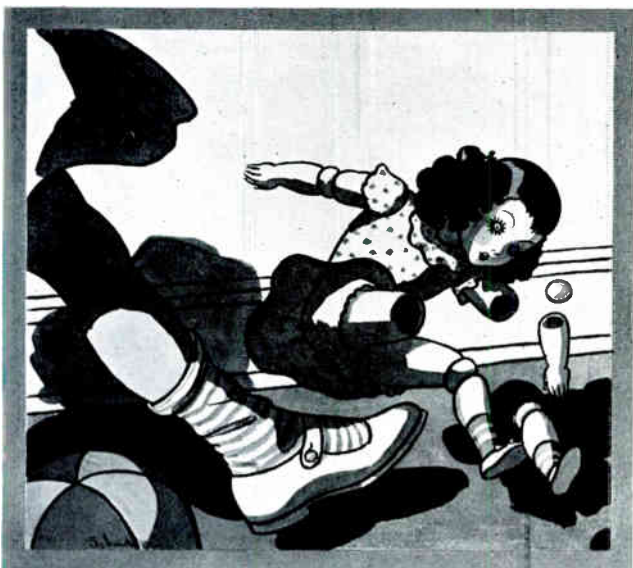
JOHN ATHERTON—Bon Ami (Color)
The Bon Ami Company
McCann-Erickson, Inc.



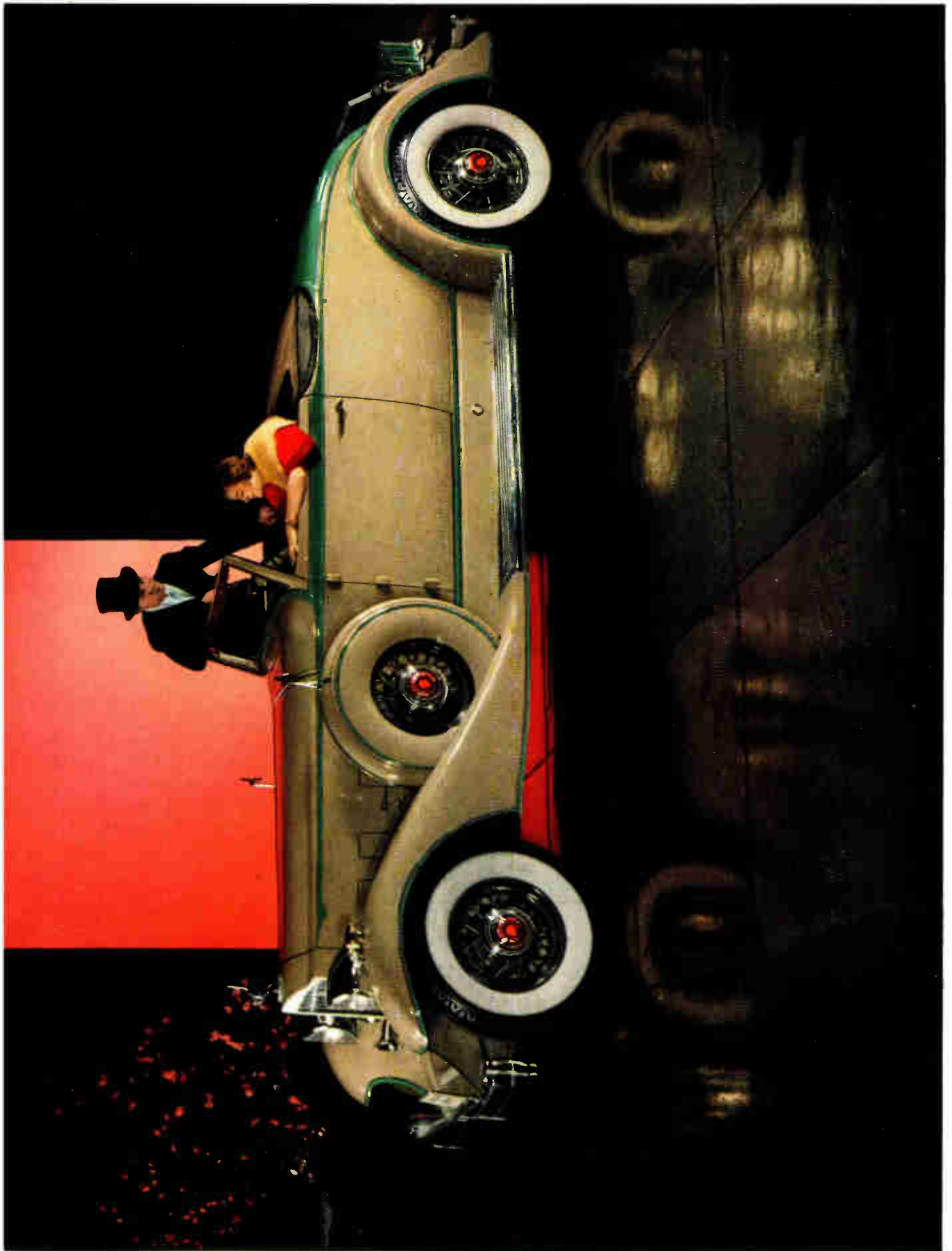
LESLIE SAALBURG—Towels (Color) Cannon Mills Inc. N. W. Ayer & Son



ROY SPRETER—White Naphtha (Color)
The Procter & Gamble Company
The Blackman Company



JAMES SCHUCKER—Grape Nuts General Foods Corporation Young & Rub cam Inc.



EDWARD STEICHEN – Automobile (Photo) Packard Motor Car Co. Young & Rubicam, Inc.

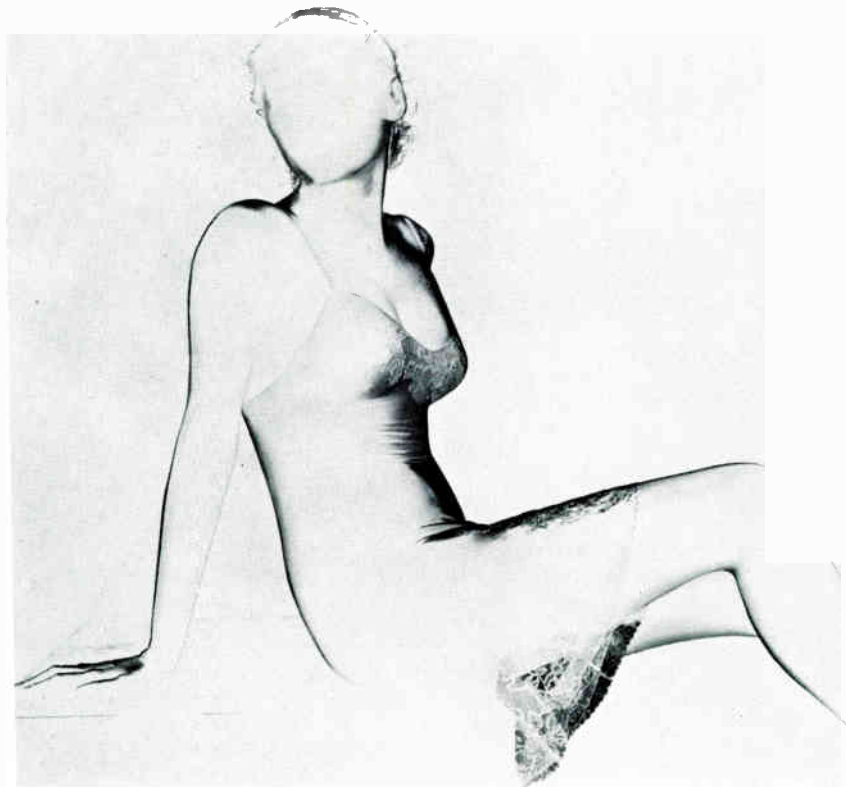
BOURGÈS—Sterling Silver—Young & Rubicam International Silver Company



EDWIN A. GEORGI (Head), HAL FINLEY (Photo)—Women's Hats Dobbs & Co. Calkins & Holden



TONY VON HORN—Evening Gown (Photo)
Bergdorf Goodman
Kenyon & Eckhardt, Inc.



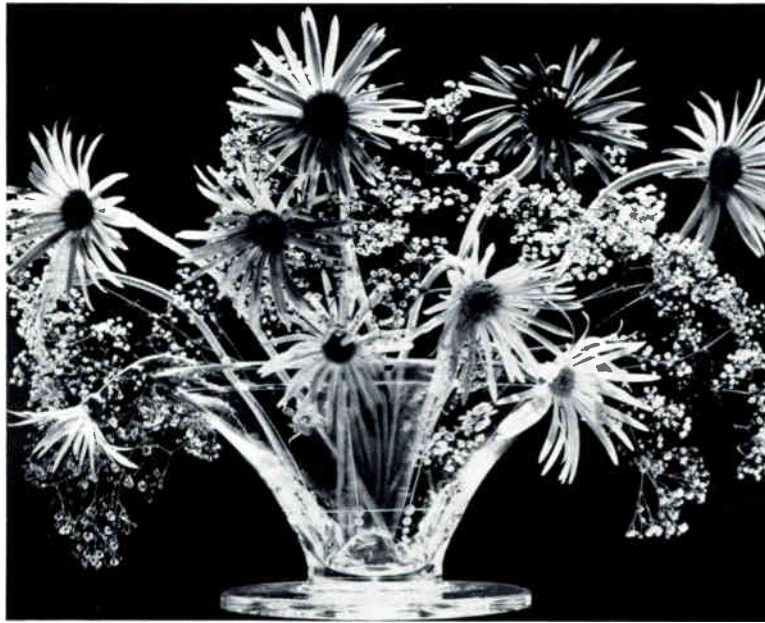
CHARLES GARNER—
Underwear (Photo)
Van Raalte
N. W. Ayer & Son

CHARLES GARNER—Underwear (Photo)
Van Raalte
N. W. Ayer & Son



HENRY WAXMAN—Woodbury's Cream (Photo)
John H. Woodbury, Inc.
Lennen & Mitchell, Inc.





ANTON BRUEHL—Steuben Glass (Photo)
Corning Glass Co.
J. Walter Thompson Company



VICTOR KEPPLER—Lux Flakes (Photo)
Lever Bros.
J. Walter Thompson Company



Mrs. RUTH A. NICHOLS—Milk (Photo)
Sheffield Farms
N. W. Ayer & Son



PAUL HESSE—Ivory Soap (Color Photo)
Procter & Gamble, Inc.
The Blackman Company



TORKEL KORLING—Savings Bank (Photo)
Central Republic Bank
Batten, Barton, Durstine & Osborn, Inc.



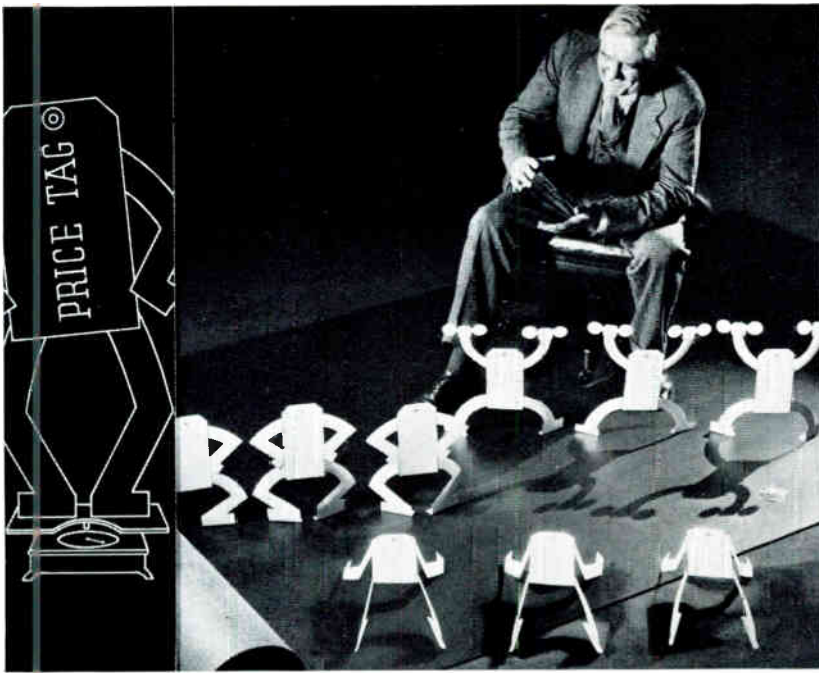
VICTOR KEPPLER—Ginger Ale (Photo)
Hoffman Beverage Company
Batten, Barton, Durstine & Osborn, Inc.



TONY VON HORN—Cutex Polish (Photo)
Northam Warren Co.
J. Walter Thompson Company



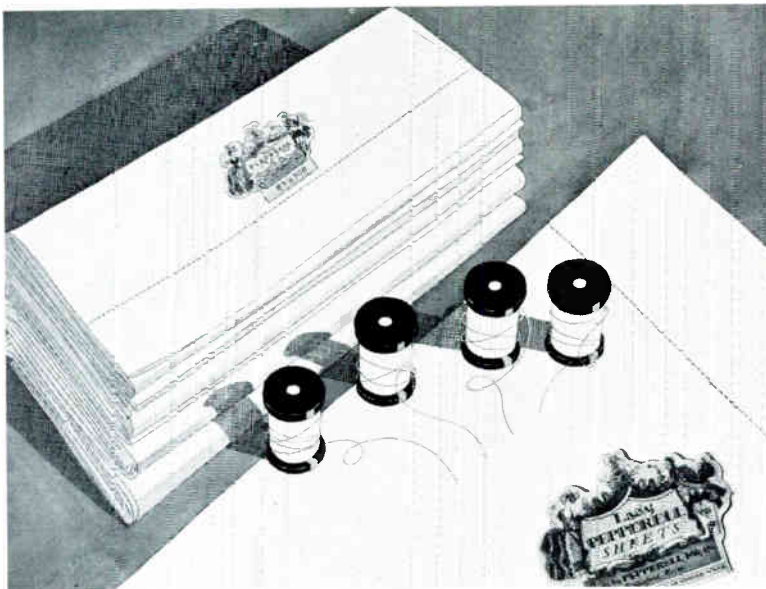
POWERS REPRODUCTION COMPANY—
Sealex Linoleum Floors (Color Photo)
Congoleum-Nairn, Inc.
McCann-Erickson, Inc.



LAZARNICK—Sealex Linoleum Floors (Photo)
 Congoleum-Nairn, Inc.
 McCann-Erickson, Inc.



ANTON BRUEHL—Gloves (Photo)
 Fownes Bros. & Co.
 N. W. Ayer & Son

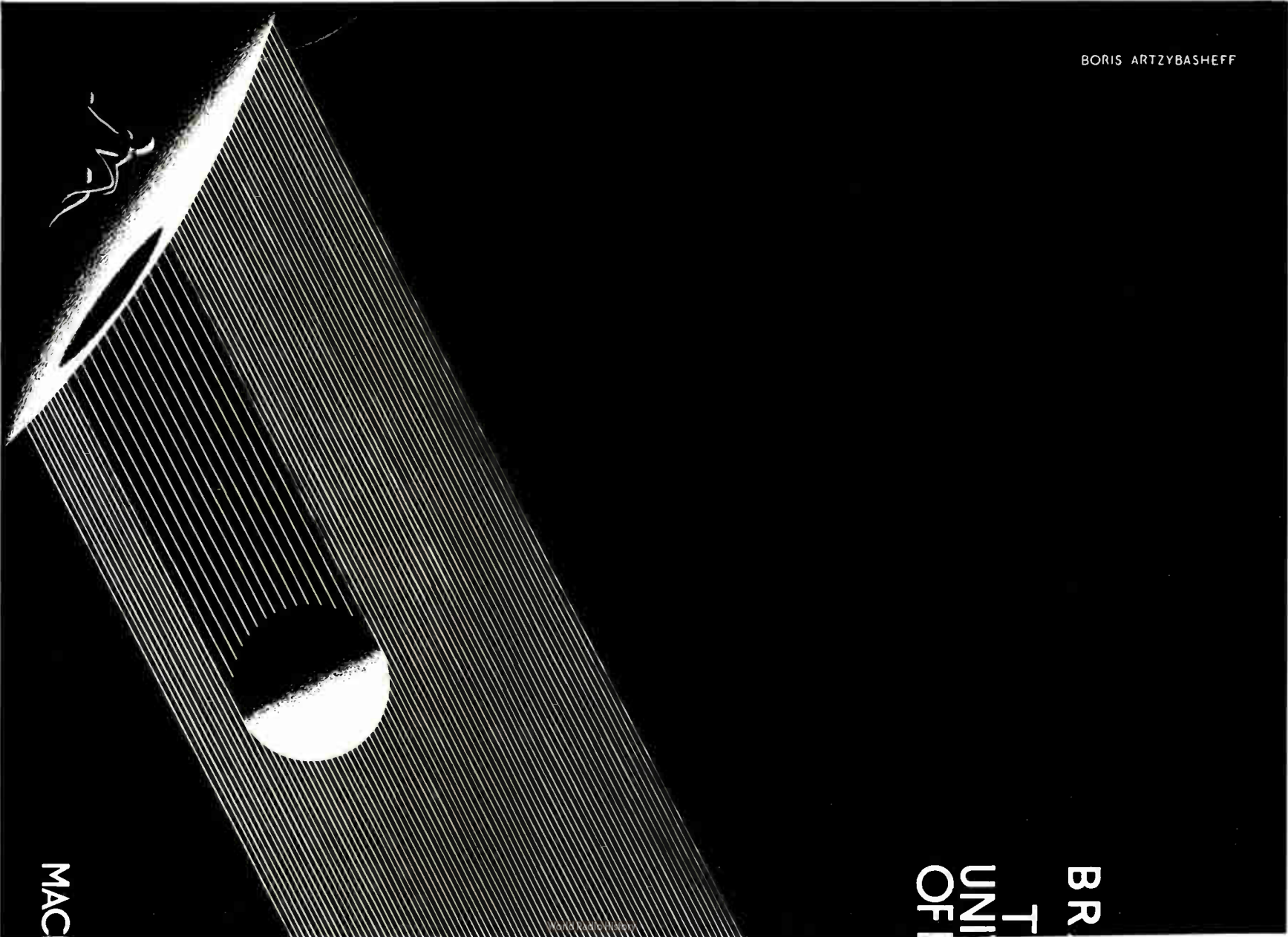


DOROTHY SALISBURY—Pepperell Fabrics
 Pepperell Manufacturing Co.
 Batten, Barton, Durstine & Osborn, Inc.



BRUEHL-BURGESS – Ink (Color Photo)
Carter Ink Company
J. Walter Thompson Company

BORIS ARTZYBASHEFF



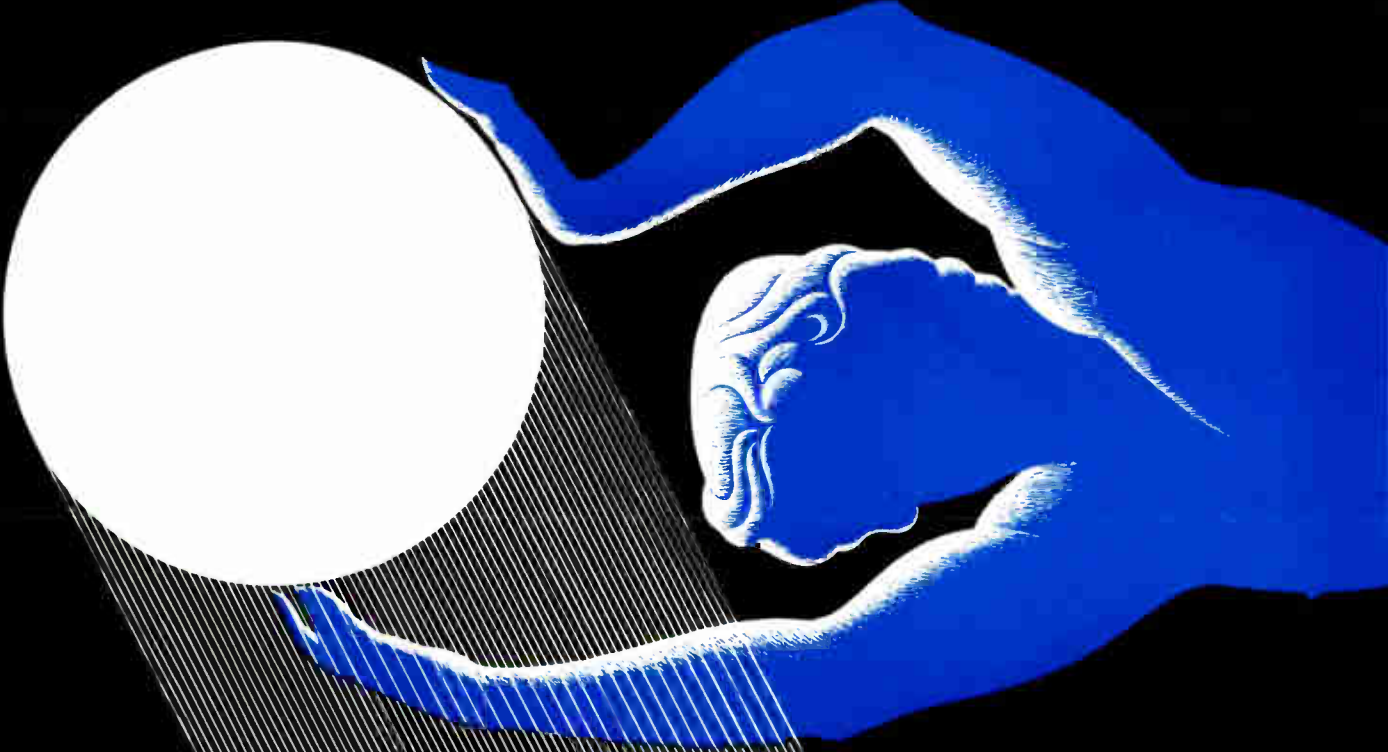
MAC

BR
T
UNI
OF I

World Radiography

THE UNIVERSE IS FIRST TO FLIGHT

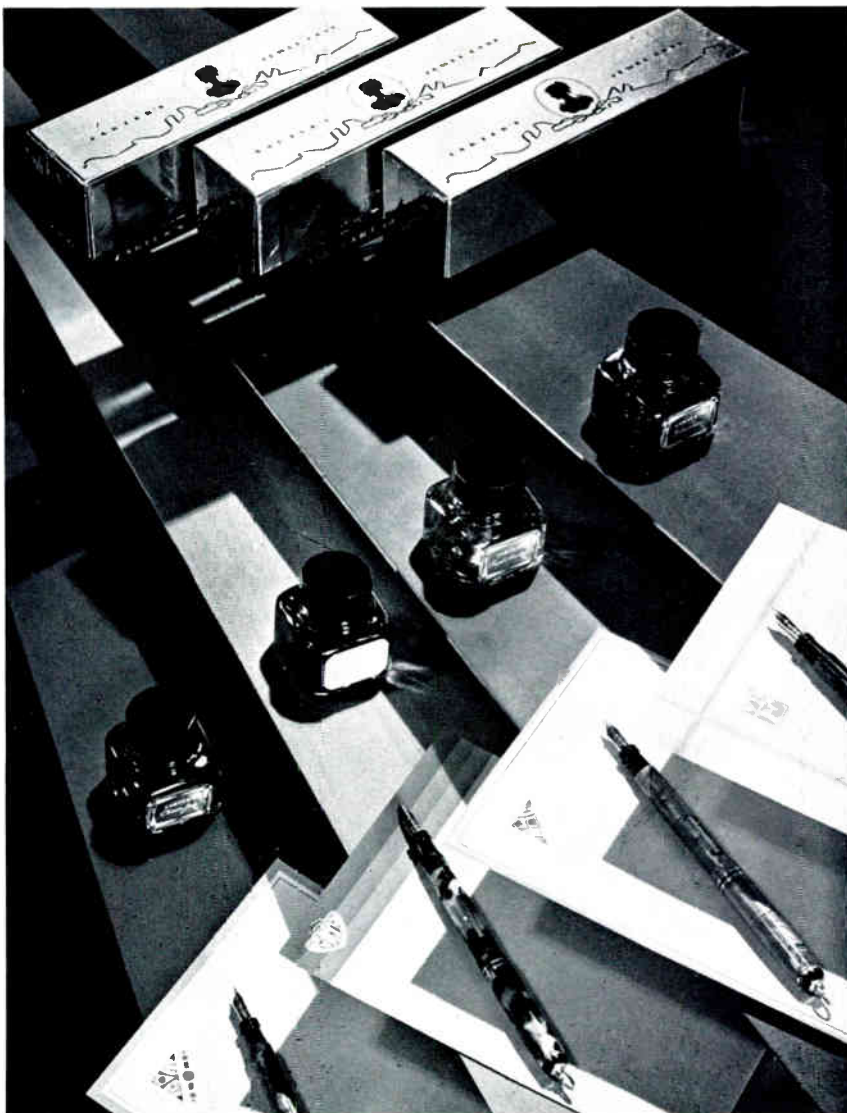
BY SIR WILLIAM BRAGG



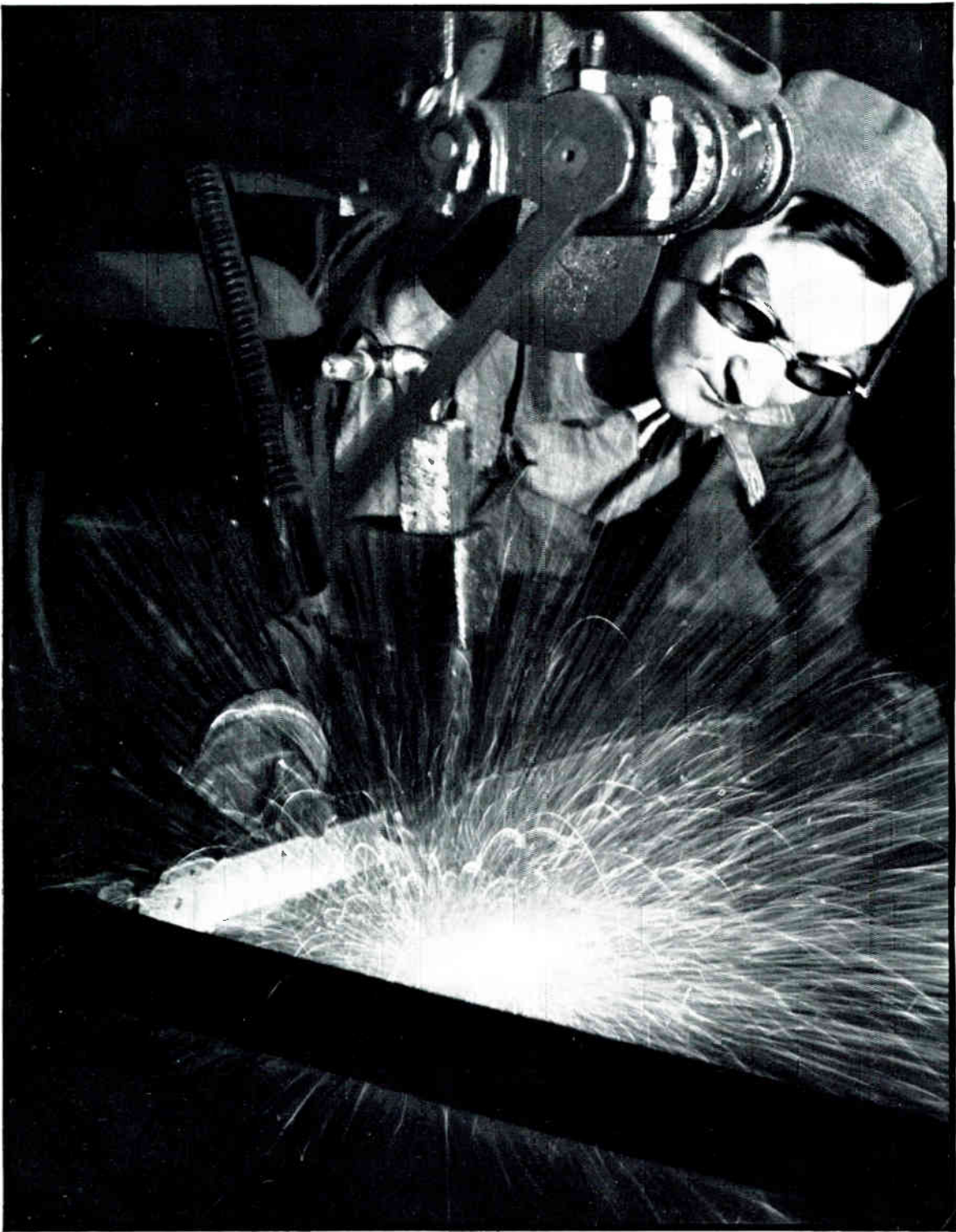
LLAN

World Radio History

BORIS ARTZYBASHEFF—Book Jacket The Macmillan Company
Printed by The Conway Printing Company, New York



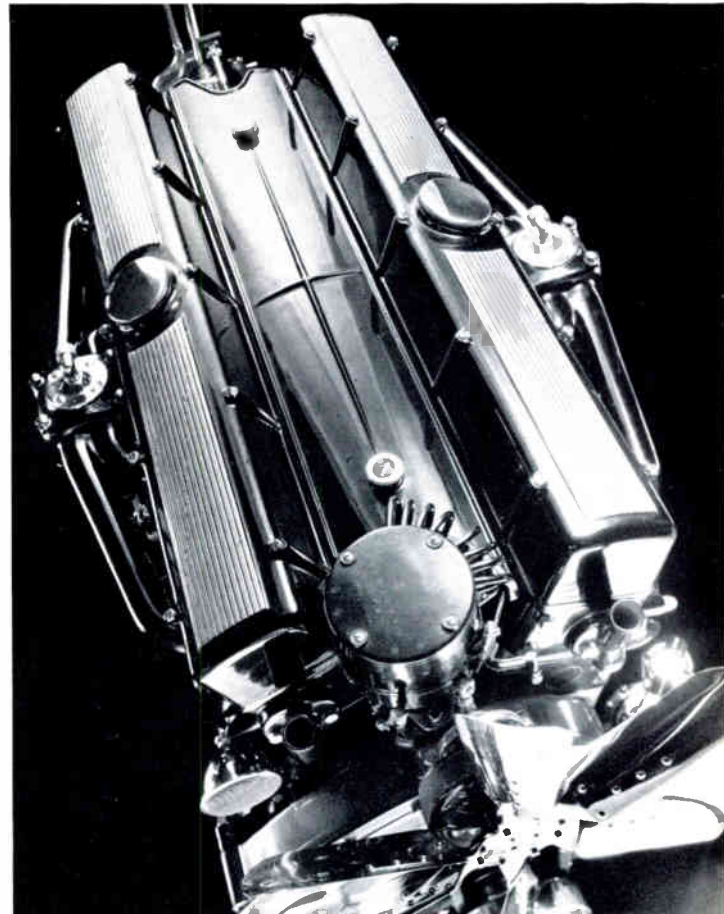
BRUEHL-BURGESS—Ink (Color Photo)
Carter Ink Company
J. Walter Thompson Company
Medal



MARGARET BURKE-WHITE – Budd Bodies (Photo)
Edwin G. Budd Mfg. Co.
Young & Rubicam, Inc.



ANTON BRUEHL – Cadillac Cars (Photo)
Cadillac Motor Car Co.
Campbell-Ewald Company
Medal



ANTON BRUEHL – Cadillac Cars (Photo)
Cadillac Motor Car Co.
Campbell-Ewald Company

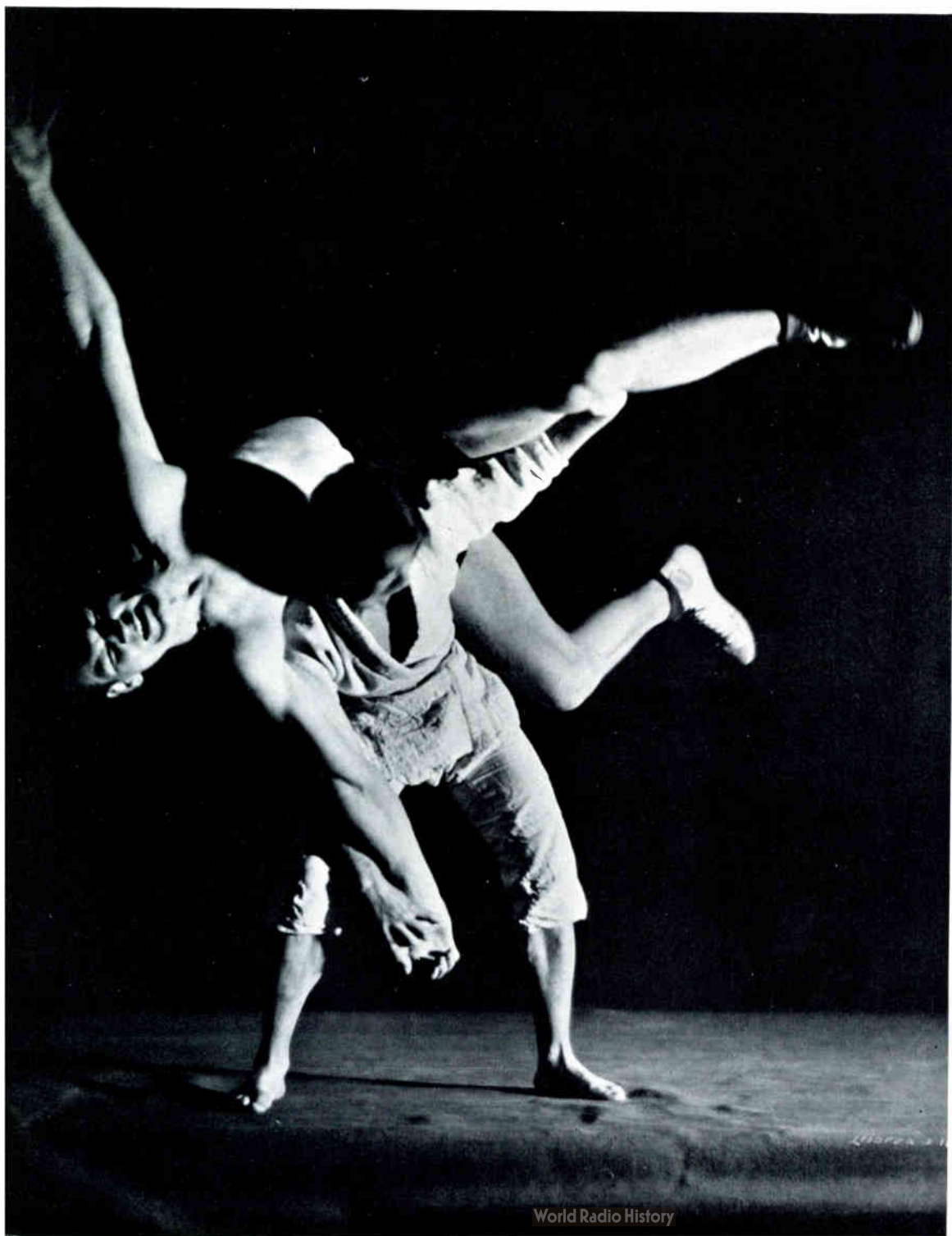


JOHN FUNK – Book Jacket
Doubleday, Doran & Co.



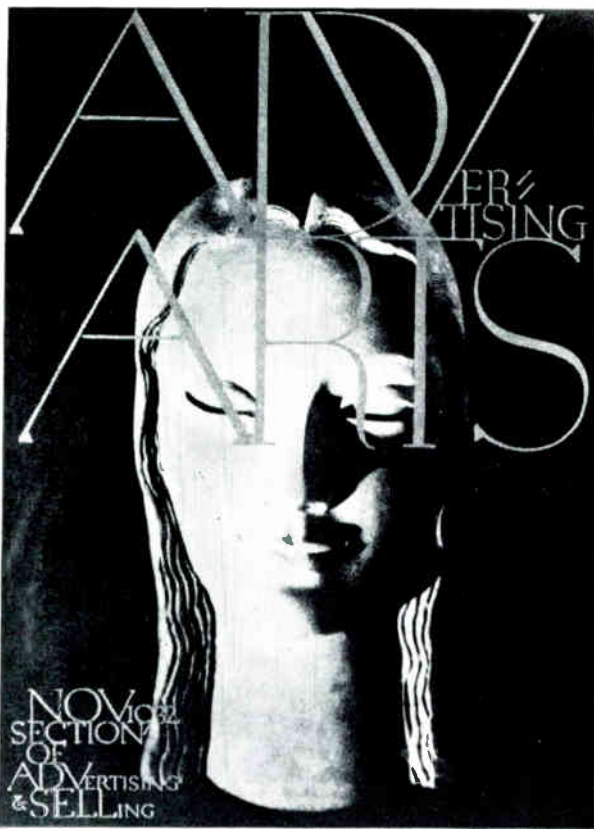
HENRY WAXMAN –Sal Hepatica (Photo)
Bristol-Myers Co.
Pedlar & Ryan, Inc.

LEJAREN A. HILLER—House Advertisement (Photo) Young & Rubicam, Inc.

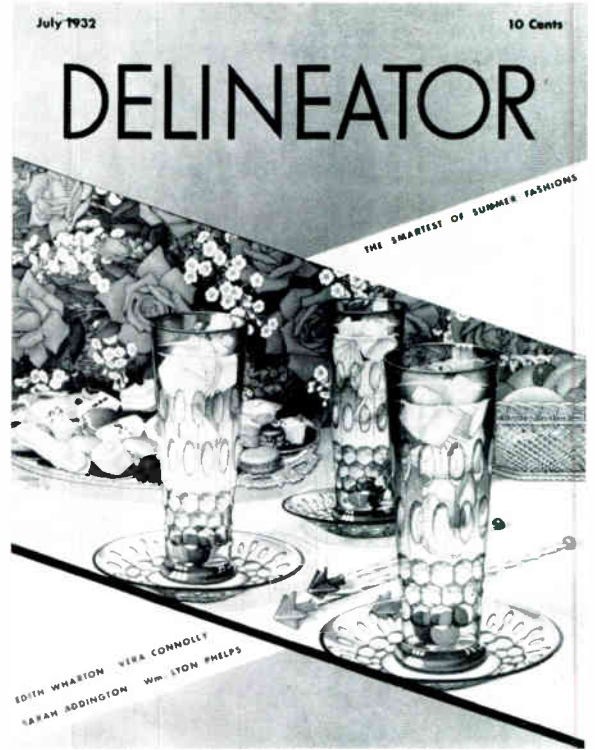




ARTHUR GERLACH—House Advertisement (Photo) Abbott Kimball Co., Inc.



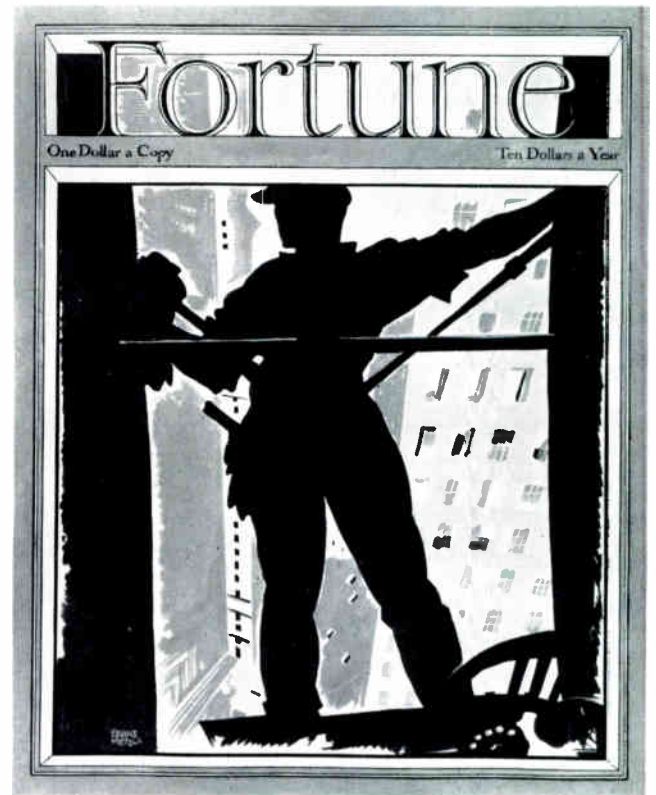
SIMON MOELSIO (Sculpture), CAROLYN WHITING (Photo)
GUSTAV JENSEN (Composition and Lettering)
Advertising Arts



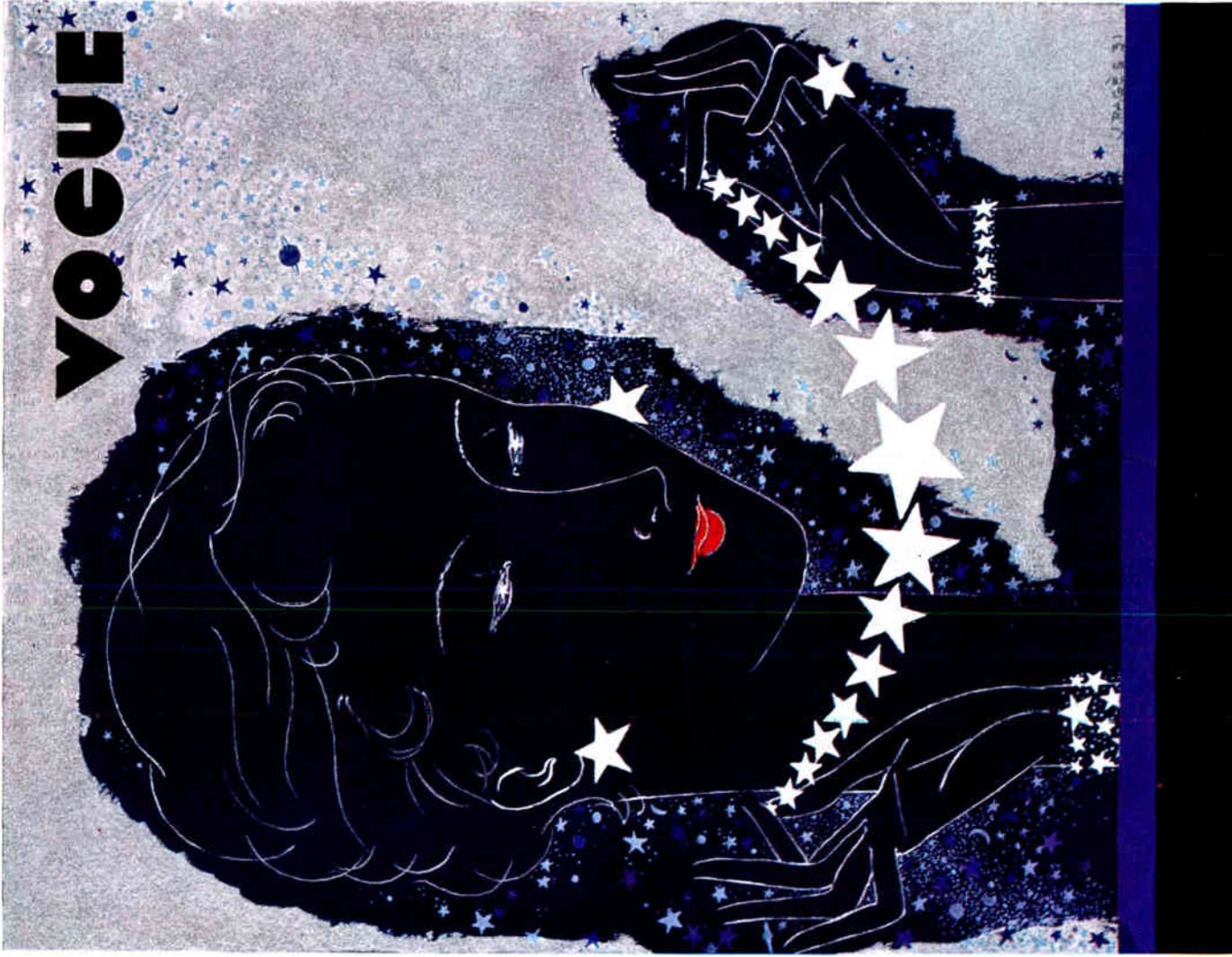
DYNEVOR RHYS—Magazine Cover (Color)
Delineator
Butterick Publishing Company



ERVINE METZL—Sale Announcement (Color)
R. H. Macy & Co.



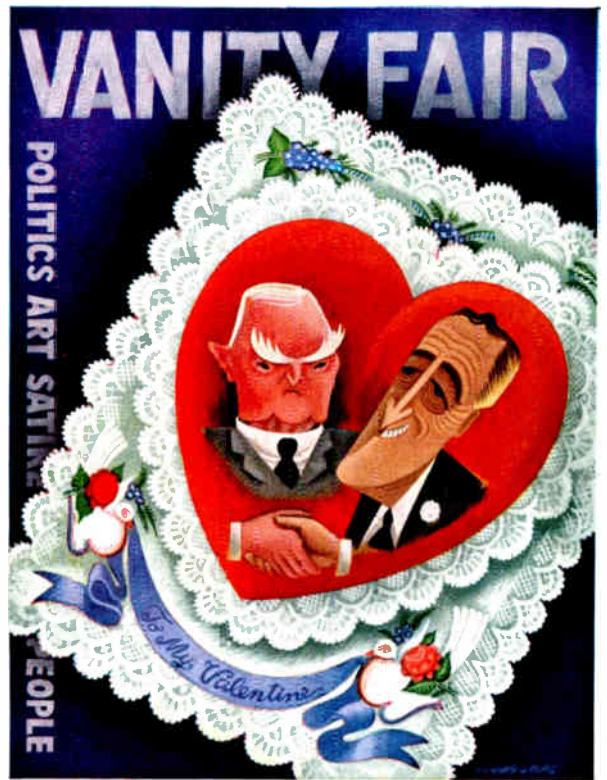
ERVINE METZL—Magazine Cover (Color)
Fortune



JEAN PAGES—Magazine Cover
Condé Nast Publications



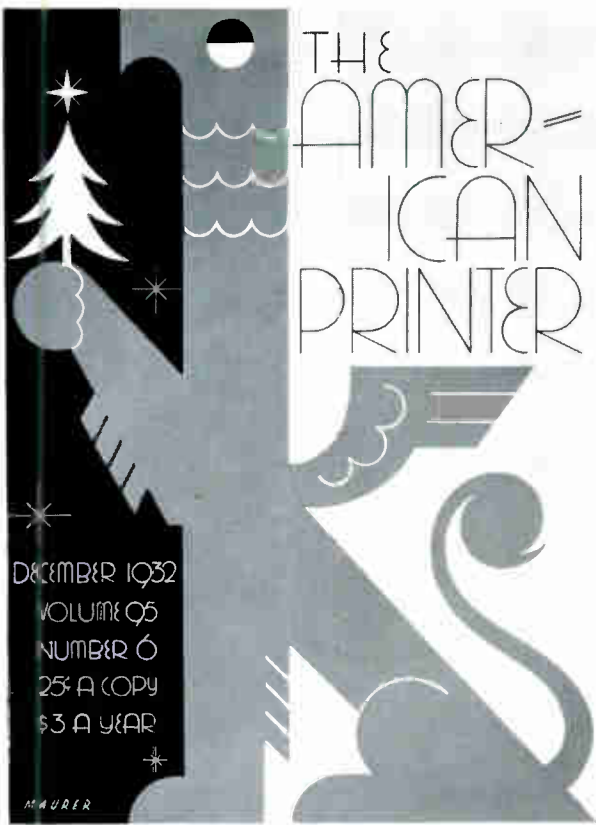
GEORGES LEPAPE—Magazine Cover
Condé Nast Publications



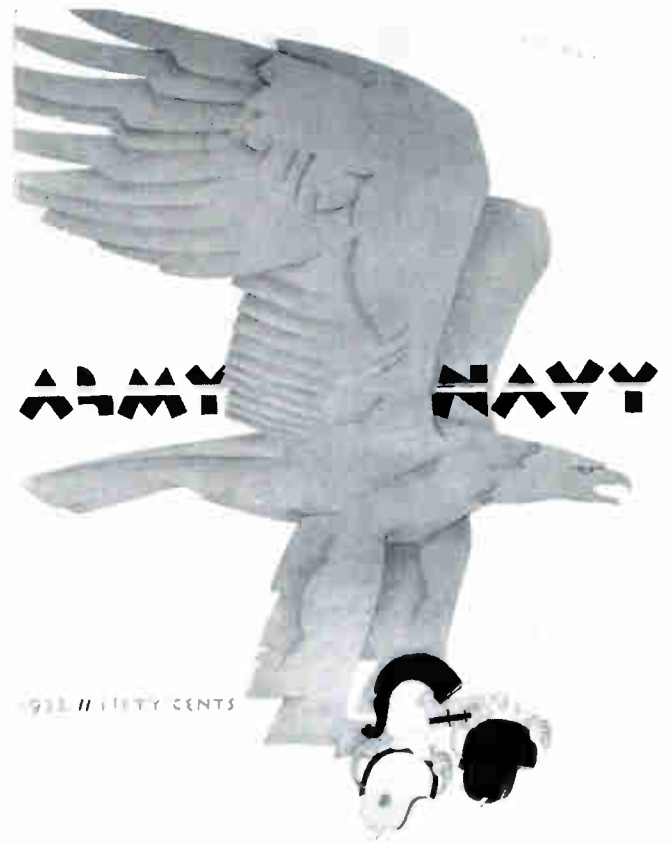
MIGUEL COVARRUBIAS—Magazine Cover
Condé Nast Publications



BRUEHL-BOURGÉS—Magazine Cover (Color Photo)
Condé Nast Publications



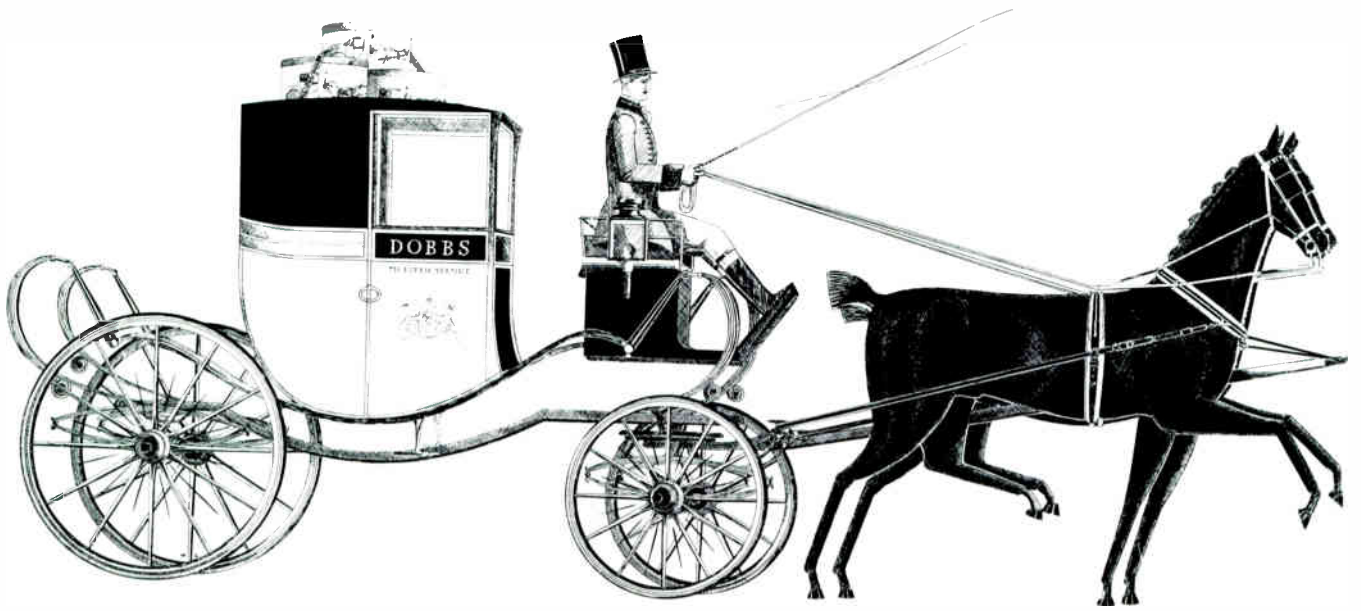
SASCHA A. MAURER—Magazine Cover (Color)
The American Printer



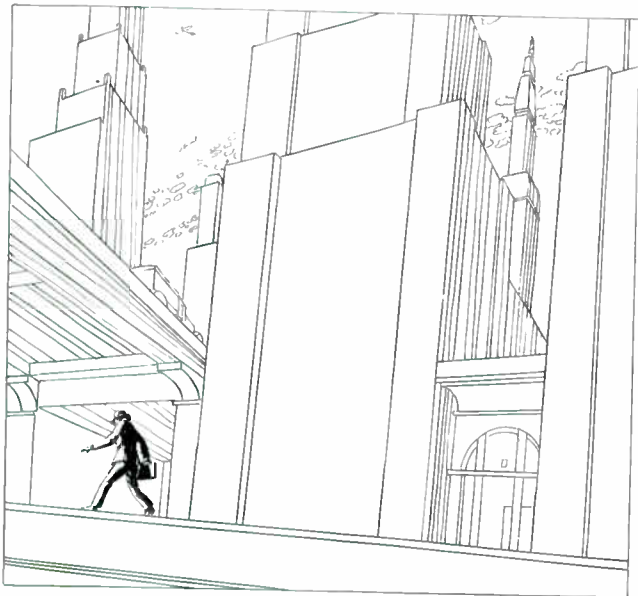
ROBERT FOSTER—Cover Design (Color)
University of Pennsylvania



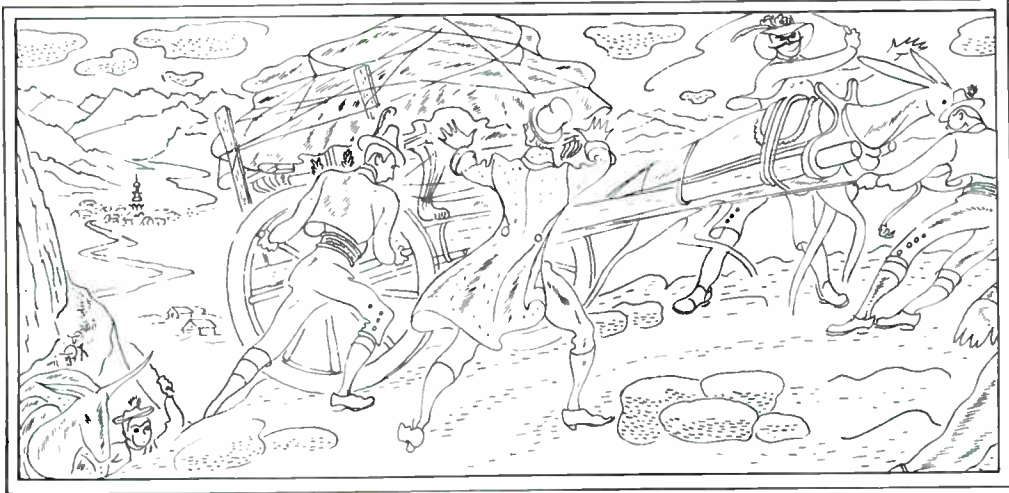
BORIS ARTZYBASHEFF—One of The Covers of
The Colophon



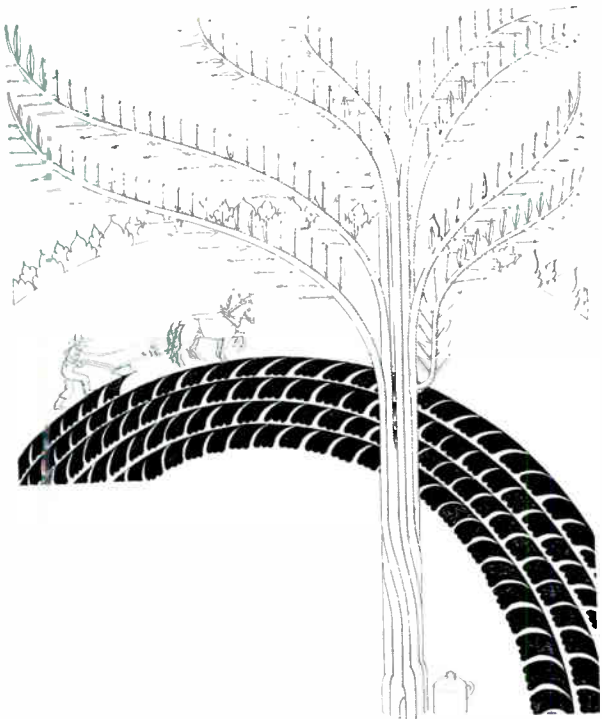
WALTER B. GEOGHEGAN – Men's and Women's Hats Dobbs Co. Calkins & Holden



RENE CLARKE – Publication McCall's Magazine Calkins & Holden



FREDERIC FREEMAN—Chickering Pianos The Aeolian Company Auxiliary Service Medal



RENE CLARKE—Publication
McCall's Magazine
Calkins & Holden

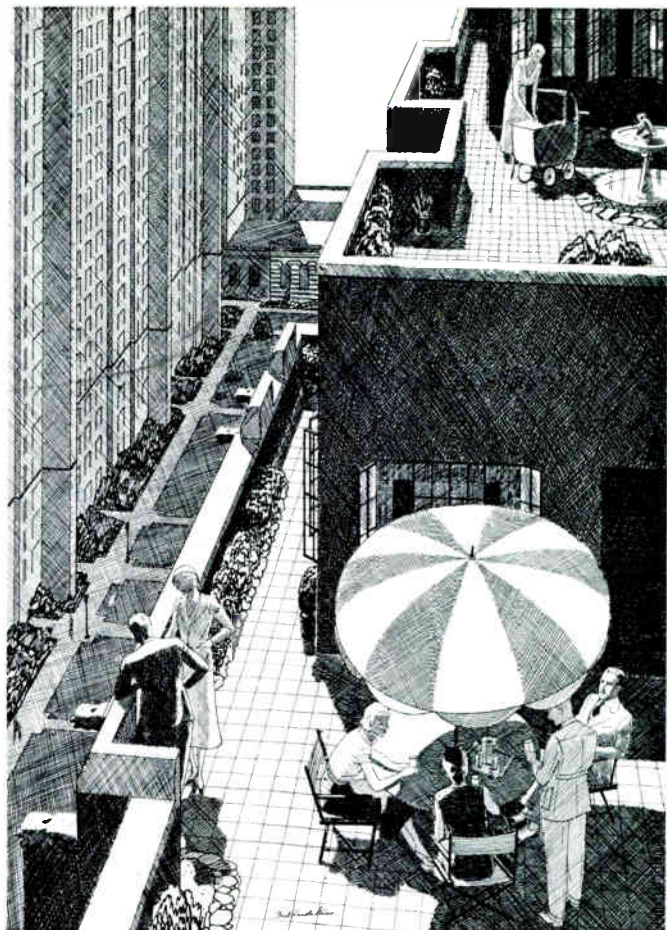


MAC HARSHBERGER—Hosiery
Propper-McCallum Hosiery Co.
Hazard Advertising Corporation

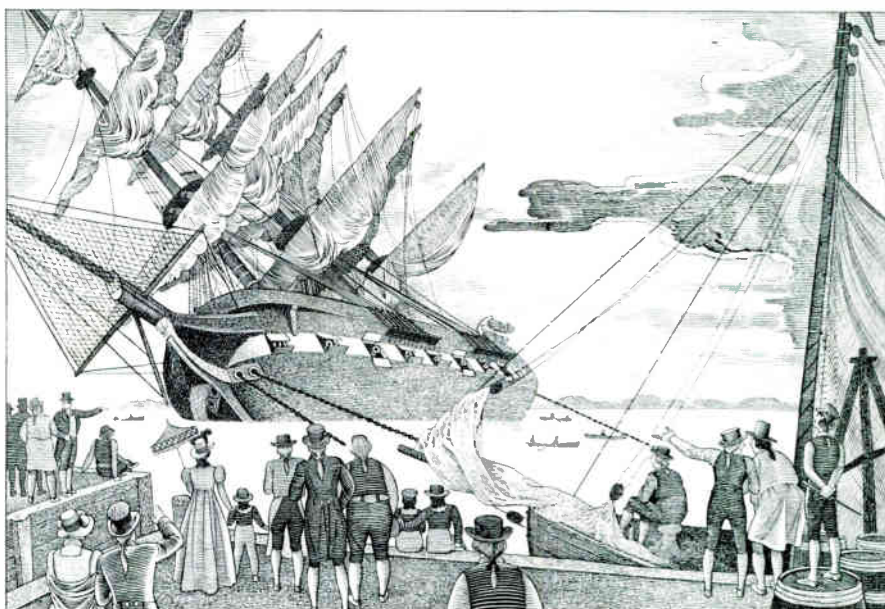
ITALY



WALTER COLE—Travel in Italy
Italian Tourist Information Office
Wendell P. Colton Co.



FRED LUDEKENS—London Terrace Apts.
London Terrace
Kenyon & Eckhardt, Inc.



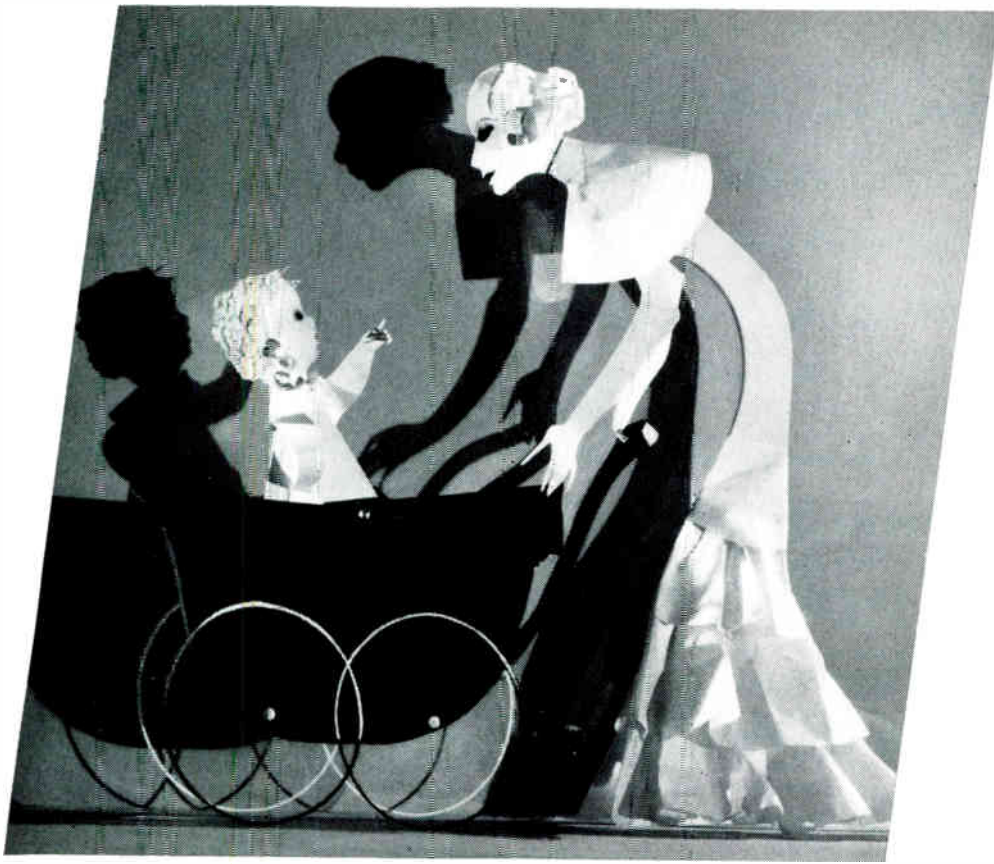
RAY ROHN—Milk
Supplee-Wills-Jones
N. W. Ayer & Son



FREDERIC FREEMAN – Banking
Bank of New York & Trust Co.
Husband & Thomas Co., Inc.



FRED LUDEKENS – London Terrace Apts.
London Terrace
Kenyon & Eckhardt, Inc



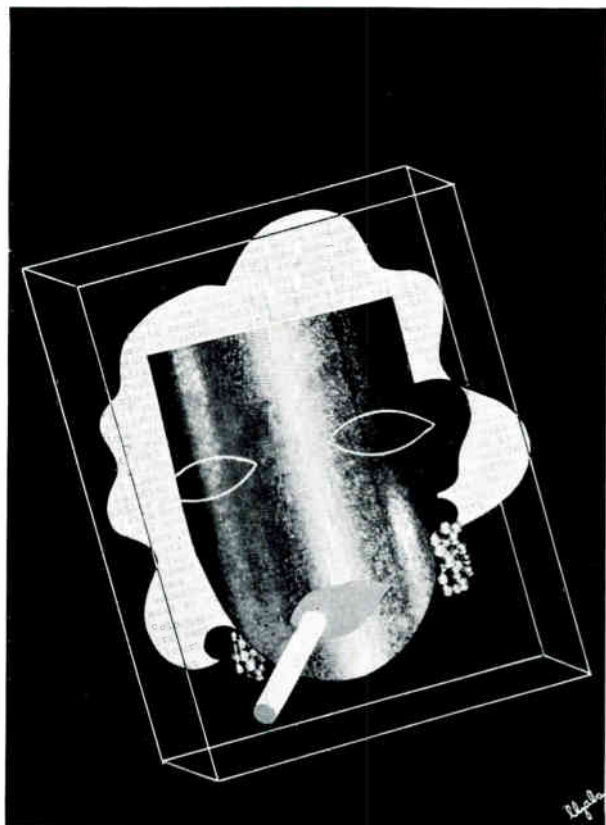
LESTER GABA — Ivory Soap Procter & Gamble Inc. The Blackman Company



LESTER GABA — Acele
Acele Department, DuPont Company
Batten, Barton, Durstine & Osborn, Inc.



LESTER GABA —Acele Acele Department, DuPont Company Batten, Barton, Durstine & Osborn, Inc.



LESTER GABA —Magazine Cover
Advertising Arts



ALEXANDER KAHN—Bank
Shawmut Bank
The Blackman Company



GIOVANNI ROSMINI—Ritz Tower Hotel
Hearst Hotels Corp.
H. W. Fairfax Advertising Agency

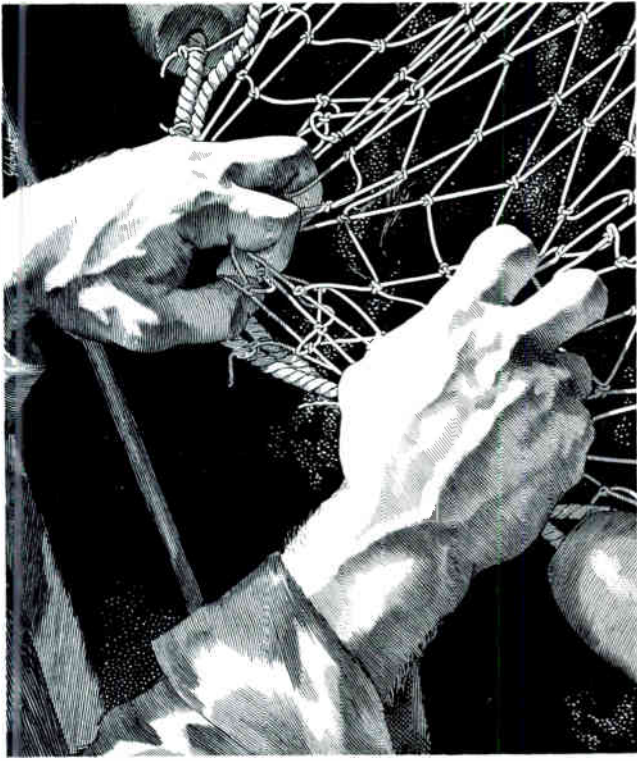


DIT
THI
C
NATU
Q
MAC

RAYMOND DITMARS
THRILLS OF A
NATURALIST'S
QUEST



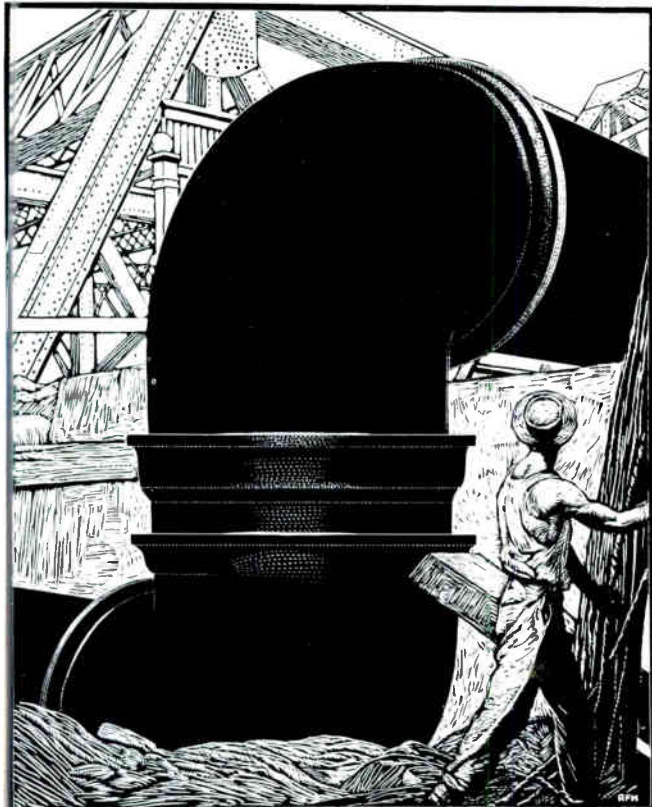
BORIS ARTZYBASHEFF — Book Jacket The Macmillan Company
Printed by The Tudor Press New York



J. H. GILCHRIST—Probak Blades
Gillette Safety Razor Company
Maxon Inc.

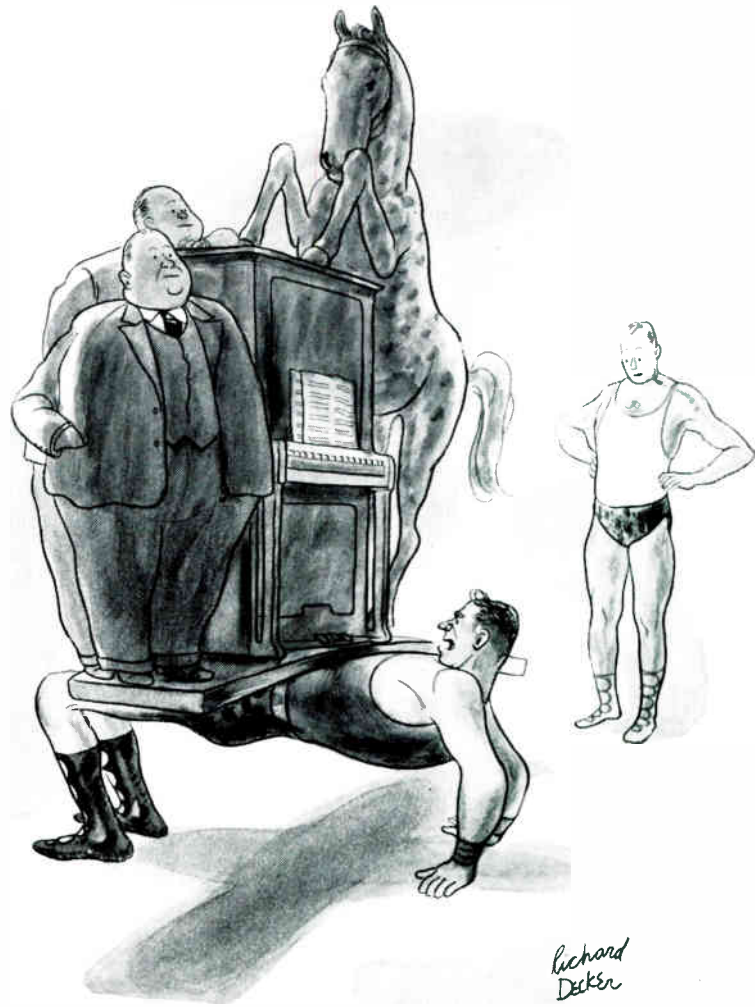


ROBERT RIGGS—Elevators
Otis Elevator Co.
N. W. Ayer & Son

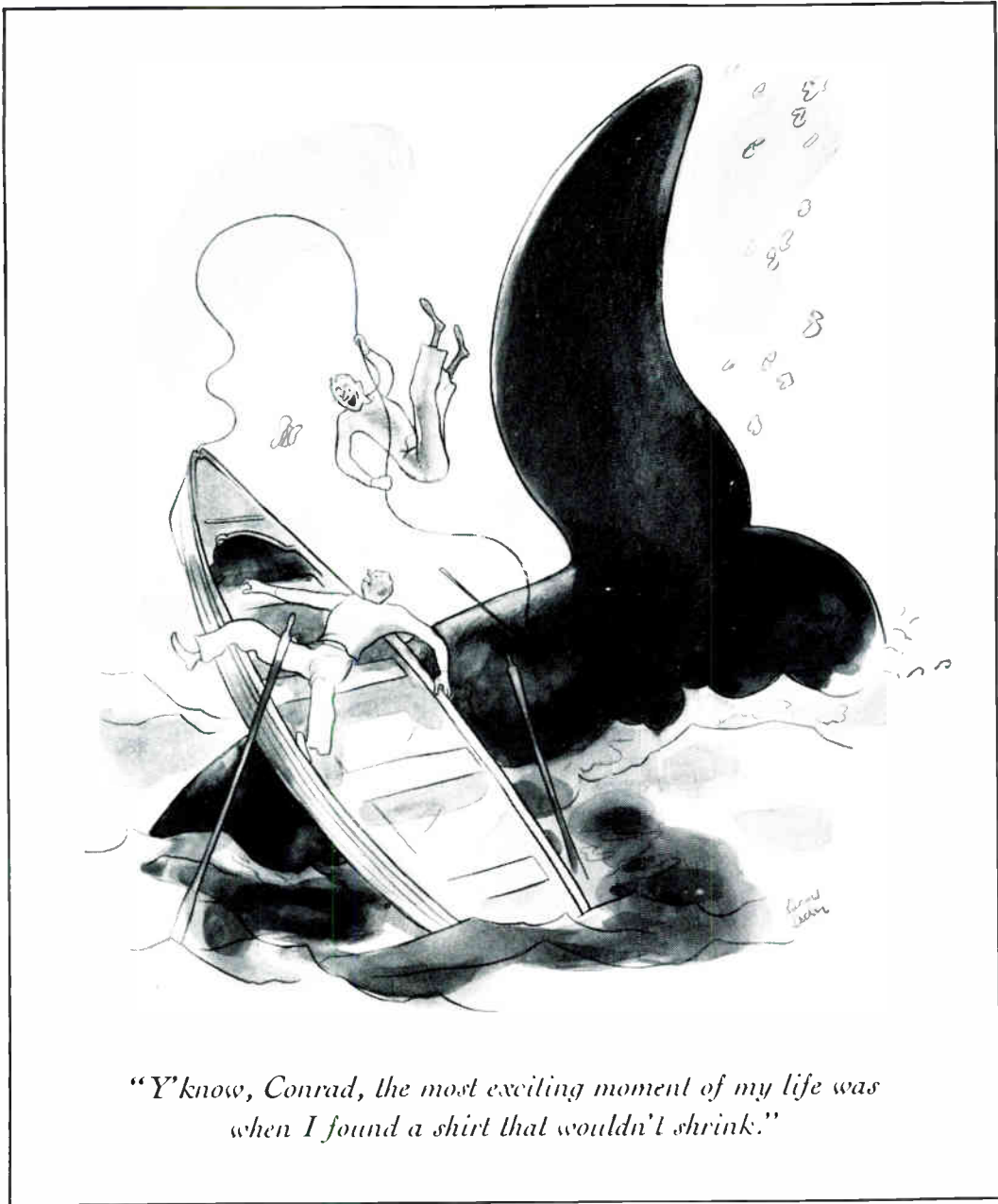


R. F. HE NRICH—Cast Iron Pipe
United States Pipe & Foundry Co.
Richardson Alley & Richards

RICHARD DECKER—Arrow Shirts
Cluett, Peabody & Co.
Young & Rubicam, Inc.



RICHARD DECKER—Arrow Shirts
Cluett, Peabody & Co.
Young & Rubicam, Inc.

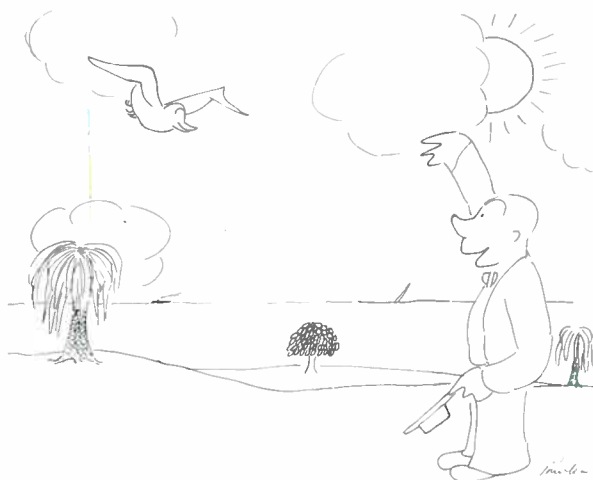


"Y'know, Conrad, the most exciting moment of my life was when I found a shirt that wouldn't shrink."

RICHARD DECKER—Arrow Shirts Cluett, Peabody & Co. Young & Rubicam, Inc.



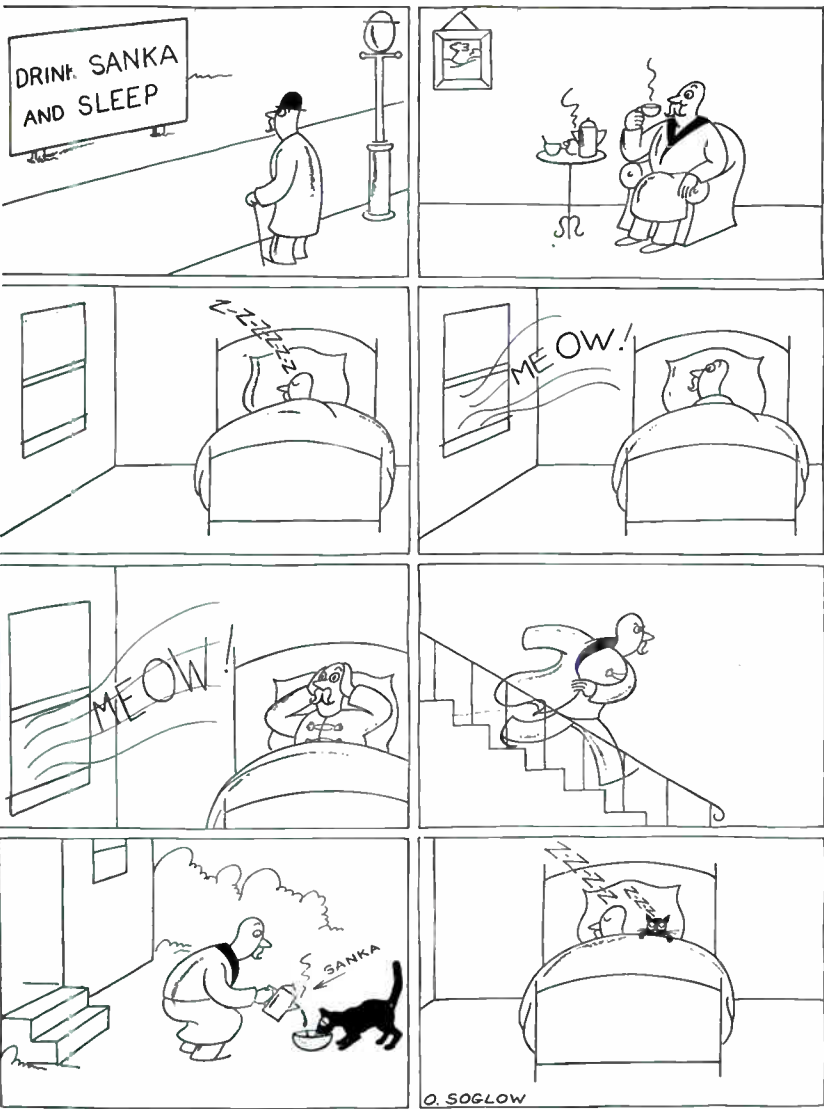
CHARLES GARNER – Magazine
Literary Digest
N. W. Ayer & Son



JAMES THURBER – Transportation
French Line
N. W. Ayer & Son



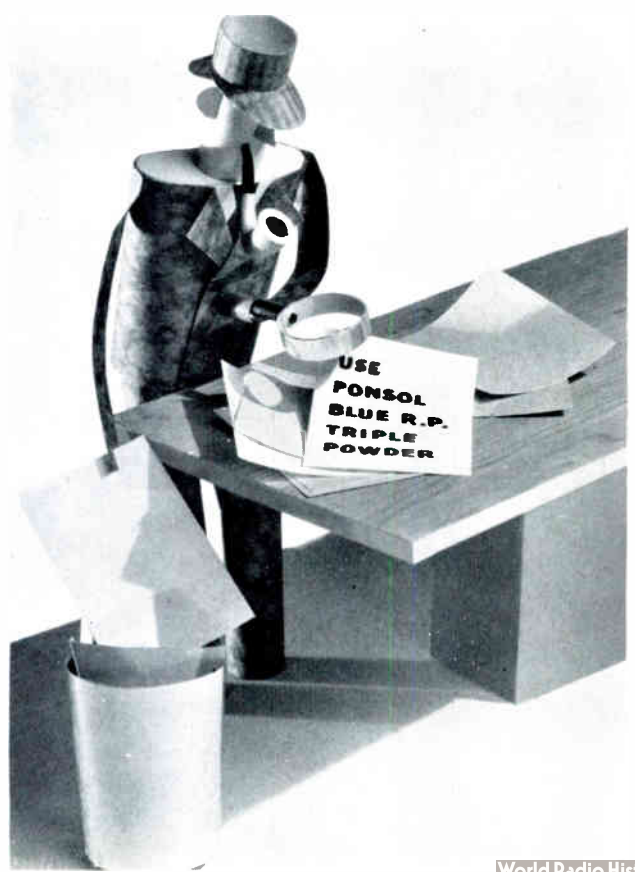
CHARLES GILBERT – Liederkrantz Cheese
The Borden Company
Young & Rubicam, Inc.



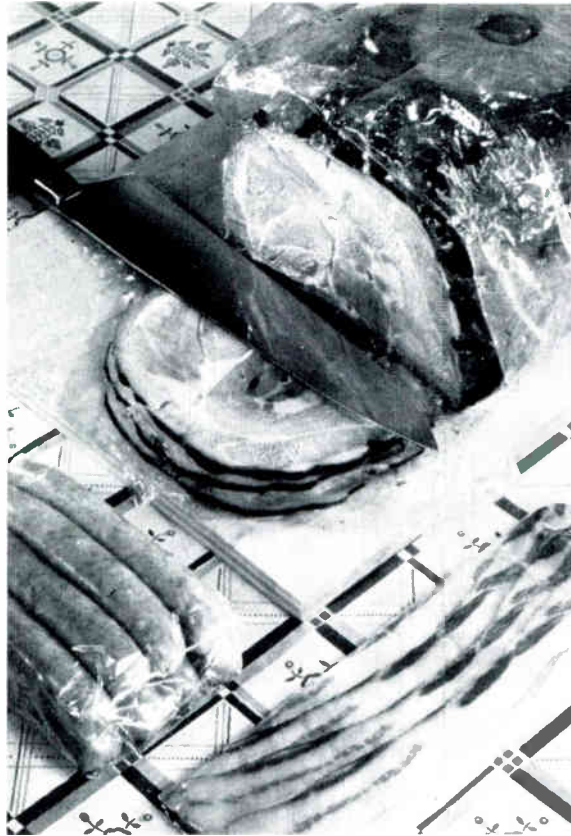
O. SOGLOW - Sanka Coffee
 General Foods Corporation
 Young & Rubicam, Inc.
 Honorable Mention



JOHN AVERILL - Vending Machines
 Mills Novelty Company



T. V. TINKER - Dyestuffs
 E. I. du Pont de Nemours & Co.
 Batten, Barton, Durstine & Osborn, Inc.



DEEKS COLOR PHOTOGRAPHY – Cellophane (Color Photo)
DuPont Cellophane Co., Inc.
Batten, Barton, Durstine & Osborn, Inc.



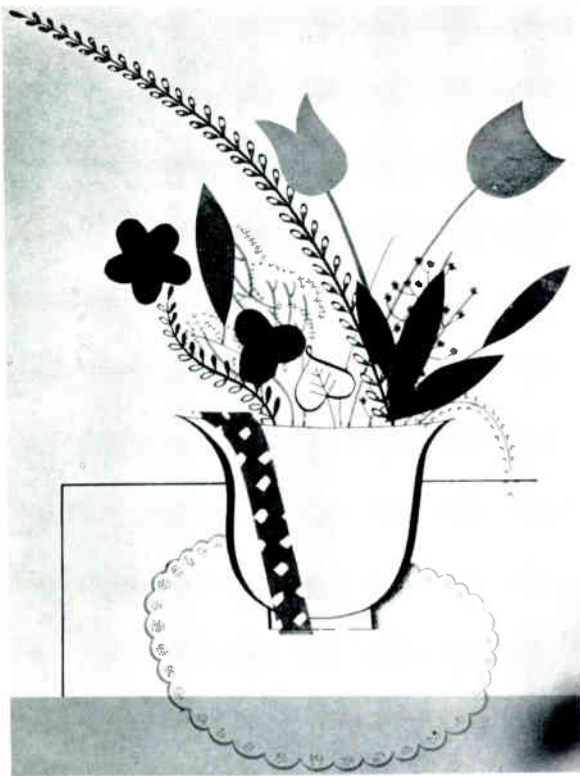
CHARLES GARNER – Ginger Ale (Color Photo)
Canada Dry, Inc.
N. W. Ayer & Son



BRUEHL-BOURGESS –Roya. Gelatin (Color Photo) Standard Brands J. Walter Thompson Company



WES. HOLLAND – Cadillac Cars (Color)
 Cadillac Motor Car Co.
 Campbell-Ewald Company



SANFORD E. GERARD – Gifts (Color)
 Ovington's
 Pedlar & Ryan, Inc.



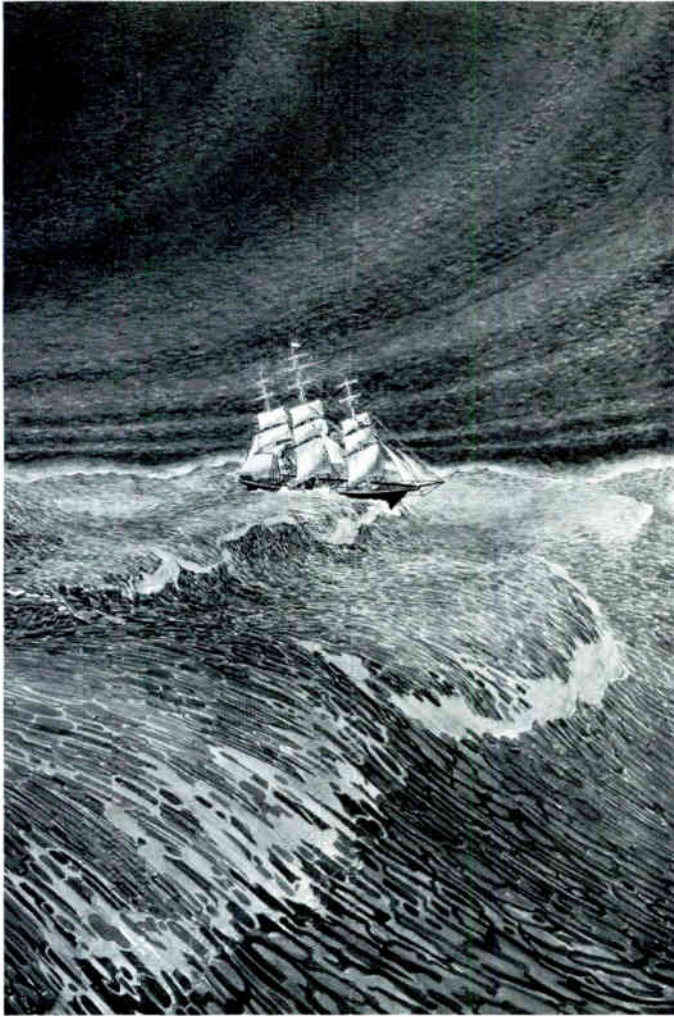
IGNATZ SAHULA – Cadillac Cars (Color)
 Cadillac Motor Car Co.
 Campbell-Ewald Company

A BOOK COLLECTORS' QUARTERLY

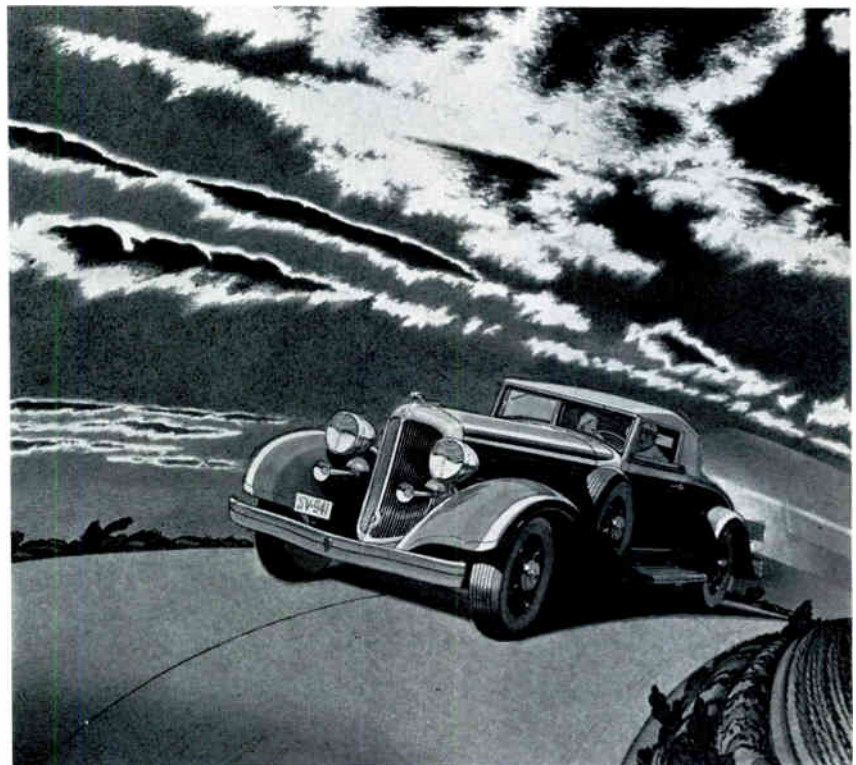


GATHERTON

THE COLOPHON



NAT WHITE—Insurance
Northwestern Fire & Marine Insurance Co.
Calkins & Holden



EDW N A. GEORGI (Car by Geo.
Shepherd)—Imperial Automobile
Chrysler Sales Corporation
Lee Anderson Advertising Co.

10



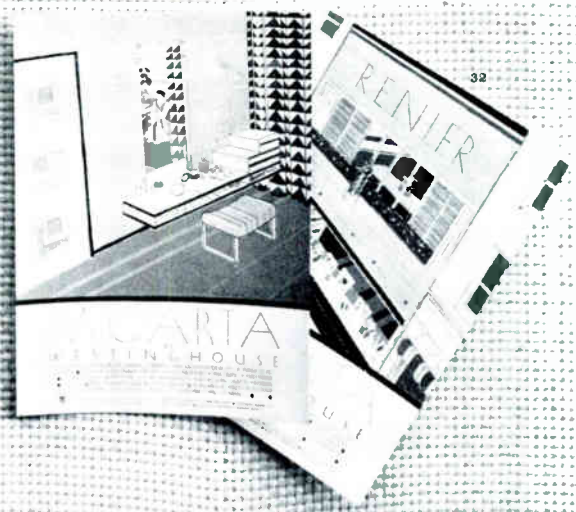
20



The following pages show reproductions of the complete advertisements. The figures refer to the pages where the artists' work is shown

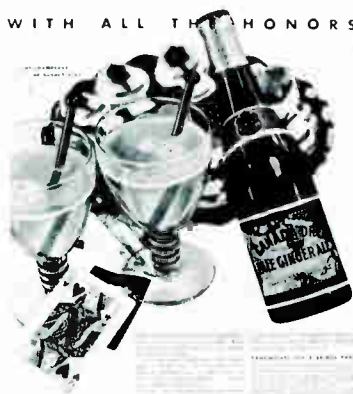


43

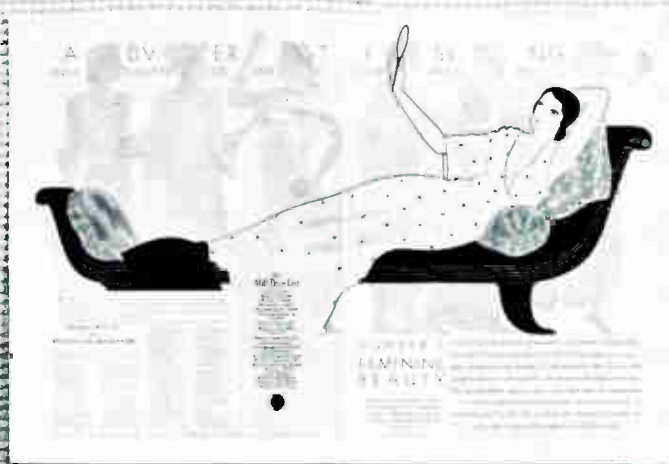


32

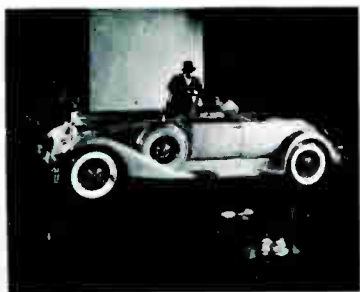
WITH ALL THE HONORS



CANADA DRY
A NEW LARGE SIZE • A NEW LOW PRICE



L'ORÉAL PARIS
WINNERS
OF BEAUTY



To the woman who would not be out of style for three years.

PACKARD

Queen of the Voyage - she Won
her Beauty Contest with a Lovely Skin



CAMAY

POOF BETTERLY



...shampoo...



P & G Takes the dirt ... rinses
fast ... safe, never gummy



COMING SOON ... A & S
68th Anniversary Sale



ITALY

Bless 'em they love Desserts!



Why does Crisco digest easily? Its pure, sweet taste will tell you.



His Sophie's List

French Line



Gas Michel's... but... protects better than Nature's best wraps

Cellophane

MADE ONLY BY DU PONT

Business tinted natural?



Cuts Low Price only 5¢



Everything that Lincoln stands for

LINCOLN

P. G. the White Naphtha Soap... Takes the dirt...



rinses fast... is safe... and is never gummy or sticky

NEW YORKER SEPTEMBER 3 SAKS FIFTH AVENUE



ACELE CRIELLA A CREPE THEY LIKE

CRIELLA

IT'S SMART TO BE IN WASH ABOUT SOAP BATH



ivory soap



ALEXEY BRODOVITCH—Edw. Stern & Co.

69



to get dirt out easier



21



3

46



61

I'd expect to have "Pink Tooth Brush" if I were old

E



I P A N A TOOTH PASTE

COLORED



PIPPETTI



31

SUMMER—before you realize it is Spring



HERE IS AN IDEA
FOR YOU
MAY 1954
OF 1954

HAVE YOU SEEN MCGRAW HILL'S LATELY?

JOE BERRY DUZZ

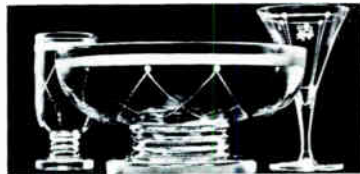


how the Lederkrantz

LEDERKRANTZ

with tempting luscious

YOUR SKIN MUST SEE IT



Crystal chandeliers are large, too expensive to use every day

now at home prices the celebrated

Crystal



STOCKINGS GO CLOCK

VAN RAALTE

P and G

"Oh, what a muddy little girl!"

P and G
THE WHITE SAPPHIRE SOAP

Takes the Dirt...rinses last...never gets gummy

40

THE LINCOLN

13

Fly away winter... come again June

CANNON TOWELS

8

Gelatin flavors fade out fast

That's why ROYAL Gelatin is mixed to preserve like Chas. & Seaborn's extra Gelatin.

ROYAL

85

Crescendo

French Line

1

Gifts as smart as they are thrifty

Martex Bath Sets

4

Eyes on? we should say not! ... fine floors sell at bargain prices nowadays

SEALEX
LUXURIOUS FLOORS

50

The Soap that Keeps Beautiful Women Beautiful!

CAMAY
THE SOAP OF BEAUTIFUL WOMEN

41

BY CANNON TOWELS

CANNON TOWELS

19

The class in MORALE will please come to order!

CANNON TOWELS

9

41

A beauty hint to the woman who spends \$28 a year on her hands

Not must do her own housework

BON AMI
for housework

APRIL SHOWERS BRING FLOWERS

CANNON TOWELS

41

HORSE HEAD ZINC



THE NEW JERSEY ZINC COMPANY



23




10

48



USE LUX



BIG NEWS FROM THE UNITED WORLD



LORD & TAYLOR

2

80



ARROW SHIRTS

We pledge you ...



THE WILL OF THE PEOPLE



THE LITERARY DIGEST

ANNIE OAKLEY



SEAT No. 101
Box 101
101 WILMOR

28



Ritz Tower

74

45

DOBBS HATS

Equilibrium

Any ship is safe in dry dock

NORTHWESTERN FIRE AND MARINE INSURANCE CO.

HOMEBASED INSURANCE

The Changing Scene



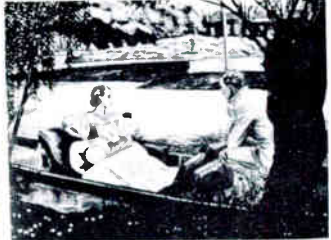
79

The scene is a study in contrasts, capturing a moment of intense activity. The figures are silhouetted against a lighter background, creating a dramatic effect. The composition is tight, focusing on the central group of performers.

ARROW SHIRTS

A REVOLUTION IN SHIRTS

1932 NEW CHRYSLER



17

The image captures a serene moment between two individuals. The setting appears to be a waterfront, with the boat providing a platform for their interaction. The lighting is soft, contributing to the overall mood of the scene.

I AM A FUGITIVE

from *Chilliana*

French Line

THE 1932 PROBLEM

IN WHAT WAY DO THESE RETURNS ADVANTAGE YOU?

Solved!

WITH UNITED STATES RETURNS

FOR THE YEAR 1932

THE LITERARY BEAST

PROPER CALLUM

HOLLIS CO. INC.



THE BLADE FOR MEN THAT ARE MEN

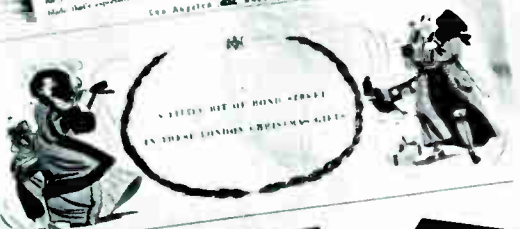


BY A GLASS OF THE CHAMPAGNE OF BEVERAGES
MADE-TO-ORDER Fountain!

...with them has been reported in the... of this... is a... and...
...with a... that... with...
DRY



...creation... the... with...
...with... the... of...
...the... the... of...
Los Angeles and New York



LETTERS HIT BY HOUND 'ERBERT
IN THESE LONDON CHRISTMAS LETTERS



Yardley's

...the... of...
...the... of...
...the... of...

This Debutante AGE THREE



Sheffield Farms

...the... of...
...the... of...
...the... of...

Sheffield GRASS-FED MILK

...the... of...
...the... of...
...the... of...



The Art Directors Club, Inc.

•

OFFICERS, 1933

GORDON C. AYMAR, *President*

RENE CLARKE, *First Vice-President*

ROGER McE. SMITH, *Secretary*

DR. M. F. AGHA, *Second Vice-President*

WILLIAM LONGYEAR, *Treasurer*

EXECUTIVE COMMITTEE, 1933

NATHANIEL POUSETTE-DART

LURELLE V. A. GUILD

HENRY QUINAN

ELWOOD WHITNEY

OFFICERS, 1932

EDWARD F. MOLYNEUX, *President*

JOSEPH PLATT, *First Vice-President*

NATHANIEL POUSETTE-DART, *Secretary*

EDWIN A. GEORGI, *Second Vice-President*

WILLIAM LONGYEAR, *Treasurer*

EXECUTIVE COMMITTEE, 1932

GEORGE L. WELP

LURELLE V. A. GUILD

ELWOOD WHITNEY

C. HALSTEAD COTTINGTON

EXHIBITION COMMITTEE, 1933

JOSEPH B. PLATT, *Chairman*

CHARLES T. COINER, *Vice-Chairman*

PEIRCE JOHNSON

ALBERT L. LEFCOURTE

WILLIAM LONGYEAR

BYRON MUSSER

LOREN STONE

WALTER WHITEHEAD

CAROLINE FLEISCHER, *Exhibition Secretary*

JURY OF AWARDS, 1933

PHILIP JOHNSON

ROBERT EDMOND JONES

HENRY SCHNAKENBERG

IN CHARGE OF ANNUAL

ROBERT FRANK



HERBERT F. ROESE 154 EAST 37 NEW YORK LExington 2-4840



*A large agency is a small agency that has made good. All advertising agencies, like their clients, have small beginnings. Most agencies, like most clients, are working hard to grow. Only those doing good work over a long period of time ever grow big. **B B D O***

BATTEN, BARTON, DURSTINE & OSBORN, Incorporated, ADVERTISING
NEW YORK · CHICAGO · BOSTON · BUFFALO · PITTSBURGH · MINNEAPOLIS · KANSAS CITY

- Designs for the printed page must be made with stern recognition of the limitations of the reproduction process.
- Artists and art directors may feel assured of the best possible reproduction of their creations scheduled to appear in

VOGUE • VANITY FAIR • HOUSE & GARDEN

- Good paper, good ink, careful presswork, and a pride of craftsmanship that is a ruling passion are your assurances of the best in printing. If the results you aim at can be attained at all, they can be and are attained in the Condé Nast Publications.

THE CONDÉ NAST PUBLICATIONS, INC.

420 LEXINGTON AVENUE, NEW YORK CITY

A PERFECT MARRIAGE*

Our Copy Department is Picture-Minded



And our Art Department is Copy-Minded

We believe that the advertising idea which really reaches and moves the public to action should be a *complete* advertising idea. Not a pet of the Copy Department. Not a pet of the Art Department. Minor triumphs of the specialist, which are at the expense of the complete idea, are apt to leave the public less

informed, less stirred than those where the complete idea has been fully served. At the Blackman Company, it is our modest hope that writers are advertising men before they are writers . . . and art directors, advertising men before they are art men. In the success of our client's business lies the reward.

* (Copy by Art Department, Art by Copy Department)

THE BLACKMAN COMPANY

ADVERTISING • 122 EAST 42ND STREET • NEW YORK • BRANCH OFFICES: DETROIT • CINCINNATI

SAKS FIFTH AVENUE



TEL WA 9-2232

VANITY FAIR



M'CALL'S



LINCOLN MOTOR CO

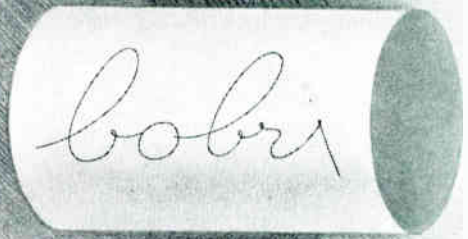


MARSHALL FIELD & CO



TEL WA 9-0243

LAIRD & CO





THAT SECOND LOOK . . . *like its brother, the second thought . . . is often fairer, more clarifying than the first. • So when we ask artists, who bring us specimens of their work, to leave them with us for a brief period, it is to their advantage as well as ours. • They have the assurance that all who are interested may consider them at their leisure and it conserves to us the often premium moments in a busy, crowded day.*

CALKINS & HOLDEN • 247 PARK AVENUE • NEW YORK

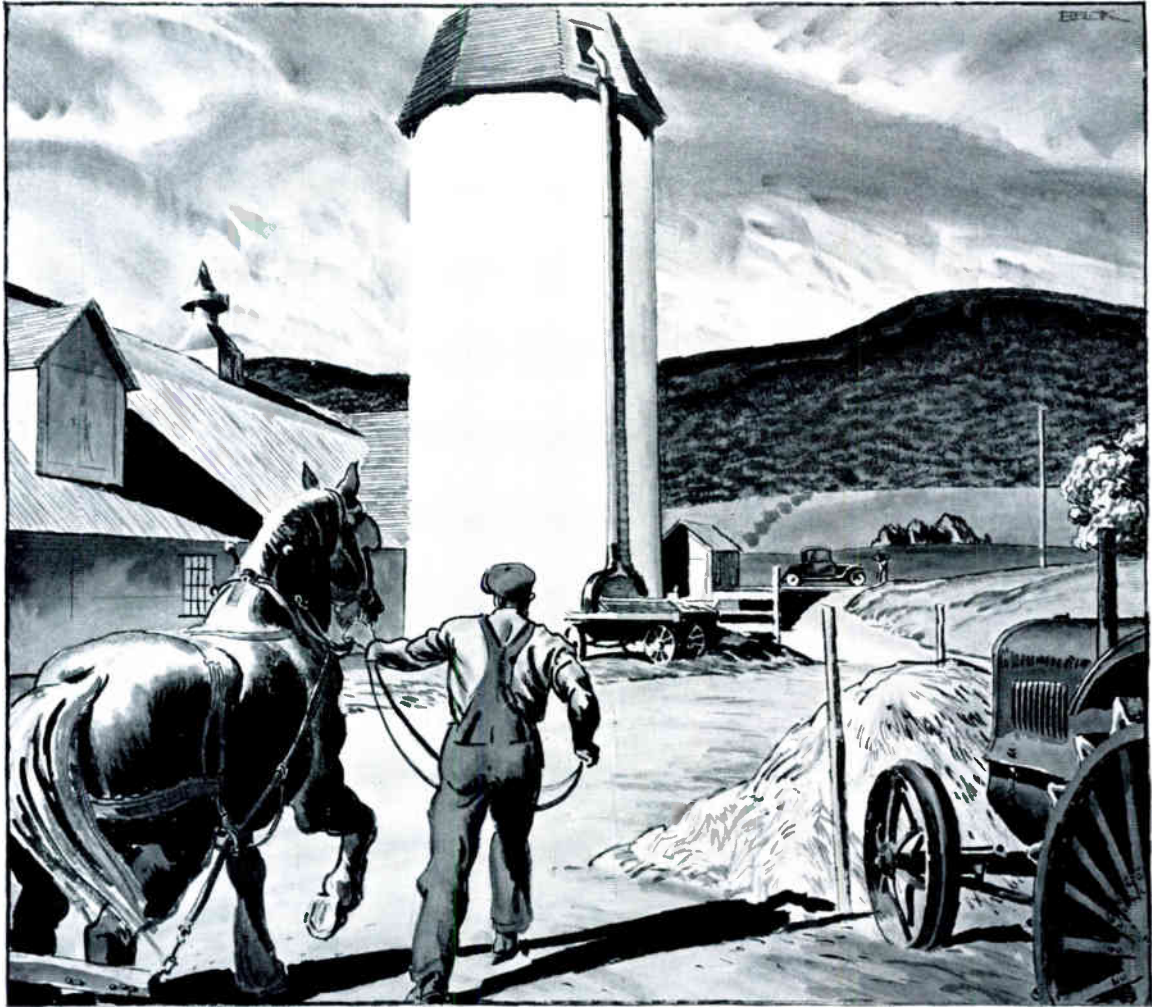
AMBERGER



H A S M O V E D

and is still serving these clients with distinctive advertising art and design
E. I. DUPONT de Nemours & Co., Inc. Fabrikoid and Tontine Division
HOLEPROOF HOSIERY Co. • ANACONDA COPPER, American Brass Company
SEMET-SOLVAY Co. Coke • LEE TIRE & RUBBER Co. of Conshohocken

60 GRAMERCY PARK NORTH • NEW YORK N.Y. • STUYVESANT 9-5417



C. PETER HELCK 46 W. 47 NEW YORK BRyant 9-8528

One of the Reasons

that influenced the selection of OXFORD POLAR SUPERFINE as the paper on which to print this Twelfth Annual of Advertising Art is obvious — it presents a fine appearance * * * It might equally well have been chosen for its fine performance on the printing presses and in the bindery * * * And the chief reason for finding these qualities in OXFORD POLAR SUPERFINE is that it is a product of a paper mill outstanding in experience and in character—tremendously important factors in the making of good papers.



OXFORD PAPER COMPANY

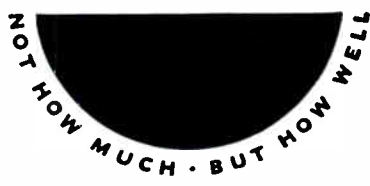
Mills at Rumford, Maine and West Carrollton, Ohio
EXECUTIVE OFFICES: 230 PARK AVENUE, NEW YORK
Western Office: 35 East Wacker Drive, Chicago, Ill.
Distributors in the most important printing centers of the U. S.

The paper in this book is
OXFORD POLAR SUPERFINE
White . . 25 x 38 . . 120 lb.

Transatlantic Steamship Lines
Equitable Life Assurance Society
Bigelow-Sanford Carpet Co., Inc.
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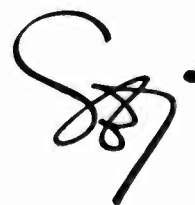
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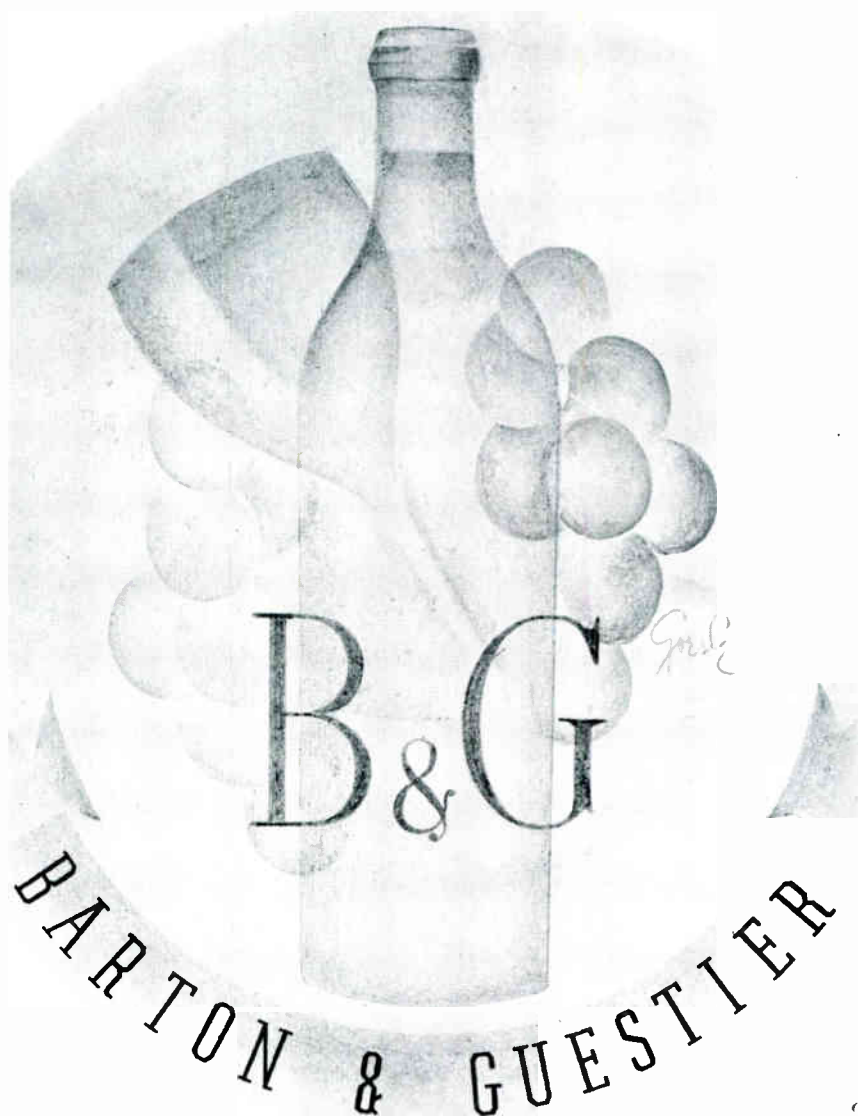
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